

World Forum for Acoustic Ecology

# WFAE NEWS QUARTERLY



Gary Ferrington

April-June 2014  
Volume 11, Number 2

## WFAE: UP FRONT

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### WFAE President's Report by Eric Leonardson

Welcome to the Spring 2014 WFAE Newsletter. This quarterly supplement to our annual print journal, *Soundscape: The Journal for Acoustic Ecology* provides timely information on opportunities and events to and from our network of associated Affiliate Organizations around the world.

Two important WFAE-endorsed conferences will take place in 2014. More are likely to be added as the wave of interest in sound increases. [Sound In the Land](#) happens June 5-9 at the University of Waterloo, in Ontario, Canada. [Invisible Places | Sounding Cities](#) symposium on sound, urbanism, and sense of place, happens in Viseu, Portugal on July 18-20. The submission deadline for Invisible Places | Sounding Cities has been extended to March 31.

As this report is published before I return from the [Urban Soundscapes and Critical Citizenship](#) conference at the University Of Limerick, perhaps my next report will contain information about this meeting.

Over the past year and a half in my role as WFAE President I have worked to keep our global membership together and increase its size reach. Regrettably, my efforts have not all been successful. In June 2013, the WFAE's German/Italian/Swiss affiliate, the [Forum Klanglandschaft](#), held its Annual General Meeting at which it was discussed and voted upon to "suspend" its membership as a WFAE Affiliate Organization.

The WFAE Board is comprised of elected representatives of the WFAE's nine (now eight) Affiliate Organizations. We received an official letter from the FKL outlining its decision to suspend association based on its perception of WFAE Board actions over time as "working against the interests" of the FKL and being disadvantageous to their remaining a currently active organization within the World Forum for Acoustic Ecology.

Given that the WFAE has no provision for an organization to suspend itself, the Affiliate Representatives, who are the voting members of the WFAE, expressed their understanding that an Affiliate group is either participating, or not. A Board vote on accepting the FKL's suspended status was unanimously defeated and I am sad to report that the FKL is currently not a participating group within the WFAE.

The WFAE Board regrets this development and encourages the FKL to reconsider its disaffiliation at its 2015 AGM meeting. Now, the WFAE has eight [Affiliate Organizations](#). These are in Finland, Japan, Greece, United Kingdom, United States, Mexico, Australia, and Canada.

Happily, we hope to gain a new Portuguese WFAE affiliate group. Along with WFAE member at-large, Raquel Castro and members from both the [American Society for Acoustic Ecology](#) and [UK/Ireland Sound Collective](#), I am busy helping with the Invisible Places | Sounding Cities symposium. It would be wonderful if all of you could come and participate. I will be there. The symposium happens July 18-20 in the charming city of Viseu. Please visit the [website](#) for more information

The symposium has the full support of the city of Viseu, [Binaural/Nodar](#), and other organizations in Portugal, taking place within the annual [Jardins Efémeros](#) (Ephemeral Gardens) arts festival. Alongside keynotes, workshops, and performances concerning sound, urbanism, and place, a meeting between artists and Portuguese researchers will be held with representatives of the WFAE in order to create the Portuguese Society for Acoustic Ecology.

March 15th was also the deadline for submission to the other WFAE endorsed conference, [Sound In the Land](#) at Waterloo University, Ontario, Canada on June 5-8. I also plan to attend this event and encourage all, and especially those here in North America to attend.

I'm looking forward to presenting at the [Urban Soundscapes and Critical Citizenship](#) conference at the University of Limerick March 27-29. This is not a WFAE endorsed conference, though several WFAE members will be present. My paper titled "Our Sonic Playground: A Model For Active Engagement in Urban Soundscape," focuses on an event I organized last October with [Midwest Society for Acoustic Ecology members](#), SAIC faculty, local artists, and students at the [Museum of Contemporary Art in Chicago](#).

WFAE Secretary and ASAE member Gary Ferrington announced last December that he would retire from this post at the end of 2014. This is a very important development because Gary has been instrumental in establishing, building, maintaining, editing, and publishing the WFAE's online presence since it started in the 90s. We need a plan to fill his post and carry with all the critical tasks to which he has devotedly fulfilled. We need a member with talent, skills, and time who can pay careful attention to details. Are you the next WFAE Secretary?

The 2013 issue of *Soundscape: The Journal for Acoustic Ecology* is due out soon. Phylis Johnson, our Editor-In-Chief is working hard on finding a printer and distribution. As mentioned in my previous report, this issue is guest edited by Makis Solomos and Kostas Paparrigopoulos, the co-organizers of last year's "Music and Ecologies of Sound Symposium" at [Université Paris 8](#), Saint-Denis.

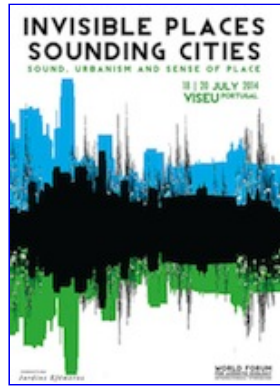
Thankfully, for the journal, even with the loss of the FKL, and thanks to contributions from Université Paris 8 and one anonymous donor, the WFAE will be able to print and mail the 2013 issue, with some funds leftover for the 2014 issue.

