

Number Twelve, December, 1995

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COMPLIMENTARY

The Soundscape Newsletter

World Forum for Acoustic Ecology
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THIS IS THE LAST ISSUE ?AND AN OPENING FOR NEW DEVELOPMENTS IN WFAE?

I am sending this newsletter to you with some trepidation and sadness. But deep thinking and listening have lead me to the decision that circumstances no longer allow me to continue this publication. Part of the demise of the newsletter has to do with its very success: it simply has become too large a project for volunteers to handle; another part of its demise is connected to the lack of a support structure in the WFAE: nobody can work in a vacuum for long. However, this last issue is published with a spirit of hope and renewal: by ending this stage of connecting and communicating, new avenues and doors may open for the WFAE to evolve, for acoustic ecologists to work together and to speak to the world.

Reflecting back

When I published the first *Soundscape Newsletter* in August of 1991 it was with a sense of anticipation towards the Tuning of the World, the First International Conference on Acoustic Ecology, planned for August 1993 at the Banff Centre for the Arts in Canada. A newsletter seemed to be the right way to bring together all the people who we knew were engaged in soundscape work. The newsletter was not only successful in identifying this network of people but also in increasing it. At the Banff conference the World Forum for Acoustic Ecology (WFAE) was formed and it was agreed that the newsletter should continue under the auspices of this new organization. An international steering committee was created and I agreed to be the co-ordinating editor of the newsletter.

When the newsletter started in 1991 it was six pages long, and has grown to this, a 24-page publication. The instant and stunning amount of interest has been gratifying and much good contact and communication has occurred. However, the increased international interest in acoustic ecology has resulted in a rather overwhelming situation here in Vancouver. Despite the considerable amount of help received from volunteers and a considerable amount of effort on my part to spread the work load, the responsibilities not only for the newsletter but inadvertently also for the WFAE simply never let up. After much deliberation and attempts to keep the newsletter, the office, a database, correspondence, etc. running on volunteer energy, it has become apparent that there are no simple solutions to easing the stress and amount of work surrounding this publication. However, four years of *The Soundscape Newsletter* have deepened our consciousness of the large amount of activities and interest in the field of acoustic ecology and soundscape studies; they have generated a wider network of interested people and institutions, and have resulted in an active exchange on the internet.

We have always promised that the WFAE membership will receive three newsletters a year. With the end of *The Soundscape Newsletter* this will not happen, unless someone comes forth to initiate another publication. **IF THERE IS ANYONE AMONG YOU WHO WANTS TO EDIT ANOTHER PUBLICATION, NEWSLETTER, JOURNAL, PERIODICAL, ETC. PLEASE LET US KNOW.** We will be supportive in whatever way necessary to

any one person or group who wants to pick up the ball from here and find a suitable transition from this newsletter to a new situation.

Some Thoughts about the Future

Since the Banff conference the Vancouver group and newsletter production team could not help but be closely connected with efforts to establish the WFAE as a well-functioning international organization. A small group of volunteers in Vancouver and Eugene, Oregon is willing to *continue* administering WFAE matters, such as maintenance and update of the database, membership correspondence and upkeep of internet matters. In the meantime your help is needed:

- support the survival and growth of the WFAE by sending in your 1996 membership (see enclosed membership flyer;
- do ANYTHING you can to get the WFAE organized.

During one of the many times when we were trying to figure out how WFAE could work, Gary Ferrington, our internet whiz, sent us a letter by email, addressing some of the issues facing us all in regards to WFAE. I would like to quote this letter here.

Why WFAE?

My observations about the value of WFAE are based upon many hours spent in generating the World Forum for Acoustical Ecology site on the world wide web. I have explored the field of acoustical arts and sciences from the bottom of the ocean to the depths of the human heart and into the far reaches of outer space. I have encountered and explored hundreds of different associations, organizations, institutes, and societies, devoted to the study of sound. Each site provides specific and unique information. But at the same time, each organization is bound within the constraints of its specialization.

Continued on page 2



"... the third ear... can hear voices from within the self that are otherwise not audible because they are drowned out by the noise of our conscious thought processes."

Theodor Reik, *Listening with the Third Ear*, Grove Press, New York, 1948, p. 147.

I have not located any other organization that has the potential of WFAE to bring together a diversity of institutions, people, and ideas. WFAE is about the ecology of sound—a unique all embracing concept well articulated in the work of Truax, Schafer, and other more recent authors in the field. Our potential as an organization is in the diversity of interest we have as a collective group. Our interdisciplinary body of knowledge holds untapped potential for both the sciences and the arts. However, for WFAE to become fully realized, we need to actively participate in on-going collaborative efforts to build the organizational structure and financial support to make WFAE a reality.

I suggest that each of us evaluate the contribution we have made, as individuals, toward establishing WFAE as a functional organization. Then ask of ourselves how each one can generate just a little more effort in constructing a truly effective association of "ear minded people." If we don't build WFAE—who will?

Gary Ferrington, Eugene, Oregon, USA

The end of *The Soundscape Newsletter* does not mean the end of the WFAE!

Please note that the *Swiss Soundscape Forum* has just been founded (see p. 3) and Japan has had the *Japan Soundscape Association* solidly functioning for a number of years now. We also know that there has been a lot of energy in some regions (e.g. Germany, Sweden, France, Spain, Argentina, India, and others) to organize festivals, symposia, workshops, even a new organization. Perhaps for the moment we need to accept that the energy for action only exists in some regions of the world (as well as on the internet) but that the WFAE as an international organization is not yet coherent. The WFAE may not become established until regional organizations eventually form a federation.

In order to help foster the international character of the WFAE it will be important to continue to find ways to communicate internationally among the regional groups, with the eventual aim of establishing a new centre to serve the international community through Associate Memberships in the WFAE. Act local—think global.

A Warm Thank You to All Volunteers

Many people have volunteered their time and skills and have contributed with tremendous energy, dedication, consistency and effort in producing the newsletter three times a year. Some of this has involved daily work for some volunteers.

Emiko Morita has been with me on the newsletter since the very start. Without her design and desktop publishing skills this newsletter would never have happened. Another person who has accompanied my newsletter endeavours from very early on has been *Peter Grant*. He has taken care of the financial side of things, collected memberships, opened bank accounts, established and updated the database and has generally been present as a supportive listener and conversation partner. *Greg Wenger* took care of a large amount of correspondence and kept the office under control between Fall 1993 and April 1995. *Marie Claire (MC) Seeborn* took over from him and did an excellent job in finding new ways for us to function more efficiently. Greg and MC also prepared copy for the newsletter, especially for the announcement section. *Nathen Aswell* organized our files in the early days, prepared newsletters number 1-8 for

distribution on disk and on the internet, and conducts a soundwalk on every third Saturday of each month here in Vancouver. *Kevin Bolster* came on board recently and took over the filing in the office. *Bob MacNevin* has been supportive in a large variety of ways. He has prepared most of the Random Noise texts in the newsletter with occasional help from *Andreas Kahre*, *Wreford Miller*, *Randy Raine-Reusch*, and lately *Michelle Frey* and *Betsy Smith*. Bob was also very active in initiating moves for a WFAE email address and in paving the way for our presence on the internet and the World Wide Web. *Michael Brockington* has been our trustworthy email "receptionist" for months now. *Gary Ferrington* in Eugene, Oregon has done more work than anyone can reasonably handle on establishing a discussion group for WFAE and our own HomePage in the World Wide Web. He continues this very time-consuming upkeep of our internet presence.

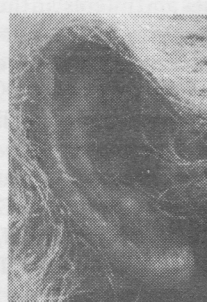
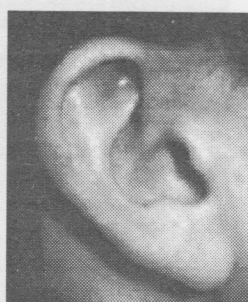
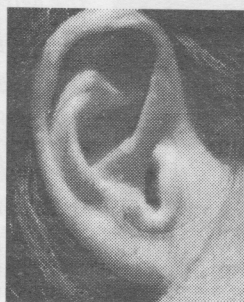
The Communications Department at Simon Fraser University has provided a home for the newsletter and has given us the necessary facilities for the task of publishing it. I would like to thank the former director of the department *Robert Anderson* and the current director, *Brian Lewis* for allocating some funds to the newsletter and for securing a work area for us in the downtown campus of SFU. My colleagues and friends *Barry Truax* and *Susan Frykberg* have given much moral support and have been helpful in overcoming bureaucratic obstacles for our email address and other needs. Aside from many supportive gestures, *Lucie Menkveld* made a valiant effort in finding us a filing cabinet! *Michael Hayword* of the Publishing Centre always helped us with much patience through trouble on the computers.

I also want to thank *Claude Schryer* and *Ray Gallon* for taking on the job of guest editor for *The Soundscape Newsletter* numbers 8 and 11 respectively. Claude has also been a strong friend and conversation partner in solving some of the more difficult situations in the WFAE and the newsletter. In fact, almost everyone listed above has been present in long meetings about how to become more effective acoustic ecologists through the WFAE and the newsletter. *Justin Winkler*, aside from being a frequent contributor to the newsletter and a dedicated acoustic ecologist within his field of geography, has established and administered a bank account that takes care of European memberships. Lastly I want to thank all those of you who have sent in their membership fees and donated additional money. This has made it possible to print and post the newsletter all over the world. Thank you all!

If you have queries about any item in this newsletter or if you want to find contacts relevant to your own area of work in acoustic ecology, please direct your correspondence directly to the addresses given below every item.

Let's keep listening to one another and the environment with that third ear! With best wishes for 1996,

Hildegard Westerkamp
Co-ordinating Editor



The WFAE Web Site Expands & Seeks Professional Articles

by Gary Ferrington

The World Forum for Acoustic Ecology's on-line web page continues to attract users world wide. Over five hundred individuals a month now sign on to the site to explore the growing collection of articles, resources, and links to research in all aspects of acoustic arts and sciences.

Of particular interest is the growing number of papers now available from the WFAE. Recent additions include: Hildegard Westerkamp's *Listening to the Listening* (presented as part of a panel at Isea95 in Montreal entitled "Sounding Out Genders: Women Sound Artists/Composers Talk about Gender and Technology"); Barry Truax's *Sound in Context: Acoustic Communication and Soundscape Research at Simon Fraser University*; Ken Maue's *Pianos I Have Known, Quiet Is Freedom and What John Cage Did*; and Wreford Miller's *Silence in the Contemporary Soundscape*.

Author René van Peer is making available his three part series on *Nature on Record*. This series is a discussion of various categories of recordings in which sounds from natural surroundings play a part. This first installment consists of a general introduction, after which it deals with sound guides and demonstration records.

These publications form the nucleus of what we hope will one day be a major resource collection related to acoustic ecology. **If you have a research paper or feature article that you would like to contribute to the WFAE web site, please e-mail Gary Ferrington at garywf@uoregon.edu, or write him at: College of Education, University of Oregon, Eugene, Oregon, 97403-5259 USA.**

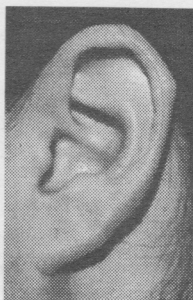
The WFAE web page site also includes extensive bibliographies related to sound and the environment as well as electronic links to research centers around the world studying specific aspects of acoustic ecology. Research in aeroacoustics, geoacoustic, and psychoacoustics, is well represented, as is oceanographic research, applications of acoustics in medicine, and auditory perception and communication. World wide environmental organizations are also listed.

A special section focuses on the sound artist. This page provides readers with information about current activity in music and sound arts around the world. Recent information, for example, has been added about composers and sound artists such as John Cage, Pauline Oliveros, R. Murray Schafer, Paul Lansky, as well as sound installation artists Bruce Odland and Sam Auinger.

Recent topics of discussion on the acoustic-ecology listserver have been collected and archived on the WFAE web page under the file, "Musings about the Soundscape." Topics range from Mayan ruins and unexplained acoustics, to discussions about cicada and locust sounds. A new topic has focused on teaching listening skills.

The continued development of the WFAE web site is dependent upon the collaborative efforts of WFAE and non-WFAE members around the world. Contributions of articles, bibliographies, and other informational resources are welcomed.

**The WFAE homepage can be found at the following address:
<http://interact.uoregon.edu/MediaLit/WFAEHomePage>**



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JUST FOUNDED

Schweizerisches Forum für Klanglandschaft (Swiss Soundscape Forum)

The Schweizerisches Forum für Klanglandschaft/Forum Suisse pour le Paysage Sonore (Languages: German and French), was founded in Aarau on September 4, 1995. The organization intends to combine science, the arts, and education. It wants to work towards improving the listening conditions in the environment in general, and finding ways of better documenting and thereby affecting an ongoing humanization of the soundscape. Concrete actions, in order to reach these goals will be the primary focus for the Swiss Forum and its founders. The cornerstone is an already existing collection of sounds for a Mediathek specializing in soundscape productions. This will be an archive publicly accessible via the existing public library exchange structure. The Mediathek shall be supplemented by a "House of Sounds," which will contain an *ear cinema*, a place for active listening, and facilities for courses and workshops. The Swiss Soundscape Forum wants to organize small scale but thematically well focussed seminars. Akroama Editions (Basel), although small, will continue to encourage print publications on soundscape topics. A long term project, *Permanent Listening to the Soundscape*, aims to set up central listening points from which one will be able to listen via satellite into several rural and urban places of Switzerland where sets of microphones will be placed permanently.

The first general assembly of the Swiss Soundscape Forum will take place in February 1996. It is the intention to combine it with a workshop by pioneer Canadian soundscape researcher, R. Murray Schafer.

Please Note

 If you want to be kept informed about important events with respect to soundscape studies, please leave your address at the Schweizerisches Forum für Klanglandschaft/Forum Suisse pour le Paysage Sonore, Herrenwingert, CH-8886 Maedris - Vermol, Switzerland; Tel: (77) 81 76 60.

WFAE ON-LINE SERVICES

WFAE has recently established three on-line services and we invite anyone interested in acoustic ecology and communication to participate.

(1) WFAE World Wide Web address:

<http://interact.uoregon.edu/MediaLit/WFAEHomePage>

(2) WFAE Gopher Address: Enter this following exactly:

Server name: interact.uoregon.edu

Server Port: 70

Selector: D-1:3705:15

(Please note that the selector information is all numerical. Sometimes individuals mistake "1" for "i").

(3) Discussion Group. To join the WFAE discussion group, send the following message via email. Nothing else is required. Our computer will get your name and address from your message.

Send the message to: majordomo@sfu.ca

1. Leave the subject line blank

2. In the body of the message type: `subscribe acoustic-ecology`

3. You will receive a confirmation message.

NB: Back issues of the Soundscape Newsletter are available on: 1) computer disquette (MS-DOS or Macintosh) for \$15 Can. for members and \$25 Can. for non-members and institutions; 2) on the WFAE homepage: <http://interact.uoregon.edu/MediaLit/WFAEHomePage> folder title: WFAE Soundscape Newsletter Archive

WORLD FORUM FOR ACOUSTIC ECOLOGY

The World Forum for Acoustic Ecology (WFAE) is an international interdisciplinary coalition of individuals and institutions concerned with the state of the world soundscape as an ecologically balanced entity.

The WFAE was formed on Friday, August 13th, 1993 by over one hundred people from many parts of the world and from such differing disciplines as architecture, audio art, communications, education, film sound, geography, music, physics, psychology, radio broadcasting, sociology, and urban planning. It was created on the final day of the Tuning of the World, the First International Conference on Acoustic Ecology at the Banff Centre for the Arts, Alberta, Canada.

Acoustic Ecology is the study of the relationship between living organisms and their sonic environment (soundscape). It is the WFAE's main task to draw attention to unhealthy imbalances in this relationship, to improve the acoustic quality of a place wherever possible and to protect and maintain acoustically balanced soundscapes where they still exist.

The WFAE invites people from any discipline to become members: people who are committed to caring for the quality of the acoustic environment through the perspective of their field; people who, if they are creators of sound, are sensitive to the relationship between their sound production and the acoustic environment; people who may be specialized in one area, but have an open ear for the interdisciplinary. Within this framework of care for the sonic environment WFAE aims to:

- create a large and imaginative variety of contexts and situations that encourage
 - 1) listening to the soundscape.
 - 2) sharpening aural awareness.
 - 3) deepening listeners' understanding of sounds and their meanings.
- encourage and support research on the scientific, aesthetic, ecological, philosophical, sociological, and cultural aspects of the soundscape.
- monitor and evaluate actions affecting and altering the quality of the sonic environment.
- study the effects of technological and human intervention on the acoustic environment.
- study the significance of the electro-acoustic media (radio, TV, background and foreground music, etc.) and their ever increasing presence in the soundscape.
- protect existing natural soundscapes.
- protect indigenous soundscapes produced by the practices and lifestyles of aboriginal peoples.
- preserve and create times and places of quiet.
- study attitudes towards silence in different cultures.
- design healthy and acoustically balanced sonic environments.
- publish and distribute information and research on acoustic ecology.

THE SOUNDSCAPE NEWSLETTER PRODUCTION TEAM

Co-ordinating Editor: Hildegard Westerkamp; **Production:** Kevin Bolster, Michelle Frey, Andreas Kahre, Robert MacNevin, Randy Raine-Reusch, Marie-Claire (MC) Seeborn, Betsy Smith, Hildegard Westerkamp; **French Connection:** Claude Schryer, MC Seeborn; **German Translations:** Andreas Kahre; **Photos of Ears:** Hildegard Westerkamp; **Layout & Design:** Emiko Morita; **Cover page graphics:** Liliane Karnouk; **Membership/subscription:** Peter Grant; **Mailing list and distribution:** Peter Grant, Hildegard Westerkamp; **Editorial Advisors:** Marcia Epstein, Randy Raine-Reusch, Claude Schryer, Gayle Young; **Printing:** Budget Printing, Vancouver, British Columbia, Canada.

