



Volume 1, Number 3

- **Up Front**
- [Events Calendar](#)
- [People/Projects](#)
- [Opportunities](#)
- [Sound Bites](#)
- [Site Visit](#)
- [Resources](#)
- [Eartoons](#)
- [About WFAE](#)
- [SJAE Journal](#)
- [Contributions](#)
- [Back Editions](#)

WFAE Up Front News

- ✦ [Welcome](#)
- ✦ [WFAE Board Report](#)
- ✦ [WFAE Affiliate News](#)
- ✦ [Soundscape Journal: Call For Articles](#)

Welcome!

This is the third edition of a monthly online supplement to [Soundscape: The Journal of Acoustic Ecology](#). Our goal is to make available in a timely manner, a calendar of events, announcements and latest news from the WFAE Board, WFAE Affiliates, and other organizations related to the field of 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 material to this newsletter.

Deadline for October Edition - September 20, 2004.

Special Note: Some members of the WFAE may have received a copy of the Spring/Summer issue of the Journal that was missing pages 17-20. These can be downloaded from this web site. Please [click here](#) to access this material.

✦ [WFAE Board Report](#)

- The Spring/Summer issue of [Soundscape: The Journal of Acoustic Ecology](#) is being mailed to WFAE Members look for it in your mailbox soon.

[Introducing Your WFAE Board](#)

The WFAE Board is composed of an elected representative from each of the seven international affiliate organizations.

This month we introduce AFAE board member Nigel Frayne.

Nigel Frayne is the WFAE board representative for the Australian Forum for Acoustic Ecology (AFAE). He is a founding member of the AFAE and served as its president for its first five years and is

currently vice president. Nigel is the Chair of the WFAE board serving on the Journal and Membership Committees and manages the WFAE finances.



His initial involvement with the WFAE began back in 1996 when, following a visit to the home of the World Soundscape Project, Vancouver, he was co-opted onto the Committee charged with restructuring the World Forum.

The discovery of the field of acoustic ecology was a significant event in the professional life of Nigel Frayne. He had recently started his own company providing sound design services and recognised that the philosophy of acoustic ecology could provide the basic principles that rationalise and inform his work. Nigel spent his early years as a musician playing bass in various rock bands from suburban garages to venues to television appearances. When he wasn't playing in bands he was mixing them live and developed a keen interest in music and sound technology. He took these dual interests into university study completing a Bachelor of Arts Degree and a Post graduate Diploma in Contemporary Music Technology at LaTrobe University, Melbourne.

For the past 14 years Nigel has been developing his career as an acoustic designer, soundscape composer and sound designer. Through his company, Resonant Designs, he has completed a wide range of projects for public institutions across the world. His activities include the creation of large and small scale multi-channel electroacoustic soundscapes, surround soundtracks for video programmes, public address system design and interactive sound installations. Clients have included Singapore and San Diego Zoos, the Australian Centre for the Moving Image and Immigration Museum - Melbourne and the Australian War Memorial and CSIRO Discovery Centre - Canberra. He also collaborates with artists to realise their electroacoustic soundscape works such as '5000 Calls' at the Sydney Olympic site for Wax Sound Media.

Nigel is a regular attendee at conferences and symposiums and has presented at various universities and tertiary colleges promoting the field of acoustic ecology and the real world practice of acoustic and soundscape design.

✦ [WFAE Affiliate News](#)

• **ASAE-New York Chapter.** On Thursday July 29, 2004, the New York chapter of the ASAE presented their first public event: Terra Acoustica, an open studio and concert of spatialized sound works exploring the richness of the acoustic environment. An afternoon open studio with many of the artists was followed by an evening concert held at the Hunter College Film and Media Department's Studio 436.



Terra Acoustica featured sixteen custom built hemispherical speakers. Unlike normal speakers which overpower the acoustics of a space with strong directionality, the hemispherical speakers created by sound artist Stephan Moore interact with their surroundings and more closely reproduce sound as it occurs in the natural world. The design of the hemispherical speakers was based on an original design by Dr. Perry Cook and Dr. Dan Trueman of Princeton University.

• **ASAE-New Mexico Chapter Plans Fall Lecture Series.** The New Mexico Chapter of the ASAE is stepping out into the public eye this fall with a monthly lecture series. The series, titled Listening in Place, is being co-sponsored by the Contemporary Music Program of the College of Santa Fe, where ASAE Vice-President Steven Miller is a faculty member.

The lectures are designed as informal presentations, all of which will be centered on field recordings. The series kicks off on September 8 with Jack Loeffler, who has done numerous radio series using oral history and a watershed perspective to tell the story of place. On October 5, David Dunn will share his recent work on the edges of audibility, including recordings of bark beetles in piñon pines and ultrasonic recordings in many environments. Steve Feld will present on November 8, linking his years of studying Papua New Guinea sound ecology with more recent recordings of bells in Europe; as you may know, he is fascinated by the ways that birds and bells are respective sonic signposts of time in each place. Finally, on December 6, ASAE President Jim Cummings will offer an overview of the art, science, and

public policy aspects of acoustic ecology. See the [Events](#) section for full details.

• **CASE/ACÉS.** The Canadian Association for Sound Ecology/ Association Canadienne pour l'écologie sonore ,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 [Events](#) section. Click [here to Download](#) registration form.

• **UK & Ireland Soundscape Community (UKISC)**
Earshot 4, the Journal of the UK & Ireland Soundscape Community (UKISC) is now out. Subtitled *Time & Visibility II*, it continues explorations into Sound and Architecture, and includes contributions from Bernard Tschumi, Markos Novack, Iannis Xenakis & Bill Fontana.

For the first time UKISC has published a audio CD of '*Architectural Soundmarks*', included in the publication. The CD consists of 17 tracks of readers / listeners responses to a call for 'favorite architectural spaces (curated by John Drever).

89 pages + CD audio. ISSN: 1471-4183

Earshot 4 is distributed to UKISC members and is also available to WFAE members at a reduced equivalent price of £8 GBP (+ £2 GBP p&p). Available to non-WFAE members for £10 GBP (+ £2 GBP p&p).

Please contact John Drever for ordering your copy :
j.drever@gold.ac.uk

✦ WFAE Board Representatives:

- 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 <fkf@wfae.net>
- Japanese Association for Sound Ecology (JASE)
Keiko Torigoe <jase@wfae.net>
- Suomen Akustisen Ekologian Seura (Finnish Society for Acoustic Ecology),([FSAE](#))
Simo Alitalo <fsae@wfae.net>
- UK and Ireland Soundscape Community (UKISC).
Gregg Wagstaff <ukisc@wfae.net>

✦ Soundscape Journal: Call For Articles

The WFAE publication, *Soundscape: The Journal of Acoustic Ecology*, is seeking submission of articles on the theme: *The Experience of Music in Daily Life*.

Deadline: October 1, 2004.

We welcome articles that deal with a range of experiences of music in daily life, both in the public and the private realm. For example the articles could cover the following areas:

- music broadcast into public spaces not only by leased music corporations or radio stations but also by individuals choosing a musical ambience for their shops, restaurants, waiting rooms, etc.
- music as public nuisance.
- the experience of headphone listening while moving through daily life and public spaces.
- live music in public spaces such as any type of street music/performance.
- sound/music pieces, acoustic or electroacoustic, created for public spaces/daily life experience, i.e. outside of traditional concert halls/performance spaces, including urban, rural, or wilderness environments.
- daily life music experiences in non-European, non-North American societies.
- accounts of daily life music experiences in the past.

Authors are encouraged to download and read our [Contributor's Guide](#) (230 KB) (Reader Assisted) 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.

Submit material to: soundscape-editor@wfae.net

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.



Volume 1, Number 3

Updated: 9-15-04

- [Up Front](#)
- [Events Calendar](#)
- [People/Projects](#)
- [Opportunities](#)
- [Sound Bites](#)
- [Site Visit](#)
- [Resources](#)
- [Eartoons](#)
- [About WFAE](#)
- [SJAE Journal](#)
- [Contributions](#)
- [Back Editions](#)

Events Calendar and Announcements

This page provides information about organizational activities including workshops, conferences, broadcasts, and other projects of interest to those in the field of acoustic-ecology.

Please also see Sound Science Conference listings posted on the [Acoustic Ecology Institute](#) web site.