Looking ahead, I plan on working closely with our two Vice Presidents, Noora Vikman and Meri Kytö, and members from our affiliates on building partnerships with organizations concerned with sound in the environment, including a course in acoustic ecology and communication.

Announcements about the upcoming conferences will be made in the programs of Sound In the Land and Invisible Places, along with the WFAE's [Acoustic Ecology discussion list](#) and the [WFAE Facebook Page](#). I hope our affiliate groups will spread the word and that I will be able to welcome and connect with you, including my friends and colleagues in the FKL, in Waterloo and Viseu.

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**18-24 JULY: INVISIBLE PLACES - SOUNDING CITIES** (Sound, Urbanism and Sense of Place) Viseu, Portugal. Often acoustic space is ignored in the construction of a public space, yet the negative impact this has does not seem to get many complaints. People rarely require more quality of the sonic world, because the average consumer does not have the necessary references to change this state of affairs. We know that the prevalence of noise or sounds that do not convey any social significance and are a disturbance of the quality of life, reduces the ability to identify with the place we inhabit. It is therefore



urgent to think about the acoustical problems societies are facing today and integrate that thinking in urban planning, architecture and management of public space, because the idea we have of ourselves, our personal awareness and the relationships we build in the external world, are inextricably linked to a space. We all exist somewhere. And personal identity also relates to this. [More](#)

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**Header Photo:** "Quiet City" is a photograph of the Portland, Oregon waterfront by Gary Ferrington, WFAE Secretary.

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## WFAE: MEMBER NEWS

**AFAE NEWS:** Submitted by Anthony Magen

Firstly, special thanks to Gary Ferrington for his 19 years of active participation as WFAE Secretary and the many initiatives that we take for granted now such as the e-news, or online soundscape related video digest. It is conspicuously obvious that without such a dedicated fellow, consistently adding value that the WFAE would quickly cease to exist. It seems vital if we want to continue the WFAE in its current configuration that an active Secretary be nominated and that it is time for the new generation of the Acoustic Ecology community to step up.

A change in 2014 has occurred in early February to our management committee. After three years involvement with the AFAE, serving as Vice-President and then President, Jordan resigned from the committee to focus on his PhD studies. We wish him well and look forward to his future involvement. Jordan has had the following paper published in the online journal *Buildings*: Lacey, J. [Site-Specific Soundscape Design for the Creation of Sonic Architectures and the Emergent Voices of Buildings](#). *Buildings* 2014, 4, 1-24.

Leah Barclay (Brisbane) has taken over the reins as President and brings a vibrant and capable approach to the position. Her successful involvement in the Balance-Unbalance International Conference and Floating Lands, held in the Noosa BioSphere was a highlight for many last year. This is a change to our Melbourne focused organisation and creates new challenges but also broadens the opportunities.

In 2014 we are planning events, publications, conference collaborations and also a series of our signature Soundwalks at events across Australia. Some of these events continue the disseminating of information to the general public and also in the academic arena.

So, we hope to continue expanding our membership across Australia through active participation and engagement to ensure dialogue around sound and environment of the human and non-human varieties.



Finally, AFAE members Anthony Magen and Jordan Lacey are represented in the *Now Hear This* exhibition as part of Melbourne Now, celebrating Melbourne's thriving and internationally recognised sound art and experimental music scene at the [National Gallery of Victoria](#). One of Anthony's recordings, *repressed memories #201398949- aosematic signalling love song* was recorded in 2013 at Nodar, Portugal while attending Binaural Media's summer program. (Photo: Jordon Lacey)

**ASAE NEWS:** Submitted by Hethre Contant

The Midwest Society for Acoustic Ecology (MSAE) is planning a public meeting in mid-April. Our featured guest speaker is Dr. Lauren Ronsse who will talk about her published research on schools and the impact of noise on childhood learning. The exact time, date, and location will be announced soon. Look for updates on the [MSAE website](#)

On May 1 and 2, 2014 MSAE member Eric Leonardson will lead a pre-conference workshop and Bird Sound Walking Tour for participants in the Forum on Ethics and Nature ~ "A Cascade of Loss, an Ethics of Recovery." These events will occur at Windblown Hill and the Chicago Botanic Gardens. To register and for more details please visit the [Center for Humans and Nature](#).

**CASE NEWS:** Submitted by Carmen Braden

CASE has a new website and online address ([www.soundecology.ca](http://www.soundecology.ca))! The new look was spearheaded by Matt Griffin, CASE Secretary and Treasurer (thank you Matt!) and includes an exciting new public forum, the CASE Blog. Randolph Jordan, the FRQSC Postdoctoral Research Fellow at Simon Fraser University in Vancouver, BC., is moderating the Blog - and we are inviting submissions that present and discuss how acoustic ecology has influenced the research, teaching and creative practice of Canadians, people working in Canada, and/or those dealing with Canadian subject matter. These are welcomed from anyone - not just CASE members! Another new feature is allowing CASE members to pay fees online via Paypal. The long-awaited transcripts and translations of the Gabriola Speaker Series from the 2009 Gabriola Island Retreat are also uploaded to the site. Check out the Blog, the Gabriola Transcripts, and the [new site!](#)

Other news from members: In January, WFAE Rep Carmen Braden gave a presentation on *Soundtelling* - a composition method combining storytelling and sound - to the Canadian New Music Network Forum in Calgary.

