THE WARBLER GUIDE: SONG AND CALL COMPANION

OVERVIEW

The Warbler Guide, by Tom Stephenson and Scott Whittle, published by Princeton University Press, contains many ground-breaking features for a bird identification field guide including a new, objective system for identifying singing warblers. It also has the first comprehensive coverage of both chip and flight calls for all of the warblers of US and Canada.

This companion file set for the book contains all of the vocalizations covered by the book, presented in the exact page-by-page order as they occur in the text. All of the songs and calls of each master species, over 1,000 examples in all, as well as the comparison species, are presented in book order. All vocalizations in the Song and Chip and Flight Call Finders are included as are the examples in the chapters "Understanding Sonograms", "How To Listen To Warbler Songs", and "Learning Chip and Flight Calls".

If you don't own the book yet, you can find out about all of its ground-breaking features at www.TheWarblerGuide.com.

You can purchase the book using a link at that site or from any of your favorite booksellers.

The Warbler Guide

Tom Stephenson and Scott Whittle

AUDIO FILE NAMES MAKE IT EASY TO FOLLOW ALONG WITH THE BOOK

The files are named so that it is easy to follow along while using the book. The page number of the example is indicated as is the order on the page. The page order starts with "a" at the upper right hand corner of the page and then goes across and down, as illustrated below.

Here is a sample name of one of the main vocalizations of Common Yellowthroat Warbler, which is discussed and illustrated with a sonogram in its Master pages:
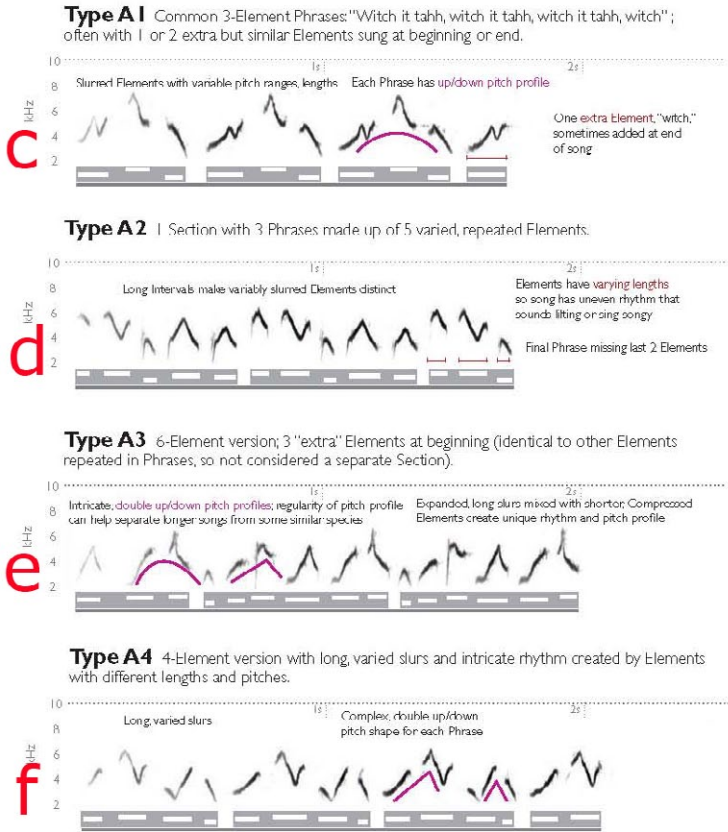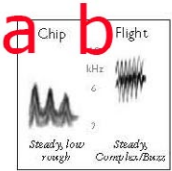
258 d Common Yellowthroat Type A2

The name provides the following information:
PAGE NUMBER: 258
POSITION ON PAGE: d
CHAPTER: Common Yellowthroat
CAPTION: Type A2