SEPTEMBER, 2004

**DRIFT Radio: Resonant Cities
5 - 11 September
Sonic Ghosts programme 4
<http://www.mediascot.org/drift>**

How we listen and how aware we are of the 'noise' around us is at the heart of the wealth of works submitted and selected for Resonant Cities, a series of themed radio programmes curated by Robert H. King.

The programmes are presented in three distinct themes. The first programme strand is 'Sonic Ghosts': reconstructing and processing moments in time and space, events now gone, and found sound atmospheres. The final programme in this strand, Sonic Ghosts programme 4, presents works by Roger Mills; Giuseppe Rapisarda; Hervé Perez; Asa Maria Bengtsson; Camilla Hannan; Paul Matosic; Michael Rodgers; Thanos Chrysakis; Simon Fildes.

Sonic Ghosts programme 4 streams 5 - 11 September.

To listen to the stream, and for further information visit the DRIFT web site at <http://www.mediascot.org/drift>

New Media Scotland
P.O. Box 23434, Edinburgh EH7 5SZ
Tel. +44 131 477 3774
info@mediascot.org
<http://www.mediascot.org>

Explore the Sonic Environment with Listening to Place

September - December, 2004

College of Santa Fe Contemporary Music Program and
New Mexico Chapter of the American Society for Acoustic
Ecology sponsor four-part series

What: Listening to Place is a four-part series of informal talks featuring nationally recognized sound producers who explore, observe, and document human and natural sonic environments.

When: All presentations are from 7-9 p.m.

Wednesday, September 8

"Listening to the Watershed"

Jack Loeffler has worked with indigenous people throughout the southwest and Mexico. He will present examples of recorded sources to examine how local cultures relate to their environment, understand cultural development and preservation in terms of local issues, and to try to determine a more appropriate frame of reference for how cultures function and how to keep them viable.

Tuesday, October 5

"Audible and Inaudible Sound Worlds: The Soundscape Recordings of David Dunn"

Dunn will present a range of recent work that reveals the mysterious world of sonic communication beyond our normal hearing, including underwater hydrophone recordings, vibration sensor recordings, and frequency expanded ultrasonic soundscapes. Sounds presented will include underwater insects, fire and harvester ants, the interior acoustics of prairie dog towns and piñon bark beetles.

Monday, November 8

"Sonic Time, from New Guinea Rainforest Birds to European Bells" After 25 years recording rainforest soundscapes in Papua, New Guinea, Steven Feld began listening to Europe, where he was struck by a symbolic resemblance between bells in European time and birds in rainforest time. Feld will explore this comparison with sound examples of how rainforest birds and European bells sound the time of day, the time of prayer, the time of festival, the time of agriculture and village livestock herding. The lecture will show how birds and bells change ambience with the season, mark distance and dimension, and how they interact with other time and space makers, including musical instruments.

Monday, December 6

"Ears Wide Open: The Art, Science and Public Policy of Acoustic Ecology" American Society for Acoustic Ecology president Jim Cummings will present an overview of acoustic ecology, with an introductory reverie on the connective power of listening, interspersed with field recordings from around the world. He will address current research in sound ecology, how acoustic ecology perspective is contributing to public land management and ocean regulations, and provide examples of creative uses of field recordings in composition.

Where: Tipton Hall at College of Santa Fe

Cost: Free and open to the public

For more information call (505) 473-6196; more information, full presenter bios and links to presenters' Web sites available at:

www.acousticecology.org/asae/nm/fall04.html.

The College of Santa Fe, under the leadership of president Linda N. Hanson, Ed.D., is a private liberal arts college with emphasis in the visual and performing arts, contemporary music, film, creative writing, documentary studies, social and conservation sciences, education and business. The college's Evening & Weekend Degree Programs provide a wealth of degree options for working adults with classes available in Santa Fe and Albuquerque. Since its founding in 1874, CSF has been guided by its Lasallian heritage in its mission to provide and promote student centeredness, creativity, character, culture, civic capacity and shared governance. For more information visit www.csf.edu.

Sensory Coding And The Natural Environment

September 5-10, 2004

Queen's College
Oxford, UK

Several papers on animal communication and auditory matters will be presented on thursday.

Web: <http://www.grc.org/programs/2004/senscod.htm>

Chair: Bruno Olshausen

Vice Chairs: Jack Gallant & Michael Lewicki

Sicilian Soundscape Research Group

Workshop: *Città in ascolto*

September 10-11-12

The new Sicilian Soundscape Research Group (SSRG) is organizing an urban soundscape workshop entitled, "*Città in ascolto*," in Catania September 10-11-12. The workshop will be conducted by Prof. Albert Mayr (FKL coordinator Italy, composer and researcher). For further information please contact Stefano Zorzanello (SSRG coordinated) e-mail: <ne12662@iperbole.bo.it>

Field Effects 20

Friday, September 17th Doors 8pm
964 Natoma, San Francisco, CA (USA)

\$6-10 requested sliding donation, no one turned away for lack of funds.

The world makes music, remember to listen: the Field Effects series showcase the use of found sound, found materials, and field recordings in sound art, presented in a uniquely comfortable environment.

Field Effects 20 features work from composers:

Bernhard Gal

<http://www.bernhardgal.com>

Thomas Dimuzio

<http://www.thomasdimuzio.com>

<http://www.gench.com>

Seating mostly on futons and our new flock of beanbags, to encourage comfortable deep listening. You are always welcome to bring pajamas or a pillow.

Depending on weather, hot or cold drinks will be available on a donation-based honor system. With luck, someone will bake cookies.

Details about can be found at:

This show <http://www.quietamerican.org/fe20.html>

This series <http://www.fieldeffects.org>

Sounds for the city and the countryside

September 21 - 22

More information: www.boverket.se

Boverket, the Swedish government agency for planning, the management of land and water resources, urban development, building and housing will host "Plan- och byggdagarna", 21 and 22 of September. The conference includes 14 seminars about Quality in construction and management, Quality in urban development and Attractive communities and sustainable regions - in the entire Sweden. One seminar is entitled "Sounds for the city and the countryside" (Session F4).

Moderator Landscape Architect Lars Nyberg will introduce the seminar and Landscape Architect (PhD) Per Hedfors will establish the context. Hedfors will speak about the need for National Sonotope surveys. He will demonstrate a design tool and discuss his thesis "Site Soundscapes - Landscape Architecture in the light of sound".

Evy Öhrström will present the results of a 48 milj SEK Research Programme financed by MISTRA called "Soundscapes for better health". Kjell Strömmer will present the noise policies of the Swedish Road Administration and others will supplement the discussion.

The Art of Radio - A workshop that bridges media and creativity.

Friday September 24th to Sunday September 26th

9:30 AM to 4:00 PM.

Unity on the Mountain Retreat Centre

21 Rosedene Avenue, Hamilton, Ontario

Information: http://www.community-media.com/Art_Of_Radio.html

Modelled on the successful "Full Moon Audio Art Camp", this three day masterclass will bring together independent radio producers, sound artists, and others engaged in the creative exploration of sound. Over the course of three days they will work with established artists and producers, will participate in sound walks and other activities that encourage a more conscious interaction with the sonic

environment, and will engage in creative projects as individuals and in groups.

The overall goal of The Art of Radio workshop is to provide a time and place where artists, producers, and other audio professionals can explore ways of using sound that extend conventional practices, and which may be experimental or purely artistic. At the end of three days participants will have discovered new ways of listening to their world, new ways of capturing and manipulating sound, and new ways of creating sound based works.

As well as developing skills and knowledge which can lead to the creation of purely artistic works, this workshop will begin to create a pool of independent radio producers who will create radio productions that treat all sound as part of their palette, with talk and music being only two of many possible elements which can be manipulated and used in creative and synergistic fashions.

The overall artistic direction for The Art of Radio Workshop will be by Canadian artist Victoria Fenner. Victoria was the founder and producer of the "Full Moon Audio Art Camp", a week long residential retreat for artists in the hills of Ontario, then Quebec. Also presenting are: Steve Wadhams, CBC Radio and Darren Copeland an electroacoustic composer and sound designer. The cost will be \$375 + GST for Canadians, or \$300 US for those outside of Canada.