CASE wants to thank Gary Ferrington for his amazing work with the WFAE website and this newsletter!

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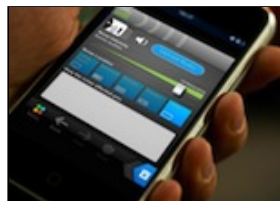
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## WFAE: SOUND BITES

**How Language Seems To Shape One's View Of The World** (NPR) "If you want to learn another language and become fluent, you may have to change the way you behave in small but sometimes significant ways, specifically how you sort things into categories and what you notice." [Read](#)



**Tracking Noisy Neighbors:** (Lancashire Evening Post) Environmental health bosses have launched a new phone app to help people record noisy neighbors and report them in a click of a button. [Read](#)

**Musicians, protesters denounce sound ordinance** (The New Orleans Advocate) Supporters of new regulations say proposed changes would restore balance, particularly on Bourbon Street, where amplified music blasting out of open windows and doors can sometimes be heard blocks away. Critics, however, worried that the now-withdrawn ordinance would have silenced music across the city, robbing musicians of their livelihoods and eventually detracting from a scene that makes New Orleans so compelling to tourists and residents alike. [Read/View](#)



**Noise is No. 1 quality of life complaint in NYC** (USA Today) "Screeching subway trains, honking cars, roaring planes, barking dogs and boisterous people make noise the Big Apple's No. 1 quality-of-life complaint, based on about 300,000 calls every year to the city's 311 complaint hotline. Silence, it seems, is the one thing in this city of more than 8 million that's almost impossible to find, despite a major crackdown on excessive noise." (Photo: Richard Drew, AP) [Read](#)

**Silencing Many Hospital Alarms Leads To Better Health Care** (NPR) "Go into almost any hospital these days and you'll hear a constant stream of beeps and boops. To most people it sounds like medical Muzak." How does this array of acoustic signals affect health care providers. [Read/Listen](#)

**TriMet Launches Talking Buses** (OPB) Portland Oregon's TriMet's "talking buses" will alert pedestrians when the driver turns the steering wheel. TriMet and the Federal Transit Administration are testing three pedestrian warning systems. [Read/Listen](#)

**London noises recorded for online collection** (BBC). "Archivist Ian Rawes has spent thousands of hours recording the sounds of London. From the noise of buses and Tubes to construction work, Big Ben and the Regent's Canal. He has compiled an online collection of the sounds." [View](#)

**Acoustic diffraction effects at the Hellenistic amphitheater of Epidaurus** (Georgia Institute of Technology) Paper by Nico F. Declercq and Cindy S. A. Dekeyser. "The (theaters) seats, which constitute a corrugated surface, serve as an acoustic filter that passes sound coming from the stage at the expense of surrounding acoustic noise. Whether a coincidence or not, the theater of Epidaurus was built with optimized shape and dimensions. Understanding and application of corrugated surfaces as filters rather than merely as diffuse scatterers of sound, may become imperative in the future design of modern theater" [Read](#) (PDF)

**Soundscape Architecture: A New Way to Experience Famous Buildings** (Arch Daily) Karen Van Lengen, the Kenan Professor of Architecture at the University of Virginia, has created Soundscape Architecture, in collaboration with artist James Welty and musician Troy Rogers, Van Lengen has used sound recordings of iconic architectural spaces to create synaesthetic animations and musical compositions of the ambient noise there. [Read](#)

**10 Sounds That Make You Feel More Alive** (Orion) Hank Lentfer, author of Faith of Cranes, shares a [list](#) of "groovy" things he heard one summer that give him pleasure and then updates the list with [field recordings](#).

**Dogs' brain scans reveal vocal responses** (BBC) By placing dogs in an MRI scanner, researchers from Hungary found that the canine brain reacts to voices in the same way that the human brain does. Emotionally charged sounds, such as crying or laughter, also prompted similar responses, perhaps explaining why dogs are attuned to human emotions. [Read](#)

**Elephants recognise human voices** (BBC) Elephants are able to differentiate between ethnicities and genders, and can tell an adult from a child - all from the sound of a human voice. [Read](#)

**Unlocking the brain's secrets using sound** (Psy.org) "work by Technion Professors Eitan Kimmel and Shy Shoham, and Ph.D. student Misha Plaksin, may advance our ability to unlock the brain's secrets noninvasively using sound, and perhaps create new treatments for illnesses." [Read](#)

**11 Sounds That Your Kids Have Probably Never Heard** (Mentalflos) "Who knew that some noises could eventually become as extinct as the passenger pigeon? Depending on your age, you or your kids or grandchildren may have only heard some of the following sounds in old movies, if at all." [Read](#)

