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WFAE Up Front News

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Welcome to the first edition of the WFAE Newsletter. This is a bimonthly online supplement to [Soundscape: The Journal of Acoustic Ecology](#). Our goal is to make available, in a timely manner, news, events, and announcements from the WFAE Board, WFAE Affiliates, and other sources.

In addition, each newsletter will include an informative article, a *Listen Up!* section spotlighting the activities of individuals in acoustic-ecology, *Sound Bites* - headlines from the world press, and *Site Visit* - featuring a selected web site related to acoustic-ecology.

The success of this newsletter is dependent upon contributions by WFAE affiliate organizations, members, and others in the field of acoustic-ecology. See the [Contributions](#) section on how to submit your material in this newsletter.

Please note that the [Events & Announcements](#) section of this newsletter will be updated between bimonthly publications. So check back from time to time to see what new is happening in your neighborhood or around the world.

✦ [WFAE Board Report](#)

- The WFAE Board is pleased to announce that the [American Society for Acoustic Ecology](#) has become the seventh affiliate organization to join the World Forum for Acoustic Ecology.

The ASAE has recently elected a Board of Directors: Jim Cummings, President; Steven M. Miller, Vice President and WFAE Board Member; Dave Aftandilian, Publications Coordinator; Michelle Nagai, Treasurer; and Glenn Bach, Secretary.

The ASAE has experienced a growing level of activity on the regional level. Members are planning face-to-face meetings in New York City, San Francisco, Southern California, Chicago, Southwest/Southern Rockies, and Colorado, with a New York group the first to commit to regional meetings beginning this past April.

For more information about ASAE, including mission, membership, and contact information for regional hosts, please visit the ASAE website:

www.acousticecology.org/asae. To subscribe to the ASAE listserv, send an e-mail to: asaelist@yahoo.com.

- The WFAE Board has endorsed two events for next year. The Forum Klanglandschaft's *Soundscape Conference* to be held April 22-24, 2005 in Potsdam, Germany, and the *International Congress on Sound and Vibration* in Lisbon, Portugal, July 10-14-2005. Both are detailed in the [Announcements](#) section. It is hoped that as many WFAE members as possible will be able to attend.

✦ WFAE Affiliate News

- The WFAE Board is composed of representatives from regional affiliate organizations. This year's WFAE Board includes:

- American Society for Acoustic Ecology ([ASAE](#)), Steven Miller <asae@wfae.net>
- Australian Forum for Acoustic Ecology ([AFAE](#)), Nigel Frayne <afae@wfae.net>
- Canadian Association for Sound Ecology (CASE/ACÉS), Andra McCartney <case@wfae.net>
- Forum fuer Klanglandschaft ([FKL](#)), Albert Mayr <flk@wfae.net>
- Suomen Akustisen Ekologian Seura (Finnish Society for Acoustic Ecology), Simo Alitalo <fsae@wfae.net>
- Japanese Association for Sound Ecology (JASE), Keiko Torigoe <jase@wfae.net>
- UK and Ireland Soundscape Community (UKISC). Gregg Wagstaff <ukisc@wfae.net>

- The Canadian Association for Sound Ecology (CASE)/ Association Canadienne pour l'écologie sonore (ACÉS), is sponsoring the *2nd Haliburton Soundscape Retreat* October 8–11, 2004 This will be held at the Haliburton Wildlife Reserve in Ontario, Canada. More details in the [Announcements](#) section.

✦ **Reader Feedback:** Let us know what you think of this online newsletter. Write us at: secretary@wfae.net. Thank you

✦ **Newsletter Archive:** The WFAE Newsletter will be archived online and made available as is. There will be no maintaining of links to resources mentioned in older editions of the newsletter.

This site is provided as an outreach service of the University of Oregon's [College of Education](#). Web design is by Proscenia Interactive, publisher of the bimonthly [Proscenia Newsletter](#). Neither the University of Oregon nor Proscenia Interactive are responsible for information linked to, or provide on this site, by the World Forum for Acoustic Ecology.



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The Art of Immersive Soundscapes

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A Summer Institute at the University of Regina
Regina, Saskatchewan, Canada

- [Listen Up!](#)

July 5-19, 2004

- [Site Visit](#)

Up to 25 participants will have the opportunity to work on soundscape creation with five nationally renowned artists.

- [Contributions](#)

They are Peter Hatch (composer, Wilfrid Laurier University); Steve Heimbecker (independent audio artist, Montreal); Linda Duvall (audio and visual artist, Saskatoon); Barry Truax (electroacoustic composer and sound designer, Simon Fraser University); and Darren Copeland (electroacoustic composer and sound designer, and President of the Canadian Association for Sound Ecology). Anyone who's interested can apply online at www.uregina.ca/soundscape.

- [About WFAE](#)

- [SJAE Journal](#)

Sounding Out 2

July 8-10, 2004

The University of Nottingham
University Park, Nottingham, UK

This event aims to promote links and dialogue between practitioners, students and academics concerned with SOUND as communication, entertainment and creative practice across converging media: including film, radio, television, electro-acoustic music, new digital media, computer games. For Information:

<http://www.soundfile.org/sound/>

TeleWeb Virtual Seminar: New Developments in Hearing Protection, with an Update on Ratings and Specialized Types of HPDs

Presented by Elliot Berger

July 27, 2004

For information: [TeleWeb Virtual Seminars](#)

TeleWeb Virtual Seminars are live continuing education events that enable attendees to participate from their own home or office. Participants in this seminar will receive a refresher on hearing protection basics including testing, rating, computing protection, and the relevant standards (both the legally mandated 25-year-old ANSI standard as well as the current underutilized 1997 ANSI standard). They will also learn about recent recommendations of the ANSI hearing protector working group (S12/WG11) for a dual number rating system and of potential new EPA

rulemaking that might change the face of hearing protector labeling in the coming years.