International Policy Workshop on Sound and Marine Mammals

Dates: 28-30 September 2004

Location: Holiday Inn Kings Cross/Bloomsbury

1 Kings Cross Road

London

WC1X 9HX

(020) 7698 4024

The Marine Mammal Commission, in partnership with the Joint Nature Conservation Committee (JNCC), is sponsoring an international policy workshop on the impacts of sound on marine mammals. We are inviting participants from around the world in hopes of attracting a diverse group of interested parties from government agencies, environmental non-governmental organizations, the shipping and oil and gas industries, the military, and academia. The meeting will include presentations by policy-makers and scientists, small group discussions to deal with specific issues, and a poster session.

Draft Agenda: Available soon

For more information contact Erin Vos, Sound Project Manager, evos@mmc.gov

Web Information: [International Workshop](#)

OCTOBER, 2004

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

Deadline to receive registrations is September 24, 2004

The Canadian Association for Sound Ecology invites you to participate in its 2nd Haliburton Soundscape Retreat.

The weekend long retreat will take place at the Haliburton Wildlife Reserve on the Canadian Thanksgiving weekend, October 8 - 11, 2004 and will include two daytime workshops, show-and-tell times for participants, and the opportunity to propose and discuss possible soundscape projects small and large that can take place in the various regions of Canada in the years ahead.

Day one: *Exploring the ecology in Sound Ecology* will include ear cleaning exercises and soundwalks around the Haliburton site led by R. Murray Schafer and discussion sessions moderated by a group of researchers from the University of Concordia Communications department. In short, this will be a search for more clear ties between the study of acoustic environments and the study of ecology, and will strive to provide participants with concrete tools for improving acoustic environments in their communities.

Day two: *The design of acoustic environments* in public spaces will be led by Australian guest Nigel Frayne, President of the World Forum for Acoustic Ecology (WFAE). From his work as an acoustic designer Nigel will present a number of project examples such as museums, zoos, and large public architectural projects that integrate the principles of acoustic design first formulated by the World Soundscape Project in the 1970s.

Registration fees for the retreat are \$195 (CDN) for CASE/WFAE members and \$225 for non-CASE/WFAE members. The registration fee covers meals and accommodation for the retreat. The non-CASE/WFAE rate provides the participant with membership in CASE or WFAE for one year which includes receiving the bi-annual publication *Soundscape - The Journal of Acoustic Ecology*. For more information e-mail naisa@soundtravels.ca or call 416-910-7231.

Click [here to Download](#) registration form.

For info e-mail naisa@soundtravels.ca or call 416-910-7231

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).

ON-GOING

Rochester Soundscape Society

Rochester, New York, USA

All are welcome at the meetings of Rochester Soundscape Society, First Tuesday of every month, Maplewood YMCA, 6:30 pm, 25 Driving Park Ave., Rochester NY 14613. Our main focus is reducing noise.

DRIFT Radio

<http://www.mediascot.org/drift>

DRIFT - an exploration of sound art and experimental music featuring radio broadcasts, moving image, publications, and live events. DRIFT is a platform for artists from Scotland and beyond, a gateway to these emerging cultural forms. DRIFT will take place throughout 2004.

To listen to the stream, and for further information visit the DRIFT web site at <http://www.mediascot.org/drift>

"Cathode Immersions" Prepared and Improvised Radio

Sydney Australia.

On Air Broadcast: 12pm -1.30 thurs Sydney 2SER 107.3

Streaming Online: 12pm -1.30 thurs (Sydney Time)

www.2SER.com

Website: www.dumphuck.com/cathode

Email: cathodeimmersions@2ser.com

Since starting out in 2002, Cathode Immersions has developed its own approach to improvised and prepared radio - combining compositions, field recordings of Sydney City and surrounding national parks with a realtime remixing of 'free to air' television into a pulsing acoustic space. Originally the intention was to alter the experience of late night television by providing a new context, but as time has passed increasingly the aesthetics of improvised collaboration and imaginative listening have developed into a coherent aesthetic and we have a much stronger sense of creating space. The introduction of a weekly

themes has meant that as well as live drones, audio mulching and instrumentation, we've been increasingly able to introduce our own field recordings, sounds of electromagnetic phenomena, recordings by acoustic ecologists and established field recordists, and generally take the television 'outside'.

We're always happy to play recordings from around the world, and interested in collaborations, especially from artists working within Acoustic Ecology, please feel free to contact us at cathodeimmersions@2ser.com.

"Personally I think for the late night listening pleasure of curious people, I would highly recommend this programming. What is there that can be more pleasurable to listen to, than the sound of a soft rain in the city outside? It is such a pleasure to just sit and listen, but in the busy lives of people, often there is not enough time to just stay in one place to appreciate that background. I'm very impressed with your methodology, and ideas. I would imagine that people don't think about how much work actually goes into making such sounds. The actual process of transforming the high-tech dribble which comes out of the television, into something more simple and 'easy' or 'uneasy' to listen to, requires significant thought and effort. But then you can take a simple sound such as a rainy evening and broadcast this sound 'as is' to the delight of people who are willing to make the time to listen." (Email from Simon Henry)

Team Cathode:

Adam Hulbert: Composer and AFAE member, currently involved in postgraduate research on 'Implosive Listening', based within the School of Social Ecology at University of Western Sydney.

Sandy McLeod: Tai Chi instructor and CDJ for cathode, follows in the footsteps of his father Jim McLeod, Sydney on-air jazz icon. Sandy is about to relocate to China, and is available and interested in further broadcast collaborations in Shanghai.

Mark Saunders: Sound Artist, Violinist and Ceramicist, starts permanently with Cathode this month (August 2004)

Adam Zielonka: Composer responsible for the recent Duplex Project [<http://www.dumphuck.com/duplex/>], dual broadcast with Sydney's 2SER and Antenna Munster Radio in Berlin.



Volume 1, Number 3

- [Up Front](#)
- [Events Calendar](#)
- [People/Projects](#)
- [Opportunities](#)
- [Sound Bites](#)
- [Site Visit](#)
- [Resources](#)
- [Eartoons](#)
- [About WFAE](#)
- [SJAE Journal](#)
- [Contributions](#)
- [Back Editions](#)

People and Projects

This section is devoted to individuals who are actively engaged in a variety of endeavors within the field of acoustic ecology. We welcome news of projects related to the ecology of sound.

Street noise, office murmurs, field recordings merge in "The Gathering of Sounds"

An audio installation by Susie Kozawa
 July 12-September 3, 2004
 9am to 6pm, Monday-Friday
 Lobby of the Jack Straw Productions offices
 4261 Roosevelt Way NE, Seattle, WA, USA

Susie Kozawa is a composer and sound artist. She is interested in how sound moves and dances in a space. "The Gathering of Sounds" is a collage of field recordings—children's laughter, cawing crows, sewing machines, and pounding raindrops gathered and arranged randomly into multiple layers of varying sonic densities.

The audio composition is intended to interact with the environmental noise at the Jack Straw Productions office—traffic from the busy thoroughfare; compression brakes from the buses that stop outside the door; music from the recording studios within the building; voices of children in Jack Straw's youth classes. Each visitor's own experience and awareness of the space will depend on the ebb and flow of sounds in the University District.

The compiled field recordings for "The Gathering of Sounds" are a celebration of everyday spaces and spirit of people. The sounds are not altered and the sonic textures reflect the cacophony of everyday objects.

Kozawa's work has been presented at Bumbershoot, the New Music Across America Festival, the Center on Contemporary Art, Empty Space Theatre, On the Boards, the Goodwill Arts Festival, Soundwork Northwest, Henry Art Gallery, Seattle Asian Art Museum, the Seattle Art Museum, the Seattle Aquarium, and the Jack Straw New Media Gallery.

She is a past Seattle Arts Commission Individual Artist award and Artist Trust/Washington State Arts Commission Fellowship in Theater and Artist Trust GAP Award recipient. She is a previous Ford Foundation Collaborating Artist with Northwest Asian American Theatre's International Artist Collaboration Project. She just

completed the SAC (now called Office of Arts and Cultural Affairs) Emerging Public Artist.

"The Gathering of Sounds" is supported in part by the Mayor's Office of Arts & Cultural Affairs. For more information about the installation, please call (206) 634-0919.

Silk Threads - A Journey Along the Silk Roads and Virtual Museum

In August 2004, artists Denise Bryan and Adrian Wilkins set off to travel from Italy to China along the ancient Silk Roads. They expect to travel through the following countries Turkey, Syria, Iran, Azerbaijan, Georgia, Armenia, Turkmenistan, Uzbekistan, Kyrgyzstan, China, Pakistan, and India. The project will take at least 1 year. During their journey they will be collecting images and sounds which will be made available on their website www.silkthreads.org.

