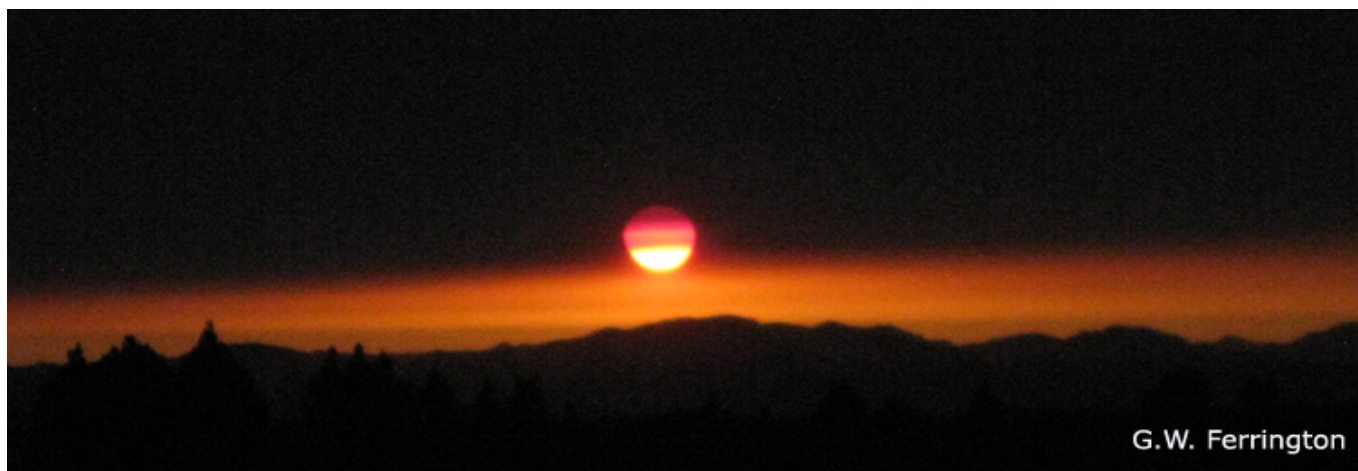


World Forum for Acoustic Ecology

## WFAE NEWS QUARTERLY



G.W. Ferrington

October-December 2014  
Volume 11, Number 4

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**WFAE: UP FRONT: President's Report by Eric Leonardson**

**Invisible Places | Sounding Cities**, a WFAE endorsed symposium on sound, urbanism, and sense of place, was a wonderful success. It took place July 18-20 in the charming city of Viseu, Portugal. We are grateful for the support of the Mayor of Viseu - Câmara Municipal de Viseu, the annual [Jardins Efêmeros](#) (Ephemeral Gardens) arts festival, and [Escola Superior de Educação de Viseu](#). Keynote speeches by Jean-Paul Thibaud, Brandon Labelle, and Salome Voegelin explored an integrated, holistic approach to understanding and resolving current and future concerns in urban planning, architecture, and sound as a public art form. Francisco López was the featured artist, providing an impressive outdoor concert performance and excellent master class. This, and the keynotes were video-streamed live for the benefit of those who could not personally attend. Exquisite sound installations and audio art works were integrated into the public spaces of Viseu, made available as the Sounding Cities complement to the symposium. I want to thank Raquel Castro and Sandra Oliveira for their dedicated efforts in organizing this conference. Visit [Invisible Places | Sounding Cities](#) to download and read the papers presented.

**Possible New Affiliate Organization:**

Near the conclusion of the symposium, I was among the 23 people who met and discussed starting a new WFAE Affiliate in Portugal. There are challenges but everyone left with a positive disposition, interested in going forward. Whether it begins as an informal group, with fewer costs and less red tape, or as a formal, legally recognized organization, Carlos Augusto says the Portuguese affiliate will be created in the near future.

**New Committee:**

Based on a vibrant discussion on the Acoustic-Ecology listserv, about the best ways to archive audio libraries and collections, ASAE member Craig Eley contacted me about starting a WFAE Committee on Best Practices for Metadata. The WFAE Board approved and the call for participants was sent on August 12. It received a robust response. The committee has grown to include 30 people from a mix of backgrounds: students, archivists at well-known cultural institutions, WFAE members, researchers, and media artists. The committee aims to discuss and propose some working guidelines for the rest of our community. If you have questions about the committee, please contact me at [eleonardson@wfae.net](mailto:eleonardson@wfae.net).

**Up-Coming Conference:**

The WFAE recently endorsed the [Balance-Unbalance 2015](#) conference on electronic art and climate change, from March 27–29, 2015 at Arizona State University. The submission deadline is November 1, 2014. Paraphrasing the words of artist, scholar, and conference founder Ricardo Dal Farra, with prospects of cataclysmic change looming near, this transdisciplinary conference envisions the arts as a catalyst for reimagining our current environments.

**Administrative Changes:**

At the end of 2014 Gary Ferrington retires as WFAE Secretary. [Christopher DeLaurenti](#) is the new WFAE Secretary starting in December. Gary is now transitioning Chris into this position. I have known Chris for many years and believe he is highly qualified to serve in this role, which has kindly and generously agreed to serve. He is a longstanding ASAE member with a passion for sound and listening. He is internationally recognized as a leading composer, phonographer, and author. He has published articles and editorials in our journal, *Soundscape Journal for Acoustic Ecology*. Chris teaches at the College of William and Mary in Virginia, where now lives. There, he hopes someday to start a regional chapter of the ASAE. Chris was a leading member of the Seattle Phonographers Union, editor for Seattle-based journal, *The Tentacle*, and founded the ASAE Pacific Northwest Society for Acoustic Ecology chapter.

Along with establishing the online presence and communication for the WFAE and the early years of the ASAE, Gary undertook one of the most important and time-consuming efforts of our organization: publishing this newsletter. *Soundscape Journal* Editor-in-Chief, Phylis Johnson recommended Jon Pluskota, an engineer, producer, and new faculty member at the University of Southern Mississippi as the new online editor of *WFAE Quarterly News*. Jon and Gary are communicating about transitioning him in as the WFAE's new Online News Editor. As Jon and Gary make the editorial transition, I encourage readers to keep current of WFAE activities by accessing the WFAE [Facebook Page](#) for news and events. And please, let's all thank Gary immensely for the 18 years of dedicated and diligent service he has devoted to the WFAE.

**Become Involved:**

As mentioned in my previous report, the WFAE welcomes everyone's input to help coordinate and inform the world about the exciting and diverse activities concerning, sound, listening, and the environment. For information on forming an affiliate please visit the [Affiliate Organization page](#) and [contact us](#). Remember, the WFAE operates simply by virtue of the fact that members of its affiliates devote their time and energy to making it work. To learn about the abundant, diverse, and inspired activities of our members, I hope you will visit the [WFAE News](#) section of this newsletter.

**Special Tribute To Steven Miller (ASAE Founding Member)**

Dear Steven, It is with great sadness I write on learning of this new stage in your life with ALS. It was only last year we saw each other, with our many friends and colleagues at the Music and Ecologies of Sound symposium in Saint Denis. It was shock to learn only several months later of this tragic development. I've been thinking of you often, finding myself at a loss for words. I have to say thank you, as a fellow artist and member of the American Society for Acoustic Ecology. It was March 2009 when we first met, at the WFAE conference in Mexico City, and only few months after I joined the ASAE. I know you helped start it in 2004 with Jim Cummings, Glenn Bach, Dave Aftandilian, Gary Ferrington, and Michelle Nagai. You wrote and edited many important and informative articles, including the 2002 *Soundscape: The Journal for Acoustic Ecology*, publishing in various journals and your own blog, right up until 2013. As a teacher, I am sure you have touched and improved the lives of countless students and fellow instructors. I am happy you have such a caring and beautiful wife and daughter: both to be proud of, and who must give you great joy. I imagine you have a great family who are also with you at this difficult time. Steven, we owe you our thanks for the invaluable contributions you bring to our lives and futures through your thoughtful words and insight about sound and art. I hope my words and thoughts of appreciation and thanks bring some peace to you. Sincerely yours, Eric.

Many of Steven's excellent [papers, articles, interviews, and monographs](#) on sound and acoustic ecology are online. His web site is: <http://www.stevencmiller.net/>

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**Header Photo:** Summer's Evening by Gary Ferrington, Senior Instructor Emeritus, Instructional Systems Technology, College of Education, University of Oregon. Ferrington is the current WFAE Secretary and online editor for the organization's newsletter and web site. He is also an advocate for new contemporary classical music and is a freelance writer for [Oregon](#)

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## WFAE: MEMBER NEWS

### Japanese Association for Sound Ecology (JASE)

Submitted by Dr. Tadahiko Imada

The 2014 Hirosaki University International Symposium: "Proposing a New Music Education View through Non-European Sound Practices," will be held from the 18th to the 19th of October, 2014 at Hirosaki University in Aomori. Together with faculty members and graduate students at Hirosaki University, leading thinkers from New Zealand (Dr. Henry Johnson, University of Otago), Canada (Dr. Anita Prest, University of British Columbia), Finland (Dr. Lauri Väkevä, Sibelius Academy) and Hong Kong (Dr. Chi Cheung Leung, Hong Kong Institute of Education) will give their lectures on music education including soundscape and sound education. For more detailed information, please take a look at the [symposium website](#). This is an admission free event and you are cordially invited. Please forward this information to concerned parties. Your participation will be very much appreciated

The [Soundscape Association of Japan](#) (parent organization of JASE) met for its 20th anniversary exhibition October 5 - December 1, 2013, under the auspices of the Natural History Museum and Institute, in Chiba, Japan. The theme for the exhibition was "Exploring the Horizon for Soundscape." The exhibition had these main sections: 1) a display for the history of SAJ; 2) an introduction for the concept of soundscape and its social connection; 3) a projection of keywords relating to or suggestive of soundscape; and 4) a panel display as well as a DVD screening related to the "the March 11 disaster project."

Twenty-nine "classrooms for soundscape" weekend lectures were given during the exhibiting period. This exhibit was the first attempt by the SAJ to display various viewpoints about the inter-disciplinary connotations of the soundscape based on SAJ's 20 years of activity.

The 20th anniversary symposium was held on the 17th of November, 2013 in the same venue. Professor Masayuki Nishie (anthropologist, the president of SAJ) gave his keynote speech entitled "the animal's auditory world." The panelists, invited for the symposium included Dr. Rupert Cox (University of Manchester), Professor Angus Carlyle (University of the Arts London), Naoki Hayashi (former technical officer, City of Narita) and Professor Kozo Hiramatsu (professor emeritus, Kyoto University).

### Canadian Association for Sound Ecology (CASE)

Submitted by Carmen Braden

The upcoming CASE AGM will be held on September 23. The returning board members include Andrea Dancer, Chair (Vancouver), Eric Powell, Vice Chair (Montreal), Mathew Griffin, Treasurer (Toronto), Carmen Braden, WFAE Representative (Yellowknife, NWT), and Raylene Campbell (Edmonton). New nominees for the 2014-15 board are Carol Ann Weaver, Secretary (Waterloo) and Randolph Jordan, CASE Blog Moderator (Vancouver).

It is with great appreciation for service on the 2012-14 CASE board, we thank Scott Smallwood for his wealth of knowledge, humor and insight as a board member and Co-Vice Chair. An article about his sound explorations at the 2014 Burning Man Festival is forthcoming on the [CASE blog](#).

Also, many thanks and best wishes to Kristen Roos for his contribution to the 2013-14 CASE board!

Incoming CASE board member Carol Ann Weaver was an integral part of the [Sound In the Land](#) conference that was held June 5-8 at Conrad Grebel University College/University of Waterloo. The conference was endorsed by the WFAE, and keynote speakers included R. Murray Schafer and South African naturalist Gus Mills. The conference explored music and the environment while discovering new Mennonite perspectives. Read CASE member Matthew Griffin's interview with Carol Ann Weaver on the [CASE blog](#).

Incoming CASE board member Randolph Jordan has been actively contributing to the Acoustic Ecology community for some time. Randolph's soundwalk composition "[Bell Tower of False Creek](#)" was presented in the Listening Room program at the Invisible Places / Sounding Cities symposium in Viseu, Portugal in July.

In August Randolph Jordan contributed a post to the Sounding Out! blog in which he proposes the idea of "[unsettled listening](#)" as a way of engaging with the soundscapes of specific geographic locales by way of their representations in the media.

Composer Hildegard Westerkamp and photographer Florence Debeugny have an exhibit, *At the Edge of Wilderness* (a sound-slide installation about British Columbia ghosttowns), on view at the [Canadian Music Centre](#) (837 Davie Street) through October 17th. "When resource industry moves into British Columbia's landscapes, industrial sites and company towns are cut into the wilderness. The edge between wilderness and such a new place is traditionally knife sharp like the edge between life and a stabbing death. Natural rhythms and movements eventually soften the edges, transforming an abandoned industrial site into mysterious rusty shapes and collapsed wooden structures overgrown by moss, weeds, shrubs, and trees. Through images and sounds gathered in various ghost towns of the Canadian province British Columbia during Spring and Summer of 2000, *At the Edge of Wilderness* explores a strange moment of excitement and magic, discovery and adventure, the moment when the contemporary visitor encounters an abandoned industrial site."

### **UK and Ireland Soundscape Community (UKISC)**

Submitted by John Levack

In 2015 the 10th European Congress on Noise Control will be held in Maastricht, NL from May 31st until June 3rd. The congress is being organized jointly by the Belgian and Dutch Acoustical societies ABAV and NAG.

I am organizing a session on Soundscape Ecology which will fit into a series of sessions under the heading Soundscape and Quality of Life. We have the pleasure to invite you to submit a paper for this session.

[EURONOISE 2015](#) will be the prime European conference on Noise and Vibration control in 2015 and this session will be an excellent opportunity to present your work and discuss findings with other specialists in this field. Please note that with this invitation, all normal conference fees are still applicable.

We would be happy to receive your abstract through the submission button in the [congress website](#). Note that before submission a registration is required. We look forward to seeing you in Maastricht next year.