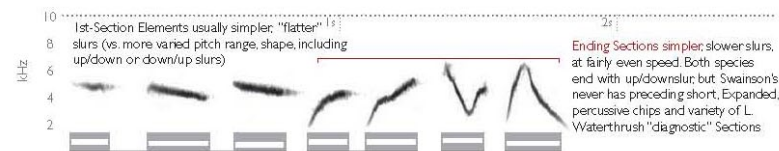258 • COMMON YELLOWTHROAT

Common Yellowthroat
Only in Wichita do common folk wear yellow bow ties on their throats

Summary *1 Section of steadily repeated 3- to 6-Element Phrases (uncommonly 2). Loud, consistent, emphatic rhythm; fairly long, varied, slurred Elements of differing pitches; Phrases usually have up/down pitch shape, and complex rhythm. Also sings flight song of Phrases from main song with "sputtered" shorter notes;* **1 Type.**

Type A1 Common 3-Element Phrases: "Witch it tahh, witch it tahh, witch it tahh, witch"; often with 1 or 2 extra but similar Elements sung at beginning or end.

Slurred Elements with variable pitch ranges, lengths   Each Phrase has up/down pitch profile

One extra Element, "witch," sometimes added at end of song

Type A2 1 Section with 3 Phrases made up of 5 varied, repeated Elements.

Long Intervals make variably slurred Elements distinct

Elements have varying lengths so song has uneven rhythm that sounds lilting or sing songy

Final Phrase missing last 2 Elements

Type A3 6-Element version; 3 "extra" Elements at beginning (identical to other Elements repeated in Phrases, so not considered a separate Section).

Intricate, double up/down pitch profiles; regularity of pitch profile can help separate longer songs from some similar species

Expanded, long slurs mixed with shorter; Compressed Elements create unique rhythm and pitch profile

Type A4 4-Element version with long, varied slurs and intricate rhythm created by Elements with different lengths and pitches.

Long, varied slurs

Complex, double up/down pitch shape for each Phrase
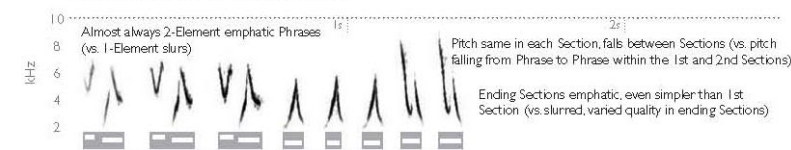
a **Swainson's A2** Very similar form, quality to Type A songs: 1st-Section Pitch falls from Element to Element, **but** ending Sections more slow, even, less varied.

1st-Section Elements usually simpler, "flatter" slurs (vs. more varied pitch range, shape, including up/down or down/up slurs)

Ending Sections simpler, slower slurs, at fairly even speed. Both species end with up/downslur, but Swainson's never has preceding short, Expanded, percussive chips and variety of L. Waterthrush "diagnostic" Sections

b **Yellow-throated A1** 1st Section superficially similar falling slurs, **but** many more Phrases in 1st Section (avg. 7 vs. 2.7), fewer Sections (avg. 2 or 3 vs. 5–9), and lacks number of variable Phrases of Type B songs.

1st Section Elements long, intricate, more Expanded slurs

Ending Section(s) single upslurred or down/upslurred Phrase; never has any Phrases like complicated "diagnostic" Sections of L. Waterthrush

c **Northern Waterthrush** Similar habitat, descending quality **but** 3, sometimes 4 Sections (vs. Type A 5–9 Sections, Type B many more); pitch descends Section to Section (vs. within Sections); overall song quality very consistent, rhythmic, with repeated similar, emphatic Phrases (vs. slurred, less rhythmic, more variable Phrases, especially at end); Expanded, short Elements sound emphatic, not slurred like L. Waterthrush.

Almost always 2-Element emphatic Phrases (vs. 1-Element slurs)

Pitch same in each Section, falls between Sections (vs. pitch falling from Phrase to Phrase within the 1st and 2nd Sections)

Ending Sections emphatic, even simpler than 1st Section (vs. slurred, varied quality in ending Sections)

The Warbler Guide includes examples of similar or possibly confusing species along with the master species' vocalizations.