In the second part of the seminar issues of communication, signal-to-noise ratio, and user problems will be discussed. New technologies in hearing protection that can potentially ameliorate these situations will be examined, including uniform attenuation, level-dependent attenuation, and active noise reduction.

Deep Listening Institute 2004

August 1-7 (retreat), August 8-22 (workshops)

Big Indian Retreat Center

Catskills, New York, USA

Contact Information: info@pofinc.org

Web: <http://www.deeplisting.org/training/retreat.html>

The Deep Listening Institute will include the 14th annual *Deep Listening Retreat* for the first week and continue with three five day *Deep Listening workshops*, each with a master artist in residence supported by Deep Listening certificate holders and Pauline Oliveros.

Each workshop will include a public concert. Master Artists include William Barton-didgeridoo, traditional and experimental music (August 8-12), Tomie Hahn-traditional and experimental shakuhachi, dance and interactive electronics, with composers-in-residence Curtis Bahn and Dan Trueman (August 13-17) and Bob Bielecki-audio art and design, with composer Brenda Hutchinson (August 18-22).

2nd Haliburton Soundscape Retreat

CASE Sponsored Event

October 8-11, 2004 (Canadian Thanksgiving weekend)

Haliburton Wildlife Reserve in Ontario, Canada (3 hours North of Toronto)

Contact: The Canadian Association for Sound Ecology
c/o Musicworks

401 Richmond Street West #358

Toronto, ON, M5V 3A8, Canada.

Information - E-mail: naisa@soundtravels.ca

The retreat will consist of two daytime workshops (October 9 and 10) and evening sessions.

Day One: *The Ecology in Sound Ecology*-a search for clearer ties between the study of acoustic environments and the study of ecology. Includes ear cleaning exercises and soundwalks around the Haliburton site with R. Murray Schafer and discussion sessions moderated by a group of

researchers from the University of Concordia Communications department.

Day Two: *Design of Acoustic Environments in Public Spaces*, lead by Australian guest Nigel Frayne, President of the World Forum for Acoustic Ecology. He will present a number of project examples from his work as an acoustic designer that integrate the discipline of acoustic design first formulated by the World Soundscape Project in the 1970's with the design of museums, zoo's, and large public architectural projects.

Evening sessions: participants will have an opportunity to present work they have carried out, detailing its relevance to sound ecology and soundscape research. Participants may also propose and discuss possible soundscape projects that can take place in the various regions of Canada in the years ahead

Registration fees (covers meals and accommodation): \$195 (CDN) for CASE/WFAE members and \$225 for non-CASE/WFAE members. The non-CASE/WFAE rate provides participant with a one-year CASE or WFAE membership, which includes receiving two copies of *Soundscape: The Journal of Acoustic Ecology*.

The Second Symposium on Sound Design

October 13-15, 2004, Centre Pompidou
Paris, France

The symposium is organized by the Auditory group of the Acoustical Society of France in collaboration with IRCAM. Documents submissions are solicited. You can find additional information at: <http://www.design-sonore.org>

NOVEMBER, 2004

Call for Submissions

NOISE THEORY NOISE #2

Tentatively scheduled for November, 2004
Center for Research in Modern European Philosophy
Middlesex University, London

Contact:

Andy McGettigan: andymcgettigan@another.com

Ray Brassier: r.brassier@mdx.ac.uk

[See Event Web Site](#)

Our aim is to translate what is most rebarbative in noise into a forerunner of total revaluation, not cloister it within the pious sanctuary of current aesthetic academicism (and/or academic aestheticism).

With this aim as our overriding concern, we would like to invite contributions to NTN#2 on the following topics from noisicians of every stripe, whether they be noise makers, noise enthusiasts, or inventive but unsanctioned noise theorists:

- What are the methodological and aesthetic specifics of "japnoise" as a genre? Is there something like a common

"modus operandi" running through the works of Hijokaidan, Masonna, Hanatarash, Merzbow, etc.? What makes it matter?

- What constellates noise and the so-called "industrial" and/or "power electronics" scene from the 1980s (e.g. Whitehouse, Ramleh, M.B., New Blockaders, P16.D4, Etant Donnee, Pacific 231, etc.)?
- What transformed historical and technological conditions produce the so-called "noise aesthetic"? What is the noisician's dependence, if any, on the novel possibilities of sonic production offered by the digital revolution?
- Is noise enjoyed? Who enjoys it? Are noisicians perverted abnegators who, due to emotional deficit, are unable to experience the full affect of soul/pop/classical music?
- Is there an interface between the praxis of noise and sampling / turntablism? How is it informed by montage, collage and/or cut-up? What does noise offer materialist historiography?
- These are an indication of the provisional orientation of NTN#2. If you would like to engage with these or any other aspect of noise, please inform us. All manner of compositions, presentations and reactions welcome.

APRIL, 2005

Soundscape Conference

FKL Sponosred /WFAE Endorsed Event

April 22-24, 2005

Potsdam, Germany

Details to be announced

Contact: Forum Klanglandschaft

Web: <http://vereine.rol3.com/klanglandschaft/>

Hammerstrasse 14, 4058 Basel, Switzerland

Fax +41 61 691 0064

Email: l.schwarz@rol3.com

WFAE affiliate Forum Klanglandschaft (FKL), in collaboration with Potsdam University, is planning a Soundscape Symposium for April 22-24, 2005. The theme is *Sounds, Authority and Landscape - Pathways of the Soundscape Changing in one Region since the Beginning of Christianisation* (On the Way to a Brandenburg Soundscape Cartography-Sounding Testimonies of Authority and Impotence, of Awakening and Contemplation).

FKL members, members of the new regional Klangforum Brandenburg, and soundscape interested students and colleagues of the Potsdam University, welcome conference participants to Potsdam in the year of the millennium of Brandenburg Christianisation. Additional details will be published in the near future.