Key dates

- Abstract submission deadline: 15 October 2014
- Abstract acceptance notification: 15 December 2014
- Paper submission deadline: 15 February 2015

- Early registration deadline: 15 February 2015
- Online registration closed: 15 may 2015

### **Australian Forum for Acoustic Ecology (AFAE)**

Submitted by Anthony Magen

The AFAE congratulates member Jason Sweeney for winning the South Australian State Award at the 2014 Art Music Awards in Australia, presented each year by the Australasian Performing Right Association (APRA) and the Australian Music Centre. Jason Sweeney received the award for his project 'Stereopublic: Crowdsourcing the Quiet' in the category of Excellence in Experimental Music. Learn more about [Stereopublic](#) online.

The AFAE are excited by many opportunities emerging across Australia in support of acoustic ecology and environmental sound art and encourage WFAE members to participate in a new Australian project called The People's Weather Report. This project is a global response to the enormity of climate change from a very personal perspectives. The project is calling for contributions from 300 'weather reporters' from around the world. These 3-5 minute audio works may be personal, political, poetic or scientific, reflecting on your individual connection to weather and the climate.

Once submitted, the weather reports will be edited together and embedded as part of a sculptural installation showcased at sustainability festival, Going Nowhere held at Arts House, Melbourne, Australia. The full work will be streamed online and selected works broadcast on ABC Radio National in Australia. Email [going.nowhere@melbourne.vic.gov.au](mailto:going.nowhere@melbourne.vic.gov.au) for full technical instructions. Submissions close on 13 October 2014.

AFAE president Leah Barclay is currently a SYNAPSE artist in residence at the Australian Rivers Institute in Queensland. During her residency she is working on a new project titled River Listening, a research collaboration designed to explore the creative possibilities of aquatic bioacoustics and the potential for new approaches in the management and conservation of global river systems. The project involves listening labs, field recording and sound maps to experiment with virtual technologies and community engagement in understanding river health and aquatic biodiversity. Further information is available on the [River Listening blog](#).

Leah Barclay is giving a keynote address at the [2014 Ecomusicologies Conference](#) in Asheville, North Carolina, 2-6 October. The presentation will feature her recent acoustic ecology projects in Australia and South India. Further information and registrations available on the [website](#).

Ros Bandt's recent project *Jaara Jaara Seasons Acoustic Sanctuary* was nominated for a 2013 Mount Alexander Heritage Award for sound as intangible cultural heritage. Launched in November 2013, Hearing Jaara Jaara is a digital acoustic sanctuary of Jaara Jaara box ironbark woodlands, North Central Victoria, Australia. Created by Ros Bandt with the kind permission of Uncle Brien Nelson, Jaara Jaara elder. Visit the official [Hearing Jaara Jaara website](#).

Miyuki Jokiranta is now presenting Soundproof, an exciting new radio show on ABC Radio National that offers a weekly portal into radio art, soundscapes, performance and composed audio features. [Soundproof](#) is also available as a podcast series and streams from the ABC [website](#).

Congratulations to another AFAE member [Vic Ewan](#) who has received the Arts NSW Regional Fellowship 2014-2016, whose work is as diverse as sounds heard.

The 43rd [International Congress on Noise Control Engineering](#) will be held November 16-19, 2014 in Melbourne.

The AFAE is planning projects and events for next year and is looking forward to collaborating with other WFAE affiliates in 2015.

### **American Society for Acoustic Ecology (ASAE)**

Submitted by Hethre Contant

Bay Area Sound Ecology co-founder Jeremiah Moore is sailing the San Francisco Bay aboard the Grace Quan, a replica Chinese shrimp junk, to document the sounds and actions of a lost historical way of life. Moore is recording 10 channels of sound to capture

the physics of wind, water and wood. A collaboration with Rene Yung's Chinese Whispers Bay Chronicles project, the sound will be paired with videographer Chihiro Wimbush's visuals and presented as a multichannel installation exhibit next fall at the Maritime Museum National Historic Park in San Francisco. Chinese Whispers Bay Chronicles examines the history of San Francisco Bay Chinese shrimping industry in a broad social and ecological context, in an attempt to bring these histories into the understanding of more people.

In August and September ASAE board member Andrea Polli and architectural designer John Donalds presented a built structure, public events and series of radio programs called the 'T' House on [Free103point9.org](http://Free103point9.org) and KRZA Radio Taos. The programs featured interviews and sounds on the subject of biotechnology. Inspired by a traditional teahouse, 'T' House provides a framework and forum for the discussion of sustainability and climate change issues as they relate to food production--including the impacts of GMO and other synthetic biology.

The 'T' House was a 2014 finalist in the [Bio Art and Design Award](#) and a 2014 Place By Design Finalist in the [SXSW Eco Public Space Design Competition](#). It is the second phase of a collaborative project that began with the Biokitchen, a mobile, hybrid kitchen/biology laboratory for mixing traditional building materials with living materials like microbial cellulose. The Biokitchen was hosted by the Explora! Science museum in Albuquerque for the opening reception of the International Association of Science and Technology Centers (ASTC) 2013 Conference.

Jay Needham (President, ASAE) Stephan Moore, (Vice-President ASAE) and David Aftandilian, (Secretary ASAE) will be presenting their research in Asheville North Carolina at the conference [Ecomusics & Ecomusicologies 2014: Dialogues](#). Serving as a discussant for their panel presentation "Listening Place: Using Sound as a Medium for Connecting People with Place" will be ASAE member, Garth Paine.

Thompson Alexander Bishop has been helping to annotate the ecological audibility of Denali National Park as a volunteer/intern with lead sound fellow, Davyd Betchkal. Over the past nine summers NPS Denali has created an acoustic survey of 30+ sites within the national park, often times having to helicopter in/out of locations to setup equipment. Microclimate data, type1 sound pressure level (SPL) measurements, and acoustic information are recorded continually at these sites for up to two months. At this point, all but about six sites have had data pulled and are being processed. He is also working on his master's thesis, an exploratory study to see if soundwalking can be used as a vehicle for discussion and dialogue for environmental advocacy.

Midwest Society for Acoustic Ecology (MSAE) member Norman W. Long joined up with Canadian Association for Sound Ecology (CASE) member Matthew Griffin to lead a soundwalk on World Listening Day in Millennium Park on Friday, July 18. And on Saturday, September 20 Long led family sound ecology activities for "Go Outside, Evanston!" a partnered event with the Great Lakes Alliance, Evanston Ecology Center, and other groups.

Monica Ryan led a World Listening Day soundwalk in Miller Woods, in the Indiana Dunes National Lakeshore on Saturday, July 19.

On World Listening Day, July 18, Midwest Society for Acoustic Ecology (MSAE) co-chair Eric Leonardson greeted participants to the WFAE endorsed Invisible Places | Sounding Cities conference on sound, urbanism and sense of place at the Escola Superior de Educação de Viseu, Portugal. On July 20 he gave a public performance on his self-built instrument at [Misericórdia Church](#).

On Monday, September 29 Eric Leonardson leads a one-day Children's Hörspiel Workshop in Frankfurt am Main in B3-Festival's Autumn School. From September 30–October 4, he leads a 4-day [Spatial SoundWave Workshop](#) for students and professionals. This new Wave Field Synthesis system is provided by the Fraunhofer Institute for Digital Media Technology, with technical assistance by Felix Deufel and project management by Professor Sabine Breitsameter, Hochschule Darmstadt. The workshop concludes with a public presentation on Saturday, October 4 at Städelschule, Frankfurt am Main, Germany.

On Thursday, October 16 ASAE member and Professor Sabine Breitsameter gives the keynote address at [The Listen\(n\) Symposium: Acoustic Ecologies of the American Southwest Deserts](#) at the School of Arts Media + Engineering, Arizona State University.

ASAE members Andrea Polli and Eric Leonardson, and Australian Forum for Acoustic Ecology (AFAE) members Ros Bandt [check this: is she an AFAE member?] and Leah Barclay, also present in the 2-day symposium organized by Garth Paine. In addition, Listenn is an interdisciplinary collaborative project that explores remote embodied landscapes of UNESCO Biosphere Reserves through sound.

Later in 2014, Eric Leonardson will publish two articles. "Our Sonic Playground: A Model For Active Engagement in Urban Soundscape" will appear in a special themed issue of the *Journal of Urban Cultural Studies*, on the [Urban Soundscapes & Critical Citizenship](#) conference, at the University of Limerick. Leonardson's presentation for the Sound in the Land Festival and Conference, "Acoustic Ecology and Ethical Listening," will be published in *Sound in the Land – Music and the Environment*. This double issue of *The Conrad Grebel Review*, is guest edited by Carol Ann Weaver, Doreen Helen Klassen, and Judith Klassen, in consultation with Jeremy Bergen, editor of *The Conrad Grebel Review*, the peer-reviewed scholarly journal of Conrad Grebel University College.

ASAE Member and *Soundscape* Journal Editor-in-Chief, Southern Illinois University Professor Phylis Johnson PhD. publishes a new book *Moving Sound: The Cultural History of Car Radio in late 2015/early 2016* (Peter Lang Publishers) with Jay Needham.

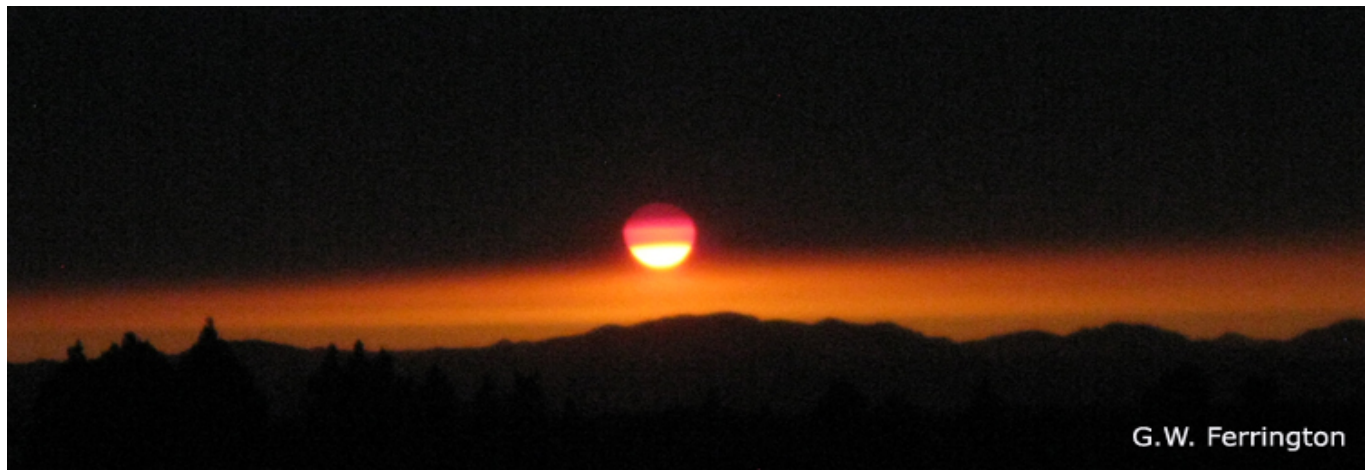
Saturday, September 27 is the deadline for submission of sound files to the Chicago Sound Bank: Urban Wilderness for the 6th Annual [Mixage Fou International 80 Second Sound Competition](#). Sound files will be available for download and creation of sound compositions for the International Sound Competition from October 4 through November 16. Deadline for submission of 80 second pieces is November 16. For more information contact Eric Leonardson or Christopher Preissing at [MixageFou@mwsae.org](mailto:MixageFou@mwsae.org), or visit [www.mwsae.org](http://www.mwsae.org).

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## WFAE: SOUND BITES

**Peter Marler Passes** (The Guardian). Peter Marler, who has died at age 86, was an evolutionary biologist who revolutionized our understanding of the way birds learn to sing and animals communicate. [Read](#)

**Interview with the Seattle Phonographers Union** (tokafi). The Seattle Phonographers Union has made the sounds of the world its source materials. Tobias Fischer interviews members of this active Pacific Northwest USA organization. [Read](#)



**Violinist Plays During Brain Surgery** (Elite Daily). Concert violinist Roger Frisch's career was in jeopardy when he was diagnosed with essential tremors in 2009. Surgeons had Frisch play the violin while he went through Deep Brain Stimulation surgery. [Read/View](#)

Related article: **Violinist plays Mozart during brain surgery to conquer 20-year hand tremor.** [Read/View](#)

**Soundscapes 'Enhance' Environment** (BBC). Sounds surround us all the time and can make it hard to follow conversations in noisy restaurants or offices, but equally sound can paint a beautiful picture and enhance our experience of our environment. [Read/View](#)



**Architecture As Acoustic Space** (Pulptastic). "Árstíðir is a band from Iceland. Here they are singing the 13th century Icelandic hymn "Heyr himna smiður" at a train station in Wuppertal, Germany." [View](#)

**The Sound Of The Artificial World** (99Percent Invisible). "Without all the beeps and chimes, without sonic feedback, all of your modern conveniences would be very hard to use. If a device and its sounds are designed correctly, it creates a special "theater of the mind" that users completely buy into. Electronic things are made to feel mechanical. It's the feeling of movement, texture and articulation where none exists." Sound Designer Jim McKee of Earwax Productions talks about the art of designing organic sounds for inorganic things. [View](#)



**NASA Probes Record Sounds In Space** (The Daily Epic). "Due to the virtual vacuum in space, it's not sound like you and I experience it (that being waves pulsing through the air), but there are electromagnetic waves that pulsate at the same wavelength as the sound waves we can hear." [View](#)



**The Dangers of Second Hand Music** (Music Box). "Like secondhand smoke, the consistent exposure to music everywhere has resulted in a slow poisoning: the invalidation of music as a uniquely singular event. If there's one topic of conversation that dominates my circle of composers, recording artists, and musicians, it's the new ways people listen—or don't listen, as often turns out to be the case—to music today." [Read](#)

