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## WFAE Up Front News

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Welcome!

This is the fourth edition of the 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 the November Edition: October 20, 2004.

### ✦ [WFAE Board Report](#)

The latest issue of *Soundscape: The Journal of Acoustic Ecology* has been mailed. Some members of the WFAE may have received a copy that was missing pages 17-20. These pages can be downloaded from the WFAE web site. Please [click here](#) to access this material available in a PDF format.

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 the Canadian Association for Sound Ecology (CASE/ACÉS) board member Andra McCartney.

Andra McCartney is a soundwalk artist, whose work includes extensive field recordings, often done in collaboration with other artists and researchers.



Current research, gallery and web installations focus on the area surrounding the Lachine Canal in Montreal.

Andra is principal researcher for the "In and Out of the Studio" research project, which focuses on the working practices of women sound producers and artists in Canada.

She has written extensively on soundscape composer Hildegard Westerkamp.

Andra teaches sound in media for Communication Studies at Concordia University. For more information, and to read and listen to work, please visit [andrasound.org](http://andrasound.org).

#### ✦ WFAE Affiliate News

**ASAE.** The New York chapter of the ASAE will be hosting the first of a series of panel discussions at Hunter College on Wednesday, October 6. The first panel tackles the issue of: Urban Noise--noise, sound, music and the urban experience. This session is Free and open to the public. See the [Events section](#) for more information.

**CASE.** The Canadian Association for Sound Ecology invites you to participate in its 2nd *Haliburton Soundscape* October 8-11, 2004 at the Haliburton Wildlife Reserve in Ontario, Canada (3 hours North of Toronto). See the [Events section](#) for more information.

**FSAE.** The Finnish Association of Acoustic Ecology in collaboration with folklore archive of the Finnish Literature Society, the Finnish Broadcasting Company (YLE), the school of art media in Tampere Polytechnic and the musicology departments of Turku and Tampere Universities, has announced the *One Hundred Finnish Soundscapes* competition. See the [Opportunities Page](#) for more information.

#### ✦ WFAE Board Representatives:

- American Society for Acoustic Ecology ([ASAE](#))  
Steven Miller <[asae@wfae.net](mailto:asae@wfae.net)>
- Australian Forum for Acoustic Ecology ([AFAE](#))  
Nigel Frayne <[afae@wfae.net](mailto:afae@wfae.net)>
- Canadian Association for Sound Ecology (CASE/ACÉS)
- Andra McCartney <[case@wfae.net](mailto:case@wfae.net)>  
Forum fuer Klanglandschaft ([FKL](#))

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

### October, 2004

- Vermilion Sounds - Online Radio
- Wow & Flutter - Online Radio
- Radio 101 - Online Radio
- ASAE Meeting at Hunter College NYC
- Acoustic Shadows - BBC Online Radio
- DRIFT Radio: EQ - Online Radio
- At the Art in Perpetuity Gallery at Deptford, London

### November, 2004

- Brief Encounters International - Short Film Festival

### March, 2005

- School of Sound symposium - London

### July, 2005

- International Congress on Sound and Vibration, 2005

### Summer, 2005

- The Acoustic Ecology Research Group Conference, 2005

### On-Going

- Rochester - Soundscape Society monthly meetings
- DRIFT Radio - ongoing online broadcasts
- "Cathode Immersions" Prepared and Improvised Radio

See Also: Sound Science Conference listings posted on the [Acoustic Ecology Institute](#) web site.

OCTOBER, 2004

**Vermilion Sounds**  
**Friday 1st October 8.30 - 9.30pm BST**  
**(repeat the following Wednesday 11.00-12.00am)**

**Web: [www.resonancefm.com](http://www.resonancefm.com)**

**Web: [www.resonancefm.com](http://www.resonancefm.com)**

VERMILION SOUNDS - the radio program for environmental sound, acoustic ecology, sonic research and creative field recording. Produced by Isobel Clouter and Peter Cusack

*Day of Sound* - this fascinating CD (Earhear ee1042) put together by sound designer and composer Jason Reinier, takes us through the soundscape of one day - 17th Feb 1996 - but from a world wide point of ear. Compiled from recordings by many recordists in locations in Japan, the USA, Europe and elsewhere it is intended as a global soundwalk of an 'average' day. The recording run from midnight to midnight and cover rural, urban, interior, exterior soundscapes far too many to list here ([www.earhear.com](http://www.earhear.com) for more information) but highlights for me include 'kitten in the city' and 'drums on spoul Plaza (California), which ends the piece.