Many thanks to the School of Communication, the Centre for Continuing Studies, the Canadian Centre for Studies in Publishing, and Michael Hayward of the Publishing Lab at Simon Fraser University as well as Polestar Book Publishers, for their support.

The *Soundscape Newsletter* is the official "voice" of the World Forum for Acoustic Ecology/Forum Mondial pour L'Écologie Sonore (WFAE/FMÉS). The production of this edition of the newsletter was made possible through membership fees and/or donations.

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Letters to the Editor

Paris Conference?

I am starting to have some misgivings about holding the WFAE conference in France this summer due to the nuclear test policy. Is anyone else having difficulty with this? It seems that, as an organization dedicated to protecting the environment, we ought to be very careful about what actions we passively endorse through our decisions about places to meet.

Marcia Epstein, University of Calgary SS301, 2500 University Dr. NW, Calgary, AB, T2N 1N4, Canada.

France, the Pacific and Acoustic Ecology

The future acoustic ecology conference is to be located in France, more precisely in Paris at the Abbaye du Royaumont, where long ago, monks revered silence. Today we are faced with French tests in the South Pacific threatening the land surface itself, the people and the future of the human race. These events cannot be ignored. Will the Pacific nuclear tests take us forward towards the great final silence of nuclear destruction? Greenpeace and other world ecological organisations are full stops out, pressuring the French Government to face up to the impact of the tests on this fragile Pacific atoll. Having just shared the horrendous anniversary of the Hiroshima Day on August 5th, people are fully conscious of the effects of nuclear war. How can any ecological organisation endorse any continuing action in this direction? Politically at the local level, Franco-Australian relationships are more than strained with almost all French products being boycotted here. But the issue is a worldwide one and of ecological importance far greater than our common sonic or local concern. Worldwide ecological organisations with a larger view are the ones who must pressure political regimes and their self-centred agendas. Concrete action would be a WFAE signed letter with a list of members to be sent to the French President. We need some discourse surrounding these tests. It would be good to hear members' points of view from around the world and to keep the pressure up on the French Government before the tests begin to try to stop them. If the WFAE is a serious ecological organisation, what stand should we be taking in this regard?

Ros Bandt, concerned sound artist, 14 Collings St., 3055 West Brunswick/Melbourne, Vict., Australia.

Response from Paris (see also conference update, p. 24)

Re: the French nuclear tests, I don't know what to say. If people want to boycott, they will. However, 65% of the French people are against the tests—only they weren't asked. In a country that gets 70% of its electricity from nuclear plants, where the national power utility advertises that fact proudly in cinemas, and where there is no anti-nuclear movement to speak of, that's a significant figure. If this is enough to scuttle the conference, tell us now—we will stop working. As should be obvious, the design of the conference is not transferable to another location without a good year's work and I for one will not undertake that. I do think that the idea of a statement is a good one—assuming that everyone would agree that the tests are bad (I think they would, but do we know?) The tests will have been completed by the time the conference takes place.

Ray Gallon, 131, bd Brune, 75014 Paris, France.

Letter to the Guest Editor of #11

Dear Ray Gallon,

I was a bit disturbed by your "Call to Action" in *The Soundscape Newsletter* #11. Much as I agree that more organizational effort is needed to start WFAE working effectively, I do not think, though, that it is there that the answer to all problems can be found. A small example to make my point clearer: I have been teaching at the Florence Conservatory from 1973 to 1991. In the first years I had little problems in getting my students interested and involved in "side

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issues" such as acoustic ecology; as the years passed, it became more and more difficult, there just seemed to be an unsurmountable communication barrier. I doubt that plain organizational rhetoric would make this barrier disappear.

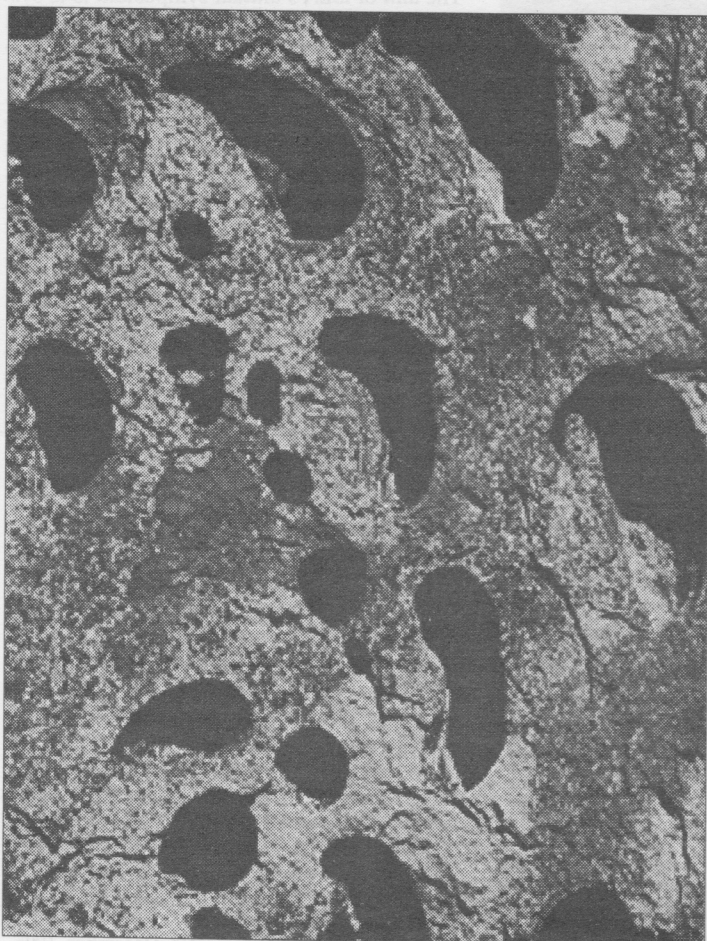
I am among those WFAE members to whom acoustic ecology is a fascinating and important issue, but not the sole or even main artistic or ethical (or other) concern. I felt that for those in my condition the style of your "Call" (which reminded me of the circulars of small militant political groups—I belong to one, by the way) was a bit off the target.

In conclusion, one constructive proposal. Many of *The Soundscape Newsletter* readers are affiliated or collaborating with some artistic or cultural organizations and, probably, in the position to sponsor/host some small WFAE—related activities (lectures, workshops, etc.) It would be helpful, I think, if *The Soundscape Newsletter* could periodically publish an updated list indicating who of the qualified WFAE members could be available (where, when, approximate cost) for such activities. E.g. if I know a few months ahead that you will be around central Italy in a given period, I may be able to set up something, which I could not do if I had to make you come from Paris on purpose. With best wishes,

Albert Mayr, *The Music of Times and Tides*, C.P. 18106, 50129 Firenze 18, Italy.

Guest Editor's response

I don't see anything contradictory in the proposals of Mr. Mayr and the content of my editorial. I like his ideas—I believe we should do what is realistic. *The Soundscape Newsletter* already does publish as complete a list of events as possible—it depends on people notifying Vancouver early enough. The focus of my editorial was, whether we are seeking to make an organisation with formal structures—which is certainly the only way to be heard and influential with governments—or we want to maintain a grassroots loose movement of people doing what they can in their spare time. Either



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of these options is possible and even interesting. If, however, we want a real international organisation, we have got to move. If not, let's drop the pretentious name of "World Forum..." and recognise that we have a lot of interested people who are keeping in touch by a newsletter published with international funds by our Canadian colleagues. Let's not continue to produce mailings, paper, and work for "steering committee" members under the name of an organisation that does not exist!

Ray Gallon, 131, bd Brune, 75014 Paris, France.

Thinking about WFAE

In my experience, the Banff conference of two years ago was a stimulating gathering of individuals. Personally, it played a role in marking the beginning of a major shift in my life. And I discovered a network of people who I felt experience the world in similar ways as I do. I have continued contact with a handful of those individuals but what was so outstanding was the impact of the collective—what I call a "reservoir of consciousness"—that remains with me today. And it is my belief that it is because each person is seen and heard thoroughly which creates the impact of the collective. What excites me is the possibility of accessing this reservoir for all types of activities using an organization such as WFAE for communication and liaison between a variety of people and organizations.

In the immediate sense it is the clarification of the purpose of this organization that is most important to me. What makes the WFAE attractive is its diversity by reason of the people involved. Why not emphasize what seems to already be in motion—an umbrella organization whose function is to link various groupings and individuals through communication? The type of communication would vary according to those involved—artistic collaborations, research projects, email communiques, etc. The essential point from my perspective is that the WFAE could be an effective means of building global community for its own sake—without a cause of some sort to fight for.

Betsy Smith, Vancouver, Canada.

Listening in Argentina

A friend has given me a copy of *The Soundscape Newsletter*, which I find very interesting, original and worthwhile. I am English but I have lived for many years in Argentina, where I have worked in different schools, societies and universities, connected with music education. For more than thirty years I specialised in music for the blind. This was very rewarding work, both for me and, I think, for my blind pupils. I am also a certified Montessori teacher. Violeta Gainza and I were both among the founders (in 1966) of A.S.A.M. (The Argentine Association for Music Therapy) and I am still the honorary president of this society, though (perhaps unfortunately) I am now 88 years old.

Last November I gave a lecture on "Silence" in the Bariloche Congress, "Encuentro Musical De Ecologia Acustica," (where Murray Schafer was the guest of honour and collaborator). I could send you a few short stories (incidents) relating to the reaction of the blind to sound, as theirs is obviously different from ours. I do suggest, when your members undertake their sound-searching excursions, that they sometimes stop and close their eyes to enhance concentration. (But probably they do this already.) Dr. Maria Montessori was not a musician, but her ear-training exercises for small children are excellent, and her "silence-game" (if properly played) is genial. I am, with best wishes for your work,

Frances Wolf, Ayacucho 1336, 1602 Florida, Argentina.

Not Alone!

Yes, I took a long look at your homepage and it was amazing to me to see how many other people are interested in similar things—it made me feel like I've been working in a vacuum.

Jim Nollman, 273 Hidden Meadow, Friday Harbor WA 98250, USA;
Homepage: <http://www.3dsite.com/3dsite/ic/p-index.cgi>

ANNOUNCEMENTS



PAST PRESENT FUTURE EVENTS

Interactive Bell Sculptures

Victoria, B.C., ongoing through 1995

Roy Hamill has been presenting an exhibition of his Interactive Bell Sculptures in various outdoor locations in Victoria. People of all ages enjoyed interacting with the sculptures at the University of Victoria, Dunsmuir Lodge, The Horticulture Center of the Pacific, Laurel Point Inn, The Bamberton Cement Plant Gallery, The Victoria Language Institute and at private residences. Contact: Roy Hamill, 5355 Ruston Rd., RR5, Victoria, B.C., V8X 4M6, Canada; Tel: (604) 479-5128; Fax: (604) 744-1526.

I Am Listening

North York, May 25 - June 29, 1995

The Glendon Gallery in North York, Ontario, held an exhibition entitled "I Am Listening." Of the pieces by nine artists and performers from Québec and Ontario, Gayle Young, Guest Curator, writes: "[they] link the visible with the audible; the pieces approach sound in relation to our imagination of the unheard, and in relation to the architectural surroundings of the installation site." A bilingual video catalogue of this event was produced. Contact: Glendon Gallery, Glendon Hall, Glendon College, York University, 2275 Bayview Avenue, City of North York, Ontario, M4N 3M6, Canada. Tel: (416) 487-6721; Fax: (416) 487-6779; Email: gallery@erda.glendon.yorku.ca [see also: excerpt of Anndra McCartney's review of this exhibition in *Sound Journals*, p. 23]

EREAC '95

Santa Fe, Argentina, June 24/25, 1995

The Instituto Superior de Musica da la Universidad Nacional del Litoral organized a regional meeting on the theme of acoustic ecology—Encuentro Regional de Ecologia Acustica, EREAC '95—in June of 1995. This was a follow-up event of last year's ENEAC 94, the first cultural and scientific event in the region that dealt with issues of acoustic ecology in the context of music education. For more information, please contact: Prof. Damián Rodriguez Kees, Coordinator EREAC '95, Instituto Superior de Música-UNL, San Jerónimo 1750-3000 Santa Fe, Argentina; Fax: (42) 552468.

R. Murray Schafer Workshops

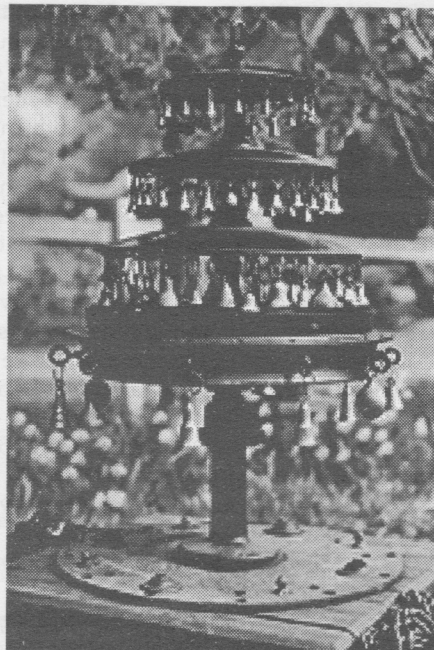
Toronto, October, 1995

R. Murray Schafer held a series of workshops on "Acoustic Ecology: Understanding the World's Soundscapes" during the Autumn Leaf Performance Professional Development Workshops in Toronto. He outlined work being undertaken by WFAE members worldwide and suggested themes for Canadians wanting to do research in the field of acoustic ecology. These workshops also included numerous listening and

soundmaking exercises with the view to making all participants more aware of the acoustic environment. Contact: Autumn Leaf Performance, P.O. Box 1231, Station F, Toronto, Ontario, M4Y 2V8, Canada. Tel: (416) 944-3100 Fax: (416) 944-3480 Email: Boom@interlog.com

Question d'Écoute: L'Écologie Sonore

Radio France Culture, October 10 and 13, 1995
Four radio documentaries by Ray Gallon and Pierre Mariétan (1 hour and 20 minutes each) were broadcast between October 10 and 13 on "Les Nuits Magnétiques", on France Culture for France, and on satellite for Europe, programme "Hectór". For further information contact: Ray Gallon, 131, bd Brune, 75014 Paris, France; Fax: (1) 45 39 21 90.



Roy Hamill's "Bell Tree" (it turns!)

Environment and Birds: Bird Acoustics

Delhi, November 14 - 16, 1995

The Biannual Conference of the Ornithological Society of India on *Environment and Birds* held a special session on Bird Acoustics which included topics such as Vocalizations in Birds; Affect of Noise on Behaviour of Birds; Use of Bird Calls, Songs in Folklore and Literature; Recordings of Bird Calls. The session was organized by Dr. Virinder Singh. Please contact him for further details at: 297/B1, Janak Puri, New Delhi, 110 058, India; Tel: (11) 5501227; Fax: (11) 5520192.

Sounds, Acoustics and Traditional Technologies

Madras, December 27 - 31, 1995

Dr. Virinder Singh has proposed a special session on sound in the Second Congress of Traditional Sciences and Technologies of India to be held at Anna University in Madras. His proposal includes three sets of topics: 1) Communities who Design Musical Instruments and their Manufacturing Techniques. Artisans will demonstrate their instruments made from natural materials (e.g. bones, shells, wood, bamboo, membranes, hair, stones, metals, etc.); 2) Special Acoustic Techniques used by Traditional Communities, (e.g. management of herds with the use of bells, cotton separating instruments, performance techniques of snake charmers, and so on); 3) Soundscapes of

Traditional Communities and Technologies. For further information please contact: Dr. Virinder Singh, 297/B1 Janak Puri, New Delhi 110 058, India, Tel: (11) 5501227; Fax: (11) 5520192.

The Audible Woman

1st Tuesday of every month, 8 - 10 PM

Sarah Peebles hosts a radio show on CIUT 89.5 FM (Toronto), called The Audible Woman, which explores avant-garde music and performance by women. She includes sound-art, electro-acoustics, improvisation, and classical forms, and features regular live interviews. Tune in or contact: CIUT Radio, c/o Peebles, 91 St. George St., Toronto, ON, M5S 2E8, Canada. Tel: (416) 595-0909 Email: sarahpbs@intacc.web.net

SoundCulture 96

San Francisco, April 3 - 13, 1996

See page 5, under "Calls for Works & Proposals."

Sound Symposium 8

St. John's, Newfoundland, July 12 - 20, 1996

This "Adventure in Sound" happens every two years in this wonderful community on the wild Canadian Atlantic coast. Artists working in all disciplines present their explorations into sound in performances, indoor and outdoor exhibitions, environmental experiments and in many other forms. For more information please contact: Sound Symposium (Sound Arts Initiatives, Inc.), P.O. Box 23232, St. John's, Newfoundland, A1B 4J9, Canada; Tel: (709) 754-1242; Fax: (709) 753-4630; Email: dwherry@morgan.ucs.mun.ca

ISEA96

7th International Symposium on Electronic Art
Rotterdam, September 16 - 20, 1996

The aim of ISEA's annual symposium is to systematically investigate the problems and potentials of electronic art and to further interdisciplinary and inter-organizational cooperation. The Rotterdam College of Art and Design is organizing the next ISEA and the call is out for proposals, papers and presentations. Special emphasis will be given to these themes: Education as a Bridge between Technology and Art, Networked Art, Design and the Web. Note that the first deadline for proposals is January 1, 1996. Contact: ISEA96, POB 1272, 3000 BG Rotterdam, The Netherlands. Tel: (10) 213-3003; Fax: (10) 213-4190, Email: isea96@hro.nl

[Ed. note: ISEA Symposia have tended to be rather visually biased and - although isea95 in Montreal made a real effort to increase the presence of those concerned with sound - still much too little attention is being paid to the use of sound in the electronic arts media. Here is an exciting opportunity for all soundconscious people who work in this medium to open ears.]