**Field Frequency Flux** (CONA Institute for Contemporary Arts). "Field Frequency Flux is site specific radio art composition, transmitted on local FM radio frequency (Radio VFM 94.6FM in Viseu region) with live insitu low power FM transmission interventions and interaction on the same frequency. Performance experience is based on walking in park during the twilight and in the same time insitu listening to FM radio broadcast and surrounding sounds." This was a Soundwalk performative project at Invisible Places | Sounding Cities - Sound, Urbanism and Sense of Place (11–20 July 2014, Viseu, Portugal)



**Living Symphonies: when an ecosystem becomes an orchestra** (The Guardian). Reporter Hannah Ellis-Petersen visits an inspired and intricate forest-sound installation that takes its cues from, and responds to, the timbre of nature. "The piece, Living Symphonies, is a composition that reflects and responds to the very ecosystem of the wood where it is played, from the photosynthesis of the trees, to a spider weaving its web and the flitting of a butterfly." [Read](#)

**Plants Talk. Plants Listen. Here's How** (NPR). Not only do plants use airborne chemicals, they send signals underground, through their roots. Some make ultrasonic "clicking" sounds. What feels to us like a quiet day in the forest may in fact be a hurly-burly of wafting, pulsing, clicking plant-to-plant communication. [Read](#)

**Plants Can Hear Themselves Being Eaten** (FIL Science). According to a new study, "A small flowering plant called Arabidopsis thaliana can hear the vibrations that caterpillars trigger when they chew on its leaves. The plants hearing danger loud and clear respond by launching a chemical defense." [Read/View](#)



**Reading Potato Chip Bag Vibrations As Sound.** (The Verge). "By pointing a video camera at the bag while audio is playing or someone is speaking, researchers can detect tiny vibrations in it that are caused by the sound. Researches at MIT say that they have figured out a way to read those vibrations and translate them back into music, speech, or seemingly any other sound ." [Read](#)

**Sound Of Predators Cause Fear** (Washington Post). In a lab, two researchers have discovered a sound to freak out mud crabs in an effort to prove that they can hear. [Read](#)

**Baby Rhinos Anticipate Feeding** (YouTube). "These two baby white rhinoceros's, were being taken care of by a wildlife veterinarian and his family in Hluhluwe, South Africa after their mother's were killed by poacher's. Hear the the noises these youngsters make in anticipating their next feeding." [View](#)

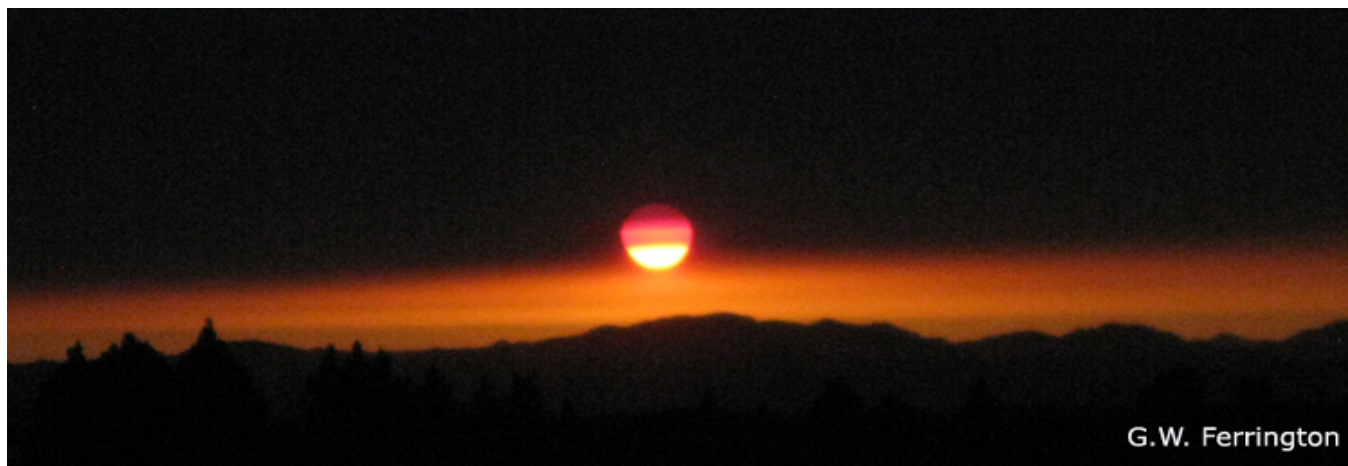
**Seven Different Whales "Talk" To Each Other** (The DoDo). "Whale songs are some of the most distinctive -- and beautiful -- noises of the animal kingdom. But you may not

realize that they differ from species to species in dramatic ways. Here are some of the most iconic, spectacular whale calls on Earth." [Read/Listen](#)

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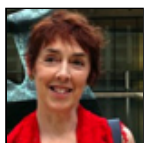
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## WFAE: FEATURE ARTICLES

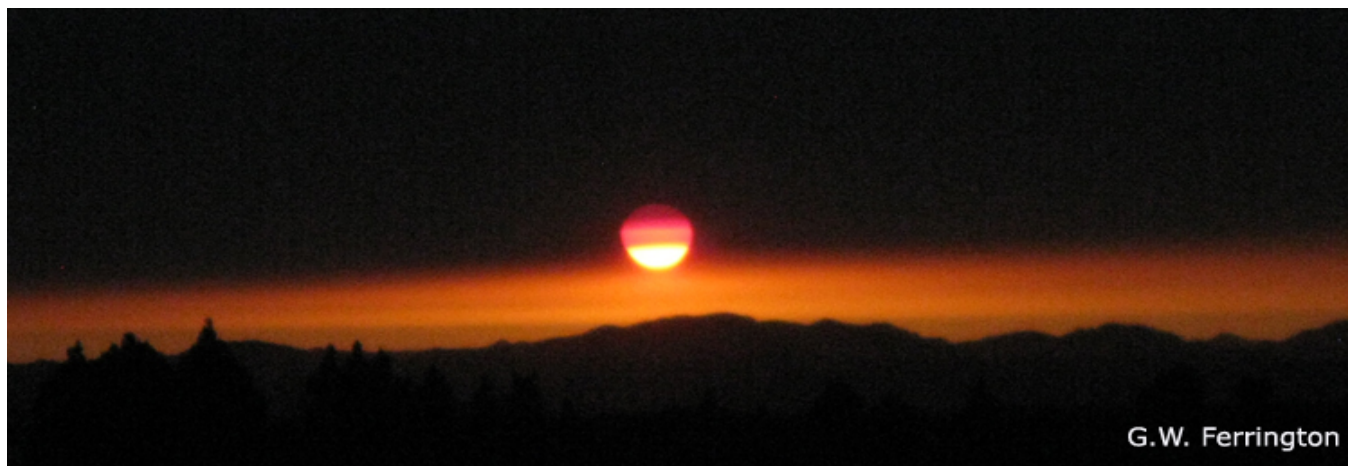
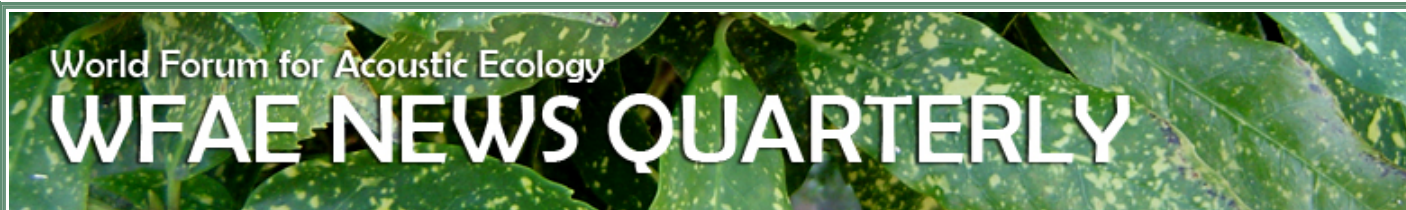
We are pleased to end the year with two feature articles in this issue of the WFAE News Quarterly.



**On Sound, Listening, and Public Engagement: The World Listening Project.** Eric Leonardson discusses the founding and mission of the World Listening Project (WLP), a not-for-profit organization devoted to understanding the world and its natural environment, societies and cultures through the practices of listening and field recording. [Read](#)



**Deep Listening: Art/Science: A Report on The 2nd Annual International Conference & First Festival, 2014.** Viv Corringham reports on the recent Deep Listening: Art/Science conference that provided artists, educators, and researchers an opportunity to creatively share ideas related to the practice, philosophy and science of Deep Listening as developed by composer and educator Pauline Oliveros. [Read](#)



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## WFAE: FEATURE ARTICLE

### On Sound, Listening, and Public Engagement The World Listening Project

By Eric Leonardson, President World Forum for Acoustic Ecology

This article elaborates on a piece published on the website of the Omnimuseum Project in April 2014, that introduces basic concepts and practices of acoustic ecology. Thanks to Hildegard Westerkamp for editorial help.

In 2008 a Chicago-based non-profit art organization called the [World Listening Project](#) (WLP) began by inviting people interested in field recording [1] and acoustic ecology to create an online map of sounds from around the world. The WLP and [Midwest Society for Acoustic Ecology](#) [2] provided official support to lead the annual World Listening Day, an international event initiated by Dan Godston in 2010. This day is an annual celebration of listening and of the acoustic environment occurring every July 18th, the date of Canadian composer R. Murray Schafer's birthday. Schafer was the founder of the [World Soundscape Project](#) at Simon Fraser University, in the early 1970s. The WSP conducted pioneering research into the role of the acoustic environment and its effects on the quality of life for its inhabitants. Coining the term "soundscape," among others, helped to give a name to what heretofore was beyond the reach of most people's consciousness, and thus enabled many to grasp this often ignored but pervasive and fundamentally important aspect of everyday life.

Held every July 18th, World Listening Day has successfully inspired dozens of organizations and several hundred people to participate on six continents[3] Many people engage in WLD privately—by listening to their soundscapes, taking personal soundwalks, or by other methods and practices. Some hold ambitious public events at museums, national parks, and arts centers during the week surrounding that day.

Social media and online Internet connectivity play an essential role in facilitating a global network around any concern. Similarly on World Listening Day—using available technologies at very low-cost—we are engaging people with their interest in sounds and listening on many levels and have been activating broad interest amongst professionals and amateurs, in ways both formal and informal.

The renowned bio-acoustician and author Bernie Krause was among the first to sign on to the idea of creating the WLP. He is an advocate of natural environments as much as he is a technically adept scientist. Krause's book, *Wild Soundscapes: Discovering the Voice of the Natural World*[4] is a guidebook and invitation to explore "creature sounds and voices." He speaks to the world passionately about the preservation of nature with the

focus on what we can learn by listening to it. His 2012 book, *The Great Animal Orchestra: Finding the Origins of Music In the World's Wild Places* is part biography and part exposition on his revelatory experiences with non-human species through their use of sound. Building on Schafer's idea of listening to the soundscape as if it were musically orchestrated, Krause formulated his "Niche Hypothesis."<sup>[5]</sup> It proposes that each species living in a richly populated and bio diverse environment has evolved to modulate and occupy different species-specific frequency bands. This enables intra-species communication without interfering with the audible communications of other species in that biome.

### Being there

Early this year, I was invited to write about the WLP with the aim of connecting our interest in sound and listening to a new concept of the museum for [omnimuseum.org](http://omnimuseum.org). Rethinking the museum leads to listening to the sounds of the world as place of interest and study. The study of sound can bridge experiences and in fact has spawned an interdisciplinary field that we call acoustic ecology. By engaging the public in soundscape awareness, I thought museums can catalyze their role in everyday life as well as in the arts and sciences. Schafer proposed this not only for biological or "natural" sounds, but for our social world: "[T]he general acoustic environment of a society can be read as an indicator of social conditions which produce it and may tell us much more about the trending and evolution of that society."<sup>[6]</sup> As soundscapes are dynamically changing all the time, some commonplace sounds disappear or become "extinct." Schafer asked, "Why are there no museums for sound?" Now museums are showing interest in actively engaging the public. Yet, sounds are not the subject of museum's concern. I will suggest some ways this can happen.

Schafer called for a radically different kind of radio in the '70s, "Wilderness Radio"<sup>[7]</sup> for urban listeners who could tune in to the sounds of life in remote wilderness. Today, while places untouched by sounds of human activities are disappearing, mobile transmission technologies put wilderness radio within the reach of concerned listeners, transmission artists, and citizen scientists. Soundscapes of the wilderness can be transmitted to distant listeners in the city from Wi-Fi networks. Projects such as the [Locus Sonus Streaming Audio Map](#) and [Reveil a 24 hour Dawn Chorus](#) project by Grant Smith, offer listening networks and communities that are open to active engagement. These communities of "web-mikers" and "soundwalkers" enable listeners to be the "broadcasters" themselves, operating outside the narrow and limited formats of commercial and public radio, that Schafer addressed decades ago. Perhaps the [Parks Canada plan to offer Wi-Fi access](#) will enable citizen scientists to create the Wilderness Radio that Schafer and Bruce Davis envisioned.

We should also recognize that urban environments are part of the so-called wilderness. As wildlife habitat become fragmented and destroyed, creatures in urban and non-urban areas are seriously endangered. Many are either already extinct or on the verge of extinction. Humans are a part of this habitat and not unaffected by the loss of biodiversity. In fact, many species are not even identified, only in part due to their existence beyond the normal range of human sight and hearing.

The relevance for the museum is that new technologies can provide new ways for sound to enhance awareness and learning about the environment. Listening to the world enables us to gain a deeper and broader understanding of our own role in the preservation and restoration of the soundscape in relation to the arts, sciences, and humanities.