Here's another example of a comparison species found in the Louisiana Waterthrush Master Pages:

323 b Louisiana Waterthrush Yellow-throated A1

As above, the name provides this information:

PAGE NUMBER: 323
POSITION ON PAGE: b
CHAPTER: Louisiana Waterthrush
CAPTION: Yellow-throated A1

SONG AND CALL FINDER LAYOUT

This collection also includes all of the examples in the Song, Chip and Flight Call Finders. The Finders are designed as spreads, which are two-pages wide, so the position location goes across both pages as shown below.

The circled vocalization is 116-117 o Song Finder East Partly Buzzy Rise Cerulean
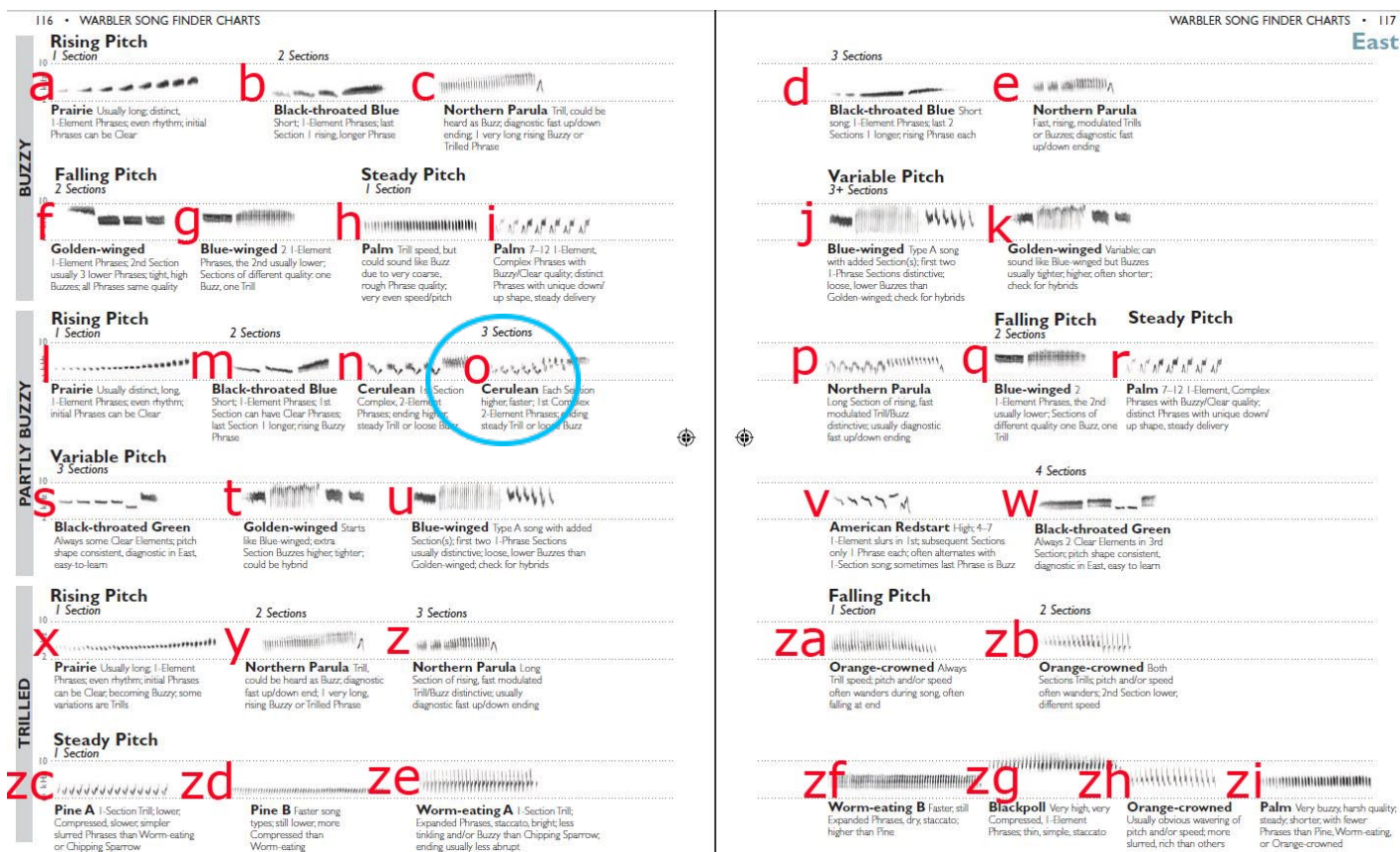
The name provides:
PAGE NUMBER: 116-117
POSITION ON PAGE: O
CHAPTER: Song Finder East, Partly Buzzy, Rising
CAPTION: Cerulean