ISMM

6th International Musicmedicine Symposium

San Antonio, Texas, USA, October 10 - 12, 1996
This conference on Music, Physiology and Medicine, aims to present state of the art research and applications of music in medicine and discuss standards and definitions. The conference will take place at the University of Texas Health Science Center at San Antonio, and will comprise oral presentations, workshops, poster sessions, and an industrial exhibition. Contact: Dr. Donald A. Hodges, Director, Institute For Music Research, University of Texas at San Antonio, 6900 North Loop 1604 West, San Antonio, Texas 78249-0645,

The Soundscape Newsletter, December, 1995

USA; Fax: (210)691-4381 OR Dr. Ralph Spintge, Executive Director ISMM, Sportkrankenhaus Hellersen, Paulmannshoeherstr.17, D-58515 Luedenscheid Germany. Fax: (2351) 94517 or (2351) 945 2321.

CALLS FOR WORKS AND PROPOSALS

Recorded Sound Works

For The SoundCulture 96 Listening Room

New Deadline: January 15, 1996

San Francisco will host SoundCulture 96, the third transpacific festival of contemporary sound practices. It follows two highly successful SoundCulture events presented in Sydney in 1991 and Tokyo in 1993. Events will include performances, exhibitions, symposia, radio transmissions, a listening room, experimental and indigenous musics, site-specific public artwork and new media arts. SoundCulture 96 will bring together local and international sound practitioners who reside in the Pacific Region to explore the diversity of culture that is perceived through our ears. As part of the festival, a Listening Room will provide an opportunity for the public to hear a wide variety of recorded sound works in an informal setting. The program for this space will be selected from submissions generated by this call for entries. In addition, a mobile listening station will bring some of the pieces to various locations and SoundCulture 96 events around the Bay Area.

Mail recordings and support materials to: SoundCulture 96, Walter McBean Gallery, San Francisco Art Institute, 800 Chestnut Street, San Francisco, CA 94133 USA. For further information, contact: SoundCulture 96, Tel: (510) 848-0124 extension 623; Fax: (510) 430-3314; Email: sc96@kumr.lns.com; World Wide Web: <http://www.lns.com/sc96.html>.

[The SoundCulture 96 Listening Room is not affiliated with the Listening Room program of the Australian Broadcasting Company.]

Soundworks and Installations for Helsinki

Exhibition Date: October 1996

We are looking for proposals for works to be included in a sound exhibition at MUU GALLERY in Helsinki, Finland in October 1996. MUU is a small one room gallery space in the center of Helsinki. The exhibition is going to be executed as a series of single artist shows, or as a group show depending on the nature of the proposals and the scale of the proposed works. We have a small budget that covers gallery expenses and we are looking for sponsors and additional funding. Curators for the exhibition are Simo and Tuike Alitalo. In 1993 we curated the media art exhibition SAFE and in 1994 the sound art exhibition ELSEWHERE. For more information contact: Media Gallery/Tuike Alitalo, Hakapellonkatu 6 D 156, 20540 Turku, Finland, Fax: (21) 237279.

Darren Copeland Calls For Short Radio Works

Deadline: open

Darren Copeland is a Canadian electroacoustic composer whose phonograms for the media of Acousmatic Tape explore the imagistic properties of environmental sound. He plans to produce a compact disc of short radio works (3-15 minutes) which investigate basic social issues of global relevance. Stylistically, the works should be rich in phonographic naturalism, varied in cultural and theoretical perspectives, and make for both a provocative and evocative listening experience. The series will be subsidized with government

grants and distributed for free to campus and community radio stations world wide. Currently, he is searching for participants who have experience in print or broadcast journalism or audio production of any nature, or those who simply possess the verbal ability to communicate original ideas in a concise, imaginative, and clear manner. Works can be produced in any language, but collaborators must be able to communicate with Darren in English. There is no deadline for making proposals, but it is recommended to submit them at your earliest convenience. Proposals should include a curriculum vitae, tape or text examples of produced work, and a statement outlining the topics, issues and production strategies that are of interest to you. Contact: Darren Copeland, 1588 Spring Road, Mississauga, ON, L5J 1N3, Canada. Tel: (905) 822-3918.

Electro-Acoustic Installations

Denmark 1996, No Deadline Given

In connection with an exhibition at a Danish museum of contemporary art in 1996 we are interested in hearing from artists that have created installations in the following areas: 1) Electroacoustic installations involving water (indoor or outdoor). 2) Electroacoustic installations involving the transformation of normally inaudible sounds made by the human body or other objects (indoor or outdoor). Please contact: Wayne Siegel, director, DIEM, The Concert Hall Aarhus, DK 8000 Aarhus C, Denmark. Tel: (45) 8931 8160, Fax: (45) 8931 8166. Email: wsiegel@daimi.aau.dk

Festival di 'Musica Verticale'

Rome, No Deadline Given

Musica Verticale, now in its 18th season in Rome, is collecting proposals for later events. The organizing committee welcomes submissions of electroacoustic works in the following media: tape music, instrument(s) and tape, instrument(s) and live electronics. Works and/or concert proposals considered for performance could be programmed in the next series. Each entry should include tape(s), scores if any, and information about the submitted work(s), composer(s), and/or performer(s). Any material sent will be added to the Electroacoustic Music Archive of Musica Verticale. Please send submissions to: Festival di 'Musica Verticale' c/o Associazione Musica Verticale, Via Gentile da Mogliano, 158, 00176 Roma, ITALIA. For information: Tel./Fax: 011-39-6-8411034 answering machine; 011-39-6-21704491; E-mail: a.cipriani@agora.stm.it OR lms@vxscq.aquila.infn.it

Attention

Electroacoustics:

The use of electricity for the conception, ideation, creation, storage, production, interpretation, distribution, reproduction, perception, cognition, visualization, analysis, comprehension and /or conceptualization of sound or sonic objects.

(but its also lots of fun)

Canadian Electroacoustic Community

cec@vax2.concordia.ca

514 523-7951



International Noise Awareness Day

April 24, 1996

"Observing a minute of silence would be appreciated, not only to commemorate the victims of noise, but also to experience at least for one minute the feeling of silence." —*Right to Quiet* newsletter, Vancouver, BC, Sept. 95.

The New York League for the Hard of Hearing has scheduled a Noise Awareness Day as a USA wide event. With the participation of other organisations, corporations and individuals in other countries, this could become a truly international Noise Awareness Day which could positively contribute to raising much needed soundscape awareness and lead to more effective noise abatement and, indeed, prevention for the future. Contact: Ms. Nancy Nadler, Director, Noise Centre, League of the Hard of Hearing, 71 West 23rd Street, New York, NY, 10010-4162, USA; Tel: (212) 741-7650 or (212) 741-3145; Fax: (212) 255-4413.

REPORTS

OTOZURE¹ - HIRANO SOUNDSCAPE PROJECT

June 1994 - October 1996

An Interim Report from Japan

Producer: Emmanuelle Loubet

Team: Citizen Group, Hirano Ward (South Osaka)

Place: Senkoji Temple

Goals:

- permanent sound exhibition/installation at Senkoji Temple, based on the sounds of Hirano ward in south Osaka, in collaboration with a citizen group lead by Senkoji Temple. The contents of the exhibition will vary according to the seasons or to given topics.
- realisation of a sound art work utilizing the sounds collected by the whole group and to be published on CD.
- monthly soundscape workshops at Hirano Temple, to be continued after the end of the two-year soundscape project.

Background:

The project is intended to add the parameter "sound" to a series of permanent exhibitions, produced by the Senkoji Temple in collaboration with the citizen group. Conditions: the process of the project as well as the results have to remain entertaining to the members of the group and the average citizen of Hirano ward. No special recording equipment will be required from the participants. The professional backgrounds of the ten members are varied: there is a shopkeeper, cook, kimono dealer, poster printer, bicycle repairer, house wife, and so on. They are involved in the project on a volunteer basis. Average age: 40 - 70.

First Phase of Project (June 1994 - July 1995): one year field recordings in Hirano ward, deepening the listening experiences of the group, developing a focus for the next project phase.

Second Phase (September 1995 - October 1996): discussing and deciding on the shape of the collective sound work(s) to be exhibited; organizing the collected sounds; starting production on the collective sound work(s) to be exhibited; preparing for collaboration with sound technicians and specialized craftsmen of various fields, who are going to be invited by the Senkoji Temple.

Report on the First Phase:

We first divided the map of Hirano ward into 10 areas. Each member was responsible for one of these areas and was expected to record one soundwalk every month, and report on sounds encountered during the walk. For reporting, each person was provided with 1) maps of the area on which the route of the walk would be indicated and interesting or characteristic sounds would be marked, 2) sound cards on which to record data like

- time, date, place, context, types of sounds or soundscapes (everyday life, ritual event, nature, voices, etc.);
- sound events (occurring by chance, every day, at special hours, once the year, and so on);
- acoustic quality of the recorded sound environment (crowd, cars in BG, quiet, inside/outside);
- sounds changing throughout the year according to the seasons.

These cards were meant to encourage comments from the participants as well as deeper listening concentration. Despite these tools, however, I felt that members were not really listening to their native environment nor to their own tapes. Instead they soon requested of me to compile all "interesting" sounds recorded during their soundwalks. After making the compilations I observed two things: on the one hand, the compilations gave opportunities for listening games such as recognizing sounds and guessing their location. We thought that places like supermarkets or crossroads would all sound the same and were surprised that each one of them had its very own

acoustic characteristics. On the other hand, the compilations soon altered the collective nature of the soundscape project, as only one person in the group took the responsibility of selecting the sounds from all recordings for the final realisation of the collective sound work/exhibition.

We also made two 24 hour recordings: one at the Kumtata Shrine in Hirano which offered a splendid sound "view" of the city in the distance, mixed with the foreground sounds from passing trains; noodle sales(wo)men, birds of numerous types, and water sounds; and one at the Senkoji Temple with an open acoustic window to the adjacent shopping street. This last recording was highlighted by the hasty footsteps of a robber escaping from Senkoji Temple, running across the old slate roof, followed by the arrival of the police and a detective.

Reports of these two recordings were made in the form of coloured graphic representations of the events, their distribution and their relative loudness over the 24 hour period. One of the most interesting phenomena we observed was a sense of broadening and narrowing of the acoustic field during the day/night cycle. This was caused by the variety of daily activities in the city, which in turn created varying densities of acoustic activity both nearby and in the distance.



Ritual festival in Kawachi, Japan. Photo: Emmanuelle Loubet

Starting the Second Phase:

A list for developing the final shape of the sound exhibition was created collectively:

- putting stone indicators in selected places that either would offer a broad acoustic panorama of the city or would indicate specific points where soundmarks occurred.
- installing a telephone box in the garden of the temple with a map of the city and numbers to be called in order to listen to the different places marked on the map.
- realizing a system of radio-wave transmitters for guiding people through the city from sound to sound.
- printing leaflets with soundwalks and sound quizzes in order to find specific acoustic places. This was intended mostly for the inhabitants of Hirano ward.
- designing a computer controlled map of the city (similar to those found in some of the Japanese train stations), with flashing points to be clicked on by participants in order to listen to the sounds in these locations.

These collective suggestions were to be discussed from September 95 on, and to be developed into concrete technical and artistic solutions.

Collected Materials to Date:

- circa 150 hours of field recordings on tapes;
- graphic maps of the two 24 hours recordings;
- one artistically and technically excellent DAT recording documenting the 24 hours at the Kumata Shrine in Hirano;
- several satisfying DAT-recordings of the ritual events of the city throughout the whole year ("Matsuri": buddhist and shintoist festivals);
- sound compilations sorted out by topic (factory, banks, crossroads, children games, coffee shops, entrance doors inside/outside, footsteps, extraordinary incidents such as fire, robber, patrol cars, helicopters and sirens after the earthquake in Kobe, street vendors, and so on.

Current Status of the Project:

The Hirano Soundscape Project "Otozure" was interrupted abruptly in August '95 for reasons not dependent on the progress and issues of the project itself. On a personal level, this unexpected interruption has affected me deeply in my position as woman and foreigner living and working in Japan. But since the project has generally been a positive experience and allowed me to work on a local level in a Japanese environment I do not see this as an end, but as a new starting point.—*Emmanuelle Loubet, email: eloubet@rd.nacsis.ac.jp*

¹OTOZURE: Emmanuelle Loubet gives the following explanation of the word: sound and communications in the sense of shift (not assigned to the communication, but to the idea of sound). This title is very poetic and interesting, because there is an ambiguity between the kanji character used to write "zure" (the character used in "tsushin"—communications, like in electronic communications, post and telephone, tele-communications, etc.), and the pronunciation "zure," which means to shift, but it also has many more meanings in the poetic world. It is difficult for me to explain all of the meanings that are included in this word-game.

CONFERENCE REPORT

The Third International Colloquium on Healing with Sound took place near Epping, New Hampshire, USA, October 6-9, 1995. Carefully built from a futuristic vision to a vibrant event, the Colloquium enables practitioners and researchers of various sound and music based therapies to be together in an atmosphere of cooperation and communication. For many, it is an oasis of welcome in an otherwise sceptical world.

Colloquium experiences ranged from participatory performances to guided meditations to panels reporting on frontline research. Participants included scientists, composers, medical doctors, musical instrument builders, bodyworkers, acoustic technicians, spiritual healers, mathematicians, psychotherapists, drummers, educators, ethnologists, and singers. Most members of the group wore more than one professional hat, and many were working to bridge the traditional gap in industrialized cultures between science and art. Sound, we kept reminding ourselves, is a natural land bridge joining those realms.

Among the highlights, in scientific terms, was the collective discovery that the field of vibratory healing is in fact defining a new paradigm for what science is about. We were rediscovering the art of science and the complexity of variables in the process of healing; the practitioner's role in shaping a path through multiple probabilities; and the wealth of effective techniques for therapy that can be borrowed from the training of performing musicians. We were also mapping the science of art, through observing the effects of sound on physical (cellular) and emotional (sentic*) states. Among the pioneers on the scientific front are: kinesiologist Susan Gallagher Borg (USA), who is mapping the human body as a resonant instrument; music therapist Barbara Crowe (USA), who is working on a theory about the physics of vibratory healing; physician David Ison (USA), who studies the uses of music for inducing relaxation; and

medical researcher Fabien Maman (France), who is observing the effects of sound on human cancer cells. Their presentations of work in progress both thrilled and challenged colleagues. Equally thrilling was the vocal prowess of intuitive sound healers Sarah Benson, Persis Ensor, and Jonathan Goldman (all USA), who use music and sound as components of a healing art that transcends the physical.

In the field of education, electroacoustic signals are being used successfully to overcome learning disabilities in children and adults. Math educator John Belcher (USA) is using African drumming traditions in Chicago elementary schools to teach the basic concepts of ratio and fractions. Vital information about cross-cultural sound healing traditions, some of which are on the verge of extinction through the ageing of their practitioners, is being compiled and taught by ethnomusicologist Pat Moffitt Cook (USA) — the journal she edits, *Open Ear*, is a forum for information about sound and music in health and education.

WFAE members are welcome as subscribers and contributors: write to Pat at 6717 Marshall Rd., Bainbridge Island, WA 98110, USA, or call (206) 842-5560. For information about the next International Sound Colloquium, and for tapes from this one, contact Jeff Volk, Lumina Productions, P.O. Box 279, Epping, NH 03042, USA — *Marcia J. Epstein, Canada*

*"Sentic" is a term to describe the connection between physiological and emotional phenomena; e.g., one of the sentic components of anger is muscle tension, one of the sentic components of happiness is the smile response. According to Clynes and others, these responses are measurable and as easily induced by the memory of emotion as by the emotion itself.

SOUNDING ISLANDS 95

and the Faroe Horn Sound Art Competition

Faroe Islands, August 22-27, 1995

This 1st Nordic Sound Art Festival was organized by the Nordic House in Tórshavn on the Faroe Islands—a self-governed area in the middle of the North Atlantic which belongs to Denmark. The event had two main components: the Sounding Islands 95 festival and The Faroe Horn competition.

The Sounding Islands 95 festival contained an enticing array of sound-art events. Among these were workshops presented by Arsenije Jovanovic (Ex-Yugoslavia) and Dmitriy Nikolaev (Russia); a radio score and drawing exhibit by Agnieszka Waligorska (Poland); several concerts and lectures by ProTon Sonic Art Group (Finland); the first Faroese sound aquarel premier "Faroe-Gandur" by Agnieszka Waligorska and Pekka Siren (Finland); and an international harbour sound event at the old fortress in Tórshavn projecting sound over the old city area. During this last outdoor event sound works from 20 countries were played over a five hour period.

WFAE member wins competition!

The Faroe Horn competition theme revolved around the human being, the ocean, nature, and the struggle between these. Compositions were limited to 6 - 12 minutes in length and were judged by an international jury. First Prize—consisting of a sculpture made from a ram's horn and 4000DKr cash—was awarded to Jouko Koivusaari and **Simo Alitalo** of Finland for their composition "VIRTUAL WETLANDS-Wish You Were Here." The jury notes that, "This piece deals with the subject of the competition in an unpretentious, unsentimental, yet—from beginning to end—intriguing way. It uses recordings of environmental sounds without falling into the trap of mixing the different levels of reality it evokes. The carefully chosen material, which is treated with a freshness, a certain amount of deliberate roughness and a good sense of timing refers to clichés and makes use of these references in a very intelligent and capturing way... The jury considers this piece to be a good example of this very difficult to define field - sound art." Runner-up prizes were also given to Tommy Zwedberg of Sweden for "Through Water," and to

Petri Kuljuntausta on Finland for "The Good and the Evil."