**Eavesdropping on the Secret Sounds of Trees** (Gizmodo) "What if we could identify plants not by sight but by sound? It's not entirely fanciful: every plant makes a unique set of sounds—an auditory signature, if you will—influenced by its physiology. But these sounds, usually in the ultrasonic range, are not for our ears." [Read](#)

**Now we've heard it all: Acoustic scientists shatter the world record for longest ever echo** (The Independent) "Deep inside a complex of secret tunnels in the Highlands (Scotland) stirs a sound which will reverberate through the ages. The world record for the longest echo ever discovered has been shattered by a hidden network of oil storage tanks in Rossshire. [Read](#)

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**WFAE: FEATURE ARTICLE****ICE AS INSTRUMENT: USING NATURAL FORMS OF ICE FOR SOUND PRODUCTION**  
By Carmen Braden

Presented at: The Global Composition. Sound, Media, and the Environment  
Darmstadt-Dieburg/Germany, July 25 – 28, 2012

**Introduction**

The origin of all instruments - apart from the voice - is our natural environment. Tree stumps and animal skins have evolved into the multitude of drums species. Reeds and hollowed branches are our wind instruments. Animal membranes and hollow gourds are our strings. The sonic potential of naturally occurring ice in the area north of Great Slave Lake, Canada will be explored here.

**NATURAL MANIPULATION of Lake Ice**

The ice of Great Slave Lake is naturally manipulated by many features of the weather throughout its seasonal life, which stretches from October to June. Many of these natural effects cause the ice to create sonic events. In the autumn, the wind pushes open water on the half-frozen lake and breaks the thin ice that is forming. The first solid inch of ice is still fragile, and snaps easily. As the ice grows, the pressures build between large ice pans that have fused together. Pressure ridges push ice up into mini mountain ranges. Changes in the quality and thickness of the ice are caused by variations in water depth, current, and proximity to shore, and these constantly shift the stability of the ice resulting in various

sounds.

Observations from three winters of listening to the *environmental music* created by lake ice have resulted in a basic, and still-evolving ability to predict when the ice will be making sounds and what they will sound like. In cold temperatures (-25 to -45 C), the ice is brittle and creates cracks, booms, and blasts as the ice shifts against itself. The sounds are loud and violent, and are followed by periods of quiet shifting. Warmer temperatures (0 to -25





C) are quieter overall, with crackling and settling sounds similar to the sounds of a small campfire. In the early spring, the sun melts the surface causing the thick ice to rot and become saturated with water. The warmer daytime period is quieter, but the nights often go below freezing, and the difference in temperatures can be upwards of 15 degrees Celsius. This temperature shift causes a good deal of activity in the ice as it expands and contracts, resulting in more frequent snapping and crackling at dawn and dusk. In the late spring the ice separates into interlocking shards that form large, malleable ice pans. These pans are moved by wind, waves, or humans, and they crash into each other or are pushed up on shore. Even when they are relatively still, the shards, or *candle ice*, make gentle clinking sounds, similar to chimes.

### PURPOSEFUL MANIPULATION of Lake Ice

Once the ice is strong enough to support weight it can be made to create sounds with a relative amount of control and predictability. Neither solid nor stable, even 6-foot thick ice is a flexible strata, and the weight of bodies and vehicles traveling over frozen lakes and rivers causes the ice to bend. When this happens, the layers and fused pans shift against each other like tectonic plates. Just as earthquakes are the result of pressures built up in the great earth masses, cracks and fissures form as the weight of cars, trucks, snowmobilers, dog teams, and even walkers and skiers push down on lake ice causing it to crack. Even when the ice is 1-3 inches thick, it can support the weight of a person. The careful placement of one's feet, and the shifting of the body's weight can cause a percussive performance.



These 'performances' of manipulating lake ice do not have any specific pitches, or even any defined rhythm. They are chance-based, environmental songs, and the unpredictability of the sounds is a quality that is essential to its performance. The cracking and bending of the ice creates sounds that can be described as cracks, booms, pings, sniffles, shots, Comparisons to more common sounds include

shotgun blasts, fire crackling, dry wood breaking, floors creaking, candy wrappers scratching, or even whales singing.

The highway system of Canada's Northwest Territories lengthens by 1400 km in the winter as roads are ploughed over hundreds of lakes and river systems. 11 out of the NWT's 33 communities, as well as the growing diamond mining industry, are accessible by land only in the winter when the ice roads are built. These roads are a combination of passages over the ice and hundreds of portages, or small connecting sections over land. These roads provide the most predictable time and place to hear ice sounds. As the vehicle passes, the weight of the vehicle bends the ice, causing it to crack. The sounds peak in density and violence just as the vehicle is parallel to the listener. Some 'after-shock' sounds follow for a short period as the ice settles. This beautiful sonic reminder of the potential danger created by these cracks is a constant song that follows each traveler as they 'play' the ice.

### Icicle Performance



Other forms of ice manipulation can occur when the ice is naturally present in a small enough form that a person can hold or manipulate easily. Icicles are a common formation that can produce beautiful ringing tones of pitches that vary depending on their size, density and shape. Some icicles can be heard as 'dead' or ones that produce no resonant tone at all.