JULY, 2005

International Congress on Sound and Vibration

WFAE Endorsed Event

July 10-14, 2005

Lisbon, Portugal

Details to be announced

Contact: E-mail: icsv12@ist.utl.pt

The Twelfth International Congress on Sound and Vibration, sponsored by the International Institute of Acoustics and Vibration (IIAV), will be held in Lisbon, Portugal, July 10-14, 2005. It is anticipated that either a session or a separate symposium on acoustic ecology will be included. There is also the possibility that a small cultural event such as *Coimbra Vibra*, facilitated by Carlos Augusto last year, will be added.

See detailed report at:

http://www.euphonium.pt/augusto/coimbra_vib.html.

Additional details will be published in the near future.

Check the IIAV web site for updates <http://www.iiav.org/>.

SUMMER, 2005

The Acoustic Ecology Research Group

University of Calgary

Calgary, Alberta, Canada

Public Conference - Summer, 2005 TBA

E-mail: Dr. Marcia Epstein epstein@ucalgary.ca

The Acoustic Ecology Research Group (AERG) at the University of Calgary, active since 2001, is sponsored by the Faculty of Environmental Design and by Thibodeau's Hearing Centres, a chain of audiology clinics in Alberta. Members share the plans and results of their research projects in a collaborative forum. They do so because of a belief that Acoustic Ecology is by nature an interdisciplinary field that can best be understood by the collaboration of specialists and by the development of perspectives that encompass aspects of the arts, sciences, and social sciences.

Group members are engineers, musicians, architects, audiologists, and academic researchers from the fields of communication, cognitive psychology, musicology, and nursing. Their recent activities include projects on the noise control industry, the effects of traffic noise on elderly drivers, and the philosophical development of Acoustic Ecology in relation to Environmental Studies.

The AERG is currently developing a program of public education. Since Alberta is home to the Canadian oil industry and Calgary is experiencing a construction boom, recent efforts have focused on issues of noise

measurement and control and especially on Low Frequency Noise (LFN), a byproduct of the drilling process and of airports, highways, and construction. It is known to affect health, causing headaches, dizziness, and even alterations of heart rhythm in sensitive individuals. Control of LFN is problematic because existing deciBel scales do not measure it accurately.

The AERG hosted a provincial conference on LFN in 2002, with 68 participants from a variety of perspectives: noise control technicians and engineers, public health workers, architects, and industry managers. Discussions about LFN measurement scales are ongoing, and a publication is being developed.

The AERG's next public conference will be held in the summer of 2005, in conjunction with the Alberta Energy Utilities Board. It will focus on the public and individual health issues associated with noise, and will either precede or follow the conference of the Canadian Acoustical Society so that participants are able to attend both. For more information on the conference or the group, please contact Dr. Marcia Epstein, Faculty of Communication and Culture, University of Calgary (epstein@ucalgary.ca).



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Sound Bites - News From The World Press

Tool Lets Blind People "Touch" Graphics. The technology is being developed as part of an EU funded research project called GRAB (Computer Graphics Access for Blind people), and its end goal is to create workspaces that will let blind and visually impaired people navigate virtual 3D environments. The technology could, eventually, allow users to "feel" a virtual street map or pie chart or play a 3D game – all examples of tools already developed as part of the project. Source: The Register - Read [Full Story](#)

Whale Deaths Linked to the Bends. Researchers have found evidence that military sonar is killing whales and dolphins around the world by driving them to the surface too quickly, resulting in a fatal case of what divers call the bends. Source: The Globe and Mail - Read [Full Story](#)

Organ Music "Instills Religious Feelings". People who experience a sense of spirituality in church may be reacting to the extreme bass sound produced by some organ pipes. Source: BBC News - Read [Full Story](#)

More than just a pretty interface - Dot.life - where technology meets life, every Monday. If you thought you liked the iPod because of its looks, think again. It could, according to one academic, be a way of regaining your personal space. Source: BBC News - Read [Full Story](#)

Now Hear This: Beat It. Because the nature of the insurgency in Iraq is to blend in, the military occupation is searching for new ways to disperse a hostile crowd without resorting to lethal force. The current weapon of choice: noise. Source: WIRED.com - Read [Full Story](#)

Waiting For the Phone to Bark. The sound of cell phones ringing in public may soon get much more interesting-or annoying, depending on your point of view. For better or worse, be prepared to hear burps, farts, cats meowing and dogs barking, and even pornographic sounds alerting wireless customers that someone is on the line. Source: WIRED.com - Read [Full Story](#)

Pop A Pill, Save Your Hearing. People who've had their ears damaged by gunfire, jackhammers or punk rock have traditionally had two choices: get hearing aids, or suffer in silence. But a new set of drugs, about to be tested on Marine recruits, is showing promise as a way to protect ears against the din. Source: WIRED.com - Read [Full Story](#)

Is It On? Building Silence PC's. A small but growing niche of users fed up with office noise pollution are turning to very quiet PCs to take back the sound of computing silence. While the first computers, especially those that used punch cards, made a racket, the advent of microchips and standardized components helped make computers silent and small enough to put on every desk. Source: WIRED.com - Read [Full Story](#).

Mayor tells New Yorkers to keep the noise down. Mayor Michael Bloomberg, has vowed to make sure that those who do want to get their head down are not prevented by barking dogs, blaring traffic and pounding music. He has proposed a series of measures ranging from the practical to the preposterous, covering everything from how long a dog may be left yapping to the jingles permitted on ice cream vans. Source: Guardian Unlimited - Read [Full Story](#).

Leaked Administration Documents Show Supposedly 'Quiet' Snowmobiles Loud Enough to Damage Hearing in Yellowstone. New Data Undercuts Case for Re-Introduction of Snowmobiles in Yellowstone National Park; the Bush Administration Knew as Early as January But Has Said Nothing Publicly Source: Yahoo Business - Read [Full Story](#).