### **Wow & Flutter**

**Friday, October 1 at 7:30pm and Saturday, October 2 at 6pm. At The RPI Playhouse  
Rensselaer Polytechnic Institute  
Troy, New York.**

EMPAC (The Experimental Music and Performing Arts Center at Rensselaer Polytechnic Institute) presents 'Wow & Flutter: The San Francisco Tape Music Center 1961 to Now'. A two-day festival of sound, light, electronics, music, images, and performance celebrating 40+ years of evocative creation. The festival will include performances of the classic and contemporary works by the original members of The San Francisco Tape Music Center (Bill Maginnis, Tony Martin, Pauline Oliveros, Ramon Sender, and Morton Subotnick) with The Ensemble Sospeso and a percussion ensemble under the direction of Brian Wilson. Tickets for general admission: \$15 per night / \$25 for both days. Tickets for students: \$10 per night / \$12 for both days. To reserve tickets, call 518.276.4135 or email. Further information and program details are available on the [web](#).



**Radio 101 87.7FM**  
**October 4th 18:24 - October 5th 02:04**

a radio event on-air and on-line featuring:

Alejandra & Aeron	Zoë Irvine	
Chris Bird	Tony Kemplen	
Barry Burns	Kaffe Matthews	new music
Colin Burbidge	Alan Moffat	music from the 20s & 30s
Matt Cook	Dan Norton	documentary material
Xabier Erkizia	Dinah Nuttal	soundscape recordings
Fiona & Gorwel	Béatrice Rettig	psychic research
Ryan Holsopple	Scanner	oral history
James Huckle	Mark Vernon	and much more
INS	Lisa Whistlecraft	

FM broadcast in Bedford, available on-line at [www.bedfordcreativearts.com](http://www.bedfordcreativearts.com)

Radio 101 is a project by Zoë Irvine

Radio 101 - An Online Broadcast - An anniversary broadcast. This 7 hour and 20 minute radio station is on air for the duration of the R101 airship's flight at the same time in 1930. The R101 was to travel for five days from Cardington (nr. Bedford) in England to Karachi in India on its maiden voyage, however this flight ended in disaster at Allonne, not far from Paris. Of the 54 on board only 6 survived.

Listen to Radio 101 online at <http://www.bedfordcreativearts.org> (follow links to Radio 101)

### **The New York chapter of the ASAE Panel discussions at Hunter College Wednesday, October 6**

The New York chapter of the ASAE will be hosting the first of a series of panel discussions at Hunter College. The first panel tackles the issue of: Urban Noise--noise, sound, music and the urban experience.

Wednesday, October 6, Free and open to the public

Four panelists share and debate diverse viewpoints on the situation of noise, not-noise, environmental sound and the sonic arts as they exist in the contemporary urban environment. Panelists will discuss a range of topics, including NYC's recent noise control legislation, Acoustic Ecology as an emerging global movement, sound's role in defining urban culture and the design of acoustic space in cities and urban environments.

The evening will start at 6 PM with a listening period and general introductions, then continue at 6:30 with panelist presentations and an open question and answer session. The evening will be moderated by Hunter College Music Department faculty member Peter Kirn. Andrea Polli and Michelle Nagai will provide introductory remarks on behalf of Hunter College and the ASAE/NYSAE.

**Panelists Include:**

Arline Bronzaft (Mayor's Council on the Environment, Noise Committee Chair)  
Grey Filastine (Infernal Noise Brigade)  
Phillip Baldwin (Cultural Historian, Designer & Scenographer, SUNY Stonybrook)  
Steven Miller (American Society for Acoustic Ecology & Composer)

This event is sponsored by the NY Society for Acoustic Ecology with the support of the Hunter College Department of Film and Media Studies and the American Society for Acoustic Ecology.