When I was working to define the mission of the World Listening Project in 2009, Bernie Krause was supportive of our effort and I asked for ideas. He provided a text that plays on a tenet of acoustic ecology, the ocular-centrism of North American and European science and art, and the title of Rachel Carson's seminal book, *Silent Spring*<sup>[8]</sup>

A few remaining societies in our vast world still know how to listen. It is an inherent part of their existence – one in which the received soundscapes of the forests, high plains, deserts, mountains and coastal regions combine seamlessly with the visual, olfactory, and tactile senses. In some tropical regions, dependence on acoustic perception supersedes that of all the others. Natural soundscapes serve as the inspiration for their song and dance. It heals them physically and spiritually. Western society bases most of what it knows on the visual. We actually "hear" what we "see." The World Listening Project aims to transform that perception in our otherwise urban centric and abstracted lives. At a time when we are facing not only a silent spring, but a silent summer, fall and winter, as well, it

is clear that where a picture is worth a thousand words, a soundscape may soon be worth a thousand pictures.

Nearly 40 years after the publication of R. Murray Schafer's *The Tuning of the World*, a widely read book in which he introduced the concept of the *soundscape*—and many other words that describe fundamental and ever-present aspects of our sound worlds in everyday life—a wave of interest has engaged many across professional disciplines and global borders in the arts and sciences of sound and the environment. Now, major art museums around the world are holding exhibitions of sound as art, giving their practitioners major awards. Publications on sound, listening, and silence are proliferating. Many composers of new music have adopted the terms “sound art” and “soundscape composition” to describe their own work and practice. “Soundscape” is a commonly used term in everyday speech and writing. This wave of interest engages us at the grassroots level, too. “Citizen science” and other activities are engaging people at both the formal and informal level.

Listening to the sounds of the world in their context is important. When we listen to sounds isolated and disconnected from their real-world context, in other words, in their recorded form, we experience them divorced from the rich and complex context in which they occur. Both, listening for sounds and voices in their time and space context and out of context, as recorded sound, helps understand their meaning and value. Recording sounds of the world serves as a touchstone for the future while emphasizing that the world exists now, in the present, as a “living museum.” A museum of living sound can be constructed in different ways. I imagine that listeners from all sorts of cultural approaches can contribute. Of course, recognizing that all acoustic environments are in change will determine the spatio-temporal nature of these future museums.

The WLP realizes its mission through the informal arts to provide educational opportunities that actively engage public participation in listening. In effect we, the WLP and similar activists, are turning the world into a “museum of sound.” This listening also needs to happen with an awareness of our role as the *makers* of the soundscape. In this concept, it is important to understand that sound is not a fixed entity, but originates in and is shaped dynamically by the environment. It is always changing. We are both the players and makers in the medium of sound. In this sphere of environmental sound we are both the listener-observers and soundmaker-responders[9]

### **What we do**

To explore sounds in relationship to listeners and their environment, acoustic ecology uses field recording, soundwalks, interviews, archives, publishing, music, mapping, and workshops. These are its research and teaching modalities. Among other things it sets the stage for actively engaging the public in sound, increasing awareness in listening to the world. The field attracts researchers from the arts and sciences. Thanks to the approach of Schafer and fellow World Soundscape Project member, composer, and co-founder of the [World Forum for Acoustic Ecology \(WFAE\)](#), Hildegard Westerkamp, this engagement is not exclusive to the specialties of engineers, social scientists, musicologists, artists, and other professional disciplines. Westerkamp herself has played an instrumental role in raising awareness through publishing the WFAE's annual journal[10]; like Schafer, she leads public soundwalk events and soundscape workshops, and participates in WFAE conferences.

Field recording and acoustic ecology are two activities that embrace the world[11] as a site for learning and public engagement with art, science, and the humanities. Field recording may seem to serve a mere descriptive, documentary purpose similar to photography. When Bernie Krause said, “a soundscape may be worth a thousand pictures,” like Schafer, he emphasizes that not only is the audible environment loaded with information for study and collection, a fugitive and fragile resource easily ruined with mighty machines and manmade toxins, but it is also a living source of poetic and symbolic value that photos cannot begin to represent. With this, the diverse approaches and attractions to field recording practices are multiple, reaching deeper than a mere indexical relationship with our sonic world. These practices reveal themselves to be, in the words of Cathy Lane and Angus Carlyle, “all together richer, stranger, more varied and more complex.” [12]

The role of sound is primary and essential to many diverse fields: filmmaking, architecture, urban planning, marketing, industrial and interior design, product design, education (not just music), museum and exhibition design, communications, biology,

physics, tourism—the list goes on. On the other hand, listening is often taken for granted. While it may be difficult to speak about and identify the sounds we hear, to define listening itself is even more challenging. What is it? What are we doing when we listen? When we try to define it, beyond paying attention with our ears, the process eludes us. In a conversation with American composer Pauline Oliveros<sup>[13]</sup>, her answer to this question was, “Listening is like consciousness, and we still don’t understand what that is.” We do it and have yet, from an objective or scientific perspective, only *begun* to grasp the processes of thought and sensory perception that are involved. As an artist, teacher, and acoustic ecologist learning and exploring questions like these is both challenging and enjoyable.



Eric Leonardson is a Chicago-based composer, radio artist, sound designer, instrument inventor, improviser, visual artist, and teacher. He has been active in Chicago’s art, sound, and performance scenes since the 1980’s. Leonardson is director of the World Listening Project (founded in 2008) and founder (in 2009) of the Midwest Society for Acoustic Ecology, a regional chapter of the American Society for Acoustic Ecology (ASAE). He is currently President of the World Forum for Acoustic Ecology and is an Adjunct Associate Professor in the Department of Sound at The School of the Art Institute of Chicago.

#### Footnotes:

[1] Field recording” simply defined is sound recording made outside a recording studio. Often it is with the aim—in varying degrees ethnological in its intent—to record the activity of that environment without disturbing it. The bio-acoustician Bernie Krause has devoted 40 years to recording natural soundscapes around the world. His archives are considered the most extensive in the world. In not a few cases it includes recordings from animal habitats and natural soundscapes that are now extinct.

[2] The WLP (founded 2008) and Midwest Society for Acoustic Ecology (founded 2009) are two volunteer organizations co-founded and led by the author.

[3] Only Antarctica had no World Listening Day events as far as we know.

[4] Publ. Wilderness Press, 2002

[5] Krause’s 1993 article, publ. in *The Soundscape Newsletter*, and many others can be found in the online library page of the World Forum for Acoustic Ecology: <http://wfae.proscenia.net/library/articles/index.html>

[6] R. Murray Schafer, *Tuning of the World*, McClelland and Stewart (1977) p. 7.

[7] “A few years ago Bruce Davis and I had an idea for what we called Wilderness Radio. The plan was to put microphones in remote locations uninhabited by humans and to broadcast whatever might be happening out there: the sounds of wind and rain, the cries of birds and animals - all the uneventful events of the natural soundscape transmitted without editing into the hearts of the cities.”—R. Murray Schafer, “Radical Radio,” *EAR Magazine, Festival for a New Radio*. New York, 1987

[8] Publ. Ballantine Books, 1962.

[9] Barry Truax in his *Acoustic Communication*, Second Edition, Ablex Publishing 2001, proposes the communicational model. This edition includes a CD-ROM version of the *Handbook For Acoustic Ecology* that he edited and published in 1978.

[10] Westerkamp served as editor of *Soundscape: The Journal for Acoustic Ecology* from 2000 until 2011. Dr. Phylis Johnson at Southern Illinois University succeeds her as Editor-In-Chief.

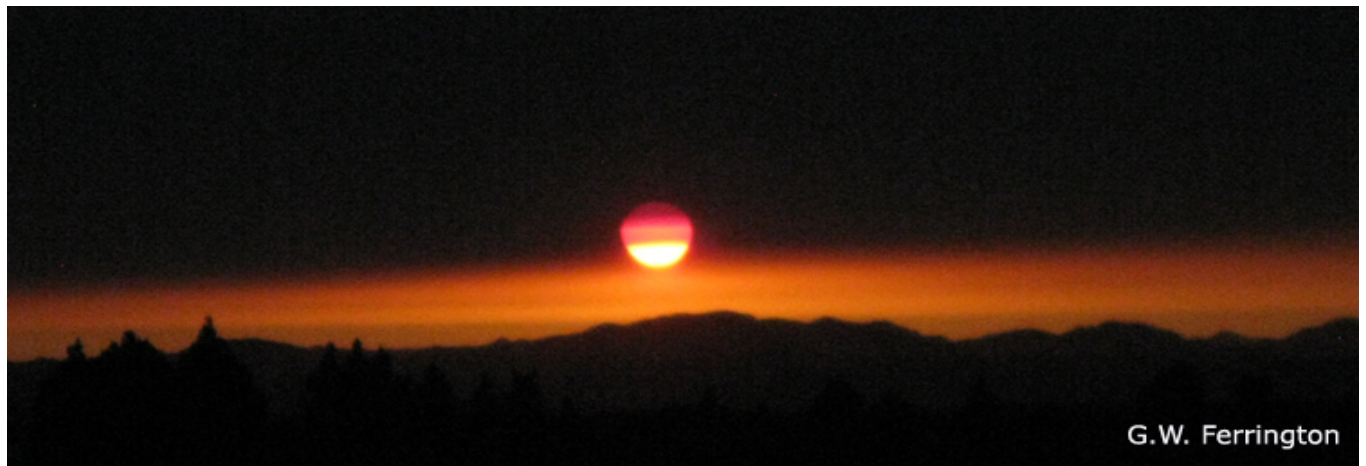
[11] From the Omnimuseum Project mission statement: The Omnimuseum Project is a non-profit, collaborative effort devoted to embracing the world as a site for informal learning. Our work involves the exploration and development of strategies and techniques for integrating enrichment opportunities into everyday experience. In so doing, we are finding ways for museums and other cultural and educational institutions to gain presence in places and among things that directly correspond to their missions.

[12] *In the Field: The Art of Field Recording*, Cathy Lane and Angus Carlyle, p. 10, Uniform Books, 2013. Note: A logical sequel to this book is *On Listening*, by the same authors, published by Uniform Books, 2013.

[13] 2012 podcast interview on the *Sounding Out!* Blog produced with Tom Haigh and Monica Ryan: <http://soundstudiesblog.com/2012/07/18/sounding-out-podcast-episode-7-celebrate-world-listening-day-with-the-world-listening-project/>







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## WFAE: FEATURE ARTICLE

### Report on Deep Listening: Art/Science The 2nd Annual International Conference & First Festival

Troy, New York (USA), July 10-13, 2014  
By Viv Corringham



The second annual conference held by the **Deep Listening Institute** took place at **Rensselaer Polytechnic Institute (RPI)**, the new home base for DLI. Artists, educators and researchers were encouraged to creatively share ideas related to Deep Listening, the practice developed by Pauline Oliveros. She describes it as "listening in every possible way to everything possible to hear no matter what one is doing" ([www.deeplisting.org](http://www.deeplisting.org)). Art and Science were both represented in the conference and the following are a few examples of the wide range of presentations:

to everything possible to hear no matter what one is doing" ([www.deeplisting.org](http://www.deeplisting.org)). Art and Science were both represented in the conference and the following are a few examples of the wide range of presentations:

- Deep Listening Band co-founder Stuart Dempster's keynote was entitled "A Planetary Pleanote" and was a passionate plea for urgent environmental action and for serious planetary listening.
- The collective "Fantastic Futures" described a project that has brought people together from Iraq and the US to create an interactive sound archive (<http://fantasticfutures.fm>) for sharing field recordings of their home countries.
- Peter Cariani, a research scientist whose work embraces philosophical questions, gave a keynote on the relationship between auditory neuroscience and music, investigating how music can move our minds in so many different ways.
- Composer and Bioacoustics researcher Ann Warde presented a sonification system built by her lab at Cornell University that allows the migration patterns of wild bird populations to be discerned through listening.
- Sarah Hluchan and a group of young women from the corporate world of technology explained how they have introduced Deep Listening to people unconnected with the arts by bringing it into the workplace.

A lecture of particular relevance to Acoustic Ecology came from J. Parkman Carter, a PhD student in Architectural Acoustics, who discussed an approach to soundscape documentation through "cross-modal soundscape mapping". He described the fascinating

phenomenon of solastalgia - homesickness felt while still at home - in reference to a community near Sydney, Australia, at a time when mining had recently arrived. New sounds came and others disappeared, which created anxiety in the population. Carter's work explores methods of examining such soundscapes and presenting the findings to policymakers and others in a multi-sensory way that goes beyond measurements of "noise" levels, which may ignore both the qualitative aspects of sound and also its context.

There were some thought-provoking workshops and roundtables: Tom Bickley described his use of "radical hospitality," which includes both acceptance and challenge, to create a learning zone for students; Ione hosted a session on listening in dreams; Sharon Stewart led a roundtable on the expansion of Deep Listening practices, and many interesting posters and installations were also presented.

A welcome addition to the conference this year was Heloise Gold, long time co-leader of Deep Listening retreats, who in addition to presenting a dynamic performance offered a daily Qi Gong class to uncoil our stiff bodies after much sitting.

A new feature was the introduction of the First Festival from Saturday evening through Sunday, which presented new works and compositions informed by Deep Listening. A special feature was "Cistern Dreams", an overnight concert of recorded works composed especially with sleeping listeners in mind. I was part of the Avatar Orchestra Metaverse who played live (quietly!) in Second Life during the event.

The Cistern of that title also featured in the stunning festival headliner "Sonic Gems" by the Deep Listening Band and guests. This used the Virtual Microphone space simulation software developed by Jonas Braasch, who also performed on saxophone. The acoustic simulation recreates the now famous Dan Harpole cistern at Fort Worden where the Deep Listening Band recorded in 1988. The cistern is fourteen feet underground with a reverberation time of forty-five seconds. The sound and the band's playing were quite extraordinary and I can still feel the power of this performance.

The conference generated a warm hum of ideas, camaraderie and enthusiasm. It spilled over into impromptu performances in our residence and discussions in the bars at night. Although DLI had recently moved home and Conference Director Lisa Barnard Kelley had just produced a baby (both potentially disruptive events!) nothing interfered with the smooth running of the conference. Much credit must go to Lisa, to all the hard-working volunteers, and - of course - to the inspiring presence of Pauline Oliveros.