One particular location near Yellowknife, NWT creates what local residents call "ice caves", where an overhang of rock results in the slow dripping of water from above where it is held in small ponds and thick mosses. These

drips build overtime into icicles and vertical ice sheets over 20 feet high. These can be carefully “played” by striking them with materials such as other pieces of ice, the hand, or even traditional percussion mallets.

Please note: “performing” ice on frozen bodies of water should only be done with the utmost safety precautions. Always contact local authorities before going onto any frozen lake or river. Caution should also be taken when touching icicles as they are fragile and can break easily.

### References:

Sounds of ice recordings available at [www.blackicesound.com](http://www.blackicesound.com)

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2. Braden, Bill. Images reproduced with permission.
3. Capossella, Jim. *Ice Fishing*. The Countryman Press, Woodstock, Vermont: 1992.
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5. Prowse, T. D. “Ice Break-up on Northern Rivers”. Boreal Institute for Northern Studies, Edmonton, Alberta: 1989.
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[Carmen Braden](#) is a musician and composer from Yellowknife, NWT, Canada. She works in electroacoustics as well as traditional composition. She performs on piano and voice in jazz, solo, and choral performance, as well as an accompanist for modern dance, film composer, and sound artist. Her hydrophonic work with the ice of the sub-Arctic is a current passion. Carmen is the CASE Affiliate Representative on the WFAE Governing Board.

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**WFAE: RESEARCH AND PROJECTS** - Meri Kytö (FSAE) Editor**THE SOUNDS OF POLITICAL ACTIONS IN THE STREETS OF ISTANBUL**  
By E. Sirin Özgün

I have lived in Istanbul since I was 10 years old. Among my first memories about the city are those related to its soundscape. When it was time to choose a subject for my doctoral thesis, the first thing that came to mind were those memories, and how the sounds in the city had changed over time; how the sounds, along with the city, have become more complicated; and how different sounds are related to each other as though they were woven together as in a spider's web. It took a long time to decide on the focus of the thesis, but I finally came to the idea of focusing my research on the political sounds in city streets as being representative of the dynamics of life in both the city and the country.

My study was conducted by attending, observing, and field-recording several demonstrations taking place in different parts of the city, organized and performed by different actors who had different political-cultural aims; and talking to people in the course of the events.

The theoretical basis of the research consisted of a synthesis of the core concepts of soundscape studies, such as the emphasis on the cultural production of sounds and their effects on the society in constructing both the everyday and cyclic routines; theories on ritual, focusing on mass gatherings and their rules, as expressions of discontent in the form of protest, and/or as means of cultural safety valve, and discharging the tensions through irony and entertainment. I was also concerned with ethnomusicology's core concerns, such as the role of music in the public expression, its functions as to create identities, its role in the construction of the memory and the multiple layers of meanings the music can achieve through time and practice. Within this context, this study introduces an approach to the cyclic political actions in the streets of Istanbul, taking into account the production and reproduction of sounds with multiple meanings; illustrating the way these sounds are produced through detailed narratives of the fieldwork and analysis of the sounds from the field.

**The scope of the thesis and the transformation of resistance**

This study, spread over four years (2009-2012), was an attempt to understand the relationship of sound structures and social structures, focusing on the political action in the street of a chaotic city (Istanbul) and the social context within which these political events happened.

The existence and frequency of political actions in the streets of Istanbul are yet another aspect of the numerous struggles occurring within our society, and mirror a fluid political environment. The observation of, and my participation in, several events in the course of four years brought me to the point where I felt I finally grasped the essence about the role of sound. This understanding led me to select three events to examine: May Day celebrations, Newroz celebrations, and Republic Day celebrations. In the relevant chapters I analyzed the structures of these celebrations, the sounds and the characteristics of the communities performing the ceremonies and focusing mainly on those sounds loaded with historical meanings and messages.

The thesis begins with an introductory chapter that discusses and outlines the core theories, upon which later arguments are built and which establishes the objectives of the study and explains the methodology through a review of the fieldwork process.



The second chapter discusses the May Day celebrations in Istanbul, the history of the celebrations since 1977 (the year a massacre took place in Taksim Square during the celebration). That incident determined the characteristics of the ways it is celebrated in the years that followed, and the sound aspects of the celebrations/clashes produced under these conditions. (Photo: Kadikoy Gazetesi)

The third chapter deals with the Newroz celebration that happens on 21st March every year. It is essentially a Kurdish version of a vernal equinox celebration, a celebration of the beginning of spring and the welcoming festival of the New Year. It had gained multiple meanings over the course of the 20th century, and has been transformed into a claim for identity and a call for liberation of Kurds living in Turkey. In this chapter, I interpret and analyze the celebrations departing from the ways political concerns are articulated through sounds.