The Day the Earth Screamed. Mark Bain has turned the seismological data from the September 11 attacks in New York into a musical composition. "It was important to get the sound between the two towers going down ... It's kind of eerie." So says Mark Bain, a 37-year-old Seattle-born "vibrations artist" who has recently completed a CD project using seismological data from New York during the September 11 2001 terror attacks. Source: Guardian Unlimited - Read [Full Story](#) Audio: Hear an extract from Mark Bain's [9/11](#) work.



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BOOKS, ARTICLES AND TEXTS

The Auditory Culture Reader

Edited by Michael Bull and Les Back
 ISBN 1859736130
 Publication date: January, 2004
 \$75.00
 384 pages
 Cloth, also available in Paperback
 Web: [Amazon.com](#)

Sight and sound are equally crucial to our understanding of the world, yet we only recognize the impact of what we see. Providing a definitive overview of an emerging field, this pioneering book is the first to redress this glaring imbalance by investigating how sound affects our everyday lives.

From the tolling of village bells to the rattle of exhaust pipes, what we hear influences how we feel and what we do. The recent addition of cell phones alone has irrevocably changed the world we hear.

Beginning with the role of sound in historical and social thought, *The Auditory Culture Reader* moves on to explore, for example, sounds of the powwow among Native Americans, chants at sporting events, recorded sermons, the sectarian sounds of North Belfast, and the power and influence of the DJ's voice.

Filling a significant gap, this groundbreaking and multidisciplinary reader represents a landmark statement on a surprisingly overlooked aspect of our everyday experience.

Michael Bull is Lecturer in Media Studies at the University of Sussex. Les Back is Reader in Sociology at Goldsmiths College, University of London.

Sounding Art

Eight Literary Excursions through Electronic Music

By Katharine Norman
 Published in 2004 by
 Ashgate Publishing Limited

Gower House, Croft Road
Aldershot, Hampshire
GU11 3HR, England
www.ashgate.com
ISBN 0 7546 0426 8

Sounding Art is a journey that traverses a variety of aesthetic approaches to making electronic music. Katharine Norman, herself a composer, writes from a highly personal and unusual perspective. The series of eight extended essays is a long way from conventional academic writing, and covers far more than the traditional repertoire. The essays are themselves literary compositions, whose structure, language and visual appearance are carefully constructed to amplify their theme-whether it be microsound or acousmatic art, electroacoustic or radiophonic music, plunderphonics, turntables or noise. In addition to this listening travel, these essays take illustrative byways through subjects as diverse as map-making, metaphors of flight, emblem books, the history of recording, translating and walks in the rain. The accompanying CD is a route map for the ears, providing a great number of examples by many different composers and artists. Sounding Art is not a history book; it is a book about what sound might mean, and it's an invitation to listen.

Haunted Weather-Music, Silence and Memory

By David Toop
288 pp, 12.99£,
Serpent's Tail Books
ISBN: 1 85242 812 0
For more info: www.davidtoop.com

Digital technology has changed the ways in which music is perceived, stored, distributed, mediated and created. The world of music is now a vast and complex jungle, teeming with CDs, MP3s, concerts, clubs, festivals, conferences, exhibitions, installations, websites, software programmes, scenes, ideas and competing theories.

In the eye of the storm stands David Toop, shedding light on the most interesting music now being made-on laptops, in downtown bars in Tokyo, wherever he finds it.

Haunted Weather is part personal memoir and part travel journal, as well as an intensive survey of recent developments in digital technology, sonic theory and musical practice. Along the way Toop probes into the meaning of sound (and silence), offering fascinating insights into how computers can be used for improvisation. His wealth of musical knowledge provides inspiration for anyone interested in music.

'Sorry, can't hear you! I'm on a train!'

Ringling tones, meanings and the Finnish soundscape
By Heikki Uimonen
In: Popular Music (2004), Volume 23, Issue 01, pp.51-62,
Cambridge University Press.
Web: Cambridge University Press (purchase to read)

Abstract: This article explores how the use of mobile phones has changed the contemporary Finnish soundscape. The change manifests itself firstly via telephone conversations which have spread from private premises to public places and secondly via interchangeable ringing tones.

Drawing on research carried out among cellular phone users, the article argues that the ringing tones are selected on the basis of musical taste, so they can no longer be regarded as impersonal telephone signals. They can be used as a means of distinction and identity like any music. Even if the quality of ringing tones is inferior to the original interpretation of the tune, they can still be considered to be music, because of their personal and collective associations.

The article is available in print and as an electronic publication from the journal's website. To view the article full text online click on the link below which will take you to the appropriate journal table of contents in Cambridge Journals Online. Please note that you will only be able to view the full text if you or your institution already have access rights to it, or if you purchase access online.

Sound, Art & Environment Towards a Social-Ecological Soundscape

By Gregg Wagstaff,
Thesis, M.Phil

University of East Anglia, Norwich, England.

E-Mail: earminded@ecosse.net

Abstract. Sound, Art & the Environment is a quiet polemic. It follows a personal enquiry: how best to be (or act), both as an 'engaged artist' and as an 'ecologically aware' individual?

A series of theoretical essays bring together key ideological figures such as John Cage (Art), Murray Schafer (Acoustic Ecology) and Murray Bookchin (Social Ecology), and surveys areas such as Community Art, Ethnography, Anarchism, Social and Political Philosophy. This enquiry is significantly informed by The Touring Exhibition of Sound Environments (TESE), a 'community based and ecologically oriented' soundscape project that I undertook on the Isles of Harris & Lewis between 1999 and 2002. This represents a large part of my contribution by praxis.

These works develop a critical stance towards the 'phonocentric' approach of a Schaferian 'Acoustic Ecology' and the biocentric 'Deep Ecology' of Arne Naess.