**Directions:**

**Online:**

[http://fm.hunter.cuny.edu/student\\_contact.shtml](http://fm.hunter.cuny.edu/student_contact.shtml)

The Lang Auditorium is around the corner from 433. Follow the directions on the website, but turn left past the double doors instead of right and continue to the auditorium at the end of the hall Hunter College Film and Media Department Website (<http://fm.hunter.cuny.edu>)

Contact: Andrea Polli, [apolli@hunter.cuny.edu](mailto:apolli@hunter.cuny.edu)

**Acoustic Shadows - BBC  
Online Radio**

To listen to an online BBC Radio program that includes discussion of echoes, archaeology and mythology, visit the [Acoustic shadows web site](#) and then click on "Listen again to the programme". It lasts 30 minutes total, with the parts about ancient sounds occurring at:

- 3:23 - 6:50 for Steve Waller demonstrating echoes at the Indian Hill rock art site;
- 10:30 - 12:30 David Lubman's recordings of chirped echo at ancient Mayan temple;
- 27:15 - 27:55 Steve Waller concluding remarks.

**DRIFT Radio: EQ**

Curated by Colin Fallows  
18 September - 15 October  
<http://www.mediascot.org/drift>

DRIFT: EQ Programme launches at Liverpool Biennial

A series of themed radio programmes curated by Colin Fallows. EQ brings together a broad variety of artists

producing soundworks within specific frequency bands. The programme of works is divided into three distinct sections: Treble, Middle, and Bass. A fourth programme brings together a series of mixed-frequency collaborative works featuring elements from the Treble, Middle, and Bass programmes.

EQ forms DRIFT's contribution to the 2004 Liverpool Biennial of Contemporary Art.

Artists include John J. Campbell, Tim Cole, Richard Creed, Tim Didymus, Colin Fallows, Mathew Gregory, Phil Mouldycliff, Vergil Sharkya'.

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

**At the Art in Perpetuity Gallery in Deptford, London  
7th - 24th October ( Thursday to Sunday ) : 1 - 6 p.m**

Rob Grant and Paul Malone are creating "Synaptic Moment", an exhibition that will be experienced directly within the brain of the visitor.

Rob Grant has created four binaural sound pieces exploring places and events using convincing, unconvincing, and confusing immersion.

Paul Malone is using the popular science fiction format of 3-D red / blue anaglyphs to present imagery of special landscapes that are devoid of planetary identification.

The visitor will put on a pair of 3-D glasses to view the images and listen to the soundscapes through headphones and ambient speakers. The two experiences come together in a unique 'synaptic moment' of neurological recognition.

Further information, map, samples of art, press release, etc at the Synaptic Moment website: [www.a2arts.co.uk/synaptic](http://www.a2arts.co.uk/synaptic)

Contact :

Paul Malone: [pmalone@a2arts.co.uk](mailto:pmalone@a2arts.co.uk)

Rob Grant: [robgrant@corrugated.demon.co.uk](mailto:robgrant@corrugated.demon.co.uk)

Viewing : To view this exhibition there will be red / blue glasses available free for visitors to use.

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## NOVEMBER, 2004

### **Brief Encounters International Short Film Festival Thursday-Friday, 18-19 November 2004**

The School of Sound presents six masterclasses with leading practitioners and artists from British film and television.

Thursday, 18 November

Robin O'Donoghue is Head of Post Production Sound at Shepperton Studios and his mixing credits include Love



Actually, Gosford Park, Shakespeare in Love and The End of the Affair. He unveils the art of mixing a soundtrack and how that relates to a film's narrative.

Alison Bown, a features sound editor and formerly of Electronic Arts (Harry Potter Prisoner Of Azkaban video game), has worked in the fields of music technology, percussion and media arts work with young people and excluded communities. She demonstrates the subjectivity of sound and how its purpose shifts when married to picture.

Annabelle Pangborn is a sound designer, composer and singer who has created soundtracks for a variety of genres, working with directors Penny Woolcock (The Death of Klinghoffer), Beeban Kidron, Simon Pummell and Brian Percival (Pleasureland). She deconstructs music for shorts, animation and dance films - forms often involving experimental narratives - where the place of music becomes more crucial in its role to connect the audience to a familiar reality,

Friday, 19 November

Chris Watson is a sound recordist with a particular and passionate interest in recording the wildlife sounds of animals, habitats and atmospheres from around the world. His presentation combines his wildlife recording (BBC's The Life of Birds, BAFTA Award for Best Factual Sound) with his CD productions for Touch (Outside the Circle of Fire, Stepping Into the Dark, Weather Report), emphasising the need for an aural awareness when recording and editing.