East

BUZZY

Rising Pitch
1 Section

2 Sections

a   b   c

Prairie Usually long; distinct, 1-Element Phrases; even rhythm; initial Phrases can be Clear

Black-throated Blue Short; 1-Element Phrases; last Section 1 rising, longer Phrase

Northern Parula Trill, could be heard as Buzz; diagnostic fast up/down ending; 1 very long rising Buzzy or Trilled Phrase

3 Sections

d   e

Black-throated Blue Short song; 1-Element Phrases; last 2 Sections 1 longer; rising Phrase each

Northern Parula Fast, rising, modulated Trills or Buzzes; diagnostic fast up/down ending

Falling Pitch
2 Sections

f   g   h   i

Golden-winged 1-Element Phrases; 2nd Section usually 3 lower Phrases; tight, high Buzzes; all Phrases same quality

Blue-winged 2 1-Element Phrases, the 2nd usually lower; Sections of different quality: one Buzz, one Trill

Steady Pitch
1 Section

Palm Trill speed, but could sound like Buzz due to very coarse, rough Phrase quality; very even speed/pitch

Palm 7–12 1-Element, Complex Phrases with Buzzy/Clear quality; distinct Phrases with unique down/up shape, steady delivery

Variable Pitch
3+ Sections

j   k

Blue-winged Type A song with added Section(s); first two 1-Phrase Sections distinctive; loose, lower Buzzes than Golden-winged; check for hybrids

Golden-winged Variable; can sound like Blue-winged but Buzzes usually tighter, higher, often shorter; check for hybrids

PARTLY BUZZY

Rising Pitch
1 Section

2 Sections

3 Sections

l   m   n   o

Prairie Usually distinct, long, 1-Element Phrases; even rhythm; initial Phrases can be Clear

Black-throated Blue Short; 1-Element Phrases; 1st Section can have Clear Phrases; last Section 1 longer; rising Buzzy Phrase

Cerulean 1 Section Complex, 2-Element Phrases; ending higher; steady Trill or loose Buzz

Cerulean Each Section higher, faster; 1st Complex 2-Element Phrases; ending steady Trill or loose Buzz

Falling Pitch
2 Sections

Steady Pitch

p   q   r

Northern Parula Long Section of rising, fast modulated Trill/Buzz distinctive; usually diagnostic fast up/down ending

Blue-winged 2 1-Element Phrases, the 2nd usually lower; Sections of different quality: one Buzz, one Trill

Palm 7–12 1-Element, Complex Phrases with Buzzy/Clear quality; distinct Phrases with unique down/up shape, steady delivery

Variable Pitch
3 Sections

s   t   u

Black-throated Green Always some Clear Elements; pitch shape consistent, diagnostic in East, easy-to-learn

Golden-winged Starts like Blue-winged; extra Section Buzzes higher, tighter; could be hybrid

Blue-winged Type A song with added Section(s); first two 1-Phrase Sections usually distinctive; loose, lower Buzzes than Golden-winged; check for hybrids