I observe that, in fact, the soundscape is in our ears but not in our hands. The soundscape is on the whole a sonic by-product and, either directly or indirectly, a consequence of current political structures. How then can citizens change and manage our (sonic) environment when we are currently politically disillusioned and disenfranchised from affecting any true democratic control over our lives? It is not so much a question of an Acoustic

Ecology as a Political one. We need to address more the processes and political apparatus (the instruments) which govern our soundscape, rather than the sounds in themselves.

For this I turn to the Libertarian Municipalism of Bookchin. The social-ecological soundscape I propose we-as researchers, fieldworkers, composers and political individuals-move toward, is one that arises out of a discursive democracy; a soundscape that is the result of local empowerment, local knowledge and values; a soundscape that is the collective responsibility of and managed by the community.

Ecologia della musica

Edited by Antonello Colimberti

Published 2004 by Donzelli, via Mentana 2b, Rome

ISBN 88-7989-847-7

www.donzelli.it

Contributions by Marcel Jousse, R. Murray Schafer, Marius Schneider, Steven Feld, Priscilla Ermel, Maria Anna Harley, Roberto Barbanti, Gernot Böhme, David Rothenberg, Arne Naess, Gregg Wagstaff, Bernie Krause, Albert Mayr.

Review: *Nuove Frontiere Dell'ecomusicologia* By Licciardello Nicola

Se oggi sappiamo bene quanto è importante l'atmosfera, non è solo per le ricorrenti catastrofi (anti)ecologiche, ma perché poeti prima (il Parini nel '700 lamentava l'insalubrità dell'aria), poi scienziati e ricercatori ne hanno studiato anche il fattore acustico. Oltre ai gas, i suoni infatti conquistano lo spazio con figure e immagini di valenza affettiva, anzi l'atmosfera sonora identifica un ambiente, Heimat è la vibrazione complessa, il "suono di casa mia" (villaggio, campo, città o metropoli che sia). Edecco che precise colonne sonore vengono scelte a ispirare fervore, terrore o relax non solo nei film, ma in fabbriche, ipermercati, stazioni, luoghi e non-luoghi. D'altra parte, parallele al crescente inquinamento acustico ambientale, sono sorte nuove estetiche musicali - di cui l'antropologo Antonello Colimberti (*Ecologia della musica*, Donzelli 2004, pp. 174, euro 25) ci offre un prezioso spaccato delle varie teorie e sperimentazioni.

Se John Cage già negli anni '50 includeva nella musica i rumori ("strofinogli oggetti per ascoltarne lo spirito"), è negli anni '70 che Murray Schafer avvia il "world soundscape", un progetto di "paesaggio sonoro mondiale" equilibrato, per contribuire alla creazione di una società ecologica. Nel frattempo, l'ecologia sociale, cioè comunitaria, di Murray Bookchin, e l'acuirsi della sensibilità e attenzione del pubblico al paesaggio, patrimonio naturale e culturale insieme, hanno mosso a strategie di partecipazione, inclusa quella del Ministero dell'ambiente giapponese con il progetto "Conservare 100 paesaggi sonori giapponesi", rivolto a municipi e comunità locali.

Sono arrivate 392 richieste locali, più un centinaio da associazioni e 250 da singoli cittadini. La stessa cosa sta facendo ora quello inglese. L' etnomusicologia poi ha registrato gli universi sonori dei popoli di cultura orale, così come la bioacustica le "biofonie", cioè le complesse edelicate pulsazioni sonore di un bioma, o tratto di ecosistema, nei (pochi) ambienti naturali rimasti indenni in Africa o Amazzonia. Bernie Krause ha scoperto che tutti gli animali trovano una "nicchia acustica" per i loro versi, e a parità di ora e stagione il suono di un luogo è relativamente stabile, pur essendo i linguaggi animali capaci d'inventiva (F. B. Mâche).

La dignità linguistica estesa a tutte le voci della natura è nella tradizione mitologica e panteista, alle cui radici attinge l'odierna "ecologia profonda" di Lovelock, Naess, Snyder e del bioregionalismo. Contro i modelli in perfetto equilibrio del sogno cibernetico, già Bateson avvertiva che la mappa non è il territorio, e non c'è alternativa all'esperienza della terra vivente.

Ma la nostra colonizzazione musicale del mondo, il suo dominio visivo, replicante e deformante, ci ha resi sordi alle sinfonie della foresta vergine, di cui masterizziamo le tracce al sintetizzatore: è "il crollo della mente bicamerale" di Haynes, la fine dell'equilibrio fra i due cervelli, sinistro e destro. Potremo mai riacquistare l'orecchio che distingue nelle tenebre, la Weltanorchung, l' "ascolto del mondo" ancor vivo in certi nativi e fondamentale in tutte le cosmogonie e religioni (inclusa la nostra), e così recuperare una nicchia acustica alle nostre voci ? Forse immergendoci nelle acque dell'ascolto interiore (Schafer), dis-appropriandoci (Roberto Barbanti) di ogni cosa mentre si dissolve nell' Urton (l'Om originario), potremmo invertire il cammino del tempo, rinascere al suono della vita, la vera poesia. Le pietrificate voci degli dei (Marius Schneider) potrebbero tornare a cantare in noi, aggiunge l'antropologa Priscilla Ermel, "se, come i Cinta-Larga brasiliani, avvolti avvolgendo, ci faremo impressionare dalle nostre vite, comprendendo con affetto e rispetto tutte le altre che ci hanno resi come siamo".

COMPACT DISC

La Défense-stage urbain

By Michael Rüsenberg plus remixes by

Steve Argüelles: metro mix

Eric La Casa: Une rugosité, à la périphérie du gris

Ned Bouhalassa: Le coeur de la Défense

Benoit Delbecq: Mots volés

Available from: RealAmbient

P.O. Box 451368

50888 Koeln, Germany

E-Mail: mail@realambient.de

Web: www.realambient.de

This project has its origins in a fortuitous bit of luck: an accident, if you like. If a particular night in May, 2001, had not been so pleasant, La Défense-stage urbain would

have never been realized. But it was: so Michael Rösenberg spent his last free hours in Paris strolling La Défense, a hypermodern suburb on the western bank of river Seine.