Following the success of these events organizers are considering the possibility of coordinating a second Sounding Islands to take place in 1997 or 1998. A CD of works from the 1995 event is presently in production. In the meantime DAT copies of "Faroe-Gandur" and the winning works can be acquired through Pekka Sirén, Fax: (358-0) 1480-2071 or from Nordic House director Peter Turtschaninoff, Fax: (298) 19790.

MUSINGS FROM AKROAMA

The Giant Is Only Sleeping

In co-operation with the Saarländischer Rundfunk 2, KulturRadio, soundscape archaeologist, noise recycler and concept artist Samuel Fleiner presented a 15-day sound performance in the former Roehling foundry of Voelklingen (Saarland, Germany). The event was part of the "Shift Change" cultural festival and marked the occasion of UNESCO's declaration of the foundry as a World Culture Heritage Site.

Der Riese schläft nur [The giant is only sleeping] was the title of Fleiner's soundwalks which were guided five times a day from August 14 to 27 and met with very good public response. They raised awareness in exceptional ways of the foundry's industrial necropolitan soundscape, now a huge iron skeleton, which until it was shut down, was a "forbidden city" of labour.

Eight sonic stations broadcast sounds of former work activities into the gigantic foundry remnants, from the lorry loading area to the coke-oven. In some places one could hear the original sounds of hissing steam and the pounding vacuum pump, as well as the general sounds of present-day Voelklingen as heard from the top of the blast-furnace.

Fleiner's installations showed how difficult it is to revive the sonic qualities of a heritage site, once the life of its proper functions has become extinct. The monument has become a purely visual stage set, and the few still mobile and sounding elements are moved by motors which no longer have anything in common with the original tonality of the place. Even the most powerful loudspeakers were not able to reproduce adequately the gigantic noise of the activities around the coke-oven, a workplace most disliked by the workers. Thus the visitor is eaves-dropping in on a comparatively quieter replica of the sonically brutal working conditions of a typical 20th century foundry, where most people were forced to stay because of economic constraints. In a way then, the past has been hushed up here. However, the title itself, "The giant is only sleeping" has a somewhat disquieting effect. It seems to say that this is not just sound archaeology but the mask for dreadful noises still to come.

Contact for documentation: Samuel Fleiner, Ehemalige Schlossgärtnerei Langenzell, D - 69257 Wiesenbach, Fax: (6223) 970 052; or Saarländischer Rundfunk, SR 2 KulturRadio, D - 66100 Saarbrücken, Germany; Fax: (681) 602 21669.

—Justin Winkler, Switzerland

Tram Sound

August 18, 1995 marked the opening of an exhibition celebrating the centennial of Basel's public transport system, which has operated the tram ways since 1896. Apart from the visual aspects of this historical presentation two tram wagons contained sound and video installations and two listening points presented oral history interviews and a sound quiz.

The "Videotram," showed a video film produced by a group of students of European ethnology which documents the problems, ideas and attitudes of tram passengers. The "Audiotram" presented three productions which could be listened to separately on headphones: Charlotte M. Roth's broadcast feature, produced in co-operation with Radio DRS, let us listen in on what people talk about during their tram rides and how they do it; two Kunstkopf productions by Johanna Rolshoven, Lorenz Schwartz and Justin Winkler:

one takes the listener on a shortened sonic drive with tram #1 through Basel's rush hour; the other presents 22 hours of a day at Basel's biggest tram station "Barfuesserplatz," condensed into an eight-minute cartography of social sounds.

With a new generation of tram wagons perhaps the characteristic banging and rattling tram sounds which were captured in the above mentioned audio productions, will disappear sooner than we think. The "Tramquiz" presents a set of sounds from six trams from other parts of the world and gives an idea of the different sounds that old and new trams produce. Visitors are invited to guess whether the sounds come from Arlesheim, Brussels, Chabarowsk, Cottbus, Lisbon, or San Francisco—not an easy task, but one that sharpens the ears even if the answers aren't correct.

Contact: 100 Jahre BVB, Die Ausstellung, Postfach, 4005 Basel, Switzerland; Fax: (61) 267 9048. —Justin Winkler, Switzerland

FEATURE DOCUMENTARY FILM:

The soundscape of Quebec City

In a street of old Quebec with narrow stone houses, a door opens and seven people pass through the gate one by one. Once assembled on the sidewalk, the group advances slowly to form a strange procession: with the exception of two guides, their heads and shoulders are covered with black hoods as they slowly walk towards the waiting bus.

The National Film of Canada (NFB) has just completed the shooting of a full length documentary on the soundscape of Quebec City tentatively called "Le chant des sirènes" (The Sirens' Song). In this film, director Louis Ricard brings to screen the theories of Canadian composer R. Murray Schafer and his book *The Tuning of the World*, well known in the field of acoustic ecology.

In the small bus, rolling towards an unknown destination, we have now come to understand that these masked people are the consenting "victims" of an experiment conceived and lead by Schafer himself. Blindfolding participants for the soundwalk sensitizes them deeply to their acoustic environment.

The film explores numerous sonic events and situations for this first sonic portrait of the Quebec City. They include a blind musician and his unique sonic universe, a deaf adolescent who has recently gained new hearing thanks to a cochlear implant, a group of distressed citizens disturbed by the continuous assault of tourist planes above them, the sounds of sacred spaces, their heritage and their historic echoes, the fantastic symphony of thousands of white geese at nearby Cap Tourmente, the alarming sound of a woman being followed by an aggressor as portrayed by dancers in the night.

In these different scenes the film maker invites us to discover the polymorphous nature of sound: for the anthropologist it is an artifact; for the artist it is material for creation; for the engineer it is a problem to resolve; for the lawmaker or politician it is a pretext to legislate; for the audiologist it is a menace to the ear; and for the filmmaker all of these approaches represent components for the total composition of his sonic portrait.

With this film Louis Ricard proposes a unique and captivating experience which is also a substantial cinematographic challenge. The film was co-written by Georgette Duchane and produced by Paul Lapointe of the NFB. The film will be available in the fall of 1996 in a 90 minute film version and in a 50 minute television adaptation.

Claude Schryer, 259 St. Viateur, Suite #1, Montréal, Québec; email: cschryer@web.apc.org —Claude Schryer, Canada

HANNOVER SOUNDART JUNE 95

Sonic Impressions by Hans Ulrich Werner (Germany)
Translation: Andreas Kahre

City and sound installation. Soundart - Klangkunst embedded in the urban rhythms of Hannover. Scattered among completely disparate spaces and rooms. Interior and exterior. Sound space and sound object; sound play and sound scape.

For the city's inhabitants the installations constitute an often completely unexpected counterpoint to their urban activities. Walking past. Listening. Astonishment even. But a game with the sounding city rarely happens.

The children in the Museumsstrasse, a passage that runs like a vital supply line across the lower floor of the Sprengelmuseum, are so absorbed in their play that they rarely take note of the "Music for Rooms" by Walter Fähndrich. Motivated by the museum's pedagogy, they have developed their own costumes, roles, movements and language. Their own sound. Following freely in the spirit of Oskar Schlemmer, self-determined figures, more archetypes than fashionable design, forms of communication and movements. Chaos and order. Their gestures are an unconscious ballet, reactions to the installation's spatial vibrations.

Fähndrich's sound sculptures travel through the museum doors from the inside to the outside. Like a scene from a radio play—as if from behind a curtain. Groove-soundscapes. And tone signals. Time signals. Space signals in a ditch.

They rise, like the urban sounds of a central road and touch, audible everywhere, the side rooms of other exhibitions. A nail image.

Architectural photographs of Chicago, light installations, two frozen figures from the work-a-day world. Rilke-objects.

Museum staff have gotten used to the sounds and are willing to accept them as their sonic work environment for the next few months.

Bill Vorne's interactive sound-light-room is a machinery of sounds. Quiet broad band sounds - "the delicate presence of the city" as the Spanish composer Francisco López once put it. Colored light, accompanied by overtones from long metal tubes, like fingers or gimbaled canons, sending signals into the narrow room. Sensors that translate human proximity into tone sequences. An intensive effect.

An effect continuing outside. The city commands attention with every fiber. An extremely loud siren passing by. Birds, swans. There is nature in the city, too. Sound sculptures are like schools for listening, like lessons for living.

Tone signals. Soundnets by Andres Bosshard. Sound signals.

Bernhard Leitner's sound umbrella, in the foyer of the opera.

Sound raining like stars, elf-like.

With it, the acoustic cuckoo's egg, the solar sound harp, the diagonal sound.

Sound is a network among the city's other networks.

The streetcar is a sound installation; it circles, it cuts across the city.

As a network of movement.

Sam Auinger, Bruce Odland slow down, compress the movement of the human flow. Phasing, delay, artificial space. Four sound cubes, as if from a catalogue for modern urban planning: ramps, bollards, cube-benches, boundary markers. Normal objects kept in flow by sound. They send out relaxing waves to anyone who sits or stands on them, wave motions.

The sounds move far, all the way to the information booths of the self-help groups. Self-portrayal of the self-help organizations. But

The Soundscape Newsletter, December, 1995

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New Delhi 110 058
India

do these sounds touch them, the blind who are introducing a new acoustic traffic signal? The deaf who have lost their speech?

Sound Art as Perception Art?

Around the corner. Sound chords in a tunnel.

Rehearsals at the music academy, broadcast to an old gateway, to a remainder of the ancient city.

Nature is in the city. The park, the zoo. The playground over there. Sounds like an orchestra.

"The installation in the tropical forest display, yes it is meant for the monkeys".

Dry Ice. On metal.

Gallery 'Eisfabrik'. Back courtyard soundscapes.

Hans Peter Kuhn and Christina Kubisch.

Soundcolor rooms. The white room. The blue room.

Sound collage. Media play.

TeleVision as light source, mindmachine, camera obscura in Plato's cave.

Sound voyage, Lighttow.

The narrow bands of sound and light as perception magnets.

Tone is color slowed down. Light transposed music.

*Hans Ulrich Werner, Postfach 650142, 50700 Köln, Germany;
email:100545.357@compuserve.com*

He Goes Backward, Looks Forward

The Ecology of the Imagination in a Gallery of Art

by Austin Clarkson

Jacob Nibènegenesábe, the Swampy Cree story-teller began his stories with "He goes backward, looks forward,"¹ a description of Porcupine backing into a rocky crevice for safety, because stories join the past, present, and future together in a living image. Jacob was a technologist of the imagination, a technology that has been practiced and refined over tens of thousands of years. And so modern homo sapiens is hard-wired to perceive and evaluate meanings through images.² But little is done to cultivate imaginal intelligence in our schools and universities while the ecology of the imagination is being drowned in world-wide floods of images that are amplified and replicated through electronic and digital means. The industrialization of the collective imagination by global "infotainment" conglomerates is not conducive to the recognition by individuals of the reality and value of their own authentic Story-Teller.

If we wish to revive the ancient, wireless technology of the imaginal intelligence,³ we need to find a place of silence, where silence is not merely absence of sound, but is a way of attending to whatever the Story-Teller needs to tell us. As Professor Ursula Franklin said to the First International Conference on Acoustic Ecology,

*Silence is an enabling environment in which unprogrammed and unprogrammable events can take place. That is the silence of contemplation; it is the silence when people get in touch with themselves; it is the silence of meditation and worship.*⁴

If we leave off objectifying art for a while, hollow out a little space of peace and quiet, and invite the whole sensorium in to the dance, the imagination will begin to play creatively with the artwork and establish a collaborative process of making meaning. We can start from a piece of music, a poem, a play, or a painting and follow the imagery downstream to where it flows into the synaesthetic river. Once there we must be prepared for suprising developments. When an imaginal bond forms with the work, a dynamic relationship is established that becomes a conduit for a reciprocal exchange. The artwork comes alive and begins to behave like an oracle. But, like Porcupine, we need a hole in a rock to back into if we want to look forward.

The Art Gallery of Ontario (AGO) has dedicated a space to this purpose in the newly expanded Group of Seven Collection. The installation is called Exploring a Painting in Depth and consists of an acoustically conditioned booth that encloses two seats. Across from the seats, on the opposite side of the booth, hangs the painting *The Beaver Dam* by J.E.H. MacDonald. Visitors can sit and view the canvas in peace and quiet for as long as they wish, or they can put on headphones and select from three audio programs that are activated by buttons on the arm rests. An introduction to the installation describes the audio programs. The first is a twelve-minute guide to experiencing the painting called Animating the Imagination (ATI), the second is a three-minute interpreta-

tion by the curator of the Canadian Historical Collection, and the third is a three-minute collection of comments about the artist and his work by his contemporaries.⁵ The ATI program begins with a simple relaxation exercise and then asks visitors to look carefully over the whole painting and then with eyes closed try to imagine it with the inner eye. This exercise is repeated twice more. Then the visitors are invited to imagine themselves entering and exploring the space of the painting and to notice whether there are sounds, smells, temperature, and textures. They are asked to select and focus on a particular colour, and then on a particular shape. To close there is a minute of silence in which they are invited to let the imagination play with the painting as a whole. They are then asked to write or draw their responses on a card.

The installation has been in operation since the AGO reopened in January of 1993. A glimpse into what is happening in the booth can be gathered from the hundreds of Share-Your-Reaction-Cards that have been left by people who used the audio programs and jotted down and sketched their responses. These nine-by-seven-inch cards are available throughout the AGO, and thousands of the cards are collected each year. The cards leave a space at the bottom for people to say something about themselves, so we know that the booth has been used by visitors from Europe and the U.K., Australia, Japan, and Africa, and throughout the U.S.A. and Canada. Clerical workers and engineers, accountants and artists, physicians and poets, high school students and teachers, young children and seniors have left contributions to this burgeoning fund of responses to the painting. Here are some samples of what they have written.

• *The exhibit on the whole is exciting. It was rejuvenating! The MacDonald Beaver Dam was a relaxing experience listening to tape and doing the exercise. If only more people could have the experience—GREAT. (Female, 55, "housewife/artist," Columbus, Ohio, USA, 27/6/95)*

• *I believe the audio presentation (I'm referring to the booth, not the tour) helped open one up to not only MacDonald's piece, but to other pieces as well. It acted as a superb tool to better understand all artwork in the future. Thanks. (Male, 13, Ann Arbor, Michigan, USA, 11/94)*

• *At first I thought the painting rather dull; the colours somewhat "muddy" and indecisive, but as I concentrated on it the scene acquired depth so that I was able to enter it imaginatively. Following the instructions on the recording I felt myself standing on the edge of the background in front of the dark forest, looking out towards the dam and the canoe. I heard the lap of the water and the screech of forest birds and the rush of air above the tress. I concentrated on the reds in the painting and from there I picked out other colours whose vibrance I had missed on first seeing the picture. In the end I felt energy and life force. (Female, "teacher of English literature and drama," Derbyshire, England, 18/11/94)*

The few cards that were critical of the installation were vastly outnumbered by those that expressed appreciation. Particularly gratifying was the number of drawings and comments by youngsters. A 14-year-old who listened to the ATI program twice wrote:

• *The painting and exploration of the painting made me feel excited but relaxed. I imagined myself sitting on the rock near the canoe and getting off of it, walking over the dam and diving into the water. The dam was wet and slippery, and the water was cool and refreshing. The stream went for miles on one side, but on the other it was enclosed by trees. I found it much different listening to the exploration of the painting when using the male's voice. I found listening to the woman was more relaxing. I found that I got to know the painting a bit better when I listened to the painting's recording for a second time.* (Female, 14, Canadian born in England, 3/31/93)

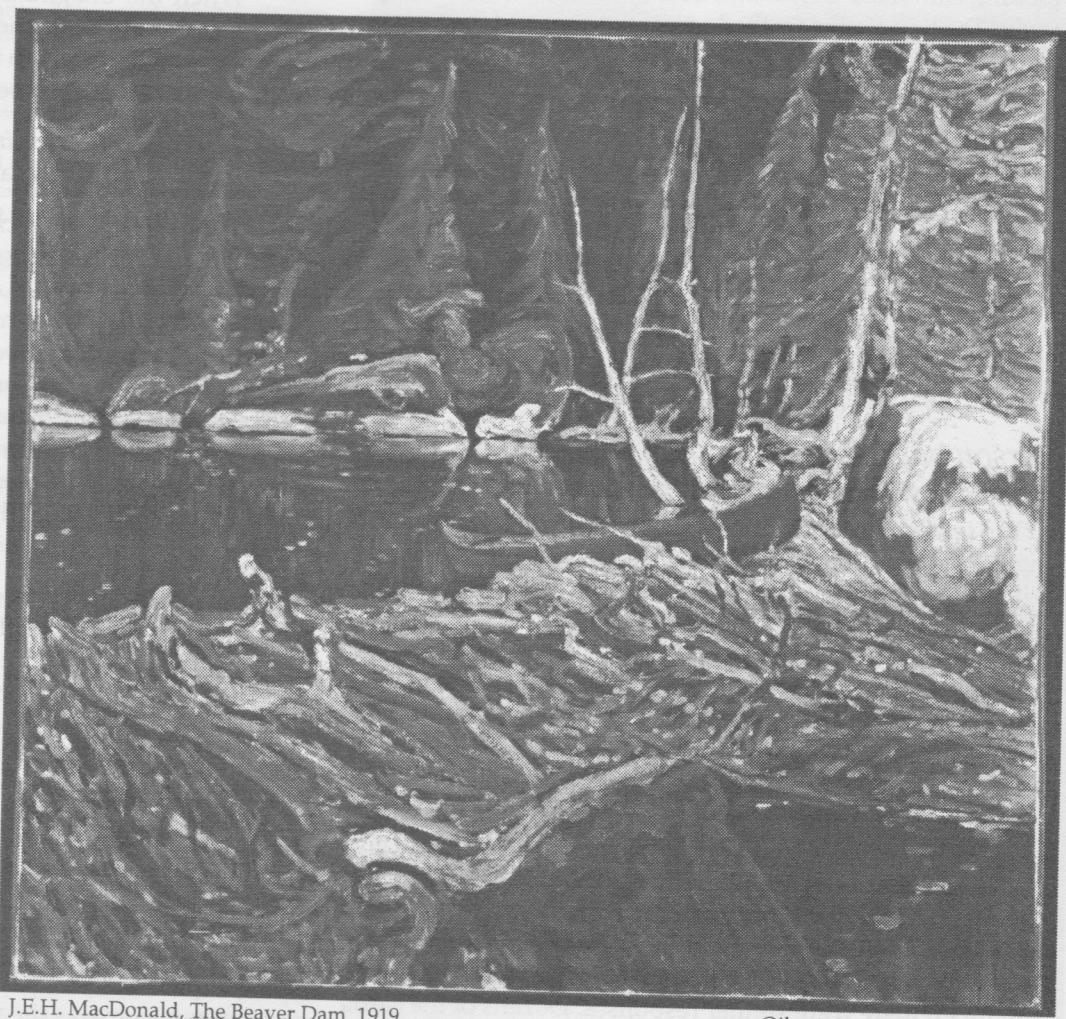
Since the cards that came in during the first six months of operation represented only a small fraction of the number of people who did the program, a survey was conducted during the summer of 1993 in which nearly two hundred people were interviewed. More than one-half had listened to the Animating the Imagination (ATI) program all the way through, and one-third of that group had listened to all three programs. In this group of 105 individuals there were about the same number of males as females, with 20% under eighteen years of age, 20% between 19 and 30, 40% between 31 and 45, and the remainder over 45.