4 Sections

v   w

American Redstart High; 4–7 1-Element slurs in 1st; subsequent Sections only 1 Phrase each; often alternates with 1-Section song; sometimes last Phrase is Buzz

Black-throated Green Always 2 Clear Elements in 3rd Section; pitch shape consistent, diagnostic in East, easy to learn

TRILLED

Rising Pitch
1 Section

2 Sections

3 Sections

x   y   z

Prairie Usually long; 1-Element Phrases; even rhythm; initial Phrases can be Clear; becoming Buzzy; some variations are Trills

Northern Parula Trill, could be heard as Buzz; diagnostic fast up/down end; 1 very long, rising Buzzy or Trilled Phrase

Northern Parula Long Section of rising, fast modulated Trill/Buzz distinctive; usually diagnostic fast up/down ending

Falling Pitch
1 Section

2 Sections

za   zb

Orange-crowned Always Trill speed; pitch and/or speed often wanders during song, often falling at end

Orange-crowned Both Sections Trills; pitch and/or speed often wanders; 2nd Section lower; different speed

Steady Pitch
1 Section

zc   zd   ze

Pine A 1-Section Trill; lower, Compressed, slower, simpler slurred Phrases than Worm-eating or Chipping Sparrow

Pine B Faster song types; still lower, more Compressed than Worm-eating

Worm-eating A 1-Section Trill; Expanded Phrases, staccato, bright; less tinkling and/or Buzzy than Chipping Sparrow; ending usually less abrupt

zf   zg   zh   zi

Worm-eating B Faster, still Expanded Phrases, dry, staccato; higher than Pine

Blackpoll Very high, very Compressed, 1-Element Phrases; thin, simple, staccato

Orange-crowned Usually obvious wavering of pitch and/or speed; more slurred, rich than others

Palm Very buzzy, harsh quality; steady; shorter; with fewer Phrases than Pine, Worm-eating, or Orange-crowned

USING THE AUDIO ON YOUR COMPUTER OR MOBILE DEVICE

This audio companion is designed to be used as a playlist in programs such as iTunes. Here are the steps for downloading the file and then putting it in a playlist:

1. Click on the link you received in the email and save the file.

2. When it's done downloading you'll need to unzip it. Double-click the zip file and it should automatically start unzipping.

If not, open the zipped file and drag the folders inside to your desktop or right-click the file and choose the zip utility that you have installed. You may want to put this folder inside your iTunes Music folder, if you're using iTunes.