In the 17th and 18th Centuries rich people made collections of exotic objects from Europe's new trading posts and colonies, these were then displayed in 'Cabinets of Curiosities' in their homes. We hope that this project will produce a 21st Century "Cabinet of Curiosities" that will be on show to everyone via the Internet. The Artists would like people who log on to their site to contact them with requests for items to collect. Maybe you have always wondered what the Sunday Market in Kashgar sounds like, or what kind of hats Kyrgyz shepherds wear. This project will give people the chance to email the Artists and request that items are added to the collection. Unlike collections in the past nothing will have been removed from its country of origin, only photographs and sound recordings will be displayed on the website.

It is hoped that the collection will reflect contemporary life in countries along the Silk Road and that people that the Artists meet along the way will have the opportunity to request sights and sounds that they would like to share with "the rest of the world". The site will act as an educational tool raising awareness of the regions that the journey will take Denise and Adrian through. There will be specific links to the education departments of the British Library and The Silk Museum in Macclesfield (UK), school children will be able to email Denise and Adrian and ask them what life is like along the Silk Road.

Denise Bryan is a visual artist. Since graduating with an MA in Sculpture from the Royal College of Art, her practice has involved making objects and using photographic images, she has also used video and recently made a performance piece at Modern Art Oxford. Her work has been exhibited in the UK, Europe and the USA. As well as lecturing in Fine Art she has been involved in numerous educational and community arts projects. Denise's work deals with issues that she has become aware of through traveling. She will use this trip along the Silk Road to explore the idea of colonialism as collecting, travel as

collecting and issues relating to a post colonial/communist world.

Sounds recorded while traveling have a great potential for creating new works. Over the last few years sound artist Adrian Wilkins has been making recordings in countries that he has visited including Morocco, Mexico, Germany, Egypt and Turkey. These sound recordings evoke memories in a very different way to those evoked by photographs. Until recently Adrian's worked as an Estimator within the construction industry. He will be using the Silk Threads project as an opportunity to develop his work as a sound artist, exploring the connections between traveling, memory and sound, as well as making more detailed sonic studies in the areas visited.

This project supported in part by:
Arts Council England
The British Library
The Silk Museum in Macclesfield
Lifesystems
Maxell
Hot Creative

**Artist Run Limousine Collective
Vancouver, B.C., Canada**

<http://www.firstfloor.org/ARL/>
<http://www.firstfloor.org/ARL/html/upcoming.html>

The Artist Run Limousine Collective in Vancouver (Jean Routhier, Matt Smith, Jeremy Turner, Sandra Wintner) would like to update you on its progress in securing exhibitions for the AUDIOMOBILE project.

ARL member Matt Smith was in residence at Paved Art+New Media (Saskatoon, Saskatchewan) from July 10 to 31, 2004. During the residency, he will refine AUDIOMOBILE by creating a navigational sonic map for Saskatoon, which can be explored by driving in the Artist Run Limousine. Audio will be provided by local artists who are selected by Paved Art+New Media. The residency will conclude with a series of rides in the Artist Run Limousine, where the local audience is invited to experience the resulting site specific audio works.

Members of the ARL will participate in this year's Ars Electronica Festival (Linz, Austria) which takes place from September 2 to 7, 2004. AUDIOMOBILE will be part of the "Re-inventing Radio" events, organized by the ORF Kunstradio. Additional audio material will be contributed by local artists. We have recently received confirmation that we have been granted funding from the Chancellor's Office for the Arts in Austria to support this endeavor.

Matt Smith and Sandra Wintner are also invited to produce AUDIOMOBILE at the annual Send+Receive Festival of Sound (Winnipeg, Manitoba) from October 16 to 24, 2004.

Elements Gallery consultation workshops.

Contact: Jack Shuttleworth,

E-Mail: Jack.Shuttleworth@coventry.gov.uk

A series of workshops exploring sound made with natural objects and native landscapes are being run at the Herbert Art Gallery & Museum, in Coventry, England. They are part of a consultation programme for new Natural History Gallery planned for 2006, which will focus on sensory experience.

The series of 10 workshops will be with local groups representing different aspects of the spectrum of disability. (This is work in progress, so will develop): the sessions will involve recorded natural sounds, natural materials (nuts, stone, logs, shells, antlers etc) which will be explored for their sensory qualities, later focusing on what sounds they can make. The sounds will then be 'scored' using a landscape (real or constructed by the group) to sequence a soundscape.

They are taking place during September on October: it might be possible for single observers to attend, but they are targeted at local communities.

Any comments or ideas are most welcome: contact Jack Shuttleworth

"Shuttleworth, Jack"

<Jack.Shuttleworth@coventry.gov.uk>

Soundscape Website. Yannick Dauby manages a [website](#) which is largely devoted to soundscapes. It is orientated from an trans disciplinary perspective and provides both theoretical texts and sounds experiments available on-line.

Dauby's master degree thesis, "Paysages Sonores Partagés", explores the concept of "shared soundscape" and deals with acoustic ecology and transduction/ transfer and cooperation processes in sound art media.

There are also works of Olivier Feraud, a student in anthropology, which are related to soundscape and similar topics. For example, there is a full work about market's calls.

The website is in both in English and French, with the theoretical textes written in French only.

Web page URL: <http://www.kalerne.net/>

Endangered Sound Project. [Web Site](#)

[Dr. Garth Paine](#), Head of Program - Electronic Arts
Senior Lecturer in Music Technology
School of Contemporary Arts

College of Arts, Education and Social Sciences
University of Western Sydney

This project sets out to list and then collect evidence of the presence of these protected sounds in public and private space.

I shall soon be issuing a call for volunteers to collect internationally, samples of the sounds listed on the site as patented or trademarked. The collection will be facilitated by me sending you the volunteer a test tube with label, cork and wax seal - the volunteer will be asked to collect the sound by placing the test tube close to the source (thereby capturing air through which the sound traveled) and then complete the label, documenting the time, place and nature of the sound (including a volume level).

These test tubes will be collected and displayed in chemistry racks in the gallery, illustrating the frequency and diversity of the environment into which these 'private', protected sounds have been released. The means of exhibition plays with the scientific requirements of the patent application, the scientific method for analysis and quantification, and the farce of collecting a sound in a test tube even though the label on the sample does document the presence of the sound and it's locale in the world.

The exhibition will also contain 4 large glass vacuum desiccators vessels, containing a loud speaker in a vacuum - Patented sounds would be played into these vessels, in theory breaking the legal protection of the patent, but being inaudible due to the vacuum, questioning the conditions under which the patent has validity.

A third stage of this project will be the creation of a grave yard for 'dead' sounds, raising aural awareness in line with the other sections of the work of the ever changing nature of our sonic environment. This will be done by providing a card index so that visitors to the exhibition can add sounds they remember and rarely hear anymore.



Volume 1, Number 3

- [Up Front](#)
- [Events Calendar](#)
- [People/Projects](#)
- **Opportunities**
- [Sound Bites](#)
- [Site Visit](#)
- [Resources](#)
- [Eartoons](#)
- [About WFAE](#)
- [SJAЕ Journal](#)
- [Contributions](#)
- [Back Editions](#)

Opportunities

Position: Ocean Noise Research Associate

Organization: Acoustic Ecology Institute
 Contact: Jim Cummings
 Email: cummings@acousticecology.org

Description: The Acoustic Ecology Institute is a largely one-person operation, with an increasingly ambitious agenda, especially in addressing concerns about ocean noise and marine life. The AEI is the point organization of the Ocean Noise Coalition for addressing the effects of industrial seismic surveys in the worlds oceans, and I am looking for someone who is passionate about the health of marine ecosystems to help with information gathering, synthesis, and dissemination.

The position will involve largely online research and the writing of short summaries and longer reports. The AEI is primarily an information and public education resource; we are not focused on direct advocacy, but our work informs researchers, media, and advocates.

Qualifications:

- Interest in ecosystem health Familiarity with online research (google, working with pdfs, etc)
 Ability to digest industry publications and academic research reports.
- Good organizational skills, for staying clear amidst large amounts of diverse information
- Familiarity with simple database management (ideally Filemaker)
- Optional: familiarity or willingness to learn basic web site content updating (I use GoLive) Preferable: MacOSX

Location: Can work remotely; AEI is based in Santa Fe, NM

Duration: Ongoing

Start Date: When filled

Hours: Flexible; ideally 5-20 hours per week

Compensation: No money available. Fundraising may change this.