After some preliminary questions about the installation the visitors were asked to rate the ATI program on a five-point scale. Of the visitors who had done the ATI only one did not like it at all, while one third gave it the highest rating. In answer to the question whether the ATI program had changed the experience of the picture, the most frequent responses were that it made them stop, take time, relax, and look. Many stated that the program helped them "get into the picture" and see colours, shapes, and other aspects of the painting that they would not have noticed otherwise. One said that "previously hidden subtleties sprang forth," while others said that the result was a deeper overall sense of the picture. A man who looked at the painting without the audio at first and then listened to all three programs said that "the audio enhanced everything." Many

said that what they at first thought was a dull painting became extremely interesting:

• *These muted colours, viewed in a dim room, became so bright over time that my eyes began to water. What I believed to be a boring, cluttered work became a beautifully complex study of nature.* (Male, 29, stockbroker, Toronto, Canada 5/8/95)

One woman said that the program helped break through a resistance to the Group of Seven that she acquired in high school. The program worked as well for children as for seniors. An eight year old girl said that she found herself inside the painting rather than looking at it. And a nine year



J.E.H. MacDonald, *The Beaver Dam*, 1919
(Canadian 1873-1932)

Oil on canvas 81.6 x 86.7 cm

old boy said that it made him feel excited and energetic, that the painting got bigger than it really was, and now that he can look past "the frames and stuff" he might go into other pictures. Most respondents felt that the ATI program had greatly deepened their experience and that increasing the time spent had intensified and enhanced their ability to concentrate on the painting and even participate in a personal creative process. Many said they would try the same approach on their own with other paintings and expressed gratitude for the experience:

• *Interactive canvas. It is possible to become part of the canvas and further in that context, change the image. The*

artist's creation, once out of the studio, is captured, kidnapped, and changed by the viewer. Life is a canvas. Thanks for the experience! (Male, 36, "no formal background in art," Boston, Mass., USA, 28/11/94)

The journey into the painting inspired many stories. Some reported that they sat on the dam and put their toes in the water, others stood beside the dam, or went to the big rock to the right of the dam. Some crossed to the woods in the background and looked at the scene from there. Several sat in the canoe, while others went for a paddle or had a swim. The youngsters took off on action-packed adventures. The eight year old girl sat in the canoe and paddled around in the picture, climbed a tree, found a bird's nest, then climbed the rocks. The boy of nine walked across the dam and then got up on the big rock, jumped off the rock into the water and swam around. He then pictured an Indian boy and asked for a canoe ride. The two of them paddled twice around the lagoon, then got out of the canoe and started to explore the woods. A boy of ten said that he lay on the rock with his hand in the water, then ran around on the rocks in the background and threw pebbles in the water.

The dry paint came alive with the sounds of birds, animals, insects, water, and wind, each person adding some vivid detail.

The senses became involved in surprising and often alluring ways. Nearly two thirds of those who did the exercises with the painting heard sounds, over one half reported sensing the temperature, nearly one half described smells, and one third said they experienced textures. The dry paint came alive with the sounds of birds, animals, insects, water, and wind, each person adding some vivid detail. Birds were identified (loon, woodpecker, jay, and eagle), as were animals (footsteps of deer, beaver tails slapping the water, the rustle of mice, squirrels and chipmunks) and insects (mosquitoes, crickets). Breezes rustled the leaves, branches snapped, and brush crackled under foot. The stream trilled, trickled, rushed, babbled, and bubbled, and the pond water lapped against the boat. The forest murmured and one young woman heard "the sound of silence." When asked about smells and temperature and touch there were similar responses. Dozens of the cards also recorded synaesthetic combinations of vivid sensory impressions indicating the importance of allowing sense modalities to mix in the ecology of the imagination:

- *I felt, heard, smelled, saw the Beaver Dam lake. I was drawn into the scene. I sat on the rock in the left background and was a part of the landscape. Thank you for the journey.* (Male, 38, "marketing director," Canadian, 12/8/95)

The most telling result of the ATI has been the hundreds of responses that speak to the feelings of fulfillment and well-being, even wonder and awe, that were experienced while doing the program. The repeated expressions of thanks for the program speak clearly to how warmly it has been received. Those who were interviewed used the words "great,

really good, happy, serene, peaceful, easy-going, calm, nice and relaxed, very very mellow" to describe how it left them feeling. A teenager said that he felt content and better about himself because he found himself "at one" with the painting. An older man said that he enjoyed the experience so much that he was sad to leave the picture. One woman said that she hid behind the rock and tried to move that most unmoveable object. After the exercise she noticed all the limitations that she had experienced, and she left with a feeling of being discovered, of being more familiar with herself. Only one respondent was dissatisfied with the ATI, objecting that the time taken would have been better spent on more historical context, analysis, and critical evaluation of the painting.

When the imagination is engaged, images begin to emerge that carry with them powerful affects. Women respond especially deeply to the flow of energy from the earth in what we call a Gaia experience:

- *Earth's energy receiving, giving, flowing, upwards, inwards and through.* (Female, n.d.)

- [Excerpt] *Perhaps the child in me emerged as I gazed at the painting. Shortly I felt myself drawn to the foreground, where logs in the dam resembled an outstretched arm and hand(s). I curled up in the land for comfort. Further, I was aware of the very female form of the rock beside the canoe—like a seated woman, head bent. These forms dominate a scene in which both the sunlit surface and the tangled, murky depths coexist. I am grateful for this "Northern" experience which I realize is also both mystical and sensuous; and in which I am now an adult child.* (Female, 49, St. Catherines, Ontario, Canada, 17/6/95)

In the curator's talk he mentions that MacDonald may have intended the painting to be a memorial to his friend Tom Thomson, who died in a canoeing accident not long before. One visitor drew a dramatic sketch of a canoe capsizing and several visitors picked up on the theme of death and experienced strong feelings of foreboding, loneliness, loss, and anguish.

Engaging the whole sensorium through activating the imagination seems to deepen the aesthetic experience so that feelings, thoughts, sensations, and insights rise to the surface that are regarded by the visitor as authentic and valuable. A woman who said that she started out by being skeptical of the ATI was pleasantly surprised. She said it will change the way she sees museums, as she won't try to see everything at once. Others agreed that it helped them look more closely at paintings, made the experience more personal, opened them up, and boosted confidence in their own powers of interpretation. The ATI program indicates that the unforeseen and unprogrammable meanings that arise from the flow of the creative imagination carry with them values that seem to be self-validating. Most people leave the experience with a deep sense of fulfillment, satisfaction, and empowerment for which they feel gratitude. The last response I would like to quote affirms the connection between the inner environment of the imagination and the environment "out there."

- *Save for the natural landscape, probably the most beautiful thing I have seen in my six weeks in Canada. Many thanks.*

(Male, 24, lawyer, Stratford-upon-Avon, England, 27/8/95)⁶

To create that correspondence we have only to make a little space in which we can hear what the inner Story-Teller has to say in the intimacy of the aesthetic experience.

END NOTES

1 Howard A. Norman, *The Wishing Bone Cycle: Narrative Poems from the Swampy Cree Indians* (New York: Stonehill, 1976), p. 4.

2 Imagery is now regarded by neurologists as the matrix of cognitive functioning. See Antonio Damasio, *Descartes' Error: Emotion, Reason, and the Human Brain* (New York: Grosset/Putnam, 1994), p. 96: "The factual knowledge required for reasoning and decision making comes to the mind in the form of images."

3 For a discussion of imaginal intelligence see my article "Uncursing the silence: An exploration of sonic imagination," *Musicworks* 57:38-46 (Winter, 1994), which examines the results of a fantasy journey exercise with sound as the objective.

4 Ursula Franklin, "Silence and the Notion of the Commons," A shortened version of the address appears in *The Soundscape Newsletter*, Number 7, p 6-7 (Jan. 1994).

5 The ATI program was written and tested during 1991 and 1992 by the author in collaboration with Douglas Worts of the Art Gallery of Ontario. The design team for the Canadian Historical Collection was under the direction of the curator Dennis Reid.

6 Grateful acknowledgement is made to those many hundreds of visitors who left us responses to the ATI from which we have selected these examples.

Austin Clarkson is professor Emeritus of Music at York University, where he continues to teach courses in creative imagination and to conduct research in imaginal intelligence. He is Director of the Stefan Wolpe Archive and general editor of the composer's music and writings. Together with Douglas Worts he is preparing a book-length study of the ATI project.

J.E.H. MacDonald's *The Beaver Dam* is reproduced with permission from the Art Gallery of Ontario, Toronto. Gift from the Reuben and Kate Leonard Canadian Fund, 1926

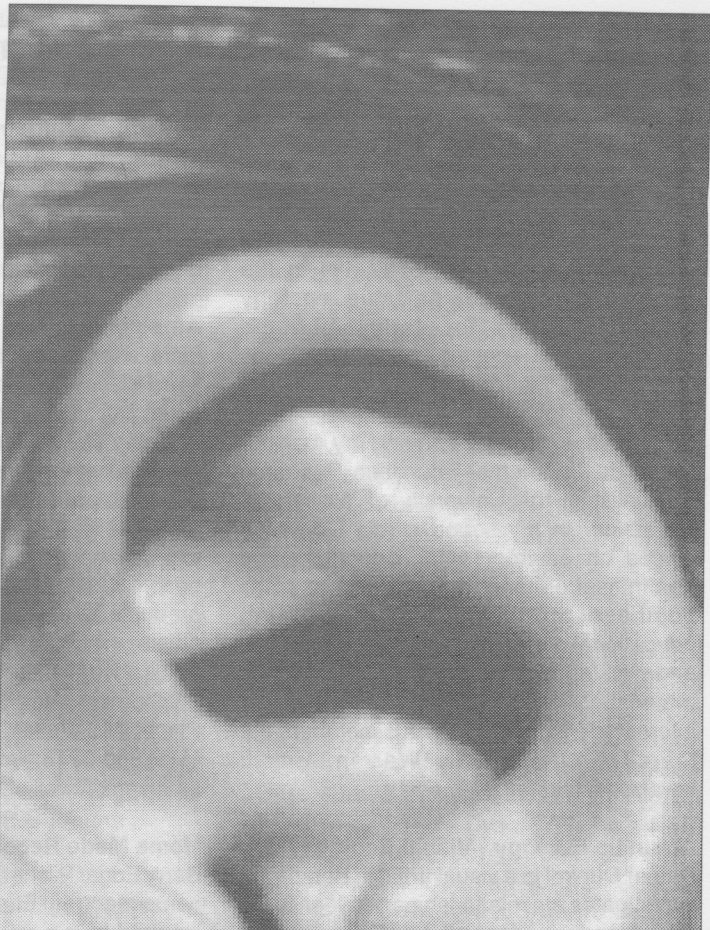
Deep Listening Education Project

The Pauline Oliveros Foundation and the Goethe Institut-Seattle are developing a pilot project in listening/acoustic ecology to be used in several high school and college German language classes in the spring of 1996. The project will begin with the presentation in Seattle of soundscape lecture/performance by Hildegard Westerkamp, who is serving as a consultant to the project, along with composer Pauline Oliveros.

The curriculum is being written by Robert Mann of the Oliveros Foundation and Ulrike Tietze of the Goethe Institut. After the project is evaluated, the material will be refined and available for use in other classroom settings in the Fall of 1996.

In 1996, the Oliveros Foundation will also begin its Deep Listening Certificate Program, a three year course of study for those who have completed a Deep Listening Retreat with Pauline Oliveros. The program involves home study during the year with three week-long retreats at Rose Mountain in northern New Mexico. Learning materials will be developed by the Foundation in conjunction with a team of advisors. The goal is to have a trained group of "deep listeners" who can teach this material in their communities. It is envisioned that the material can be in use in a few years. Deep Listening certificate holders will be available to teach this program.

Contact: Pauline Oliveros Foundation, P.O. Box 1956, Kingston, NY, 12401-0900, USA; Tel: (914) 338-5984; Fax: (914) 338-5986; Email: Oliverosfd@aol.com



Seduced by Ear Alone

Someone should explain how it happens, starting
With the dull stimulation of anvil and stirrups,
The established frequency of shifting air molecules
Initiated by your voice, entering my ear.
The Mind, having learned how, can find the single silk
Strand of your breath anywhere, latch on and remember.

But not actually touching the body at all,
How do words alone ease the strictures of the palms,
alter the tendency of the thighs, cause
The eyes to experience visions? I can see clearly
The stark white sliver of passion running a mile deep
In your whisper.

Maybe the ease of your voice suggests
The bliss of some previous state—sleeping
In a deep crevice at the top of a mountain, the eyes
Sealed tight, or being fed by motion in warm water
At the edge of the sea. By the twist of leaves
In a forest of poplars, I understand how light is fractioned
And born again in the aspects of your words.
I listen like an eddy in deep water turning easily
From one existence to another. I want now
To be covered by you.

And alone on any night, if the wind in the trees
Should sound by accident like the timbre of your voice,
I can be fooled for an instant, feeling suddenly in the dark
Estimable and saved.— *Pattiann Rogers*

"Seduced by Ear Alone" was published in *Firekeeper* by Pattiann Rogers (Milkweed Editions, 1994). Copyright 1994 by Pattiann Rogers. Reprinted with permission from Milkweed Editions, 430 First Avenue North, Suite 400, Minneapolis, MN 55401, (800) 520-6455.

NETWORKING

Environmental Education

I've been an environmental educator for 5 years, working with young children (3-5 y.o.) and their teachers. Currently, I'm in the process of creating portable ecology education trunks for early childhood educators, and accompanying workshops that address issues such as diversity, its importance in human as well as natural communities. I'm now entering my 4th year as an Environmental Education Research Specialist at the University of Wisconsin-Extension. In my sound studio I produce pieces on environmental, education and health issues and am starting a small business producing and distributing educational materials in ecology education, and working with writers to free lance their material to radio stations. Are there any interested Madisonian WFAE members out there? Contact: Kelly Warren, Email: kjwarren@facstaff.wisc.edu

Acoustic Ecology - Visual Ecology

Rainer Dunkel is a visual artist in Berlin who investigates the relationships between form, sound, and space in his work. Observing the behaviour of sound in space, he is developing a syntax of sound-space analogous to that of visual and three-dimensional form-space and its language. In addition to acoustic ecology, Dunkel is interested in a visual ecology of form and abstraction. If you are interested in this area, please write to: Rainer Dunkel, Feurigstrasse 9-10, D-10827 Berlin, Germany Tel: (30) 781-6655. Or send fax to: Rainer Dunkel (make sure you write his name on front page of fax!), Akademie der Künste Berlin - Künstlerhof Buch, fax: (30) 949-3003.

Industrial Design and Sound

I am a 29 year old student of product-design in Münster, Germany. I am in my last semester at the Münster Design Department and decided that my graduate thesis should be about the acoustic side of product design and how to make "well sounding" products. Doorbells, alarm-clocks, machines, switches, computers, supermarket cash-registers, wineglasses, printers, refrigerators, air conditioners and so on—all these objects are designed visually and functionally by designers: but what about their sounds? Acoustic design was not a big theme in my product-design education, and Design Departments of other German universities could not help me very much either. This is why I am now looking for other interested people in this area, who could help me find better solutions for acoustic product-design

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beyond sound insulation, absorption or reduction. Anyone interested in an exchange, please contact: Michael Bielitz, Kettelerstr. 79, 48147 Münster, Germany; Tel: (251) 293652; Email: billy@billy.westfalen.de

Ambisonics

I am a professional sound recordist who specializes in the recording of 360 degree soundfields. My article *Ambisonics: the Art of Being There* describes this technology in greater detail. It is possible to record a soundscape in surround, enveloping sounds around a listener. Alternatively, it is possible to record environmental effects in the field to become surround soundbeds for musical production. I would like to connect with sound artists and practitioners who are interested in this advanced technology. Contact: Jeffrey I. Silberman, Aural Adventure (tm), 21 Millay Place, Mill Valley, CA, 94941, USA; Tel: (415) 380-8273; Fax: (415) 380-9414; Email: ambisonx@well.sf.ca.us

Home Made Recordings

Barry Edgar Pilcher, a musician and acoustic composer from Eireland, writes that he was inspired by a past *Soundscape Newsletter* to do a recording in Burtonport Harbour. He seeks information on recording wind and on mike techniques for island recording. He would also like to receive home made tapes. Contact: Barry Edgar Pilcher, Island of the Singing Saxophones, Raven's Cottage, Inishfree Upper Burtonport, Nr Letterkenny, Donegal, Eireland.