Imagine a warm night in spring, close to midnight; only a few stragglers cross the huge plaza in front of Grand Arche. Climb the stairs and sit where you can take in the view, and you can almost inhale the scenery: skyscrapers lit like Xmas trees, escalators yelling and moaning as they transport passengers off Metro-level mostly unaware of the drama around them... it hasn't rained for days; the handrails are so dry they play weird melodies in the night air. Several of them are so beautifully unexpected Rösenberg records them on the spot.

Later, when the air conditioner shuts off and he continues happily to record the soundscape, Rösenberg is infused with a desire to return to the site: to better document its unique soundscape. Yet on later visits nothing sounds the same-the old soundscape composers' nightmare: the machines are still on duty, yes; but in near-total silence. But Rösenberg finds more sites of sonic interest, all of these are here to be heard: le petit train La Défense, the escalators, the air conditioning-plus many more sounds, recorded around La Défense.

A warning might be in order. La Défense-stage urbain debates neither commuterism nor urban planning. It isn't even documentary, in the narrow sense. Instead, it is a composition, derived from sonic impressions that the throngs who frequent La Défense every day can and do hear (when they are willing to listen), corporate cog and tourist alike. Like RealAmbient Vol 1 (Roma-a soundscape remix), La Défense-stage urbain has a remix section.

Soundscape composition is among other things a genre of personal impressions. It is only fitting that this notion be emphasized by making space for four different perspectives on the sounds of La Défense, from four different sets of ears. Ears familiar with their subject: three of the remixers reside in Paris: Steve Argüelles, Eric La Casa and Benoît Delbecq. Ned Bouhalassa lives in Montreal, but he was born in Le Mans. Each remixer received 76 sound files from Rösenberg, including both original and manipulated recordings.

The remixes in this project are unique in that there was no original to which they could refer: none of the remixers were given Rösenberg's composition before the record was released. Thus they are best thought of as variations not on form, but on content: the La Défense that Michael Rösenberg heard and recorded.

The Time of Bells

By Steven Feld

distributed by EarthEar

phone orders: 505-466-1879 or 888-356-4918

fax orders: 505-466-4930

Internet sales: [Earth Ear](#)

This is volume I of Steven Feld's bell soundscape compositions recorded in Italy, Finland, Greece, and France. The ringing of European village bells has long shaped civil and religious time-daily time, seasonal time, work time, ritual time, social time, collective time, cosmological time. In these six soundscape compositions, including a suite from France, bells ring the time of day, the time of prayer, the time of festival, the time of transhumance, the time of festivals and rituals, the time of location, from seaside to mountains. Simultaneously sounding a present and past, the time of bells is both their resonant moment and their remarkable technological and social history. Booklet includes bilingual liner notes, English and French.

LISTSERV

Classroom Acoustics

Email: classroomacoustic-owner@onelist.com

Classroom Acoustics is a listserv for anyone who is interested in public/private school listening and learning environments and the removal of architectural barriers to effective communications in the classroom.

Whether you are a professional in one of the many related disciplines or a concerned parent, this group will be sharing anything in this area of interest. Classroom Acoustics is matter that is being addressed with increasing frequency by many organizations on a national level. What ever you can share about this issue will be of great value to us all. Please join us. classroomacoustic-owner@onelist.com

COMPUTER MODELING

Classtalk

Contact Prof. Murray Hodgson

E-mail: hodgson@mech.ubc.ca

http://www.soeh.ubc.ca/hodgson_research/classtalk.htm

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University of British Columbia

Vancouver, B.C., Canada

ClassTalk is a novel hardware and software system for modeling, predicting, visualizing and, with the sound module, auralizing speech in noise with reverberation during simulated computer walk-through. It is designed to be a simple, fast, accurate and user-friendly tool for evaluating the acoustical quality for speech, and sound-control measures, in typical classrooms, both objectively and subjectively.

Using ClassTalk, you can define (enter), and save to or load from file, the physical and acoustical characteristics of a classroom and its noise sources. ClassTalk takes into account occupant sound absorption and student-activity noise, both crucial to the accurate prediction of classroom acoustics.

The classroom floor-plan is visualized on the monitor, along with a 1-m receiver grid (if desired), the speech- and noise-source positions, and a receiver icon indicating the receiver position.

You can walk-through, the classroom at will by moving the receiver icon. At every walk-through position, in real time, five outputs-speech intelligibility, speech-transmission index, signal-to-noise level difference, speech level, and background-noise level-are calculated and displayed.

With the sound module, short speech segments in background noise are auralized with reverberation. Contour maps of the five predicted quantities can be plotted and erased. Also calculated and displayed are reverberation times for both the occupied and unoccupied classroom.

ClassTalk without the sound module is available in demo version (with full functionality but inaccurate output displays) at no charge. Target user groups: acoustical consultants, architects, school and university planners, suppliers of noise-control materials, teachers of acoustics and noise control.



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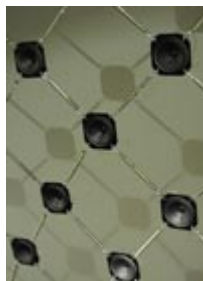
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Listen Up!

This section is devoted to people actively engaged in the field of acoustic ecology. We welcome news of individual projects and activities related to the ecology of sound.

This issue of *Listen Up!* features the work of individuals in Finland, Australia, United States, United Kingdom, and Canada.

• **Finland:** Simo Alitalos' sound installation Viileaa (Sounds cool) is being exhibited in Cologne, Germany and Perth, Australia. Viileaa (Sounds cool) (2003) is a sound installation that combines ice, underwater and nature recordings with live sounds of wind, weather and/or elements.