Application Procedure: Email with expression of interest and brief background.

Deadline: Open

Category: Research- Outreach - Education -Conservation

Call for Assistance: Mediating Sound and Public Lands.

Jim Cummings - Acoustic Ecology Institute
45 Cougar Canyon
Santa Fe, NM 87508
Phone: 505-466-1879
Fax: 505-466-4930

I'm getting more involved in participating in land management planning, in the US. While there are many environmental groups that address issues that have a sonic aspect, I'm beginning to be known for having a sound specialty.

However, my actual practical knowledge lags behind my interest, desire, and ability to put together decent resource and info web sites.

I'm hoping that WFAE and ASAE members might have some expertise that can help me to offer more effective comments and suggestions. The topic I'm most interested in being able to offer substantive suggestions for is mediating between motorized recreation and quiet recreation on public lands. The US Forest Service is in the midst of a system-wide reorganization of how they manage motorized use; for the first time, every forest will need to designate routes for ATV, dirt bike, and other motorized recreation, and to keep all other areas free of them. As part of this, their Implementation Team is developing a policy-making tool-kit for regional managers to use as they design their routes.

Closely related is a new FAA-National Park Service collaborative project to create "Air Tour Management Plans" for many parks and national recreation areas. And of course, snowmobile use, while not part of the current NFS system-wide initiative, is being addressed on a forest by forest basis.

I have a good relationship with the NFS Implementation Team, and want to be able to offer some substantive suggestions they may not have thought of. They are aware, of course, that many hikers and backpackers don't want to hear motors. At the same time, interest in motorized recreation is on the increase, and there's a need to accommodate these citizens.

What sorts of design ideas can AE offer them? Using natural landforms as sonic buffers (both to contain motor sounds, or to create a refuge of quiet) is an obvious one. Being aware of prevailing winds (so that motorized use is downwind of quiet areas) also seems to make sense. What other similar or related structural or acoustics-aware ideas might I offer?

I appreciate any input that you may have. I'm sure there is a wealth of professional and personal experience out there that could be valuable in this sort of thinking and planning.

Thanks in advance

Call for CD-Submissions.

Michael Ruesenberg still welcomes CD-submissions, to be checked for broadcast on his radio show "DemoMode" on WDR3 (Cologne). That could be anything out of soundscape composition and/or soundscape documentation. There is two shows left for 2004, in early October and early December.

Contact: realambient@michael-ruesenberg.de

Web: www.realambient.de

Michael Rösenberg

Wiethasestr. 66

D-50933 Köln

Germany

Call for sound files**Listening Research****Institute for Research and Education****Martinez, California, USA**

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 non invertible 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 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

Student Poster Competition North Carolina Chapter Acoustical Society of America

It is our pleasure to announce the second annual Student Poster Competition featuring the \$5000 Royster Award and additional prizes, at the fall NC-ASA meeting to be held at Virginia Tech, October 22.

Last year, the turnout was excellent for the very first award competition. We were thrilled to be able to assist two graduate students pursue their careers in acoustics. This year we are hoping that many more students will attend the conference and enter into the competition, building on a tradition. In addition to this award notice, information can be found on our website www.nc-asa.org. Further details about the conference will be sent to you in two weeks, and also will be on the website.

In addition to either one \$5000 prize or two \$2500 Royster awards, there will be the NC-ASA awards. The chapter will give special consideration for other prizes to projects that are not eligible for the Royster award, or are not based on thesis or dissertation research. We feel it is important to encourage research in all areas of acoustics, as our field is so diverse.

The IRIS Acoustics Award is designed to inspire research into animal bioacoustics and/or generate recognition of the detrimental effects of human made sound in the atmosphere and underwater.

E. von Muggenthaler, chair, North Carolina Chapter of the Acoustical Society of America

E-Mail: chair@nc-asa.org

**Final Call for Papers:
NOISE THEORY NOISE #2
10-6, SATURDAY 20TH NOVEMBER 2004**

Middlesex University
White Hart Lane
London N17 8HR

See: [Noisetheorynoise#2 Web Site](#)

We 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?

This list of topics is not intended to be exhaustive so please feel free to contact us if you would like to address a topic not listed above. Audiovisual equipment will be available and we actively encourage presentations in which examples of the noise being discussed can be played for the audience. But bear in mind that each presentation should last no longer than 30 minutes.

Please send your proposals/abstracts by 30 September 2004 to andymcgettigan@another.com and ray.brassier@btopenworld.com.

Alternately, you can mail proposals to Ray Brassier, Centre for Research in Modern European Philosophy, Middlesex University, White Hart Lane, London N17 8HR.

**Call for Papers/Abstracts/Submissions
3rd Annual Hawaii International Conference on Arts**

and Humanities

January 13 - 16, 2005

Sheraton Waikiki Hotel, Honolulu Hawaii, USA

Submission Deadline: August 31, 2004

Sponsored by:

East West Council for Education

Center of Asian Pacific Studies of Peking University

Web address: <http://www.hichumanities.org>Email address: humanities@hichumanities.org

The 3rd Annual Hawaii International Conference on Arts and Humanities will be held from January 13 (Thursday) to January 16 (Sunday), 2005 at the Sheraton Waikiki Hotel in Honolulu, Hawaii. The conference will provide many opportunities for academicians and professionals from the arts and humanities related fields to interact with members inside and outside their own particular disciplines. Cross-disciplinary submissions with other fields are welcome.

Topic Areas (All Areas of Arts and Humanities are Invited):

- *American Studies
- *Archeology
- *Architecture
- *Art
- *Art History
- *Dance
- *English
- *Ethnic Studies
- *Film
- *History
- *Landscape Architecture
- *Languages
- *Literature
- *Linguistics
- *Music
- *Performing Arts
- *Philosophy
- *Religion
- *Second Language Studies
- *Speech/Communication
- *Theatre
- *Visual Arts
- *Other Areas of Arts and Humanities
- *Cross-disciplinary areas of the above related to each other or other areas.

The Hawaii International Conference on Arts and Humanities encourages the following types of papers/ abstracts/ submissions for any of the listed areas:

Research Papers - Completed papers.

Abstracts - Abstracts of completed or proposed research.

Student Papers - Research by students.

Work-in-Progress Reports or Proposals for future projects.

Reports on issues related to teaching.

For more information about submissions see:

http://www.hichumanities.org/cfp_artshumanities.htm



Volume 1, Number 3

- [Up Front](#)
- [Events Calendar](#)
- [People/Projects](#)
- [Opportunities](#)
- [Sound Bites](#)
- [Site Visit](#)
- [Resources](#)
- [Eartoons](#)
- [About WFAE](#)
- [SJAE Journal](#)
- [Contributions](#)
- [Back Editions](#)

Sound Bites - News From The World Press

Contributor: Robert MacNevin

This section provides news headlines of interest to acoustic ecologists. Links to full articles are provided for quick access.

Trouble Sleeping In The Hospital? Maybe It's That Jackhammer. A Mayo Clinic nursing team looking into reasons why patients have difficulty sleeping in the hospital after surgery found surprisingly high peak noise levels, rivaling those produced by a jackhammer. The findings, and the steps the team has taken to counteract the problem, are published in the February issue of American Journal of Nursing. Source: Mayo Clinic. [Read Full Story.](#)

Women Exposed to Frustrating Noise Stress Snack More Afterwards. In laboratory experiments, women -- but not men -- who had been exposed to frustrating noise stress ate more cheese, chocolate, potato chips and popcorn after the stressful session was over. Source Penn State. [Read Full Story.](#)

Researchers Detect "Silent" Squirrel Alarm. A discovery by University of Manitoba researchers about the sounds made by ground squirrels is creating quite a buzz - - and it's echoing around the world. Zoology associate professor James Hare and grad student David Wilson learned recently that ground squirrels use inaudible, ultrasonic signals when they feel threatened as a way of sounding the alarm to other ground squirrels. Source: Winnipeg Sun. [Read Full Story.](#)

Where's Fido? Check The Cellphone and Find Out. For many pets, there is no happy Hollywood ending. Few animals separated from their owners are reunited, according to the American Humane Association.