The fourth chapter focuses on the Republic Day celebrations that take place on 29th October every year. Originally the celebrations were officially organized and performed. Over the years, a civil component has been added to the celebrations. After the official daytime parade, people gather in the streets and create their own alternative evening parade. In this

chapter I discuss the relationship of the soundscape with this change of perspective. (Photo: Radikal.com)

In the concluding section, the data collected from the field and the analyses are reconsidered in order to illustrate the latent discursive habits active in the production of the sounds investigated; the commonalities and differences in the ways different groups express themselves politically are revealed; and notably how these expressions are carried out through sound (e.g. songs, environmental sounds, slogans) is clarified. An accompanying CD provides the reader with visual and sound excerpts from the field, and referred to in the text, which help to clearly illustrate the discussions.

The discussion of the three events was fueled during the writing process by on-going political events in my country. In this light, it would be appropriate to state that the analysis and arguments in this study belong to a specific time-span, for in this fluid political environment transformation and change are inevitable.

I have to note that a year after my thesis defense, there was a political upheaval in the summer of 2013 in which a paradigm change occurred in the use of sounds during resistance. While doing the research and writing, I was aware that there is a constant transformation and flux in terms of acting and resisting in the street, due to the dynamic political atmosphere in the country. But the resistance movement in the summer 2013

created new sonic ways of expression, new symbols and new modes of organizing people. In this sense, my study forms a background explaining the "old" ways and "basics" of sonic expression of discontent and resistance, upon which the new ways are constructed.

### **Songs, noises, and silences**

The sounds of political street action, from an acoustemological point, reflect and construct the way people understand the world; the contestation is done through sound, the physical intervention to the streets is strengthened through sounds; and most importantly, the meaning is created through the sounds. In this study the sounds of the political events were listened to, recorded and interpreted as sound narratives, as components of a larger cultural context.

The way the sounds are organized is inherently linked to the way people are organized: the use of restricted sounds - it may be language, a specific kind of music, or those sounds considered as "noise", or even collective silence - may have challenging effects to the way the social structure works. One can witness, during the political events in Istanbul, the use of sound is frequently observed as: *multi-referential songs, organized noises, slogans and silences*.

Songs, broadcast or collectively performed during events, reflect the particular sensibilities of the community and carry multiple narratives and meanings depending on the context.

Organized noise is used as a tool for challenging authority. Speechless sound obviously delivers a non-verbal message. It declares a collective existence; it is an attempt to strengthen a physical intervention and is a revolt against those in control. It is a sign that symbolizes anti-structure and can be a destructive symbol of the uncontrolled masses.

When it comes to the use of slogans, the message is clear: the slogans are compact phrases, communicating specific demands and ideas in a structured way, performed collectively, and dependent on the use of human voice.

Moments of silences in the course of intensive political actions are yet another aspect of challenging the authority. These are "organized silences" that are generally observed as a sign for respect or commemoration. These silences might be in the same line with the dominant ideologies in the country, or can be used to invert the practice as it is the case in moments of silence for the martyrs. Every group has its own martyrs who might be legitimate, or not, from the dominant ideology and point of view. These are silent assertions of challenging beliefs and ideas.

As I stated above, this study can be considered as a background to understanding the recent resistance movement and related sounds. My argument is that the common aspects of all three events were still present in the streets in June 2013, whereas the meanings attributed to silences and noises and the processes of production and reception of songs were drastically altered. Therefore, I think this is a fertile realm to investigate and it is open to various analyses and interpretations.

**About the author:** E. Sirin Özgün received her PhD in ethnomusicology in 2012, from the Center for Advanced Studies in Music (MIAM), Istanbul Technical University (ITU). Her thesis research was on the sounds produced during the political demonstrations in Istanbul. She lives in Istanbul and, since 2012, works as an instructor in ITU Turkish Music State Conservatory Musicology Department.

World Forum for Acoustic Ecology

**WFAE NEWS QUARTERLY**

Gary Ferrington

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**WFAE: EVENTS AND OPPORTUNITIES**

**March 27-28, 2014. Urban Soundscapes and Critical Citizenship.** Limerick, Ireland. In this interdisciplinary conference, we explore the intersection of soundscapes and acoustic ecology studies (Murray Schafer 1977; Truax 1978) with urban, applied ethnomusicology's focus on human subjects (Hemetek and Reyes 2007; Jurková 2012) and with sociological understandings of the cultural restructuring of urban space (Fainstein and Campbell, 2011; LeGates 2011; Bridge and Watson 2010), through an evocation of 'critical citizenship' (Nell et al, 2012). [Read More.](#)

**April 1, 2014 (Deadline) Call for submissions Sound in the Land 2013.** Sound in the Land 2014 – Music and the Environment – is a Festival/Conference of Mennonites and music scheduled for June 5 – 8, 2014 at Conrad Grebel/University of Waterloo. This event will seek to explore and discover new ways of hearing the earth, listening to the environment, and creating musical and scholarly responses to what we hear. [Read More.](#)

**April 4, 2014 Workshop: THE MATERIAL IMAGINATION: Sound, Space, and Human Consciousness.** Stanford University. Stanford, California. Margot Fassler, "Architecture and Music: Hildegard's Allegorized Setting for the Ordo Virtutum". [Read More](#)