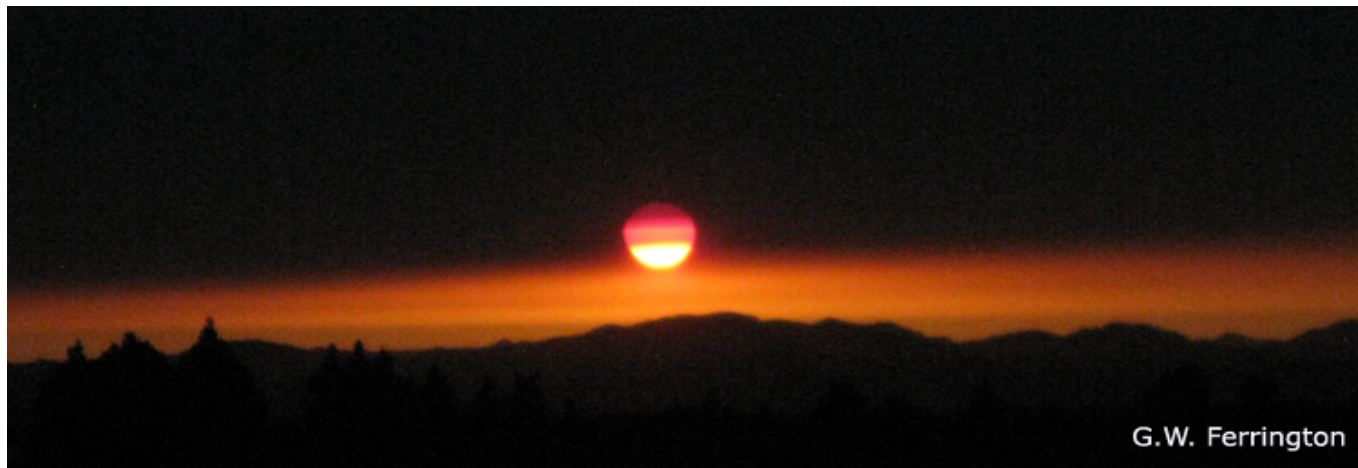
(Photo: [EMPAC](#)—The Curtis R. Priem Experimental Media and Performing Arts Center on the campus of Rensselaer Polytechnic Institute)



**About the Author:** Viv Corringham is a British vocalist, composer and sound artist, currently based in New York, USA, who has worked internationally since the early 1980s. Her work includes music performances, installations and soundwalks. She is interested in exploring people's special relationship with familiar places and how that links to an interior landscape of personal history, memory and association.

Her ongoing project Shadow-walks has been presented in gallery shows from New York to Istanbul to Hong Kong. She is a 2012 and 2006 McKnight Composer Fellow through the American Composers Forum. Source: Deep Listening Institute.

World Forum for Acoustic Ecology

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**WFAE: RESEARCH AND PROJECTS - Meri Kyto, Editor**

We are please to provide readers with three research/project articles in this year-end issue.



**Patterns and Processes: Soundscape in *Five Landscapes and Skaftefell*.** Liam Elliot is a Canadian composer who draws upon the natural world musical ideas. By studying natural systems and their interactions, he hope to create music that expands beyond his own compositional instincts to echo the sounds and processes of the natural world. Elliot shares with readers the influence of the natural soundscape in his recent works. [Read](#)



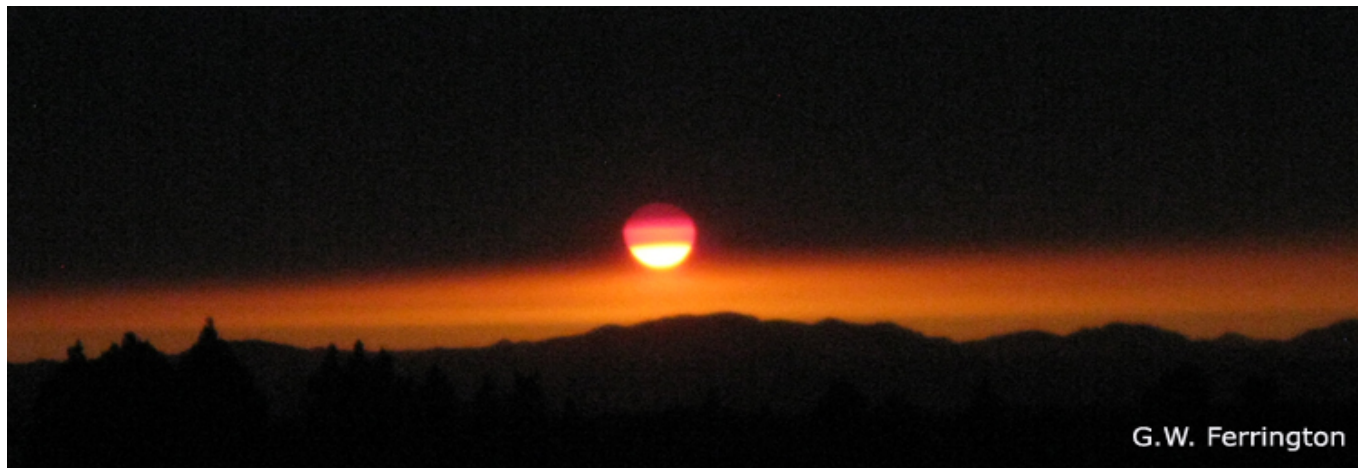
**Making sense of data: Understanding Digital Reality through Contemporary Artistic Practices of Sonification.** Dr. Thomas Bjørnsten is interested in how we interact with each other and understand our life-world through images and not least sounds. His article concentrates on contemporary artistic approaches toward the global data flows that surround us today on an everyday basis. [Read](#)



**From the Book Cliffs to the Amazon.** Patrick Harlin is a composer who has been on an odyssey to find some of the world's unique and quickly disappearing soundscapes. This journey has taken him to a roadless region straddling Utah and Colorado known as the Book Cliffs and to remote stretches of the Amazon rainforest. It is the transformation of these soundscapes that interest Harlin as changes take place in what are truly wild places. [Read](#)

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## WFAE: RESEARCH AND PROJECTS - Meri Kyto, Editor

### Making sense of data: Understanding Digital Reality through Contemporary Artistic Practices of Sonification

By Thomas Bjørnsten, PhD, Postdoc.

The above title refers to a recently started postdoc-project which focuses on how we interact with each other and understand our life-world through images and not least sounds that are to a still higher degree being created and mediated by digital technologies and formats. Partly continuing my previous research on the aesthetics of sound based art (cf. my PhD dissertation about "The Noise and Silence of Artefacts") this project concentrates on contemporary artistic approaches toward the global data flows that surround us today on an everyday basis. While it is quite important to note that the project operates with a twofold perspective on both *sonification* and *visualization* strategies related to the use of data, this does not mean that the two are to be analyzed separately – which is also how I have initiated the research activities.

As a part of this initial investigation of the relation between data and sound I currently focus on the much talked about 'phenomenon' of *Big Data* and how it is being addressed by various artists working within the realm – or on the fringes – of experimental sound based practices. In relation to this I furthermore discuss how (and if?) contemporary sound studies and sound art theory can in fact contribute to the larger field of digital media studies and specifically to questions about Big Data, database aesthetics and the architecture of internet protocols.

A very basic and accessible example of data sonification with an 'artistic' touch would be the website "[Listen to Wikipedia](#)" by Hatnote (Stephen LaPorte and Mahmoud Hashemi) which displays a real time visualization of global Wikipedia edits, as well as creating a soothing soundtrack based on those activities. Often the rendering of data into legible form is discussed in visual terms, i.e. *visualization*, but as the "listening to"-label of the Hatnote-site indicates, the focus here is just as much on the creation of musical sounds that emerges parallel to the circles of changing color and size. However, even though "Listen to Wikipedia" emphasizes the listening activity, rather than the visual monitoring as a way of getting a sense of the networked activity and data-exchange taking place within this global community, one may ask what this kind of sonification strategy is actually affording us? What does it mean that an aural experiential layer is added to the basic informational aspects of the editing activity that you could also grasp simply by scrolling down to read the textual description?

It is those kinds of questions that I want to ask through this project in order to investigate further what sort of sense of or sensibility towards data is produced in such works.

Whether or not the Hatnote-site may be considered as a 'good' or proper work of art, it still exemplifies what I would term as a type of superficial sonic *aesthetization* of specific data processes, which is often accepted more or less uncritically as being genuinely representational. A general and, again, very basic assumption here is that behind every aesthetic rendering there is also always interpretation and subjective choices. In order for abstract data to be made into perceptible forms a high degree of either metaphorization, filtering, tuning etc. is involved. Thus, when exploring the sonic qualities derived from data and data sets the artist is constantly engaged in a variety of subjective translational processes through acts of coding and mediation.

A well renowned artist such as [Ryoji Ikeda](#) has been working with intermedial explorations of visual and sonic representations of data, using data mining- and pattern recognition strategies, among other things. Mostly Ikeda's musical and audiovisual performances as well as his installational works are beautifully executed and aesthetically elaborate, but at the same time we are rarely offered any insight into whether the artist's 'translations' are actually rooted in the fundamental datasets that are often referred to in the paratexts accompanying the works. Also one could say that works like Ikeda's have come to characterize a kind of standardized way of representing data and 'big' datasets. Therefore an aspect of the project's investigation will be to critically scrutinize the *formalization* and conventions of data representation that inevitably seem to evolve.

When asking about the origin of the datasets used, this also points to another important aspect of the project. Namely what we understand by 'data' at all? For instance, by referring to data as a *collective singular* – discussing what data 'is', rather than what data 'are' – this already implies a certain cultural agreement upon data as a concept which we take for granted but which is nevertheless very much negotiable (see for instance Lisa Gitelman's recent book on the topic "*Raw Data" is An Oxymoron*, MIT Press 2013). Here, within the project's research scope, a specific notion of both social and political issues of data become crucial – not least to artists dealing with disclosing, interpreting and giving form to otherwise hidden and ungraspable data and code.

An example of an artistic work that might be said to engage with the political aspects of data representation is provided by the English artist group YoHa, according to whom: "Power, Governance and Data has been conducting a naked love dance" (<http://yoha.co.uk/invisible>). In their recent work "Endless War" (2013) they make use of the more than 91.000 reports covering the war in Afghanistan, originally published through WikiLeaks. Among other things YoHa's work can be seen as an attempt to thematize the difficulties a normal individual would have if he or she were to make sense of this immense collection of information. Through this particular artistic adaptation, these data are presented from a different point of view: Using the data for producing moving image sequences – including the projection of quotes, text excerpts, abstract patterns etc. – as well as creating an intense and dynamic sound ambience of eruptive glitchlike noises, YoHa offer an alternative representation of highly complex information matters related to the Afghan war. A representation which is then made open to be inspected by the public. "Endless War" thus demonstrates how both sonification and visualization strategies can also be used for addressing the political issues of dataflows which would normally be hard to get a sense of.

Inspired by this type of work, the project will investigate how artists are trying to circumvent institutionalized and even highly restricted and confined data in order to publicly display, for instance, the code and data of specific events (historical, political etc.) or data generated by our emerging (smart) city spaces of wi-fi networks and communication systems. As Big Data strategies become still more central to the registering of our real time lived activities, the project thus fundamentally wants to ask how this provides or necessitates revised considerations on our personal and collective relation with the data that is constantly flowing and being encoded into our everyday lives through protocols, pervasive media platforms and ubiquitous digital formats.

I propose then, as part of the project's thesis and research field, that a central aspect of being able to develop and interrogate this kind of awareness of the rudimentary construction of data and datasets is the *experiential dimension* offered exactly by the complicated and well considered aesthetic renderings and representations of data provided by experimental art works. Specifically regarding sound based works, my intention is not to write a history of data sonification as such (as this has already partly been done), but rather to investigate the question of sonification from the point of certain discourses about data, including that of 'Big Data', for instance. And through that

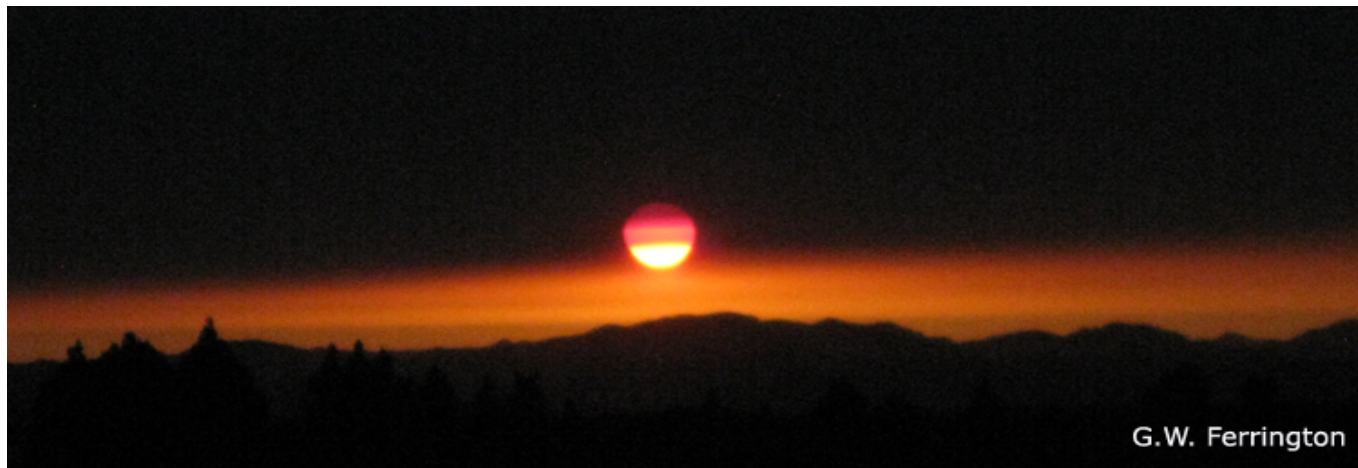
analytical approach to be able to address also the different layers of mapping of data implied in any sonification process.