SCI (Society of Composers, Inc.)

SCI provides opportunities: for performances in over 30 different concerts at 8 concert/festivals; for a compact disk recording; for publication of your scores in the *SCI Journal of Music Scores.*; to present your ideas in panel discussions and lecture demonstrations. It also provides a regular newsletter published ten times a year, that prints notices of performances, contests, and other opportunities in contemporary music. A publication outlet for your articles. Contact: Society of Composers, Inc. P.O. Box 296, Old Chelsea Station, New York, NY 10113-0296, USA.

SCION

SCION provides information on opportunities for composers. News items, announcements, comments, and other material for publication may be sent via e-mail to Reynold Weidenaar: weidenaar@pilot.njin.net Mail, telephone calls, and fax messages should be directed to: Reynold Weidenaar, SCION Editor, Dept. of Communication, William Paterson College,

Wayne, NJ, 07470-2152, USA, Tel: (201) 595-2540, Fax: 201-595-2486.

Sonic Arts Network (SAN)

Sonic Arts Network is the UK's leading organization devoted to the promotion of electroacoustic/computer music. *Agenda* is SAN's bi-monthly publication sent to all its members, boasting world-wide coverage. There is no charge for inclusion, so please send your information and if you can, please E-mail it. For more information contact: Sonic Arts Network, Francis House, Francis Street, London SW1P 1DE, UK, E-mail: sonicart@demon.co.uk

PUBLICATIONS

Books

Get Rhythm From Scratch

The *From Scratch Rhythm Workbook*, by Philip Dadson and Don McGlashan, is designed for teachers and individuals who can benefit from a playful body based approach to rhythm. *From Scratch* is a dynamic New Zealand rhythm group that has evolved complex rhythms based on simple exercises which gradually gelled into the "game" forms found in this book. The body-based exercises (clapping, stepping, simple vocals etc.) can be adapted to work with musical instruments, and are easily developed to fit specific needs. Besides offering clear "notation" for each of the exercises, the book contains detailed instructions on how to make musical instruments from found materials. There is an emphasis on materials possessing "built in" natural acoustics, such as PCV pipe cut to varying lengths, gongs and chimes from scrap metal, bullroarers etc. The end goal is to encourage the discovery of new rhythms through improvisation and play. Contact: Heinemann, 361 Hanover St., Portsmouth, NH 03801-3912, USA. Tel: (603) 431-7894, Fax: (603) 431-7840.

Last Dialogues with John Cage

Wesleyan University Press of New England will publish *MUSICAGE: CAGE MUSES on Words • Art • Music* in November (\$29.95; cloth; 0-8195-5285-2). In a series of dialogues with poet Joan Retallack, Cage set out to explore the interconnections of his ideas across art forms. The last of these conversations was conducted just days prior to Cage's death, and so their joint explorations emerge as his last unified statement on his art. More information is available at the following Web site: <http://mmm.dartmouth.edu/pages/org/upne/upnehome.html>

Klang Wege (Book and CD)

This Listening Book (in German) invites you to participate in deciphering acoustic signals in space. The audible environment of cities is frequently obscured by a diffuse haze of noise. Clear soundscapes can be found in the niches and pores of space, in concert halls, in nature, in the countryside—at least until the sound of modernization reaches them. Acoustic ecology reflects the interpretation of the acoustic environment by human beings. Acoustic ecology intends to shape our future environment like a musical composition—ideas from the World Soundscape Project of the Canadian composer R. Murray Schafer. These impulses are reflected in many sound niches of individual artists, sociologists, urban sound designers, and radio artists. Their aim, however, is not the romanticized reconstruction of acoustic worlds, but a sophisticated and critical analysis of the contemporary situation.—The CD *Hörbilder und Klangtexte* (Listening Images and Sound Texts), included in the book, offers an overview from which one may derive a differentiated analysis of acoustic space which also affects visual perception. The project is a media-soundwalk which can be continued in the everyday and in any environment. Sound contributions on the CD are by: Hans U. Werner, Hildegard Westerkamp, Barry Truax, Walter Tilgner, Bernie Krause, Gordon Hempton, Justin Winkler, Sabine Breitsameter, Christoph Lewark, Tony Schwartz, Lou Giansante, Jim Metzner, Doug Quin, UnknownmIX, Claude Schryer, Detlev Ipsen. Price (book with CD): DM 30. Contact: Gesamthochschule Kassel Universität, Infosystem Planung, Henschelstr. 2, 34109 Kassel, Germany; Tel: (561) 804-2306; Fax: (561) 804-2232.

Proceedings:

Psychoacoustics Conference

This book is published by members of the graduate college "Psychoacoustics: Sound Perception and Noise Effects" at the University of Oldenburg, Germany, an interdisciplinary college where research groups from the fields of acoustics, medical physics, psychology and sociology are cooperating. In 1993, we had an international conference on psychological acoustics in Oldenburg and would like to offer the proceedings of this conference to interested people. The book is divided into 11 chapters, including themes such as Physiological Processes and Otoacoustic Emissions (with papers by Glenis Long, Bertram Scharf and others); Temporal Discrimination (Brian Moore, M-C. Botte); Loudness Perception and Sound Evaluation (Martin Taylor, S.Namba, Y. Suzuki); Acoustical Orientation (L. Rosenblum); Noise and Performance (Dylan Jones, Staffan Hygge, W. Schoenpflug). Price: \$20. To order please *The Soundscape Newsletter, December, 1995*

send an email to: klatte@psychologie.uni-oldenburg.de or for further information contact: August Schick, University of Oldenburg, Dept. of Psychology, Ammerländer Heerstr. 114-118, 26129 Oldenburg, Germany, Email: schick@psychologie.uni-oldenburg.de

Womb Tone

Why do the human auditory systems begin to function well before birth, unlike those of the other animals? Perhaps the most obvious reason for this is the importance of speech. However, there is no known culture where music does not play a vital role as well. Researchers have found evidence that not only parents' voices, but music heard in utero is responded to by the fetus, and then remembered by the post natal infant. In a book titled *Prenatal Perception, Learning, and Bonding*, Thomas Blum has edited a volume of essays that includes six interesting investigations into the effects of prenatal listening. In one essay, the roots of music (rhythm, melody and harmony) are traced to in utero effect of mother's heartbeat, walking, blood circulation, and, of course, the tone of her voice and her breathing. Contact: Leonardo Publishers Berlin, Helgoländer Ufer 5, D-1000 Berlin 21, Germany .

Alchemy of Dissonance

You Are Who You Hate: The Alchemy of Dissonance. History, theories, self-reports & practice on sound (ISBN 0.533.TK-Vantage Press), a book by Dr. Elide Solomont. Extensive research by psychiatrists & environmental scientists on the effect of ambient & dissonant sounds on human development, found that what we disregard as noise can become a tool of physical & mental healing. Contact: Dr. E. Solomont, 103 Gedney Street, Nyack, NY, 10960, USA; Tel: (212) 736-1767, Fax (212) 736-2273.

Periodicals•Journals•Newsletters

Rasps, Barks Burps, Whistles, Hoots

"Nature on Record", an article in the June '95 issue of *Experimental Musical Instruments* may be of particular interest to the acoustic ecologist within us all. Rene van Peer comments on the general practice of capturing the sounds of nature on tape—from Bach with Ocean Waves, through to what might be called electroacoustic manipulations of creature sounds. He then focuses more sharply on a dozen offerings, ranging from aural field guides to birds, through a "frog quartet" (2 Fire Bellied Toads, A Tree Frog, and a Green Toad) on to a record that compares the champion of avian songsters (the Lyrebird) and Stravinsky's "Symphonies for Wind Instruments." In the next issue, van Peer will discuss Soundscapes. *Experimental Musical Instruments* otherwise offers a fascinating look at musicmaking devices that are well off

the well-beaten track, along with reviews of related recordings. Contact: Experimental Musical Instruments, PO Box 784, Nicasio, CA 94946, USA; Tel: (415) 662-2182.

Electrically Shocking Treatment

Electric Shock Treatment, or EST Magazine, is put out by Brian Duguid about once a year. Profiles of musicians and composers are featured, along with numerous reviews of alternative printed and recorded materials. EST 6 features an interview with Hildegard Westerkamp. Also featured is a look at issues surrounding sampling of copyrighted material, or appropriated sounds, with an interview of composer John Oswald, creator of the *Plunderphonics* genre. Contact: EST Magazine, 182 Cavendish Rd., Balham, London SW12 0DA Britain; Email: BD1@mm-croy.mottmac.co.uk

Essays in Sound #2

This edition of *Essays in Sound* from Australia contains the following articles: Virginia Madsen, "Notes towards Sound Ecology in the Garden of Listening"; John Potts, "Schizochronia: Time in Digital Sound"; Allen Weiss, "Erotic Nostalgia and the Inscription of Desire"; Frances Dyson, "Nothing Here but the Recording: Derrida and Phonography"; Douglas Kahn, "Cellular Phones: Corporeal Communication Technologies in William S. Burroughs and L. Ropn Hubbard"; Denzil Cabrera, "Naum Gabo's Linera Constructions"; Thomas Y. Levin, "Before the Beep: A short history of voice mail"; Norie Neumark, "Who was that masked Maus"; Niall Lucy, "The Sound of a Dream." For further information please contact the editors at: 64 Newman St., Newtown NSW 2042, Australia.

Institute of Acoustics in England

The Acoustics Bulletin is the publication of the Institute of Acoustics (IA). It offers extensive coverage of numerous aspects of acoustics, including audiology, speech, industrial and architectural acoustics, electroacoustics, environmental noise, and much more. For May-June 1995 the focus is on Acoustics and Europe: Developments in Building Acoustic Standards in Europe and Planning and Noise: Noise from Industrial and Commercial Development. Check out this bi-monthly publication! Contact: The Institute of Acoustics, PO Box 320, St Albans, Herts. AL1 1PZ, England. Tel: (1727) 848195; Fax: (1727) 850553.

Soundsnipe in Delhi

Soundsnipe, a magazine of acoustic ecology that has grown from 12 to 70 (!) pages within one year, is published by Dr. Virinder Singh in New Delhi. It contains a wealth of interesting material about acoustic ecology in India and abroad. The editor tells us that the emphasis of *Soundsnipe* is on: conservation of

traditional acoustic practices; critical evaluation of western development (e.g. acoustic designing, audio industry, sound of industrial society); minimization of noise; and the sounds and voices from the wilderness. Contact: Dr. Virinder Singh, B-1/297, Janak Puri, New Delhi, 110 058, India; Tel: (11) 5501227; Fax: (11) 5502396.

Prahari

Prahari is the newsletter of the Conservation Society Delhi and contains (in Vol. 1 No. 2) a short article entitled *Exploration in Sound*. It reports that the society is currently engaged in a sound mapping exercise of the Safdarjung Tomb, with the ultimate intention to understand the soundscape of Delhi's historical sites. "Stones have begun to speak, because an ear is [there] to hear them. Layers become history and are released from the enchanted sleep of eternity, life's never ending dance rises out of the black depths of the past into the light of the present." Anyone interested in joining the sound mapping project, please contact: Taniya Amiraj, c/o Prahari, Conservation Society Delhi, B-1559, Vasant Kunj, New Delhi, 110 070, India; Tel: (11) 6897688 or (11) 6898014.

Article

Birdsong

An article of interest by David A. Jaffe, entitled *Impossible Animals—notes on bird song and musical style* will be published in *Perspectives of New Music* soon. There's a copy on his WWW home page (<http://www-ccrma.stanford.edu/~daj>). Among other things, it describes a particular use of environmental sounds in his piece "Impossible Animals," in which he began with a bird song, subjected it to analysis procedures (as opposed to sound-processing techniques), re-worked the analysis data, then used this analysis data to drive synthesis. The result is a kind of hybrid between a bird and a singing voice, with the pitch and time material dynamically transformed and mapped onto timbral changes. Contact: David A. Jaffe, Email: david@jaffe.com

CDS/TAPES

Deep Listening-A New Recording Label

Pauline Oliveros Foundation Inc. is pleased to announce it's new recording label, Deep Listening TM. The label's inaugural releases are three compact discs: *After Some Songs* by Joel Chadabe, *On The Way* by R.I.P. Hayman and *Tosca Salad* by Deep Listening Band—Pauline Oliveros, Stuart Dempster and David Gamper. Deep Listening recordings offer the listener the possibility of exploring the musical relationships among any and all sounds—natural, technological intended or unintended, real, remembered or imaginary....As we access many different

forms of listening we can grow and change. Deep Listening takes us below the surface of our consciousness and can help to dissolve limiting boundaries. Contact: Pauline Oliveros Foundation, P.O.Box 1956, Kingston, NY, 12401-0900, USA; Tel: (914) 338-5984; Fax: (914) 338-5986; Email: deeplisten@aol.com.

eMUSIC!

eMUSIC! gives easy, direct-mail access to many hard to find compact discs of experimental, exceptional, and/or electronic music. There's even something for those interested in the soundscape and acoustic ecology. **Austral Voices:** Exceptional voices from Australia with Alan Lamb's "telegraph wires singing in the wind," Ros Bandt's hollow concrete cylinder five floors underground in Melbourne, Ross Bolleter's use of the ruined piano at the Nallan sheep station north of Perth. **Fog Tropes:** with Marshall Ingram's composition of the same name featuring San Francisco's fog horns. **A Sound Map of the Hudson River:** Annea Lockwood's sound documentation of the Hudson River from its source at Lake Tear of the Clouds, near Mount Marcy in the Adirondacks, to the Atlantic. **Ocean Flows:** Rik Rue, Australian sound artist, records sounds and creates soundscapes. *Ocean Flows* is about ocean waves over beaches and rocks. *Ebbs Tides and Flows* uses the sounds of Sydney Harbor. *Goondiwindi*, an Aboriginal word meaning "water flowing over rocks," is a water-sound exploration of crevices, channels and caves. For more information and the latest catalogue, please contact: eMUSIC, 116 North Lake Avenue, Albany NY, 12206, USA; Tel: (518) 434-4110; Fax: (518) 434-0308; Email: eMusc@aol.com

Period Backgrounds: Sound Effects

Released on the British Library National Sound Archive (NSA) label, *Period Backgrounds* is a double CD collection of authentic location recordings of historic sounds. All the 70 different period sounds are genuine. The range includes a Victorian factory, a World War One battlefield, and a selection of street scenes and public transport vehicles from the early years of the 20th century. All the sounds on *Period Backgrounds* have been copyright cleared. Mail orders and overseas enquiries should be addressed to: Turpin Distribution Services, Blackhorse Rd., Letchworth, Herts, SG6 1HN, UK.

Whale Sounds

The National Sound Archive (NSA) Wildlife section includes over 20 published CD's of whale sounds, and one of the NSA's prized curiosities, the mating call of the haddock recorded by the Aberdeen Marine Laboratory in the 1960's is now among thousands of fish sound recordings. For further information

contact: The British Library National Sound Archive, 29 Exhibition Road, London, SW7 2AS, UK; Tel: (171) 412-7440; Fax: (171) 412-7441.

More wildlife recordings at NSA

The Bulletin of the National Sound Archive in London informs us that over 100 new unpublished sets of recordings were received, mainly of the British wildlife but also from Spain, Madagascar, France, Brazil, Chile, Kenya, Pakistan, Mexico, Vietnam, Laos, Indonesia, China, The Philippines, Tanzania, Kazakstan, Argentine, Paraguay and Equador. The German recordist Walter Tilgner began to archive with some of his top-quality binaural digital recordings of Austrian and German wildlife during the year; we received a major research collection of the vocalisation of African bushbabies; and one of Europe's leading ornithologists, Lars Svensson, deposited recordings of birds from Europe and the Middle East. Contact: The British Library National Sound Archive, 29 Exhibition Road, London, SW7 2AS, UK; Tel: (171) 412-7440; Fax: (171) 412-7441.

The Soundscape of Japan

I picked up a CD entitled "The Soundscape of Japan: Music of the Japanese People." It is released on King Records (1991) and is an import. Its content consists of a vast array of sounds from "old-world" Japan (the sound of the wheels of a milkman's cart, a fermented-bean seller, a clog slipper fixer, wall clocks striking noon, a city trolley, a street singer, a drum pattern asking the audience to leave, etc.) with the occasional narration by Hiroshi Sakano and Anko Watanabe. Is anyone else familiar with this recording? Richard Windeyer, composer/sound artist, #1-526 Bloor Street West, Toronto, Ontario, M5S 1Y3, Canada; Email: windeyer@inforamp.net

Madrid Soundscape

'*Abriendo la Ciudad del sol habitado: Madrid—a soundscape collective*' is a compilation of six soundscape works that explore the sonic worlds of Madrid, organized by the Institute for Acoustics (CSIS), the CDMC, and the Goethe Institute Madrid. Starting from Madrid's amazing variety of soundscapes, Pedro Elias Mamou's 'Iguales para hoy' layers soundscapes and a range of voices in a poetic recreation of the city through its narratives. Michael Rösenberg's 'El ritmo del ciego', on the other hand, is a sound journal that traverses the city in rhythmic cross-cuts—from factories to nightclubs, back alleys to traffic jams. Hans-Ulrich Werner's 'Metason Madrid' transforms the city's soundmaterial in a series of metamorphoses. Francisco López, in 'Un recorrido bajo el engranaje de la maquina de viento y arena', on the other hand, is oriented entirely towards the compositional possibilities of sonic fragments as non-

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representational and non-symbolic. 'Latidos. 'Cadavre exquis' is a collaborative work among Mamou, Rösenberg, Werner, and López, while 'Escenas sonoras de Madrid', by José Luis Carles and Isabel López Barrio takes its theoretical framework from noise environment studies developed at the University of Grenoble and uses Madrid's sonic environment to investigate the relationship between sound and its perceptual context. Contact: Zwerg Productions, Postfach 451368, D 50888 Köln, Germany; Fax (221) 492913 (Feb. 96: 4912913); E-mail: 100603.144 @compuserve.com

Radio Sound Design

Vom Tontrick zum Klangdesign chronicles forty years of the developments in sound design for radio art, sound signatures, electronic music, and special effects for radio plays. In a whimsical array of examples, it surveys the beginnings of radio stereophony, Kunstkopf technology, and digital sound processing, as well as snippets of radio trivia, earnest 'stereophonic test-recordings', excerpts of Hörspiel sound effects, and all manner of organized noise. Contact: Westdeutscher Rundfunk WDR, Studio für Klangdesign, D 5088 Köln, Germany.