But wireless technology may one day provide some help both for animals and the humans who cherish them, whether the pets have strayed across town or across the border. Source: The New York Times. [Read Full Story.](#)

Cool Sounds. University physicists have created a freezer that can keep ice cream cold using sound waves. They are using a process called thermoacoustics to create a "green" chiller. "Thermoacoustics involves essentially using sound to produce cooling," says Bob Smith, research engineer at the Penn State Applied Research Lab. "It's the interaction

between sound and heat." Source: Science Central. [Read Full Story.](#)

International Whaling Commission Scientific report.The International Whaling Commission recently completed its annual meeting, this year in Italy. Among the highlights of the Scientific Committee report, which was unanimously endorsed by the 57-member IWC, was a new focus on acoustics issues, including the following recommendation: "The integration and coordination of international research projects to study and describe acoustic ecologies."

This statement was one of many forward-looking recommendations and statements of concern regarding various topics related to anthropogenic (human-made) noise in the seas. [Read More](#)



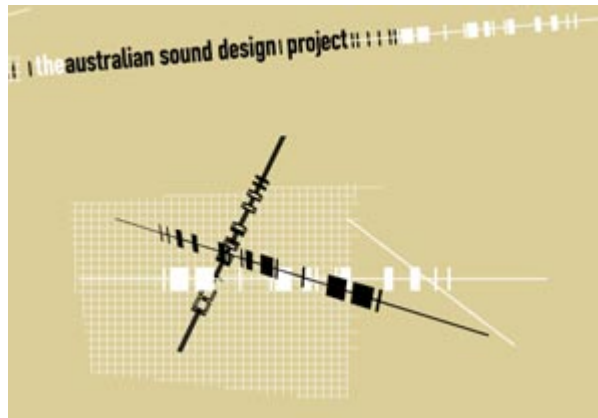
Volume 1, Number 3

- [Up Front](#)
- [Events Calendar](#)
- [People/Projects](#)
- [Opportunities](#)
- [Sound Bites](#)
- [Site Visit](#)
- [Resources](#)
- [Eartoons](#)
- [About WFAE](#)
- [SJAE Journal](#)
- [Contributions](#)
- [Back Editions](#)

Site Visit: Australian Sound Design Project

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

The [Australian Sound Design Project](#), is the first national website and database dedicated to researching and publishing original works and the discourse relating to sound and its design in public space.



The project is hosted by the Australian Centre at the University of Melbourne and funded by a large grant from the Australian Research Council. To date, over 50 sound designs in public space have been collated and published, using multimedia formats of sound, video, text and image. In [BROWSE](#), designs and designers may be accessed under 'Works' or 'People'. Sound, Images and video for each work are located in the gallery link.



Volume 1, Number 3

- [Up Front](#)
- [Events Calendar](#)
- [People/Projects](#)
- [Opportunities](#)
- [Sound Bites](#)
- [Site Visit](#)
- [Resources](#)
- [Eartoons](#)
- [About WFAE](#)
- [SJAЕ Journal](#)
- [Contributions](#)
- [Back Editions](#)

Resources

Contributors: Hildegard Westerkamp and Katharine Norman

[Books, Articles, Texts](#)
[Compact and DVD Discs](#)
[Web Sites](#)

BOOKS, ARTICLES AND TEXTS

Sonic theology: Hinduism and Sacred Sound.

By Guy Beck.
 University of South Carolina Press
 Columbia, S.C. 1993

The Audible Past: Cultural Origins of Sound Reproduction

By J. Sterne
 Duke University Press
 Durham, N.C. 2003

Literature to listen to from Newfoundland and Labrador

Rattling Books is the audio publishing imprint of Alca Productions Inc. a Newfoundland based company founded in 2003. Rattling Books has a mandate to produce new media and traditional audio translations of Canadian literature with a particular focus on Canadian poetry, natural history and adventure based non-fiction, works for children and Newfoundland and Labrador works of all kinds. Rattling Books produce works of artistic, literary and historical merit from these genres in Audio and MP3 CD formats.

Rattling Books are distributed in Canada through House of Anansi Press www.anansi.ca and represented by Publishers Group Canada. Retailers and Wholesalers in Canada can order Rattling Books through Publishers Group Canada/Raincoast (1-800-663-5714).

To find out more about Rattling Books or to order online please visit www.rattlingbooks.com. Queries from wholesalers and retailers outside Canada are welcome as are inquiries from libraries and other institutions.

Rattling Books, Tors Cove, Newfoundland and Labrador,
 Canada, A0A 4A0
 Phone: (709) 334-3911
 Email: info@rattlingbooks.co

Stillness: Daily Gift of Solitude

By Richard Mahler

Published in 2003

by Red Wheel/Weiser

<http://www.redwheelweiser.com>

368 Congress Street, 4th Floor

Boston, MA 02210 USA

US \$21.95 CAN \$29.95

ISBN 1-59003-042-7

**The Highly Sensitive Person:
How to Thrive When the World Overwhelms You**

by Elaine N. Aron, Ph.D.

Copyright © 1999-2004 Elaine N. Aron, Ph.D

ISBN: 0-553-06218-2

US \$15.00

**The Highly Sensitive Person's Workbook
by Elaine N. Aron, Ph.D.**

Copyright © 1999-2004 Elaine N. Aron, Ph.D

ISBN: 0-7679-0337-4

US \$ 16.00

<http://www.hsperson.com/>

The author defines a distinct personality trait that affects as many as one out of every five people. According to Dr. Aron's definition, the Highly Sensitive Person (HSP) has a sensitive nervous system, is aware of subtleties in his/her surroundings, and is more easily overwhelmed when in a highly stimulating environment. The accompanying workbook contains discussions of ways to cope with noise.

The Caged Bird's Song

An article by Micah L. Issitt

In: Environmental and Architectural Phenomenology
Newsletter, Vol. 14, No. 3, Fall 2003, p. 8

ISBN 1083-9194

<http://www.arch.ksu.edu/~triad>

Editor: David Seamon

Architecture Department

211 Seaton Hall, Kansas State University

Manhattan, Kansas 66506-2901, USA

E-Mail: triad@ksu.edu

Tel: (785) 532-5953

Writer Micah Issitt considers his field and zoo experiences of two Costa Rican birds—black vultures and tawny-capped euphonias. The zoo birds, he suggests, are not themselves in the sense that they have been removed from the contexts of their original worlds: they are “In the process of becoming a photograph, or a drawing of the animal it once was.” How, asks Issitt, might we renew for the animal “the response of the world”?

The Stones

A Story/Essay by R. Murray Schafer

In: Environmental and Architectural Phenomenology
Newsletter, Vol. 15, No. 2, Spring 2004, p. 13

ISBN 1083-9194

<http://www.arch.ksu.edu/seamon/EAP.html>

Editor: David Seamon
Architecture Department
211 Seaton Hall, Kansas State University
Manhattan, Kansas 66506-2901, USA
E-Mail: triad@ksu.edu
Tel: (785) 532-5953

His essay describes an observation exercise using stones in a way to facilitate individual and group awareness: "an exercise I do quite regularly with classes to train them in observation. It works well in countries with languages I don't know because I don't have to use many words to set it up and run it. In fact the fewer words the better."

Ambiances et espaces sonores

Espaces et Sociétés n°115
ISBN : 2-7475-6064-3 • avril 2004 • 268 pages
Espaces et sociétés
<http://www.espacesetsocietes.msh-paris.fr/>

Ce numéro a pour but de suggérer des clés inédites d'analyse de la problématique du bruit, davantage ancrées dans la géographie sociale des conflits environnementaux. Les lectures diverses du phénomène sonore dans sa diversité donnent à penser qu'il faudrait construire une représentation plus qualitative et plus partagée de la gêne sonore.

Dès le titre de ce dossier, on sait qu'on est bien loin du mode de pensée qui voudrait que le mot bruit ne s'utilise qu'au singulier, c'est-à-dire comme synonyme de nuisances sonores. Car si ce numéro d'Espaces et Sociétés a pour but de faire connaître des travaux de sociologie, de psychosociologie, d'architecture, d'urbanisme, de géographie urbaine sur le bruit, il participe d'un commun refus, de la part des différents auteurs, de réduire le bruit à sa dimension négative.