Thomas Bjørnsten is post.doc at the Department of Aesthetics and Communication, Aarhus University. His current post.doc project (DFF-4001-00120) is funded by the Danish Council for Independent Research|Humanities and Aarhus University. He has a background in Art History, Aesthetics and Cultural Theory, and his work has otherwise been concerned with the relations and interchanges of dissimilar forms and mediums of art. He is also editorial assistant of *The Nordic Journal of Aesthetics* and writes about sound, media art and experimental music for various magazines and journals.

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**WFAE: RESEARCH AND PROJECTS - Meri Kyto, Editor****Patterns and Processes: Soundscape in *Five Landscapes* and *Skaftafell***

By Liam Elliot

The natural world—sonically and otherwise—constantly creates complex, intertwined patterns of immense beauty. These patterns exist in a broad range of physical and temporal scales, from microscopic to geological, and provide a limitless palette for artistic exploration. Much as a tonal composer succeeds in part by drawing upon the immense body of work that has preceded them, a soundscape composer may draw from the natural world musical ideas that exceed or complement their own creative grasp. By studying natural systems and their interactions, I hope to create music that expands beyond my own compositional instincts to echo the sounds and processes of the natural world.

**Five Landscapes**

*Five Landscapes* was composed in 2013 for the Acadia University Wind Ensemble, and also exists in an arrangement for Pierrot ensemble. The piece presents a series of five musical landscapes. Each one is conceived as a distinct, largely non-developmental soundworld for the listener to observe and inhabit for a short time. Like the natural world, the piece consists in part of gradual processes combining to create larger features that nonetheless display a sense of organicism. The landscapes, though distinct, are not specific. Listeners are encouraged to create their own associations. A concert recording of the work is available [here](#).

Two of the movements of *Five Landscapes* include musical material created by nature. In the first movement, an extended piccolo solo (which forms the bulk of the movement) is constructed from recordings of bird songs from around North America. Dozens of birdcalls are heard consecutively, with each species being heard only once. The use of a broad range of places and species within one musical landscape would often be undesirable, but in this case it emphasizes the non-specific nature of the landscapes. By imitating the pitches and rhythms of bird song, I was able to extend my compositional palette, finding musical ideas that would not otherwise have been explored, and create a unique sense of transformation-without-development by exploiting the similarities and contrasts of a wide range of species.

The third movement features wind chimes recorded on the Minas Basin near my home in Wolfville, NS. After recording, the chimes were directly transcribed as an extended tom solo that dominates the third movement (an augmented version is also heard faintly on the crotales). Though the transcription of chimes into performable notation inevitably necessitates rhythmic compromise, the resulting musical material remains effective. The



music is far from random or chance material, rather, it is created through natural systems interacting with the physical character of the wind chimes to create events that, while fundamentally inevitable, far exceed the limits of immediate comprehension or prediction.



*Minas Basin, near Wolfville, NS.*

In analyzing the resulting music, it becomes apparent that fragments of material recur, but are never repeated exactly. Instead, they are continuously varied as fluctuations in wind strength and direction interact with the physical tendencies of the chimes (e.g. the weight and size of the tubes and the clapper). Each set has characteristic motives, but will be primarily shaped by the nature of the wind at the place and time that they are experienced.

### **Skaftafell**

Skaftafell is a preservation area within Vatnajökull National Park in southeast Iceland. The area is characterized by its stark forms and contrasts created by the violent geology of the region. Skaftafellsjökull, the glacier where the picture below is taken from, is an extension of the Vatnajökull ice cap that covers eight percent of Iceland. Between the glacier and the nearby ocean is the Skeiðarársandur, a black, sandy wasteland formed by glacial floods. It is rimmed by vibrant meadows, which sit at the base of the surrounding mountain ranges. On the day I visited Skaftafell, the sky was filled with eerie colours brought on by the constant twilight of the Icelandic winter. A concert recording of the work is available [here](#).

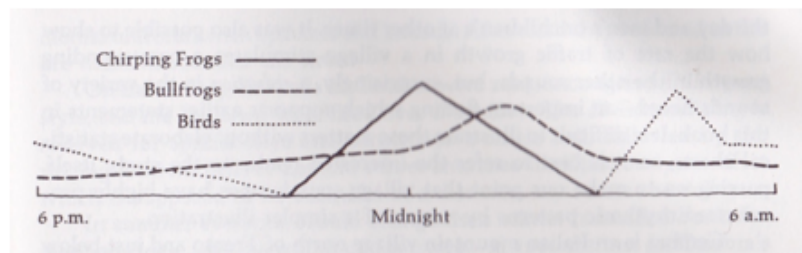
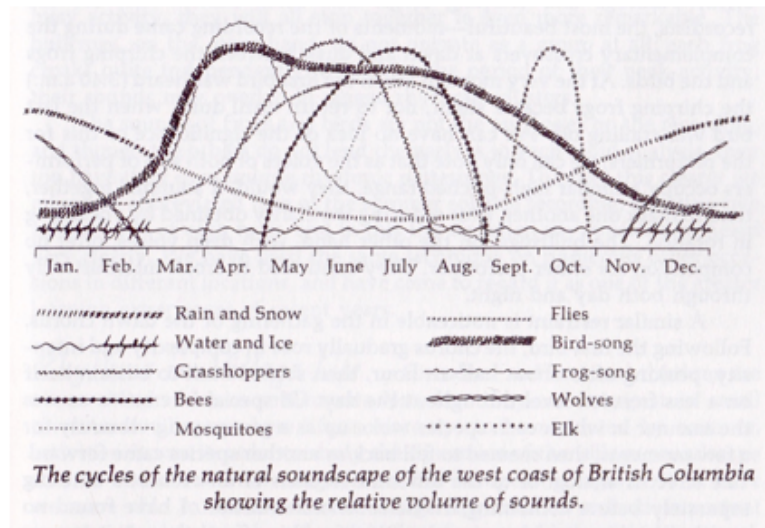


*Skaftafell, as viewed from the Skaftafellsjökull glacier.*

The use of soundscape in *Skaftafell* is less direct. The work is primarily a response to the feeling of the Skaftafell region, and an attempt to recreate that place within a concert hall. The sound palette that I chose consists of elemental percussion sounds that, while not attempting to mask the nature of the instruments, are suggestive of the soundscape of the Skaftafell region: cracking ice, flowing water, falling rocks, and, faintly, distant wind in the mountain peaks—the mostly treeless landscape eliminates the more immediate leaf-wind sounds that dominate many natural soundscapes. The pitch material bears a strong resemblance harmonically to Icelandic folk music, and to some contemporary Icelandic musicians, introducing to *Skaftafell* the human presence that has shaped the recent history of the Icelandic landscape.

### **Waves**

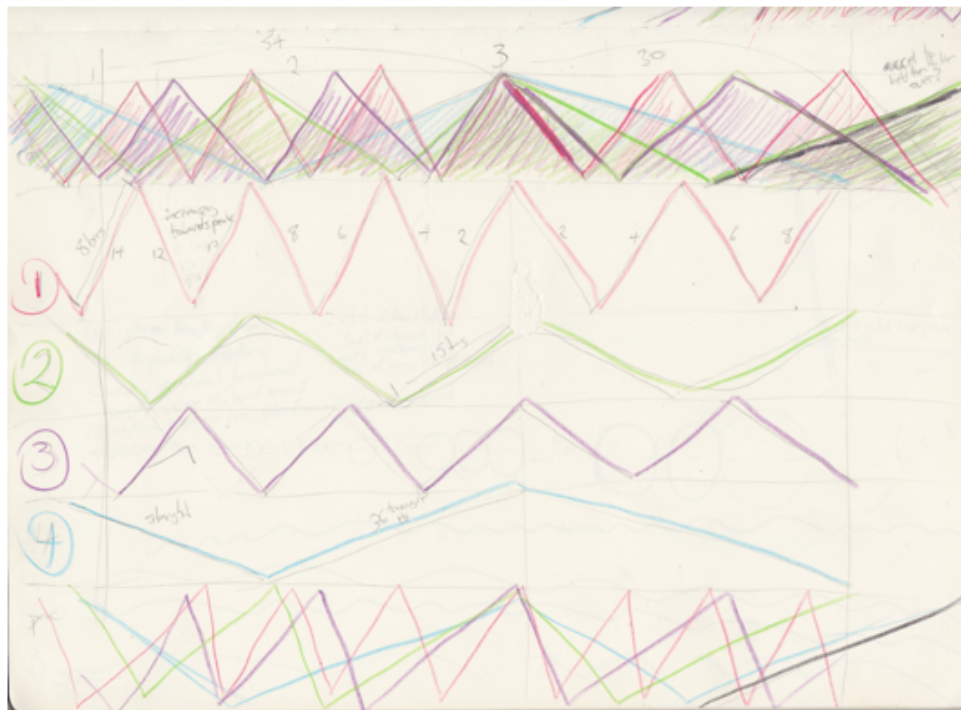
Waves have an important place in my work, and are an important structural basis of both *Five Landscapes* and *Skaftafell*. Waves may be heard in many parts of the natural world. While ocean waves are the most obvious, and perhaps that most powerful example, many soundscapes feature cyclical waves as a dominant part of their makeup.



R. Murray Schafer, *The Soundscape* (Rochester: Destiny Books, 1977), 229, 231.

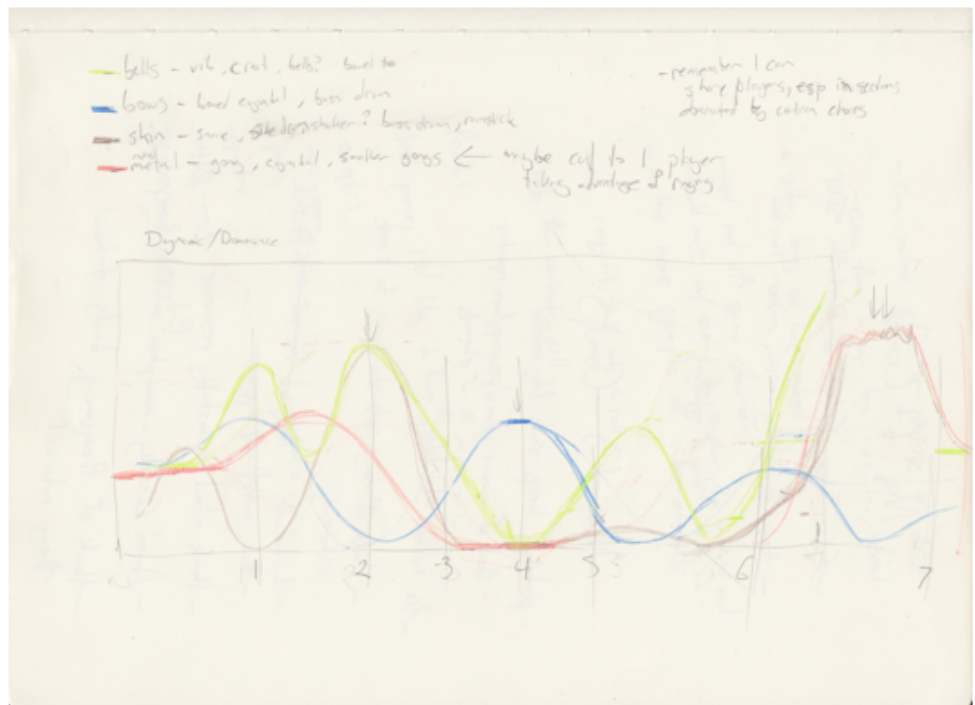
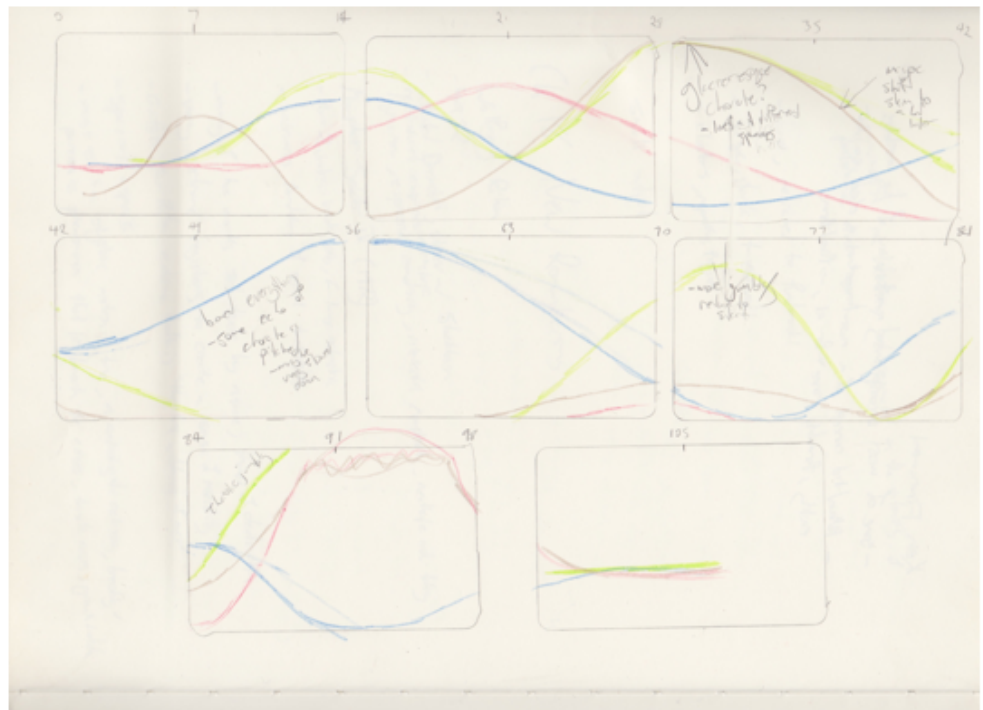
To those sounds identified here by Schafer, one might easily add such sounds as the phasing of crickets, the seasonal cracking of ice, or wind in the leaves that transforms or disappears with the changing seasons. Each of these events describes a wave of sound in its own way.