Simo Alitalos

The sounds of the installation are projected through sail-like 8 channel loudspeaker net that is suspended in the air. The triangular net consists of 78 speaker elements that are connected to each other with springs.

In Cologne Viileaa (Sounds cool) is exhibited at Rachel Haferkamp Gallery, 9.7.-1.8.2004, as a part of "Klangraum - Raumklang" festival.

<http://www.klangkunst.de/>

In Perth Viileaa (Sounds cool) is shown at the Biennial of Electronic Arts Perth, 7.9.-17.11.04, under the theme Sonic Differences. <http://www.beap.org/2004>

• **United States.** Elliott H. Berger, Senior Scientist, Auditory Research with E-A-R / Aearo Company has announced a new web page he has developed under the Aearo site dedicated to information on noise and hearing conservation. Check it out at www.e-a-r.com/hearingconservation/

• **United Kingdom.** Julian Treasure has formed [The Sound Agency](#), a new UK firm specializing in sound auditing, noise abatement, and soundscape design based on a psychoacoustic approach to the application of natural sounds and music.

• **Australia.** Michael Noble, PhD candidate, Division of Arts, SSH Murdoch University, Perth, Western Australia, invites readers to visit and engage with the material of

looplog.org, the online component of a PhD project centred around soundscape issues—such as the listener as situated or enactive observer, embedded acoustic systems, the production of situationist listening environments, acoustically augmented objects in the representation and synthesis of place, urban environments and the challenge of noise, and the problem of discerning boundaries in the search for an acoustic ecology.

Looplog is not driven by a desire to create a singular authoritative thesis governing a conquered field. It is designed to impel dialogue between poesis and praxis under the influence of phronesis, between concepts and terminology to generate intertextual meaning, and between people working in the soundscape community to create both a virtual and material network of links.

This is a call for all in the community who would know; to comment on and provide feedback to not just one but any who would ask 'Why?', and to participate in the open design of the education of a sound artist in a world where access to education and educational resources is often limited by economics, geography or bureaucratic expediency.

• **Canada.** David Paquette has just completed his Master's Degree from the School of Communication at Simon Fraser University, Burnaby, B.C. He is interested in acoustic ecology, soundscape composition and sound education.

Thesis: Describing the contemporary sound environment: An analysis of three approaches, their synthesis and a case study of Commercial Drive, Vancouver, BC

Abstract:

Sound, because of its invisible nature, has for long escaped the grip of Western rationales, incapable of casting light on the mysterious relationships listeners develop with their acoustic environment. After a long history of specialized attempts to measure and objectify sounds according to scientific parameters, a new approach has developed which aims to understand not the mechanics of sound and perception, but rather the role of the listener as an interpreter, and the social and ecological implications of the soundscape. But the various models proposed in soundscape studies and acoustic ecology remain often fragmented and isolated from each other.

This work presents three specific approaches to the sound environment, three ways to describe and analyse sounds in an everyday setting: The World Soundscape Project model, Barry Truax's Acoustic Communication model, and the perceptual and phenomenological work of French researchers Jean-François Augoyard and Pascal Amphoux. These three approaches are then combined in a methodological and analytical framework to study contemporary urban environments in a multidisciplinary way.

The methodology is applied to a case study-the soundscape of Commercial Drive in Vancouver BC, Canada-in order to explore and emphasize the various similarities and complementarities of the models. The goals of the study are twofold: (a) to explore the aforementioned soundscape using a specific set of methods and concepts, and (b) to develop a critical understanding of the way these approaches can interact.

The results of the case study emphasize the presence of a strong acoustic community maintained through active outdoor soundmaking practices, the omnipresence of non-mediated, vocal interactions and a blurring of traditional indoor/private and outdoor/public boundaries. The study has also helped in demonstrating how Amphoux's qualitative criteria can be used in the context of an acoustic communicational inquiry of the sound environment.

• **United States.** Dr. Brian Gygi, an auditory researcher with the East Bay Institute for Research and Education in Martinez, California. is seeking reader assistance. He writes:

I am part of a small but growing group in the acoustic academic community interested in how we listen to sounds in the real world, as opposed to the sine waves and noise bursts that have occupied the field for so long.

I am a postdoctoral fellow at the VA Medical Center in Martinez, CA, and I would like to investigate how well we can identify scenes with multiple sound sources. So I am looking for high quality field recordings of everyday soundscapes - not just nature scenes, although those are fine, but also more ordinary situations such as laundromats, hospitals, kitchens, stores, bathrooms... I would appreciate any field recordings people might be willing to submit for this study. I would not reproduce the sounds without permission, nor would I sell them in any form (and of course you would be mentioned in the acknowledgements, not that anyone reads those). There are some requirements, which are not absolute, but I would like to adhere as much as possible:

1. The soundscapes should be ones that are familiar to a majority of people.
2. They should be as representative as possible, that is not too unusual. The clips should also contain only the natural sound scene, nothing added in afterwards
3. There should be a minimum of intelligible dialog, or if there is, it should not be in English
4. Music can be a part of the scene, but not the major part
5. The recordings should be as high quality as possible: minimum 16-bit 22.1 kHz sampling rate, with minimal mic pops and wind noise (although I can do some cleaning up)
6. I would like sound scenes with a variety of sources present, to see how many people can recognize
7. The clips should be on the short side, that is < 30 seconds.

8. I would very much like to avoid getting mp3s. While the compression is useful, the process introduces noninvertible transformations that would be looked dimly upon by reviewers.
9. As many details of the recording of the clip as you have would be useful, esp. where, what kind of recording setup, and what sources were present when you made the recording.

I welcome any and all contributions. Thank you for your help. If you have soundscapes you would like to contribute, I would be most happy to receive them. You can email me at bgygi@ebire.org or call me 510 375-7638.