Une telle attitude scientifique pourrait paraître choquante, tant la difficulté à apporter satisfaction aux victimes du bruit est grande et fréquente. Mais la matière sonore est ici prise dans sa diversité (voisinage, routes, avions) et dans son épaisseur historique. L'espace urbain est, lui, analysé sous le prisme de caractéristiques sociologiques et psychologiques fines, permettant ainsi une compréhension des vécus. Avec pour but avoué de construire une représentation plus qualitative et plus partagée de la gêne sonore.

Dans leur préambule, Bernard Barraqué (directeur de recherche au CNRS) et Guillaume Faburel (chercheur associé au Centre de recherche sur l'espace, les transports, l'environnement et les institutions locales) s'inscrivent à contre-courant de la pensée dominante, celle de l'approche psycho-acoustique ou sanitaire du bruit comme problème de santé. A une recherche trop souvent limitée à des considérations instrumentales, vouée à une spatialisation des produits statistiques de la psycho-acoustique, ils préfèrent une approche plus large et issue de disciplines plus variées : littérature et histoire,

réflexions d'architecte, psychanalyse appliquée, sciences politiques, ...

Espaces et Sociétés est une revue interdisciplinaire de sciences humaines et sociales qui se propose de faire la synthèse des multiples savoirs sur les rapports des sociétés à leurs espaces. Elle s'est définie à sa naissance, en 1970, comme " revue critique internationale de l'aménagement, de l'architecture et de l'urbanisation ". Dans un esprit d'ouverture et de confrontation entre disciplines différentes, elle s'efforce de contribuer aux grands débats concernant ce champ, qu'ils soient spécifiques au monde de la recherche ou qu'ils concernent plus directement les acteurs. Son comité de rédaction assume entre autres les fonctions de comité de lecture.

Les contributions des auteurs :

- Une sociabilité à entendre, Jean-François Augoyard
- Au-delà du confort sonore : l'usager dans la maîtrise du confort sonore dans le protocole de mesure acoustique, Mohammed Boubezari
- Trois utopies sonores pour la ville contemporaine, Olivier Balaÿ
- Bruit des aéronefs : formule mathématique ou forum hybride ?, Bernard Barraqué
- Vers une charte intersonique, Martine Leroux
- Lorsque des territoires locaux entrent dans l'arène publique : retours d'expériences en matière de conflits aéroportuaires, Guillaume Faburel
- Vous entendez-vous entre voisins ? De la signification des bruits, bref retour sur trente ans de recherches, Manuel Periañez
- Ignoti nulla cupido (on ne désire pas ce qu'on ne connaît pas), Bernard Delage

Ecological Psychoacoustics

Edited by John G. Neuhoff (The College of Wooster, Wooster, Ohio, U.S.A.)

2004, Hardback 368 pp.

Publisher: [Elsevier](#)

ISBN: 0-12-515851-3

USD69.95/GBP38.95

Ecological Psychoacoustics outlines recent advances in dynamic, cognitive, and ecological investigations of auditory perception and ties this work to findings in more traditional areas of psychoacoustics. The book illuminates some of the converging evidence that is beginning to emerge from these traditionally divergent fields, providing a scientifically rigorous, "real world" perspective on auditory perception, cognition, and action. In a natural listening environment almost all sounds are dynamic, complex, and heard concurrently with other sounds. Yet, historically, traditional psychoacoustics has examined the perception of static, impoverished stimuli presented in isolation. Ecological Psychoacoustics examines recent work that challenges some of the traditional ideas about auditory perception that were established with these

impoverished stimuli and provides a focused look at the perceptual processes that are more likely to occur in natural settings. USD69.95

Read More: [Reviews Online](#).

COMPACT and DVD DISC

CD-recording: Momentum

By Petri Kuljuntausta:

Publisher: Aureobel 3AB-0103, 2004 Finland.

[<http://www.nic.fi/~petriear/MomentumCD.htm>]

Composer notes: The works on this recently released CD are based on short samples of instrumental sounds. The final track, *In The Beginning* [2001, 12:45], is based on sounds of a bird nest. If you listen to with headphones you can clearly hear the closeness of the birds, flying around your head...

"In July 2001 I made a recording by installing a binaural microphones at the left and right sides of a hand made wooden bird nest. The recording place was in my home garden at Meadow Path, Helsinki.

While young birds waited their food they kept chirping every now and then. Behind the bird sounds it is possible to hear sounds of human culture; traffic (passing cars and trucks), distant trains (whistles and brakes), an aeroplane, my footsteps... When the bird parents come back to the nest, this happens a few times during the piece, the nest is immediately full of joyous sounds; sounds of chirping and flapping wings.

Only a few hours after this recording the young birds (in Latin: *Ficedula hypoleuca*, in Finnish: Kirjosieppo) left the nest. It was the time to start their own life.

I shortened the original soundscape recording only very slightly at a few points, mainly cutting out (a few seconds) of my own walking noises. I also loudened the original recording few decibels to reach clearer view about the environmental sounds."

From a CD review: "The closing track '*In the Beginning*' is like a symphonic poem for environmental sounds. Beautiful and mysterious music. It is good to stop by on these sounds." — Jukka Mikkola / Rytmi magazine 2004

Birds In Song

Two new CDs by Richard Fairman

£9.95 each plus postage

Available from the British Library Online Bookshop

<http://www.bl.uk>

or by phone: +44 (0)20 7412 7735

Dawn Chorus, A sound portrait of an British

woodland at sunrise. This CD brings together five uninterrupted recordings depicting British woodlands at sunrise. The recordings here range from Brock Wood in

east Sussex to an early morning in May on Dartmoor in Devon. Phil Riddett, who made the recordings, is an active member of the Wildlife Sound recording Society and has recorded nature sounds in Britain, Hungary, Canada and India.

Songs of Garden Birds, the definitive audio guide to british garden birds. This CD features recordings of the songs and calls of 52 birds most likely to be found in gardens in Britain throughout the year. All 52 birds are identified with a description and details of the recordings in the accompanying 16-page booklet.

Source: Playback, The Bulletin of the British Library Sound Archive, Issue 31, Summer 2004.

Sound2Picture CDRom or DVD

c/o Dr J. Savage
Institute of Education
MMU
799 Wilmslow Road
Didsbury, Manchester M20 2RR

Please note that Sound2Picture will be available from the 1st September 2004.

Sound2Picture is an innovative multimedia resource that introduces teachers and pupils to the working practices of a sound designer. It has been produced by researchers at Manchester Metropolitan University (UK), Andrew Diey (lead sound designer at Alchemy Audio Lab) and Jason Butcher (Head of Expressive Arts at Egerton High School, Manchester, UK).

Sound2Picture contains:

- A selection of six digital video clips and animations minus any sound;
- The same clips with sound designs composed by Andrew Diey, lead sound designer at Alchemy Audio Lab;
- Nearly 1 gigabyte of high quality audio sample material including the library of sounds that Andrew Diey has used to create his sound designs;
- Written and video materials that illustrate the working process of a sound designer;
- Extensive teaching notes to assist teachers in the teaching of sound design to Key Stage 3 pupils;
- Links to free web resources and other commercial products that can be used alongside the Sound2Picture materials;
- Free email support to assist you in using Sound2Picture in the classroom and the opportunity to have personal tuition in using this product at your school (at additional cost).

Sound2Picture has been designed for use on PC or Mac computers with no additional commercial hardware or software. All its materials are copyright free and can be freely used on all networked computers within the purchaser's institution.

Sound2Picture is available on a DVD (cost £40) or on three CDs (cost £45). It can be ordered by post via the website: www.sound2picture.net where you can also find further information.

Web Sites

Sounds from the cicada invasion:

<http://silvertone.princeton.edu/~skot/cicada/>

You will find sounds from the May and June, 2004 cicada, recorded at Princeton University by Scott Smallwood. It also contains some pictures as well as links to other pages covering this phenomenon.

The Way We Speak

Accents and Dialects on the Web

<http://www.collectbritain.co.uk/collections/dialects/>

This website was made possible by the fact that the Sound Archive's oral history holdings include two wonderful collections: the Survey of English Dialects, carried out by Leeds University during the 1950s and still the only systematic survey of spoken English, and the Millennium Memory Bank, a joint British Library/BBC project in 1998/99. Visitors to the website can already listen to 131 voices from the north and by the end of the summer further extracts covering the whole of England will go online, amounting to over thirty hours of recordings from some 600 locations. Source: Playback, The Bulletin of the British Library Sound Archive, Issue 31, Summer 2004.