**April 11, 2014 (Deadline) ATALAIA** - Associação dos Amigos da Cultura e das Artes (Friends of Arts and Culture Association), together with the Ourique City Council, the Regional Direction of Alentejo's Culture, the Faculty of Fine Arts of the University of Lisbon and the Faculty of Social and Human Sciences of the University of Algarve, call for periods of creation residences. Open to creators and students of performing contemporary arts (dance, theater, performance, music, plastic arts and multimedia). [Read More](#)

**April 20, 2014 (Deadline) Call for Papers Ecomusicologies 2014: Dialogues 4-5**  
**October 2014** University of North Carolina at Asheville (USA) Contact and submission details: ecomusicologies [at] gmail.com

**April 25, 2014 (Deadline) Sound Development City - Call for Proposals.** Sound Development City is looking for project proposals and work theses that comply with the invitation to *Mind the Gap!* and that could utilize the three-week expedition from Riga to Helsinki for realizing these endeavors. Artists working in all disciplines can apply through the open call process. The Sound Development City Summer Expedition 2014 will take place from August 28th until September 13th, 2014. [Read More](#)

**May 2, 2014 Workshop: THE MATERIAL IMAGINATION: Sound, Space, and Human Consciousness.** Stanford University. Stanford, California. Speaker: Thomas

Blom Hansen, "Concerning City Sounds and Senses". [Read More](#)

**May 16-18, 2014 Nature Recording Workshop 2014 University of Washington, Seattle.** This year Naturesound.Org and the University of Washington will be teaching state-of-the-art techniques for recording the sounds of wildlife. Participants will learn through daily field recording sessions and lecture/discussions. [Read More](#).

**April 11, 2014 Workshop: THE MATERIAL IMAGINATION: Sound, Space, and Human Consciousness.** Stanford University. Stanford, California. Speaker: Charles Hirschkind, "The Ethical Soundscape: Cassette Sermons and Islamic Counter Publics". [Read More](#)

**April 16-17, 2014 Symposium#8 Audio Mobility. Locus Sonus,** Aix en Provence, France. [Read More](#).

**June 1, 2014 Call for Contributions: Hearing Landscape Critically: Music, Place, and the Spaces of Sound** Harvard University. Landscapes are spaces of community and segregation, of inspiration, mystification, nourishment, and devastation. Though landscape has long been acknowledged as a foundational element of our historical and contemporary engagement with the world, the significance of sound and music in shaping notions and perceptions of landscape has only recently begun to receive sustained critical attention. [Read More](#)

**June 5-8, 2014 Conference: Sound in the Land 2014** - Sound in the Land 2014 will explore music and the environment while discovering new Mennonite perspectives. As a sequel to the highly successful Sound in the Lands 2009 (which explored Mennonite music across borders and boundaries), and Sound in the Land 2004 (which dealt with Mennonite musical diversities), Sound in the Land 2014 is both a festival with multiple concerts, performances and workshops featuring many musical styles, and an academic conference with papers and presentations exploring the new field of "ecomusicology" (music and the environment) from various Mennonite perspectives, locally and globally. R. Murray Schafer, well-known Canadian composer/founder of World Forum for Acoustic Ecology, has consented to be a keynote speaker. [Read More](#).

**June 18-19 Sound, Sight, Space and Play (SSSP) 2014** De Montfort University, Leicester, United Kingdom. A conference for postgraduate students working in the creative sonic arts that aims to stimulate co-operation and inspiration between postgraduate students across institutional boundaries and disciplines, leading to new perspectives on current works and research. [Read More](#)

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

**July 10, 2014 Radio Art & Sound Art: "AIR / EAR" installation.** Fourth collective installation of radio art and sound art will open in San Justo, Santa Fe, Argentina. [Read More](#)

**July 18, 19, and 20, 2014 Invisible Places | Sounding Cities International Symposium on Sound, Urbanism and Place.** One of the fundamental premises of Acoustic Ecology is the idea of hearing education. It is in this sense that we will promote workshops, performances and sound installations in the public space in order to create a wider awareness of what is discussed by the researchers who will present their work during the symposium. Details yet to be announced. [Click2Read](#) about the conference and calls for papers and audio work submissions. Like on [Facebook](#).

**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](#)

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**SUBMIT EVENTS:** Send press releases about acoustic-ecology events to wfae (dot) organization(at)gmail.com. Put "Calendar Event" in the subject heading.

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World Forum for Acoustic Ecology

## WFAE NEWS QUARTERLY



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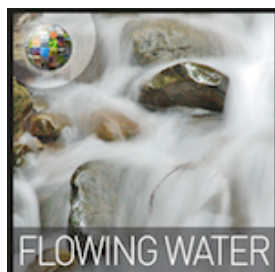
**Soundscape Ecology** by Almo Farina. "Soundscape Ecology represents a new branch of ecology and it is the result of the integration of different disciplines like Landscape ecology, Bioacoustics, Acoustic ecology, Biosemiotics, etc. The soundscape that is the object of this discipline, is defined as the acoustic context resulting from natural and human originated sounds and it is considered a relevant environmental proxy for animal and human life."