In *Five Landscapes*, waves form the conceptual basis of the second movement, and play important roles in the first and fifth movements as well. In the second movement the ensemble is divided into four choirs, each of which articulates repeating waves of sound (increasing and then receding in volume and rhythmic density) that are characterized by a distinct harmonic makeup. Each choir's waves are of different lengths—12, 9, 15, and 19 bars—causing them to intersect rhythmically, harmonically, and dynamically in a constantly shifting manner in much the same way as the more complex intersecting wave periods of ocean waves. The focal point of the movement is the intersection of the peaks of three of the wave cycles, but the material could be extended, or chosen from any number of possible relations between the waves.



**Sketches for Five Landscapes, 2<sup>nd</sup> movement.**

Contrasting the artificially rigid waveforms of *Five Landscapes*, in *Skaftafell* I attempt a more organic approach, modeling the structure of the piece using waves that bear a closer resemblance to circadian and annual cycles of soundscapes and other natural processes, rather than to the more regular wave cycles of the ocean. While these waves bear a close resemblance to the organic waves identified by Schafer above, by depending on my own structural instincts, they have become more traditional in their dramatic form.



Sketches for Skaftafell.

### Moving Forward

With *Five Landscapes* and *Skaftafell* I have begun to explore a way of understanding soundscapes that focuses on the intertwining natural processes that shape our world. These pieces represent the early stages of what I believe will be a long and fruitful exploration of soundscape and the natural world. Expanding upon these works, in my upcoming and ongoing projects I am exploring new themes including:

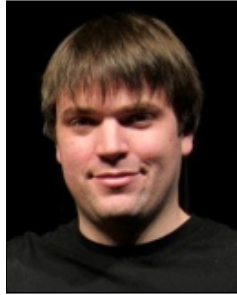
- Constructing music where the individual parts function and interact organically as an independent ecosystem.
- Exploring human relationships to the natural world through a study of folk music, myths, and stories.
- Applying ideas of soundscape to ensembles, treating the instruments as found objects in an environment.
- Using recordings of soundscape as structure in order to create a sense of place, and a unique sense of shape and pacing.

While musical ideas may be drawn from a wide range of natural sources and processes, soundscape study offers the most direct engagement for a musician interacting with the natural world. By studying nature's sounds, processes, and interactions, I hope to create music that extends beyond my own compositional instincts, creates a strong sense of place, and fosters a deeper connection to the natural world.

**Bibliography**

Schafer, R. Murray. *The Soundscape*. Rochester: Destiny Books

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Liam Elliot is a Canadian composer from Calgary, AB. He received his Bachelor of Music from Acadia University where he studied with Dr. Derek Charke and Dinuk Wijeratne. He is currently completing an MPhil in Music Studies at the University of Cambridge, where he studies with Richard Causton. For more information, scores, and audio samples please visit: [liamelliotmusic.com](http://liamelliotmusic.com). Contact: [liam.elliott@gmail.com](mailto:liam.elliott@gmail.com)

World Forum for Acoustic Ecology

**WFAE NEWS QUARTERLY**October-December 2014  
Volume 11, Number 4**WFAE: RESEARCH AND PROJECTS - Meri Kyto, Editor**

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**From the Book Cliffs to the Amazon**

By Patrick Harlin

Amazonian folklore tells of the [Curupira](#), a demon that sits at the base of large trees luring weary travelers deeper into the heart of the unknown. These Curupira make a loud thwap on the base of a tree, a sound you hear more often than is comforting in the rainforest. Folklore or not, it is good to be weary of venturing off even short distances in the rainforest. The Amazon has a way of transforming right in front of your eyes and ears. It is precisely this transformation both in the Amazon of South America and the Book Cliffs in the United States that I hope to capture.

Over the last year I have been on an odyssey to find some of the world's unique and quickly disappearing soundscapes. This journey has taken me to a roadless region straddling Utah and Colorado known as the [Book Cliffs](#) and to remote stretches of the [Amazon rainforest](#). The two locations could not sound more different. The Book Cliffs is so quiet it almost hurts; the Amazon by contrast vibrates. Though they sound different both places are similar in that they are being developed (or exploited) for their natural resources. I picked regions in flux, places I can visit and revisit to examine how each soundscape evolves through either the loss of habitat or development of infrastructure. The recordings (see samples below) from these trips serve as both a point of reference and as material for my dissertation, a music composition with string quartet and soundscapes connecting the sounds of the natural world with those of the concert hall.

**Book Cliffs**

The [Book Cliffs](#) is a place of rugged beauty and solitude. In some parts you won't run into another human for days or even weeks. A walk in any direction and you are sure to encounter large populations of mule deer. The more elusive animals such as coyotes are heard but not seen, congregating nightly sometimes just a few hundred feet from camp. The ambient noise level sits well below 30dB, (the accurate floor of my SPL meter) with an occasional airplane punctuating the silence. This is a silence that makes your ears ring, a sort of silence I haven't encountered since traveling to the Sahara Desert. The meandering canyons of the region served as hideaways for fugitives on the run

including the notorious American train robber [Butch Cassidy](#). The valleys coalesce into fingers sending the wind gusting by in three or four different directions.

It is difficult to record out there, the sounds are sparse with the wind strong and unpredictable. The predominant sounds emanate from the geophony and anthrophony, the man-made sounds being planes and a constant low rumble from [oil drills](#). This area is now at the center of a shale oil boom. High oil prices have made it profitable to develop oil fields and in Utah, The School and Institutional Trust Lands Administration ([SITLA](#)) controls a large portion of this region promising a financial windfall to the public school system once the oil fields are developed. With one of the primary sounds belonging to industry, one wonders how the soundscape of the Book Cliffs will change with the great development of industry.



### Jungle Disco

A quick flight from Lima, or a lengthy journey by freighter from the Atlantic Ocean, and one arrives in the noisy tropical Amazonian city of [Iquitos](#), Peru. If I hadn't researched the area prior to arrival I would not have guessed that there are no roads leading to this city. Iquitos remains the largest city in the world unreachable by car. Our first stop, a village an hour by boat and an hour by trail, seemed remote. But, however remote it was, the first night of recording I captured a one-man disco, broadcasting techno 24/7 via a sizeable generator in a town without electricity or even a store. I found this scenario fairly comical and a good reason to push forward.

We hired two indigenous guides to take us deep into their portion of the Pacaya Samiria reserve and then onto a biological station near Pilcopata. The sounds of the Amazon vary considerably over short distances and dramatically during different times of the day. A sample [recording](#) shows the forest coming alive after a short rainfall, each animal adding its unique call.

There is a constant chirping of crickets throughout the day even though the acoustic layers and complexity of the soundscape changes. The canopy muffles the sounds a bit, whereas they are much sharper near the water's edge. It is difficult to isolate all of the sonic components. While the sounds of the insects blend together, the birds are quite distinct in their calls. The accumulation of one layer of sound with another creates a complex soundscape. The volume in the jungle can be piercing at times which is quite the opposite sound profile from that found in the Book Cliffs, but with similar effect. The ringing in your ears (at times) in the Amazon comes from the rowdy soundscape. In the Book Cliffs area the ringing in your ears comes from the silence.

The Amazon and the Book Cliffs are contrasts; shining examples of the diversity of sounds in the truly wild places that remain. If each location were a performance venue, the Amazon would host an orchestra or choir and the Book Cliffs a lone soloist. They present substantially different material for composing a piece of music, and also a beautiful argument for both the ecstatic and serene.

### Soundscape Recordings:

[Dusk in the Amazon](#) - at a lake a few hours boat ride from Nauta  
[River's Edge](#) - morning on the river after a gentle evening of rain  
[Evening on the Lake](#) - in the Pacaya Samiria reserve  
[Shale Oil Drill](#) - Book Cliffs Utah region

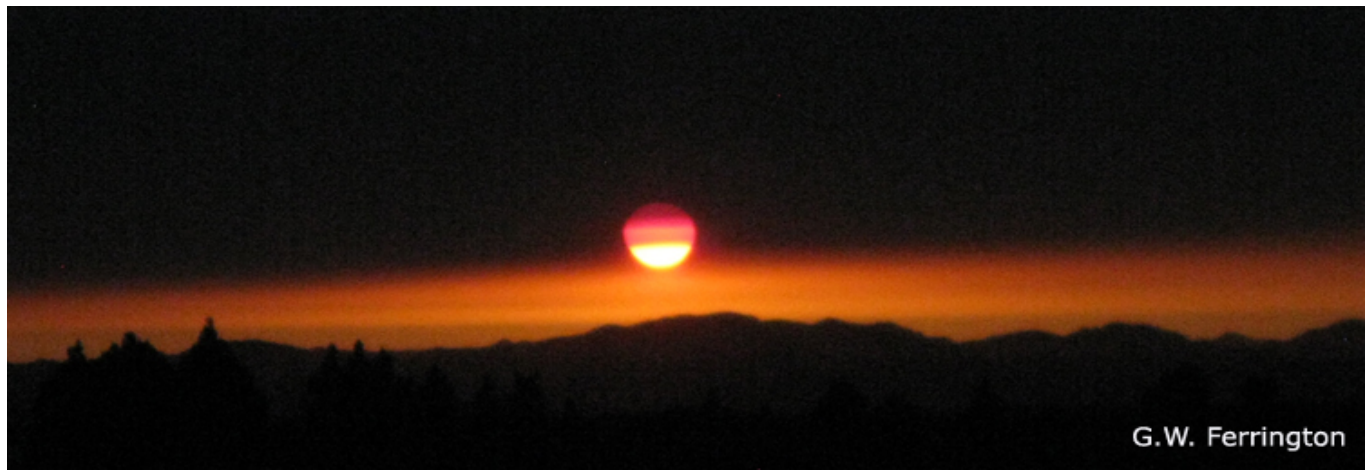




Patrick Harlin grew up in the Pacific Northwest and holds degrees from Western Washington University and the University of Michigan. His work spans both music composition and sustainability with research in soundscape ecology on location in the Amazon rainforest and Book Cliffs, Utah. Last spring he was awarded a Charles Ives Scholarship from the American Academy of Arts and Letters and the Presser Award from the Theodore Presser Foundation.

World Forum for Acoustic Ecology

## WFAE NEWS QUARTERLY



G.W. Ferrington

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## WFAE: EVENTS AND OPPORTUNITIES

**September 22-October 14, 2014 Registration.** University of Barcelona, Graduate course (Fall Term) in Sound Creation: Materials and Tools, part of the Sound Art Masters Programme, will be accepting registrations from 22/09/2014 to 14/10/2014 /. This course can be taken alone, or as part of the Masters degree programme. [Masters Programme Home Page](#) Information about course modules and professors. Course starts: 14/10/2014 Course ends: 10/02/15

**October 4-5, 2014 Ecomusicologies 2014: Dialogues.** University of North Carolina at Asheville (USA). Conference will bring together artists and scholars to stimulate discussion on music, culture, and the environment. The conference is part of the multi- day event series, "Ecomusics" (3-7 October 2014), which will include concerts, soundwalks, workshops, and outings (e.g., field trips to the Moog Factory, Black Mountain College, and Great Smoky Mountains National Park). [Read More](#)

**October 15, 2014 Balance-Unbalance Deadline:** Call for papers, posters, installations/performances and transdisciplinary activities and panels. 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. We are thoroughly looking forward to hosting artists, scientists, economists, philosophers, politicians, sociologists, engineers and policy experts from across the world to engage in dialogue and action towards a sustainable future. [Read More](#)

**January 14-15, 2015 Hearing Landscape Critically: Music, Place, and the Spaces of Sound** Harvard University. The third meeting of the 'Hearing Landscape Critically' research network will take place at Harvard University, 14-16 January 2015. The aim of this three-year project funded by the Leverhulme Trust is to transform our sense of sound in landscape, and to document, investigate, and provoke critical encounters between the social and acoustic agents involved in the formations of landscape. The network embraces an interdisciplinary methodology and brings together scholars from diverse geographical contexts and academic fields (including art history, literary studies, and cultural geography) alongside creative practitioners, prompting new ways of thinking about sound, music, space, and place. [Read More](#)

**March 27-19, 2015 Balance-Unbalance,** Arizona State University. 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. We are thoroughly looking forward to hosting artists, scientists, economists, philosophers, politicians,

sociologists, engineers and policy experts from across the world to engage in dialogue and action towards a sustainable future. Founded by Dr. Ricardo Dal Farra in 2010 to promote novel forms of creativity that can help solve environmental problems, Balance-Unbalance has been sponsored by UNESCO, the Red Cross/Red Crescent Climate Centre, Leonardo - The International Society for the Arts, Sciences and Technology, the National University of Tres de Febrero, Argentina (2010), Concordia University, Canada (2011), Central Queensland University, and the Noosa Biosphere in Australia (2013) [Read More](#).

**May 31 - June 3, 2015 10th European Congress on Noise Control** Maastricht, NL  
The congress is being organized jointly by the Belgian and Dutch Acoustical societies ABAV and NAG. The conference comprises key-note lectures, tutorials, parallel technical sessions, exhibition, short courses. The program focusses on environmental noise control and improvement of the living quality of people in their homes, on the streets, during their recreational activities, and while at work. [Read More](#).