Soundscape Karlsruhe

Karlsruhe - Klangbilder einer Stadt is a CD by Sound artist Thomas Gerwin commissioned for the 1995 Multimediale, that introduces the city of Karlsruhe in a series of acoustic portraits—train station, market square, university. In three final movements these sonic environments are transformed in various ways. One sequence creates 'cinema pour les oreilles' as the city is surveyed from a high vantage point, another uses thirty voices speaking sentences that include the word 'Karlsruhe' in a playful piece, while a third movement uses all of this material in a formal 'musique concrete' composition. Contact: Edition Modern & Tre Media, Rhodter Str. 26, 76185 Karlsruhe, Germany; Tel: (721) 75 85 65; Fax (721) 75 85 00

Acoustic Ecology on Radio

You can now order a one-hour radio program on acoustic ecology produced by Judy Strasser. It includes aurally-illustrated interviews with ethnomusicologist Steve Feld, sound sculptors Bill and Mary Buchen, composer Hildegard Westerkamp, and deaf writer Hannah Merker. Available on cassette tape for \$12 to US addresses, \$15 (US) to addresses elsewhere, including Canada. Includes shipping and handling. To order ask for: *To the Best of Our Knowledge* program #94-05-22C, the "Sound Environment" program. Inside the US call: the Radio Store at 1-800-747-7444. People outside the US should order by writing to: Wisconsin Public Radio, 821 University Avenue, Madison 53706, USA.

SOUNDSCAPE ACTION

Dead Whales

Temporarily Halt Undersea Sound Tests

An ATOC (Acoustic Thermometry Climate Program) update. In mid November the National Marine Fisheries Service (NMFS) in California USA had requested that ATOC underwater sound experiments, (ultimately designed to measure global warming through changes in water temperature) be suspended until the cause of death of three humpback whales (found floating between Nov. 3 and 9) in the area could be determined. Scripps Institution of Oceanography at the University of California at San Diego, has the task of determining whether the tests will constitute a threat to marine mammals. Scripps was initially quoted as declaring that tests of sound generating equipment during the time when the whales are thought to have died were not responsible for their demise. However, critics thought that autopsies should be performed on the dead whales in an attempt to put scientific substantiation ahead of public relations exercises. On November 30th, the NMFS "after an intensive review" stated that "the Scripps Institute of Oceanography may proceed with the initiation of the Marine Mammal Research Program." In a related development, Exxon Corp. has begun using underwater sound in a seismic survey to assess oil and gas reserves off Santa Barbara. Protests have resulted in Exxon agreeing to halt the tests if migrating marine mammals enter the area. For more information on the status of the ATOC experiments check the WFAE Home Page on the WWW, and look for "Research in Oceanography", or contact Cetacean Society International, 190 Stillwold Drive, Wethersfield, Connecticut, 06109 USA. Tel: (203) 563-2565 or Fax: (203) 257-4194.

Eliminate Muzak

Have you heard about the lobbying group in the British Isles, headed by Andrew and Julian Lloyd Webber? Apparently they're

becoming quite forceful in raising awareness of soundscape hazards and are attempting to eliminate MUZAK in restaurants. Worth checking into. If you want to know more about it email John Francis: DMRFRANC@ACS.EKU.EDU. He sent this message to one of us here in Vancouver but we haven't had a minute to pursue it. Let us know what you find out!

Question

Is there any legislation anywhere that requires decibel warnings on movie, rock concert, or stage show advertisements? Is there an international system of symbols which alerts the public to dangerous sounds in the environment? Contact: Austin Clarkson, 29 Lorraine Gardens, Etobicoke, ON, M9B 4Z5, Canada.

Acoustic Ecology in the Bedroom?

Worn to bed on your wrist, Snore Control is designed to interrupt snoring. Its sensing circuitry "hears" the sound patterns of snoring. When snoring is detected, you feel a pulsing vibration on your skin. This momentary disturbance interrupts snoring, and prompts you to shift to a new sleeping position. Pulses are designed to be felt unconsciously, not to wake your conscious mind.

This advertisement appeared on one of the many flyers invading North American homes.

Sonic Extremes in Music Industry

Every month we receive copies of Rock Brigade, a rock music magazine from São Paulo which has shown interest in The Soundscape Newsletter. Since none of us here understand Portuguese, only the few English language blurbs stuck out for us. Interestingly enough they seem to represent the extremes of sonic experience that exist in the realm of highly amplified music-making: to protect ears and to assault ears! The two blurbs below are direct quotes from Rock Brigade.

H.E.A.R. Change the course of music history! Hearing loss has altered many careers in the music industry. H.E.A.R. can help you save your hearing. A non-profit organization founded by musicians and physicians for musicians and other music professionals, H.E.A.R. offers information about hearing loss, testing and hearing protection. Now available: a video made exclusively for H.E.A.R. featuring Pete Townsend, Lars Ulrich and other professionals. For a complete information packet please send US \$10 to H.E.A.R., P.O. Box 460847, San Francisco, CA, 94146, USA, or call their 24 hour hotline at (415) 773-9590.

GUITAR ASSAULT!

'BURNOUT' IS THE SCORCHING NEW INSTRUMENTAL DEMO FROM THE AMAZING U.K. AXE-SLINGER, PETE WADESON. A FRANTIC, FRENETIC ROLLER COASTER RIDE OF FRETBOARD HISTRIONICS AND SCREAMING HARMONICS. A TOTAL AURAL ASSAULT OF SAVAGELY BRUTAL RIFFING AND RAZOR SHARP SHREDDING. AN ABSOLUTELY ESSENTIAL PURCHASE FOR ALL METALHEADS!

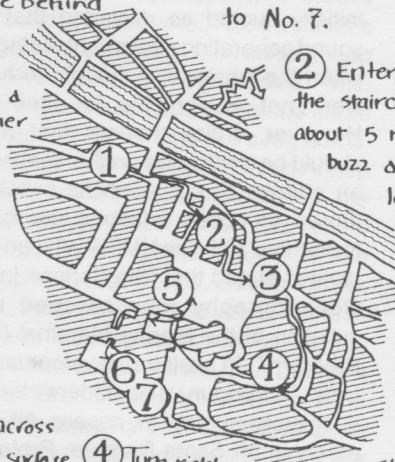
Salzburg Soundwalk

This is a soundwalk for baritone (and friend). The bells of the inner city form the framework for the walk, providing cues to move on from one place to another, on the quarter hours. A baritone voice is required in order to play with the *eigentones* found in the course of the walk. An *eigentone* is the resonant frequency of an enclosed space, and you will find it by humming continuously up and down until the note is found which sounds louder than all the others.

⑦ Only slightly marred by the fan noise as you enter, the place should be alive with bird-song, the ambience coloured slightly by the waterfall at the south entrance. Toward 7:00 the gatekeeper should come by, swinging his keys, to usher you out of the cemetery. The last sound you hear will be the swirl and clank of his keys as he locks the gate behind you, and saunters off into the square. And now you are ready for supper in Paterskeller a few steps to your left in the corner of the square. Bon appetit!

⑥ The two pairs of heavy wooden doors will thud behind you, leaving you in a restful stillness, which is yours to enjoy for the next 15 minutes. When you hear the bell strike 6:45, go out of the church and into the cemetery to your left.

⑤ Scuff and crunch your way across the courtyard over the fine gravel surface as you walk toward the statue at the far end. In the summer, the basin at the foot of the statue will be full of water, with the serpents spouting waterstreams into it. Listen for a short while, then go through the doors at your right into the Institute of Philology. Turn immediately right, down the short flight of stairs, then left down the corridor (3-4 steps) and find the *eigentone* here. This is a particularly strong one, and should keep you amused for some time, but don't linger too long or you'll miss the Dom (and St. Peter's) striking the half hour, which is your cue to move on to St. Peter's church.



① We begin at 5:40 pm, outside Mozart's birthplace on Getreidegasse. Stand with your eyes closed, listening to the stragglers-by, until the Rathaus bell strikes the ¾ hour (3 rings). This is your cue to proceed east, turning right at the Alter Markt, then left along Goldgasse to No. 7.

② Enter, and find the *Eigentone* in the staircase to your right. You have about 5 minutes here to drone and buzz about in the stairwell before leaving for Mozartplatz, arriving shortly before 6 pm.

③ At the base of the composer's statue, wait for the Glockenspiel to ring, listening meanwhile to the sounds of the parking lot around the statue. Wait a moment after the bells have stopped - you should hear several churches chiming the hour - then head east to Kaigasse, turning right and following it to Kapitelgasse.

④ Turn right again to the five humming, buzzing windows on the south side of the street, halfway down the block. First try walking past them quickly, then perhaps stand between them, and twirl around in the sidewalk with your eyes closed. You can play with these sounds and wonder where they came from for another four or five minutes, until the Dom strikes the quarter hour. This is your signal to continue down into the street (listening to the mysterious windows fading into the background) through the Domplatz into the University building courtyard.

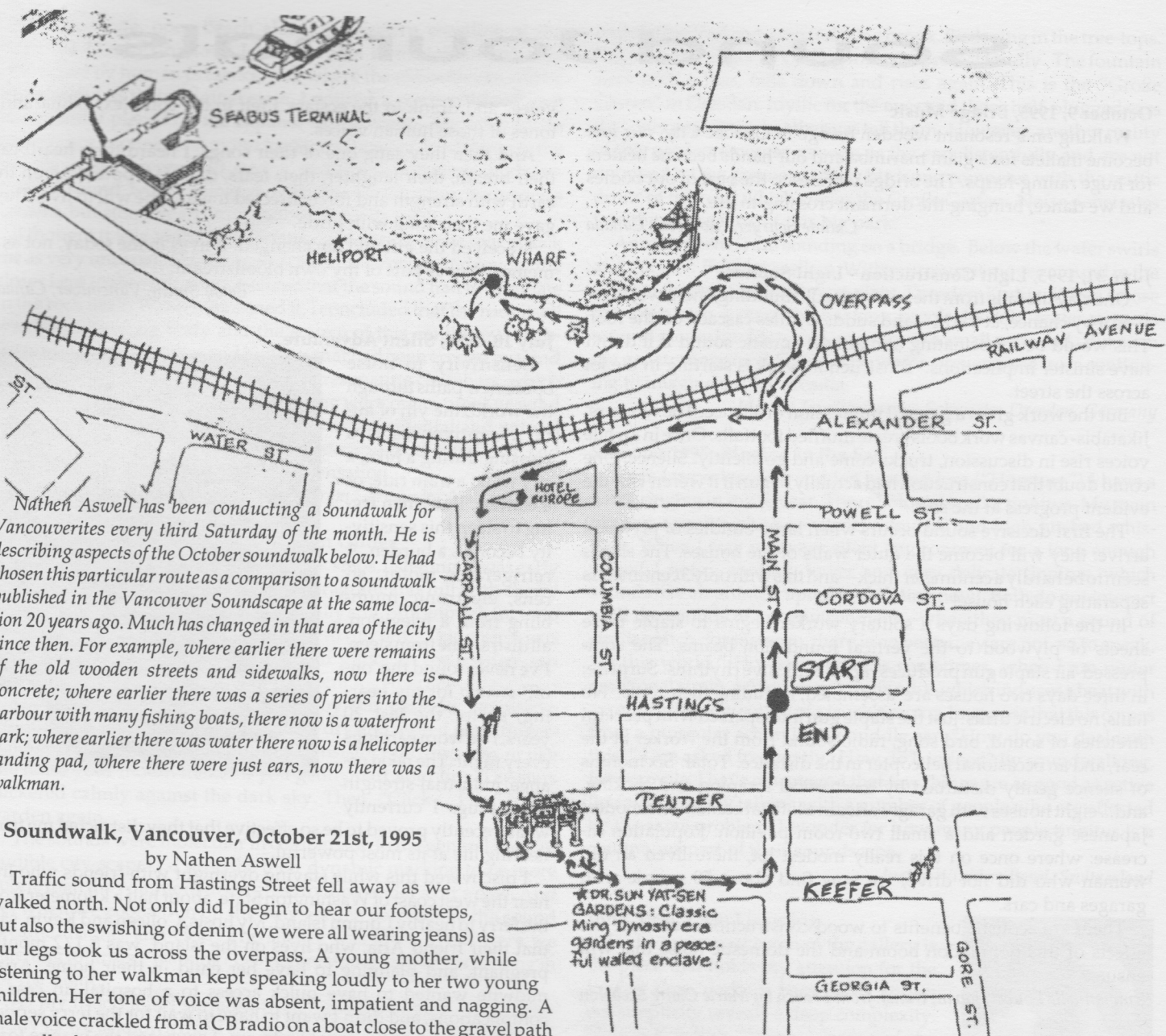
Map and instructions for a participatory soundwalk.

From: *European Sound Diary*, World Soundscape Project, Music of the Environment Series, no. 3, 1977.

SOUNDWALK: A form of active participation in the soundscape. Though the variations are many, the essential purpose of the soundwalk is to encourage the participant to listen discriminately, and moreover, to make critical judgments about the sounds heard and their contribution to the balance or imbalance of the sonic environment.

In order to expand the listening experience, *soundmaking* may also become an important part of a soundwalk. Its purpose is to explore sounds that are related to the environment, and, on the other hand, to become aware of one's own sounds (voice, footsteps, etc.) in the environmental context. A soundwalk may be scored in the form of a map which the participant uses both to guide the route and draw attention to features of acoustic interest. The map may also act as a score, directing the participant's listening and soundmaking activities in a way that is not limited to a specific locale.

From: *Handbook of Acoustic Ecology*, ed. Barry Truax, World Soundscape Project, Music of the Environment Series, no. 5, 1978.



Nathen Aswell has been conducting a soundwalk for Vancouverites every third Saturday of the month. He is describing aspects of the October soundwalk below. He had chosen this particular route as a comparison to a soundwalk published in the *Vancouver Soundscape* at the same location 20 years ago. Much has changed in that area of the city since then. For example, where earlier there were remains of the old wooden streets and sidewalks, now there is concrete; where earlier there was a series of piers into the harbour with many fishing boats, there now is a waterfront park; where earlier there was water there now is a helicopter landing pad, where there were just ears, now there was a walkman.

Soundwalk, Vancouver, October 21st, 1995 by Nathen Aswell

Traffic sound from Hastings Street fell away as we walked north. Not only did I begin to hear our footsteps, but also the swishing of denim (we were all wearing jeans) as our legs took us across the overpass. A young mother, while listening to her walkman kept speaking loudly to her two young children. Her tone of voice was absent, impatient and nagging. A male voice crackled from a CB radio on a boat close to the gravel path we walked on. I allowed my feet to be lazy and drag a bit, enjoying the sound of the gravel and feeling like a kid again.

I closed my eyes while standing at the wharf, giving my full attention to the sounds of the harbour: seagulls - ship horns. Relatively quiet on this Saturday. Peaceful. As we left the wharf, a helicopter came in for a landing; I stopped, closed my eyes, and was fascinated by its sound "panning" from center to hard left.

Walking back along the south side of the park, I "sounded" a few slim metal poles with my keys as I walked past. What a sweet sound! Musical and resonant—*much* nicer than the sound of similar poles along Alexander Street, which were quite dull in comparison. Later, the parking meters sounded even duller. Walking back across the overpass I sounded the metal railing with my keys. It didn't do much for me, but it inspired one of the participants. The rhythm she created by walking along the railing with her keys was quite interesting, especially when another person in the group joined in, creating a counter rhythm by walking at a different pace.

Heading south along Carrall Street, three adjacent shops played three different radio stations. Walking past these shops created an interesting mix between them, changing with every step—then I could hear the music from the last shop fade and, strangely enough, grow more reverberant as we crossed Hastings!

In Sun Yat Sen Gardens, we stepped into an altogether different

DR. SUN YAT-SEN GARDENS: Classic Ming Dynasty era gardens in a peaceful walled enclave!

soundscape. I closed my eyes again and marveled at the immediate acoustic effect of the walls surrounding the gardens: the sound of leaves rustling in the wind and ducks quacking were brought into the foreground and the city sounds moved into the background. As I opened my eyes, I enjoyed the sight of one participant fully reclined on the wooden handrail, trying to listen to the fish in the pond! Traffic sounds hit us as we left the garden. As we waited for the traffic light, I closed my eyes one last time and delighted in the variety of car sounds "panning" across the intersection. Nearby the Chinese language, with all of its beautiful intonation, was being "spoken" around me. I was reminded of John Cage, and his belief that all sound is music. One small regret about the soundwalk is that we only heard a few Chinese vendors "competing" aurally for business. (I remember standing between two of them a few years ago and greatly enjoying their "battle" in stereo!) Instead we heard some wonderful Chinese music from a shop, and much of the richness of the language all around us.

I was left with a very important thought: a soundwalk can be done *anywhere*—it is the attention that one brings to it that makes it effective and meaningful. To put it another way, how often do we go for a walk with the singular purpose of simply *being present*? With that in mind, I now look forward to exploring the whole city sonically!

Sound Journals

October 9, 1995, Bridge Music

Walking on a resonant wooden bridge in Quebec City, our feet become mallets for a giant marimba and our hands become beaters for huge railing-harps. The bridge vibrates to the beat of our bodies and we dance, bringing the dormant crossing to life.