3. Open iTunes (or WMP) and create a new playlist as shown in this illustration:
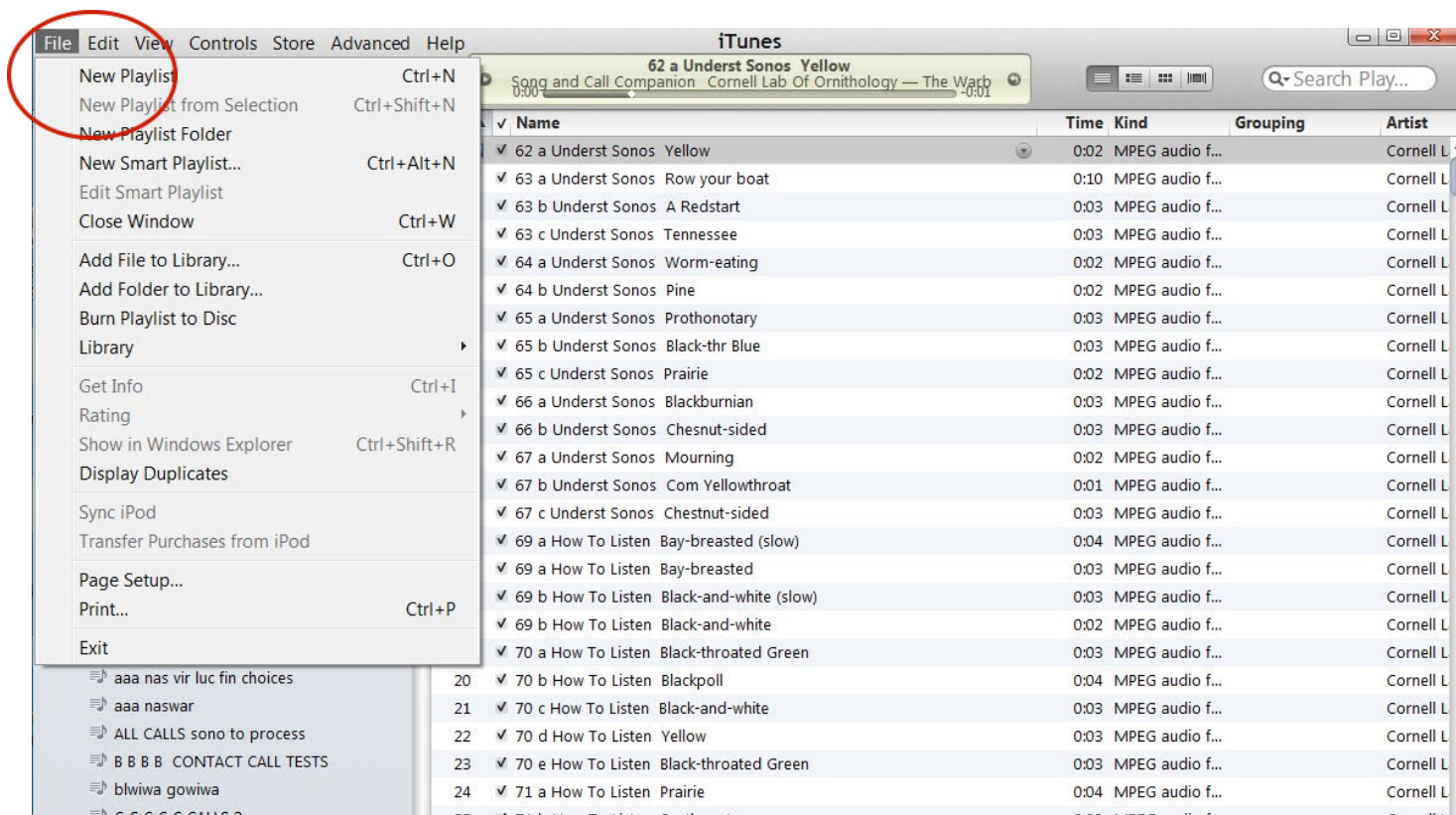
4. Open the folder with the files that were extracted from the zipped download, select all of the MP3s files, and drag them into your new playlist.

Select all of these files and just drag them into the empty playlist

New, empty playlist

Folder of MP3s

5. The files should arrange themselves in the proper book order. If the order is ever changed, you can easily return it to the book order by clicking in the Name Box at the top of the playlist as show here:

Click here to make sure the playlist is sorted to match the book order
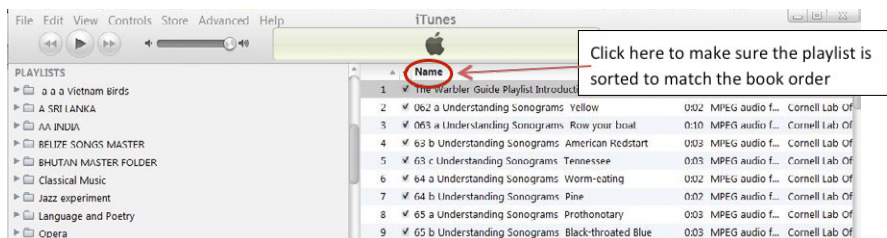
If you happen to rename any files, then you can always use the originally assigned Track Number to get back to the original order.
First you have to add Track Number to the sort bar. Do this by RIGHT CLICKING on the Menu Bar that includes Name, Time, etc. and choosing TRACK NUMBER.