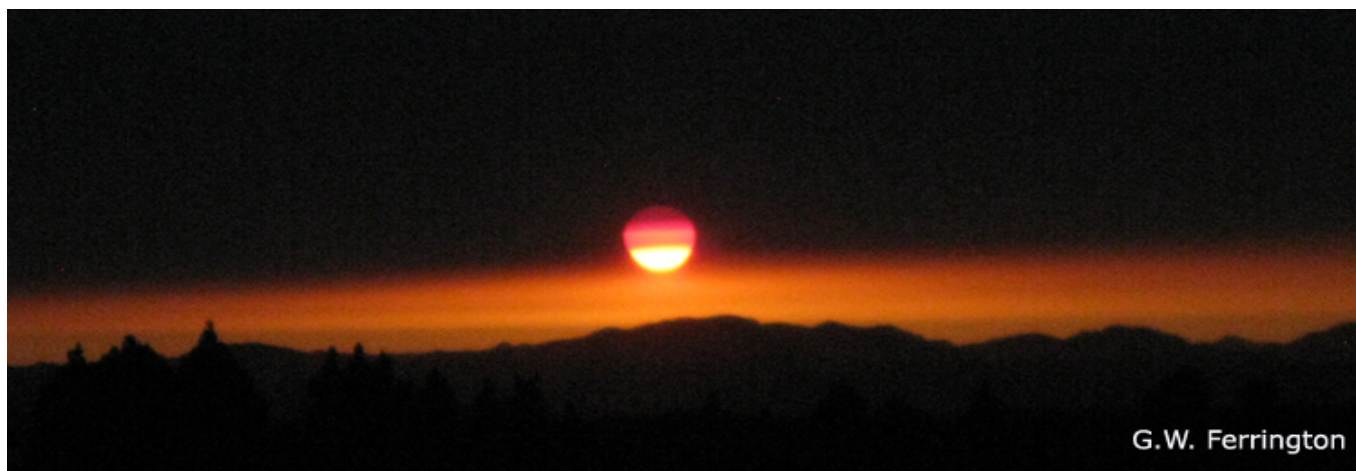
**Open Call:** Spazioersetti, a privately funded exhibition venue based in Udine, north-east Italy dedicated to sound and space. It is currently accepting proposals for multi-channel sound installations to be exhibited. Works must clearly focus on the relationship between sound and space, i.e. we are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

**Check [WFAE Web Calendar](#) for updates.**

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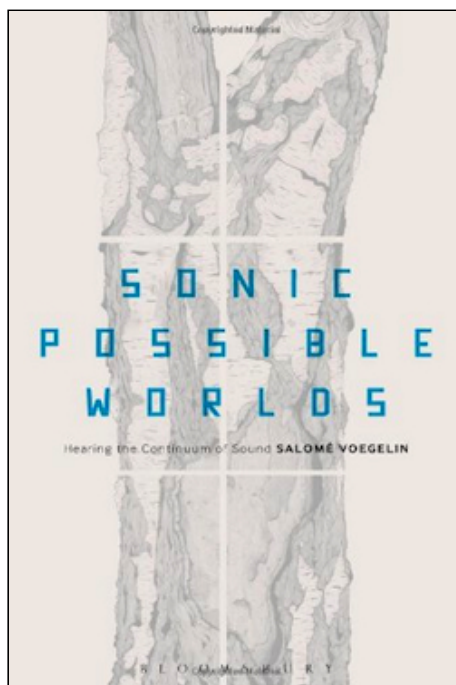
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**Sonic Possible Worlds: Hearing the Continuum of Sound** by Salome Voegelin. Voegelin proposes a new analytical framework that can access and investigate works across genres and times, enabling a comparative engagement where composers such as Henry Purcell and Nadia Boulanger encounter sound art works by Shilpa Gupta and Christina Kubisch and where the soundscape compositions of Chris Watson and Francisco López resound in the visual worlds of Louise Bourgeois. (Bloomsbury)

Publisher: Bloomsbury Academic (June 19, 2014)

Language: English

ISBN-10: 162356509X

ISBN-13: 978-1623565091



**Allusions to Seasons and Weather** by Peter V. Swendsen. "Like the environment that it depicts, the music often gives an initial impression of glacial progression on the verge of stasis. But just as a pause in any natural environment opens a hiker's ears to a seemingly infinite counterpoint of sounds – wind, insects, the creaking of trees or gurgling of water – a close listen to the details of Swendsen's music reveals a shimmering bed of kinetic energy. The starkness of sound gives the illusion of space, but Swendsen slathers every inch of the sonic canvas with quiet layers that together offer a

sort of pink noise backdrop to whatever element happens to be taking center stage." (WQXR)

Orchestra: Oberlin Contemporary Music Ensemble

Composer: Peter V. Swendsen

Audio CD (July 8, 2014)

Number of Discs: 1

Label: Oberlin Music

ASIN: B00KU3YV1G



**Acoustic Territories: Sound Culture and Everyday Life** by Brandon Labelle, offers an expansive reading of auditory life. It provides a careful consideration of the performative dynamics inherent to sound culture and acts of listening, and discusses how auditory studies may illuminate understandings of contemporary society. Combining research on urbanism, popular culture and auditory issues, *Acoustic Territories* opens up multiple perspectives - it challenges debates surrounding noise pollution and charts an "acoustic politics of space" by unfolding auditory experience as located within larger cultural histories and related ideologies. (Bloomsbury)

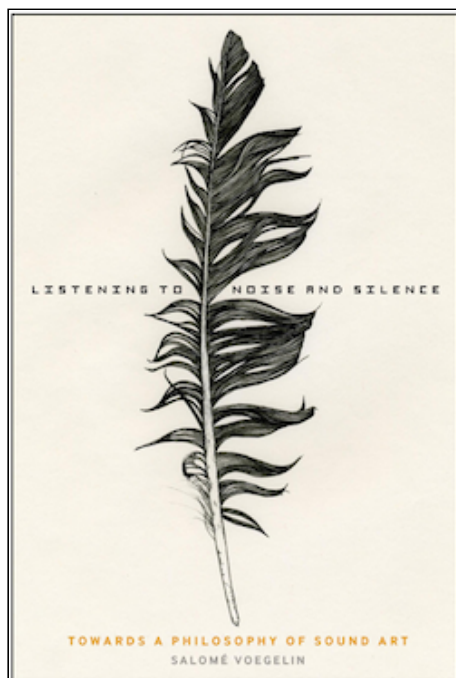
Paperback: 304 pages

Publisher: Bloomsbury Academic (April 1, 2010)

Language: English

ISBN-10: 1441161368

ISBN-13: 978-1441161369



**Listening to Noise and Silence**, by Salomé Voegelin, engages with the emerging practice of sound art and the concurrent development of a discourse and theory of sound. In this original and challenging work, Salomé Voegelin immerses the reader in concepts of listening to sound artwork and the everyday acoustic environment, establishing an aesthetics and philosophy of sound and promoting the notion of a sonic sensibility.

Informed by the ideas of Adorno, Merleau-Ponty and others, the book aims to come to a critique of sound art from its soundings rather than in relation to abstracted themes and pre-existing categories. *Listening to Noise and Silence* broadens the discussion surrounding sound art and opens up the field for others to follow. (Amazon)

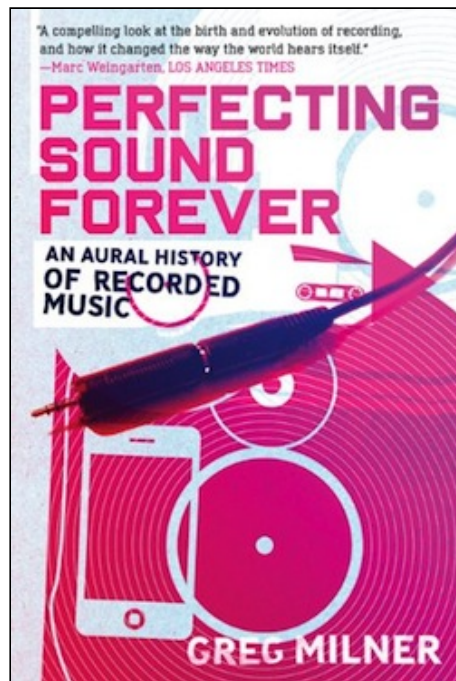
Paperback: 256 pages

Publisher: Bloomsbury Academic; 1 edition (March 31, 2010)

Language: English

ISBN-10: 1441162070

ISBN-13: 978-1441162076



**Perfecting Sound Forever**, by Greg Milner takes us through the major breakthroughs and glorious failures in the art and science of recording. An American soldier monitoring Nazi radio transmissions stumbles onto the open yet revolutionary secret of magnetic tape. Japanese and Dutch researchers build a first-generation digital audio format and watch as their "compact disc" is marketed by the music industry as the second coming of Edison yet derided as heretical by analog loyalists. The music world becomes addicted to volume in the nineties and fights a self-defeating "loudness war" to get its fix.

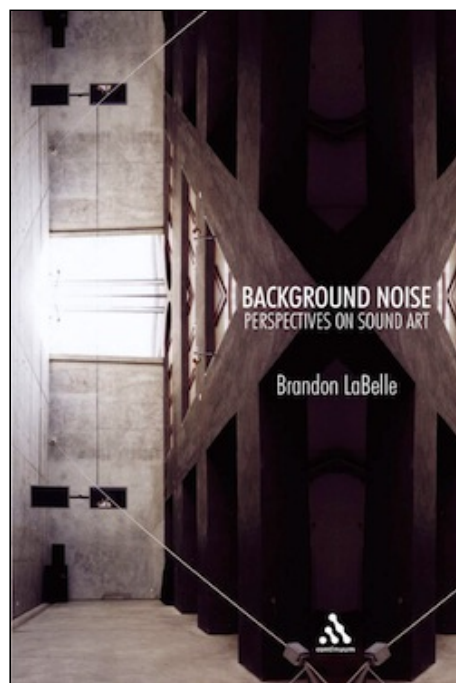
Paperback: 416 pages

Publisher: Faber & Faber (May 25, 2010)

Language: English

ISBN-10: 0865479380

ISBN-13: 978-0865479388



**Background Noise: Perspectives on Sound Art** by Brandon LaBelle. The rise of a prominent auditory culture, as seen in the recent plethora of art exhibitions on sound art, in conjunction with academic programs dedicated to "aural culture", sonic art, and auditory issues now emerging, reveals the degree to which sound art is lending definition to the 21st Century. And yet sound art still lacks related literature to compliment, and expand, the realm of practice.

Brandon Labelle, sets out an historical overview, while at the same time shaping that history according to what sound art reveals - the dynamics of art to operate spatially, through media of reproduction and broadcast, and in relation to the intensities of communication and its contextual framework.

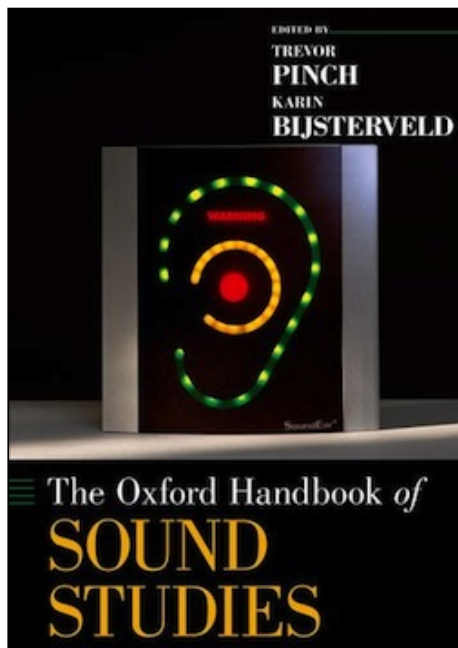
Paperback: 336 pages

Publisher: Bloomsbury Academic (April 1, 2006)

Language: English

ISBN-10: 0826418457

ISBN-13: 978-0826418456



### **The Oxford Handbook of Sound Studies**

by Trevor Pinch (Editor), Karin Bijsterveld (Editor), Written by the world's leading scholars and researchers in the emerging field of sound studies, The Oxford Handbook of Sound Studies offers new and fully engaging perspectives on the significance of sound in its material and cultural forms. The book considers sounds and music as experienced in such diverse settings as shop floors, laboratories, clinics, design studios, homes, and clubs, across an impressively broad range of historical periods and national and cultural contexts.

Series: Oxford Handbooks

Paperback: 612 pages

Publisher: Oxford University Press; Reprint edition (April 1, 2013)

Language: English

ISBN-10: 0199995818

ISBN-13: 978-0199995813



### **All About Bird Song (Cornell Lab)**

"Become bird song savvy with All About Bird Song—your interactive guide to the world of song.

With up-close video portraits followed by the Bird Song Hero sound visualization game, you'll be uniting your senses to remember and appreciate the voices of over 30 favorite birds.

Then it's time to dig deeper by animating the voice box and listening as young birds learn their songs. Finish up by joining two musicians as they experiment with bird song—from the melodious to the downright weird.

Reward yourself with free bird songs and Powerpoint downloads in this online interactive package about Bird Song. "

Check it out: <http://bit.ly/1m6mk9M>



**Earcatcher. Selected Works / Werkauswahl 1990 - 2014)** by Timo Kahlen. This free to download book documents 25 years of work by Timo Kahlen in the areas of sculpture, sound and media arts. It has been published in a digital format and can be [downloaded as a PDF](#)

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## WFAE: INFORMATION

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

### ✦ WFAE AFFILIATE ORGANIZATIONS

<a href="#">American Society for Acoustic Ecology</a>	<a href="mailto:contact-asae@wfae.net">contact-asae@wfae.net</a>
<a href="#">Australian Forum for Acoustic Ecology</a>	<a href="mailto:contact-afae@wfae.net">contact-afae@wfae.net</a>
<a href="#">Canadian Association for Sound Ecology</a>	<a href="mailto:contact-case@wfae.net">contact-case@wfae.net</a>
<a href="#">Hellenic Society for Acoustic Ecology</a>	<a href="mailto:contact-hsae@wfae.net">contact-hsae@wfae.net</a>
<a href="#">Finnish Society for Acoustic Ecology</a>	<a href="mailto:contact-fsae@wfae.net">contact-fsae@wfae.net</a>
<a href="#">Foro Mexicano de Ecología Acústica</a>	<a href="mailto:contact-mfae@wfae.net">contact-mfae@wfae.net</a>
<a href="#">Soundscape Association of Japan</a>	<a href="mailto:contact-jase@wfae.net">contact-jase@wfae.net</a>
<a href="#">UK and Ireland Soundscape Community</a>	<a href="mailto:contact-ukisc@wfae.net">contact-ukisc@wfae.net</a>

✦ **WFAE MEMBERSHIP:** Become an individual or WFAE Affiliate Organization member. Visit the [WFAE Membership](#) page for more information.

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

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

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### ✦ WFAE Volunteer Newsletter Staff

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

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