Claude Schryer, Montreal, Canada

June 31, 1995, Light Construction - Light Sounds

One clay tile falls from the roof of the old building, then two, three—as if by chance, at 8 AM—and suddenly tiles cascade off the roof. This would be a fascinating and almost aquatic sound if it didn't have sinister implications: construction work is starting in the lot across the street.

But the work gives a general impression of silence. The workers' Jikatabis-canvas work boots create muffled footfalls. Once in awhile voices rise in discussion, trucks come and go silently. Silence. One could doubt that construction had actually begun if it weren't for the evident progress at the site.

The first decisive sound occurs when large bundles of plywood arrive: they will become the outer walls of the houses. The sheets seem to be hardly a centimeter thick—and this with only 3 centimeters separating each house!

In the following days a solitary worker begins to staple these sheets of plywood to the vertical foundation beams. The compressed-air staple gun produces rapid, explosive rhythms. Surprise: in three days two houses are assembled, including their roofs. No nails, no electric drills: just the staple gun interspersed with peaceful stretches of sound, bird song, radio sound from the worker at the rear, and an occasional helicopter in the distance. Total: Six months of silence gently disturbed by mechanical scraping and clicking, and... eight houses with garages arise in a lot that contained a modest Japanese garden and a small two-room pavilion. Population increase: where once on this really modest lot, there lived an old woman who did not drive, we now find about 50 people with garages and cars.

There are acoustic benefits to wood construction, but I fear the effects of this population boom and the domestic noise that will ensue.

Emmanuelle Loubet, Japan, transl. from French by Marie Claire Seebohm

August 10, 1991, Suweto, South Africa

Prior to the excursion, we were given careful and specific instructions as to how we should proceed into the township. In Johannesburg we were given "chaperones." We arrived after dark and were quickly led into a young woman's home where we were introduced to her family. She then took us through the back entrance into the blackness of night.

As we walked in silence, I began to hear muffled sounds. They were like a magnet, drawing me to their source. The young woman opened a door and a flood of light poured out on the river of song. My whole body was bathed in the sound. As we walked through the door the voices became silent. The silence carried its own voice of anticipation. I looked around at a sea of black faces and white teeth as smiles spread across their faces. Tears came to my eyes. These were the youth of South Africa. (Later we were told that some teenagers walked miles to daily rehearsals through designated life-threatening zones, some with babies on their backs.)

Sixty black youth were crammed into a small space called a "garage" which amounted to a rectangular cement edifice. And then they sang Mozart. It was for an international competition, they told us. My ears could not make sense out of the cacophony bouncing around the room. "Not enough space to breathe," my ears whispered. And, Mozart in Suweto? But then I opened my ears to the

voices and drank in the ecstasy I felt in the complex, exhilarating tones of those human voices.

And then they sang one of their songs. I heard their heartbeat, their breath, their laughter, their tears, their feet pounding on the earth with strength and force directed toward the will to live. They gave me their song with pride.

I received the gift and am changed. It lives in me today, not as a memory but as part of my own bloodstream.

Betsy Smith, Vancouver, Canada

July 18, 1995, Silent Adventure

Sensitivity to noise opens new paths through the world; the yin of aural receptiveness is a blessing during a hike, a city walk, a train ride, or a concert. But when trying to sleep this sensitivity becomes a burden. A refrigerator motor, sirens, electronic mumbling from a television, all distract me from sleep. I've never found the 'on-off' switch for my hearing, so for the last 20 years, I've worn earplugs every night. The neon orange, industrial-strength foam plugs I currently wear, recently proved to be so effective that they distracted me from hearing life at its most powerful.

I discovered this while staying overnight with friends who live near the west coast of Washington State, about half a kilometer from the ferry to nearby Lummi Island. My hosts, Colleen and Kevin, said that their friend Aria, who lives on the island, was 8 1/2 months pregnant, and planning to have her child in their home. Aria's midwife wanted to have quick access to a hospital, in case of complications, and didn't want to have to wait for the ferry service.

As I settled into the guest bedroom, I squeezed the orange foam into my ears, and sleep swept me into quiet dreams. Voices in the bathroom next door woke me; I assumed they were my hosts, and drew their voices into dreams of a series of minor earthquakes, where no one was hurt.

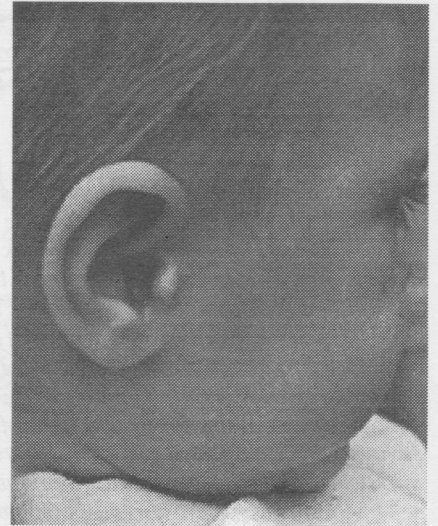
Hours later, Colleen woke me, grinning over her morning coffee. "We have some visitors, and a new baby. And you slept through the whole thing!" Aria's labor pains began in the middle of the night; she called Kevin and Colleen, the ferry crew made an emergency run from the island, the midwife and her assistant were called in, and the gathering worked through the night while I dreamed a few rooms away! Aria told me she yelled and bellowed for over an hour, through strong but quick labor. After her healthy, 8 lb. daughter was born, Aria and her partner showered; it was their voices which briefly penetrated my aural insulation. Earthquakes indeed!

So avoiding sound, both extraordinary and mundane, is an adventure in itself. Sweet dreams, sound sleep.

Valerie Fisher, Seattle, USA

Some time ago, Queen Charlotte Islands, Pacific Coast, Canada

During my journey to the Queen Charlotte Islands/Western Canada a few years ago I had the opportunity to observe a very curious phenomenon.



On the white, open beach along the Eastern coastline of the Northern Queen Charlotte Islands which is still almost entirely untouched by human presence, and where the elements can still be experienced in their original state, I noticed a medium-sized rock prominently placed on the expanse of the beach. Attracted by its appearance I examined it more closely and noticed, in addition to the sounds of sea breeze and surf, a sustained, whistling, high-frequency sound which mingled with the many other frequencies present, but stood apart from the others by its pitch.

I thought it was a bird, but the sustained nature of the tone struck me as very unusual. This frequency became stronger and louder the closer I got to the rock, and I realized that the sound had to originate in the rock itself. When I examined it, I concluded that the rock itself was the resonating body and the source of this continuous high-frequency sound. Niches and hollows that had been eroded by wind and water had assumed the quality of resonating chambers, which were being played by the wind as if they were organ pipes or wind instruments. I was impressed by the many accidental and natural influences of water, wind, stone, landscape, and time, that had created this unique visual and aural sensation.

Rainer Dunkel, Berlin, Germany, transl. from German by Andreas Kahre

June 23, 1995, Near Midnight, Garden Glitter

My friend and I sat quietly on the back steps, listening. It was early summer. The night air had settled in, fragrant and full with cherry blossom and new leaves. It was unusually still. Still enough for us to hear a tiny sound in the garden patch to our left. This sound was delicate and sparse, like glitter, sound glitter in the garden—an audible sparkle that brightened our silent togetherness.

Our sound space was punctuated by this periodic percussive pointillism of clicks. Some were brittle, dry and muted like a fingernail snap, some like a liquid pop or a transistor rain drop plip, or like the noise your mouth makes if you gently part your lips. The stars flickered calmly against the dark sky. Then, "Click ... Plip" in the garden again.

The sounds were molecular in comparison to the general body of audible city-scape. I'd describe their dynamic marking to be more subtle than the volume of dried grass folding under a cat's paw. And yet when we zoomed in on this tiny garden percussion, the sound became distinct and clear. The silence was alive. What were we listening to? Insect-walking? Leaves breathing, or flowers turning in for the night?

As my friend and I surfaced from our engagement, we became giddy as we acknowledged the uniqueness of our "collaboration." We had shared a meditation.

August 12, 1995. Same place.

The city summer has moved closer to autumn now. My friend has moved away. It's just before 11 p.m. and I've gone outside again to listen to the garden. This time the world is not quiet enough—no sound glitter tonight. I remember clearly how it was, so I still my breathing and focus... but I only hear cars and the distant train shunter. Those tiny sounds are fragile, now lost in the tide of city sound. Against the fluctuating forte, the garden glitter remains like prints in the sand—the car noises wash over the detail I seek to rediscover.

Tracy Classen, Vancouver, Canada

August 28, 1995, Großer Garten/Sewage Treatment Plant

"An idyllic place, great!" The voice of an elderly lady speaks to me of a place which, on my tape recording is nothing but background noise. A place of leisure and relaxation. She walks here often. Walking? So close to a motorway? The loud noise of traffic hits my ears. A truck passes, rumbling. Short stops, caused by the tramway, bring the darting cars to a standstill. When brakes are released the engines howl and take off.

Later I investigate more closely the secret of this obvious and glaring contradiction between eye and ear. I start in the greenest area of the park by the trees and the reed pond, along a softly

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undulating trail and a meandering brook. Birds sing in the tree-tops. Ducks, put to flight by cycling tourists, protest loudly. The fountain rises with a hiss, falls down and rises again. This is the "Große Garten" in Dresden. Idyllic for the eyes and those half-plugged ears that only perceive what the eyes tell them. However, another reality of this garden emerges as soon as the ears listen fully and are not deceived by the greenery. Now birdsong competes with the traffic drone of the road which circles the Große Garten. Noise penetrates into the very centre of this big park.

Another scene. I am standing on a bridge. Below the water swirls and gurgles. Bubbles well up. With murmurs it moves around in the basin of the Sewage Treatment plant, Dresden-Kaditz. When I close my eyes I see a merrily splashing brook. Its cold water spreads around mossy boulders and jumps over a small waterfall. But soon the penetrating smell of the waste water prevents me from continuing to imagine a sonic arcadia.

Mirjam Jauslin, Lorenz Schwartz, Dresden, Germany

Summer 1995, Ringing in the Ear

Since I experienced a sudden hearing loss ("Hörsturz") I have a fierce ringing in my left ear. The othologists call it tinnitus. My main tinnitus appears like a constant, colourful and high pitched whistling. When I stay in a very silent environment for a long enough period I notice another, lower and very delicate tinnitus, which sounds like an uninterrupted undulating howl. Both do not interact with the sounds of my environment—when they meet a sound of similar pitch, for instance, there is no beat: they are not, so to speak, "of this world." However, there is sometimes, when I am under emotional strain, a third, very low tinnitus which induces a beat with a comparably low sound of a truck's motor. I suppose that this comes from a muscular action in my middle ear. "How do you deal with this?" I am asked frequently. How do I, indeed? By soundwalking, for example. I have discovered that few things are as good as active listening. And by talking with a number of people who are affected by the same problem. I wonder for how many people tinnitus is a continuous part of their soundscape.

Justin Winkler, Basel, Switzerland

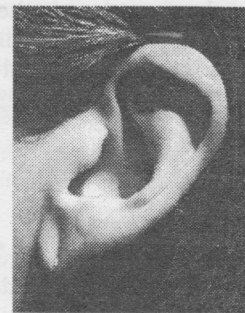
June, 1995, I Am Listening

In the innermost room of the gallery is the piece that holds my attention for the longest time, perhaps because its apparent simplicity reveals a deep complexity. Nobuo Kubota's "Waves" is one of the most beautiful things I have encountered in a long time. A rectangular enclosure holds water a few inches deep, with an arrangement of rocks in the centre reminiscent of a Japanese garden. In the shallow water float three metal bowls. At the corners of the rectangle are small fans, blowing towards the centre. The wall behind shows a graphic projection of the surface of the water. As the bowls move in the water, stirred by the fans, they create waves that are reflected on the wall. Whenever the bowls touch a side or a rock or each other, they create a ringing sound.

I sit here deep inside the gallery, and think about how sound looks and how rarely we see it. [Poong]. A bowl touches the side, and waves radiate across the wall, meeting and changing other waves, flashing like sunlight on a morning lake. I am watching the bowls glide over the water and listening to the quiet fans, the murmur of people's voices as they walk in and become entranced, the shuffle of footsteps, my breathing. I think about how noisy my life often is on the highway, in the mall, downtown [Poong]. I am glad I came here. I am listening.

Andra McCartney, Toronto, Canada.

Excerpt of a review (see also Announcements p. 4). The entire review was first published in *Musikworks* 63, p. 47.



WFAE EVENTS: SPECIAL ANNOUNCEMENTS

UPDATE: FIRST INTERNATIONAL CONGRESS WORLD FORUM FOR ACOUSTIC ECOLOGY

Conferences, workshops, meetings, exhibits, listening voyage
France, August 3 - 9, 1996

The congress is intended to be a time and space for listening: experience the activity of listening to be better able to defend it. We will bring together architects, musicians, thinkers, and those who, along with the public, feel a need to master a sense of our auditory and sonic environment. There are three components to the congress:

August 3-4, at the Abbaye de Royaumont, north of Paris:

The Abbaye de Royaumont is a 12th century Cistercian abbey—originally a place of silence. It is now maintained as a conference and concert site by a foundation which encourages vocal music of all traditions.

- **4 Conference Sessions** - each presented by a notable invitee from a different discipline, will provide a point of departure for reflection on the perception and consciousness existing in the world in regard to acoustic ecology.
- **10 Workshops** offer participants real experiences favouring the development of listening, and listenership.
- **Evening events** - first debates on defining acoustic ecology and our mission: August 4, a special event presented by the organising committee.
- **Installations** in the park around the Abbaye de Royaumont, which will remain all summer long.

August 5-8 - Listening Voyage: The Sounds of Displacement

Sound travels (displaces itself) from its point of origin, and we spend a large part of our lives in motion (displacing ourselves) as well. Our auditory environment changes as we move along a trajectory. The trajectory, or path, is also changed by our passage.

As an alternative to traditional presentations or concerts, we are offering a tool for experimentation, a *voyage for listening in common*, at the same time, in the same spaces, to attempt a definition of the auditory universe beginning with the same sonic data, and experienced together by all the congress participants.

We will use several different means of transportation in the course of the voyage. Partners in different locations in France will organize our welcome, and present an event each evening of the voyage. Our planned itinerary and partners are:

- **August 5: Lyon**, Arrival by high-speed TGV train, urban listening walk, event organised by GRAME.
- **August 6: Grenoble**, Arrival by classic train, visit to the scale model installation of the environmental sound department, CSTB (Centre for scientific research in building and construction), short travel in classic train to **Clelles**, rural listening walk, Pas de l'Aguille. Evening walk or horseback trek - mountain listening, concert of birdsong, organised by M. Rocher.
- **August 7: Nice**, Arrival by bus and private rail car. Underwater listening organised by Michel Redolfi, followed by a sound walk through Nice. Evening event organised by CIRM.
- **August 8: Marseille**, Arrival by train.

August 8-9 - Marseille

- **August 8: Morning**, on arrival, group discussion on how to use what we have learned from the experience. Afternoon, free listening in Marseille. Evening event organised by GMEM.
- **August 9: Day-long meeting** of WFAE/FMES. Debate on mission and organization, plenary assembly.

Programme subject to modification

A technical crew will record the listening voyage, copies will be available for sale to participants requesting them.

The congress is organised by Ray Gallon and Pierre Mariétan, delegates for Europe of the WFAE/FMES, with the support of the international committee in Canada. The legal structure for the working group is L'Association pour la promotion de l'Ecologie Sonore, a French non-profit association (law of 1901). Contact: c/o Pierre Mariétan, 13, rue Buzelin, 75018 Paris, France. Tel/Fax: (1) 42 05 09 48.

Haliburton Soundscape Meeting Ontario, Canada, July 29-30-31, 1996

While making a documentary film with the National Film Board of Canada on the soundscape of Quebec City, R. Murray Schafer and I talked about a variety of WFAE issues, including the Paris conference next summer. As a result, Murray suggested a meeting of the Canadian and international acoustic ecology community in eastern Canada at the Haliburton Wildlife and Forest Reserve (located just south of Algonquin Park, 3 hours by car north of Toronto) just before the Paris event, which will be held from August 3 to August 10. The Haliburton meeting will be for all "soundscape explorers" to exchange ideas, listen to each others' work, do soundscape exploration, discuss the future of WFAE, prepare for the Paris meeting, participate in workshops, give lectures on their work, tell stories by campfire, etc. The Haliburton site is a wonderful environment for listening and for informal meetings and should prove to be a rewarding event. Those planning to attend the Paris event might want to stop through Toronto on their way to Europe, and join us.

Our plan is to make things as simple and cheap as possible (no one will be paid any fees and the registration and administration system will be as direct and hassle free as possible). We don't expect any subsidies or institutional support for this event (though if you know

of any please let us know), as this will not be an academic conference, but rather a soulful meeting of ear-minded people. We would like people to attend because they care about the soundscape and are interested in sharing their experiences. I emphasize the informal and communal nature of this event.

We expect the cost for attending the event to be \$200 per person (\$50 a day for shared cabin accommodation and 3 meals per day and \$50 for various administrative and production costs to organise the event). We will try and coordinate travel sharing possibilities and arrange for family and special rates. To receive an application form, or for more information (any suggestions for improving the event are welcome) please contact me at 259, St-Viateur Ouest #1, Montreal, QC, H2V 1Y1, Canada. Tel: (514) 277-5021; Fax: (514) 842-7459; Email: cschryer@web.apc.org.

We will need help in organising this event. If you have time or suggestions, please let us know. I will be away from Canada until December 20, so please expect an answer from me in early January. On behalf of Murray, I wish you all the best and hope many of you may make either this meeting, and/or the one in Paris. The future of WFAE is in our hands. —Claude Schryer