As for sending the sounds, if you have a high speed connection, you can ftp them to a high capacity storage server I have, which I can provide you the location and password for. Alternatively, if you want to burn them onto a CD and mail it, I would reimburse you. You can mail them to:

Brian Gygi
East Bay Institute for Research and Education 151-I
150 Muir Road
Martinez, CA 94553

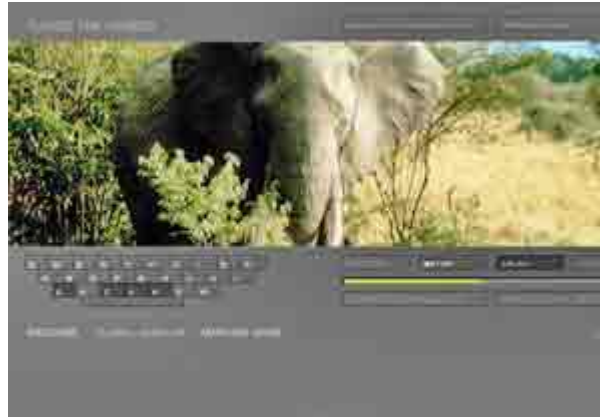


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Site Visit: Tuning The World

Site visits explore online experiences related to sound and acoustic ecology.



[Tuning the World](#) was created by the CBC to celebrate the 100th anniversary of Guglielmo Marconi's transatlantic transmission of a broadcast signal. A site activity, Global Sampler, provides an interactive sound and image experience that celebrates what Marconi made possible: the connection of lives and stories across the globe. One is able create a variety of different soundscapes by pressing the letters on a keyboard to mix sounds and images. You then record and playback your soundscape composition.



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Contributions: News, Announcements & Stories

Newsletter contributors are asked to send acoustic-ecology related news and information to the WFAE secretary at secretary@wfae.net.

We welcome material about regional events, new publications, and general news of interest to the acoustic-ecology community. All material will be reviewed and, if accepted, edited as needed. Please include web URL, e-mail address, and postal contact information for events.

The WFAE Newsletter welcomes feature articles from contributing authors. Please contact us regarding possible publication.

The WFAE Newsletter:

- Gary Ferrington - Online editor
- Robert MacNevin - Correspondent
- Katharine Norm - Correspondent
- Hildegard Westerkamp - Correspondent

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About WFAE

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

The World Forum for Acoustic Ecology welcomes your participation in the growth and development of regional affiliate groups around the world. Learn more about becoming a member by downloading our [WFAE 2004 membership form](#) (PDF) or visiting the [membership](#) web page.

We encourage you to become involved in on-going discussions through the WFAE sponsored [Acoustic-Ecology listserv](#). It is easy to join and participate with other ear-minded individuals regarding the soundscape environments in which we live.

WFAE members receive the biannual [Soundscape:The Journal of Acoustic Ecology](#).

Gary Ferrington, WFAE Secretary
secretary@wfae.ne



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Soundscape: The Journal of Acoustic Ecology

We are excited about our organization's publication, *Soundscape: The Journal of Acoustic Ecology*.

After years of working to establish a functioning international network through the World Forum for Acoustic Ecology (WFAE), we are now able to devote time to offering a professional journal publication.

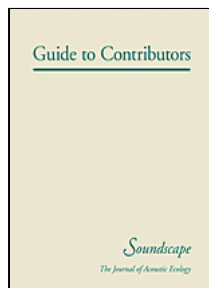
In the past, *The Soundscape Newsletter*, *The New Soundscape Newsletter*, and the WFAE web site, have been the primary means of keeping the acoustic ecology community connected and informed. Now it is time that we pool our energies through this new publication.

We see this journal as a place of dialogue and debate and invite your comments, questions and critical voices.

We archive previous editions of the Journal online 6-12 months after publication. We provide this as a service to members and others interested in the field of acoustic-ecology. Journals are available in a PDF format. A free copy of the current *Acrobat Reader* can be downloaded directly from [Adobe](#).

We have prepared a set of [Instructions for Accessing PDF Files](#) for those who may not be familiar with this format or are having difficulty downloading documents.

Recent Publications:

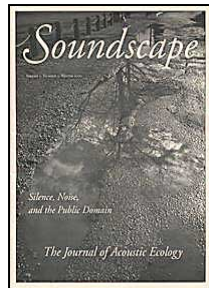
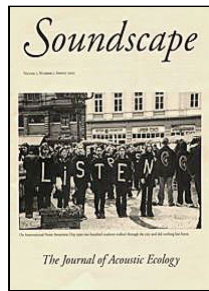


[Contributor's Guide](#) (230 KB) (Reader Assisted)

Instructions for the preparation of materials for submission to soundscape – *The Journal of Acoustic Ecology* by Robert MacNevin. All contributing authors are asked to follow these guidelines in the preparation of manuscripts for the Journal. Topics include organization, font, style, submission of graphs, charts, photographs, and other materials.

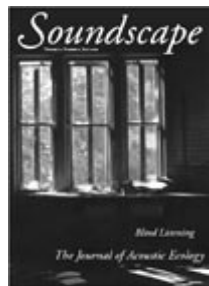
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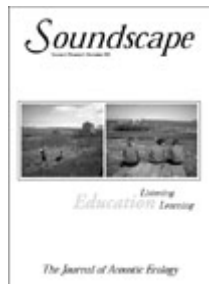
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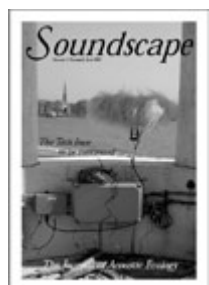
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- Recovering Narcissus: Sound and Touch in the Digital World .
- Musical Information Networks
- Digital Arts' Black Sheep
- Sharing Experiences Towards the Possibility of an - Electroacoustic Ecology