Frogs: A Chorus of Colors [RealOne Player]

http://www.amnh.org/exhibitions/frogs/?src=e_ce

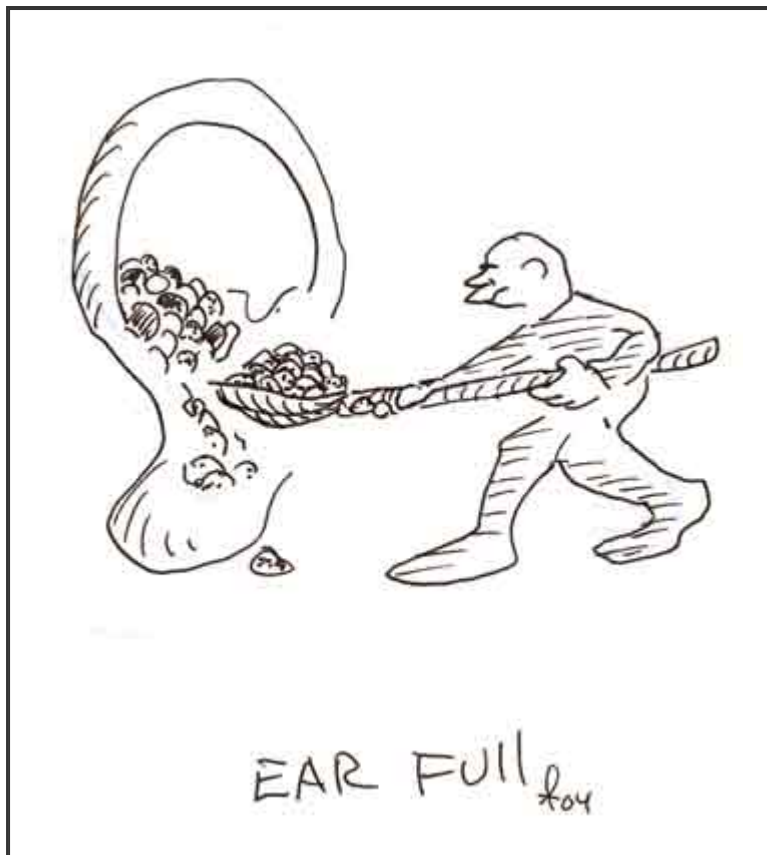
Frogs have been on Earth for more than 200 million years, and range in size from half an inch (the Cuban tree toad) to the much larger goliath frog of West Africa, which can grow to 15 inches and weigh up to 7 pounds. As a public service, the American Museum of Natural History has created this thoughtful online site that introduces visitors to the world of frogs, and as a way of highlighting their own work with these amphibians, both in the field and at the Museum. After reading an introductory essay, visitors can peruse a section on a number of frog species, which include some fine photographs and general information. Visitors will want to take a look at the Budgett's frog, which can puff up its body with air, arch its back, and scream like a cat in order to frighten intruders. The rest of the site is equally delightful, including a nice area on the reproductive cycle of frogs, a live "FrogCam" direct from the Museum, and a great section containing the sounds of frogs from the island of Madagascar. Source: [Scout Report](#)



Volume 1, Number 3

- [Up Front](#)
- [Events Calendar](#)
- [People/Projects](#)
- [Opportunities](#)
- [Sound Bites](#)
- [Site Visit](#)
- [Resources](#)
- Earoons
- [About WFAE](#)
- [SJAE Journal](#)
- [Contributions](#)
- [Back Editions](#)

Earoons by Tom Lamar



©Tom Lamar, 2004



Volume 1, Number 3

- [Up Front](#)
- [Events Calendar](#)
- [People/Projects](#)
- [Opportunities](#)
- [Sound Bites](#)
- [Site Visit](#)
- [Resources](#)
- [Earoons](#)
- [About WFAE](#)
- [SJAE Journal](#)
- [Contributions](#)
- [Back Editions](#)

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.

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

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.

Information:

- [WFAE Web Site](#)
- [WFAE Listserv](#) discussion group
- WFAE Secretary: secretary@wfae.net
- WFAE Membership: membership-secretary@wfae.net
- [Soundscape: Journal of Acoustic Ecology](#) (SJAE)
- SJAE Editor: soundscape-editor@wfae.net

Gary Ferrington, WFAE Secretary
secretary@wfae.net



Volume 1, Number 2

- [Up Front](#)
- [Events Calendar](#)
- [People/Projects](#)
- [Opportunities](#)
- [Sound Bites](#)
- [Site Visit](#)
- [Resources](#)
- [Eartoons](#)
- [About WFAE](#)
- [SJAE Journal](#)
- [Contributions](#)
- [Back Editions](#)

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.

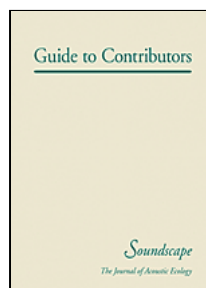
In the past, *The Soundscape Newsletter*, *The New Soundscape Newsletter*, and the WFAE web site, have been the primary means of keeping the acoustic ecology community connected and informed. Now it is time that we pool our energies through this new publication.

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:

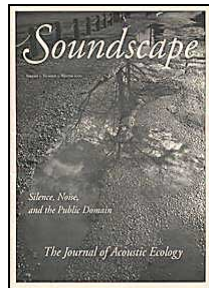
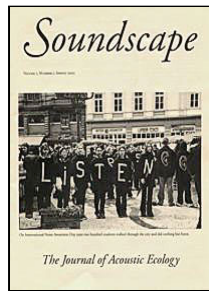


[Contributor's Guide](#) (230 KB) (Reader Assisted)

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.

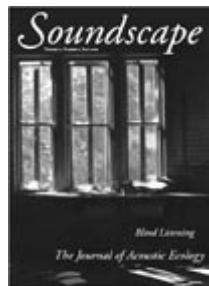
[Volume 1, Number 1, Spring, 2000](#) (700KB)

- An Introduction to Acoustic Ecology
- Acoustic Atmospheres
- Learning is Living
- Associative Listening
- Learning to Listen



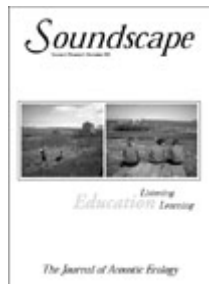
[Volume 1, Number 2, Winter, 2000](#) (700KB)

- The Acoustic Environment as a Public Domain
- Silence and the Notion of the Commons
- Silence in the Contemporary Soundscape
- Living Out Loud
- Acoustic Ecologists and Environmental Psychologists



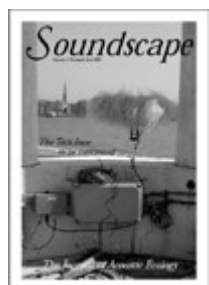
[Volume 2, Number 1, July, 2001](#)

- Sound: An Enrichment or State
- Shapes, Surfaces and Interiors
- Acoustic Virtual Training for the Blind



[Volume 2, Number 2, December 2001](#)

- Acoustic Communication Studies at Simon Fraser - University
- Bringing Soundscapes Into
- The Everyday Classroom
- Teaching Acoustic Ecology
- Stockholm Soundscape Project
- With the Calm, Comes Silence"
- The Concept of Soundscape and Music Education in Japan
- Sound Reflections
- Acoustic Ecology and Environmental Studies



[Volume 3, Number 1, July, 2002](#)

- Questionnaire
- 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



Volume 1, Number 3

- [Up Front](#)
- [Events Calendar](#)
- [People/Projects](#)
- [Opportunities](#)
- [Sound Bites](#)
- [Site Visit](#)
- [Resources](#)
- [Eartoons](#)
- [About WFAE](#)
- [SJAE Journal](#)
- [Contributions](#)
- [Back Editions](#)

Contributions: News & Announcements

We welcome material about regional events, workshops, and conferences 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.

Newsletter contributors are asked to send material to WFAE secretary at secretary@wfae.net.

The WFAE Newsletter:

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

Copyright

This single phrase is the copyright notice to be used when reproducing any portion of this newsletter, in any format:
 From The WFAE Newsletter - Copyright 2004.
 <<http://www.wfae.net/newsletter/>>

Any opinions, findings, conclusions, or recommendations expressed in this publication are those of contributors and do not necessarily reflect the views of the World Forum for Acoustic Ecology. The WFAE Newsletter provides links to other sites as a matter of reader convenience and is not responsible for content provided from other sources.