"With Soundscape Ecology Almo Farina means to offer a new cultural tool to investigate a partially explored component of the environmental complexity. For this he intends to set the principles of this new discipline, to delineate the epistemic domain in which to develop new ideas and theories and to describe the necessary integration with all the other ecological/environmental disciplines." [Read More](#)

Pages: 268

Publisher: Springer; 2014 edition (October 28, 2013)

ASIN: B00G9QPK5E



**Flowing Water** by Gordon Hempton. "Trickles, babbles, gurgles, glugs, roars, splashes, surges, swishes, booms, and more sounds of flowing water are provided by 118 loops and two compilations for sampling (one above water and one below). Metadata provides value information such as description and geographic location (SoundMiner® readable). In addition to two valuable guides: Sound Designing with Flowing Water and How to Record Flowing Water. This is a complete kit to produce whatever stream, river, or waterfall sound that you may need." [Read More.](#)

Release Date: 2/4/2014

Specs: 121 .wav files (24 bit / 48kHz)

Size: 2.93GB

Length: > 3 hrs

Format: Digital Download or USB



**Pictures of Sound: One Thousand Years of Educated Audio: 980-1980** by Patrick Feaster (Editor)

Over the past 1,000 years, countless images have been created to depict sound in forms that theoretically could be "played" just as though they were modern sound recordings. Now, for the first time in history, this compilation uses innovative digital techniques to convert historic "pictures of sound" dating back as far as the Middle Ages directly into meaningful audio. It contains the world's oldest known "sound recordings" in the sense of sound vibrations automatically recorded out of the air--the groundbreaking phonautograms recorded in Paris by Édouard-Léon Scott de Martinville in the 1850s and 1860s--as well as the oldest gramophone records available anywhere for listening today, including inventor Emile Berliner's recitation of "Der Handschuh," played back from an illustration in a magazine, which international news media recently proclaimed to be the oldest audible "record" in the tradition of 78s and vintage vinyl. Other highlights include the oldest known recording of identifiable words spoken in the English language (1878) and the world's oldest surviving "trick recording" (1889). Pictures of Sound pursues the thread even further by "playing" everything from medieval music manuscripts to historic telegrams, and from seventeenth-century barrel organ programs to eighteenth-century "notations" of Shakespearean recitation. In short, this isn't just another collection of historical audio--it redefines what "historical audio" is." [Read More](#).

Hardcover: 144 pages

Publisher: Dust-to-Digital (July 31, 2013)

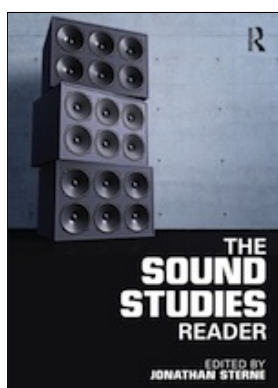
Language: English

ISBN-10: 1938922239

ISBN-13: 978-1938922237



**Interference: Journal of Audio Culture.** "Interference is a biannual [online](#) journal in association with the Graduate School of Creative Arts and Media (Gradcam). It is an open access forum on the role of sound in cultural practices, providing a trans-disciplinary platform for the presentation of research and practice in areas such as acoustic ecology, sensory anthropology, sonic arts, musicology, technology studies and philosophy. The journal seeks to balance its content between scholarly writing, accounts of creative practice, and an active engagement with current research topics in audio culture." [Read More](#) ISSN: 2009\_3578.



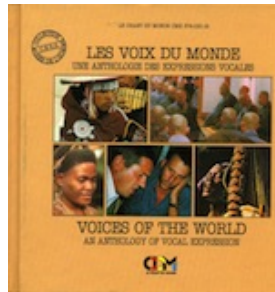
**The Sound Studies Reader** by Jonathan Sterne. "The Sound Studies Reader blends recent work that self-consciously describes itself as sound studies along with earlier and lesser-known scholarship on sound from across the humanities and social sciences. The Sound Studies Reader touches on key themes like noise and silence; architecture, acoustics and space; media and reproducibility; listening, voices and disability; culture, community, power and difference; and shifts in the form and meaning of sound across cultures, contexts and centuries. Writers reflect on crucial historical moments, difficult definitions, and competing accounts of the role of sound in culture and

everyday life. Across the essays, readers will gain a sense of the range and history of key debates and discussions in sound studies." [Read More](#)

Hardcover, 566 pages

Published August 11th 2012 by Routledge (first published January 1st 2012)

ISBN 0415771307 (ISBN13: 9780415771306)



**Les voix du monde, une anthologie des expressions vocals.** Zemp, H.; Lortat-Jacob, B.; Léothaud, G. (conception et réalisation) Voices of the World is an anthology of vocal expressions available from the Center of Research in Ethnomusicology. Field recording examples available online. [More/Listen](#)

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World Forum for Acoustic Ecology

# WFAE NEWS QUARTERLY



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

### WFAE AFFILIATE ORGANIZATIONS

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

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

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

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

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

### WFAE Volunteer Newsletter Staff

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

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