Right Click on the NAME bar and then choose Track Number
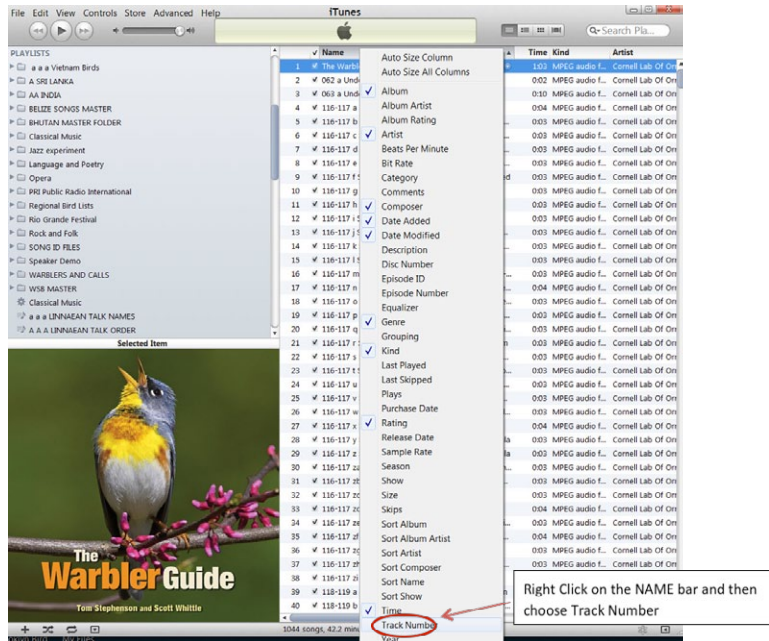
Then click on Track Number to ensure the sort order matches the page order in the book:


Click on Track # to sort the list in book order
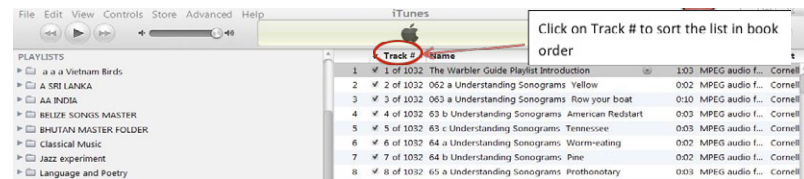
6. Although there is at least one second of silence in each file, it can be useful to have the examples repeat so that, after playing, they don't automatically advance to the next example.

To do this, enable the "Repeat One" feature under the CONTROLS: REPEAT menu as show below.
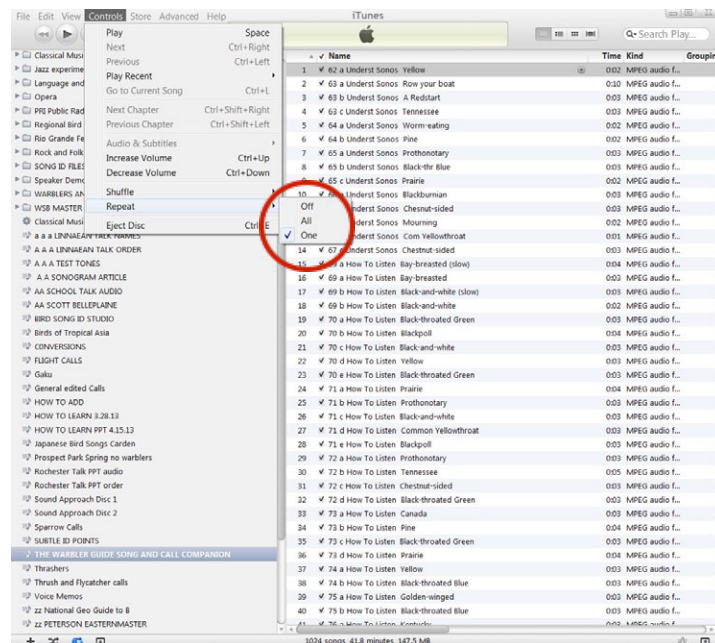
7. The Warbler Guide Song and Call Companion comes with sonograms of each vocalization that are embedded with the files. They match the sonograms in the book but can be useful during vocalization study using only the playlists.

You can enable the viewing of the sonograms by clicking on the small arrow at the bottom left hand side of the playlist in iTunes
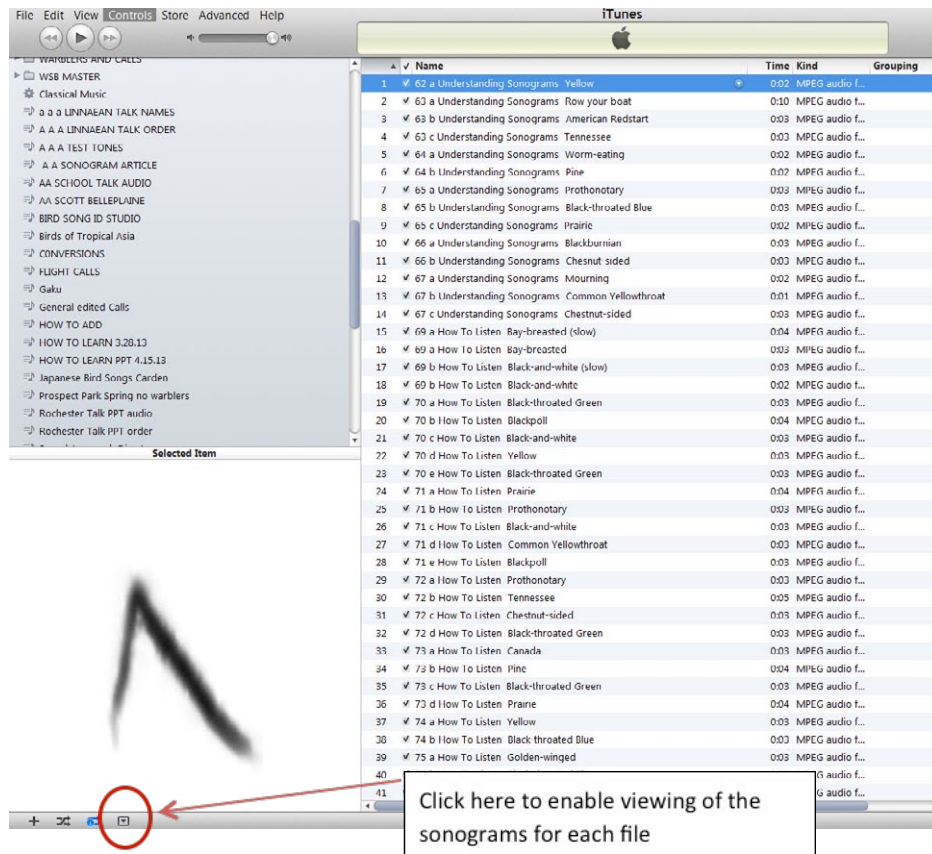
8. Sync to your iPhone/iPod/iPad or other mobile device the way that you normally do by connecting it to your computer.

For more information there is a video explaining how to use this audio companion on www.TheWarblerGuide.com

ACKNOWLEDGEMENTS

All of the songs and most calls are from the Macaulay Library at the Cornell Lab of Ornithology.

Special thanks to Michael Lanzone and Andrew Farnsworth for the use of some of their warbler flight calls. The research they are doing in recording, identifying and monitoring migrating warblers and other species, has done much to advance the knowledge of warbler vocalizations and bird migration in general.

We also want to acknowledge the important field work and research done by Michael O'Brien and William Evans. Their CDROM, *Flight Calls of Migratory Birds*, is an invaluable resource.

Click here to enable viewing of the sonograms for each file

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