WHY MUSIC? Does contemporary urban music (Hip Hop, Drum Bass, et al) play the same role as traditional film music? What is the relation between music and other components of the track? Do directors know how music works? Do composers know how film works? A panel of composers discuss the place of music within modern film soundtrack. Speakers: Stephen Deutsch, Head of Music at Bournemouth University and the National Film and Television School; composer Paul Gladstone Reid, known for his work with Isaac Julien and currently composing a 'Hollywood Hip-Hop Opera Musical', Annabelle Pangborn and others to be named later.

Michael Grigsby has been one of Britain's foremost documentary directors since the early 1960s whose work was honoured in a recent retrospective at the NFT. Drawing parallels between the use of sound in fiction and documentary, Grigsby explores how sound and music informs his particular style of observational filmmaking.

Speakers and order subject to change

Visit the Brief Encounters website at [www.brief-encounters.org.uk](http://www.brief-encounters.org.uk) for exact times and registration details.

For further information about the School of Sound, to add your postal address or to be taken off our mailing list, email

[sos@schoolofsound.co.uk](mailto:sos@schoolofsound.co.uk) or visit [www.schoolofsound.co.uk](http://www.schoolofsound.co.uk).  
We apologise for double mailings.

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MARCH, 2005

**School of Sound symposium London**

**30 March - 2 April 2005**

**Email [sos@schoolofsound.co.uk](mailto:sos@schoolofsound.co.uk)**

**Web:[www.schoolofsound.co.uk](http://www.schoolofsound.co.uk)**

The 6th School of Sound symposium will be held in London at the Purcell Room from 30 March - 2 April 2005.

Full programme details will be announced in Autumn 2004.

The School of Sound is a four-day symposium exploring the creative aspects of sound with the moving image, and is aimed at everyone working with sound in the creative industries. Each event attracts approximately 250 people coming from over twenty countries to hear practitioners and artists working at the highest creative levels in media and the arts. Our audience comprises producers, directors, editors, sound recordists, sound designers, mixers, composers, radio producers, writers, architects, poets - just about anyone who works with sound.

Since its inception in 1998, the School of Sound has raised the profile of sound in audio-visual media through this unequalled series of presentations that integrate practice with theory, and art with entertainment. For those who work in film, television, radio, commercials or multimedia, this event provides the perfect complement to their technical expertise.

Through master-class presentations the programme explores the creative use of sound, particularly in relation to the moving image. Speakers have included editors Walter Murch and Roberto Perpignani; Hollywood sound designers Skip Lievsay, Randy Thom and Ren Klyce; composers Louis Andriessen, Carter Burwell, Michael Nyman and Simon Fisher Turner; theorists Michel Chion, Peter Wollen and Laura Mulvey; filmmakers Mani Kaul and Peter Kubelka; artists Christina Kubisch and Hans Peter Kuhn; radio producers Piers Plowright and Gregory Whitehead. In 2003 we featured the sound team from Dogme 95, plus Polish master animator Jerzy Kucia. We have also produced video interviews with Nic Roeg, David Lynch, documentarist Michael Grigsby, sound producer François Musy, and Owe Svensson, the sound mixer who created the soundtrack for Andrei Tarkovsky's 'Sacrifice'.

The School of Sound is not a commercial training course nor an academic conference. You will not learn equipment or software. It will, however, teach you new perspectives on the work you do and the creative processes of contemporary sound production. For further information about the School of Sound, to add your postal address or to be taken off our mailing list, email [sos@schoolofsound.co.uk](mailto:sos@schoolofsound.co.uk) or visit [www.schoolofsound.co.uk](http://www.schoolofsound.co.uk). We apologise for double mailings.

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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](mailto: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](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/>.

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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](mailto: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 60 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](mailto:epstein@ucalgary.ca)).

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## 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](http://www.2SER.com)

Website: [www.dumphuck.com/cathode](http://www.dumphuck.com/cathode)

Email: [cathodeimmersions@2ser.com](mailto: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](mailto: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 broad cast 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.

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## 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.

### **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](http://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](mailto: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](mailto: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.kalerner.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.



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## Opportunities

### **A Competition for Collecting Soundscapes**

Finnish Association of Acoustic Ecology  
15.9.2004 – 30.6.2005



One Hundred Finnish Soundscapes in a nationwide competition open for all participants. The time span of the competition is from September 15, 2004 to June 30, 2005. The competition is about collecting descriptions and observations about soundscapes within Finnish geographical borders.

The aim is to gather up soundscapes of the entrants by using their regional knowledge of the versatile Finnish soundscapes both in cities and rural regions.

After receiving the answers a part of them will be recorded, listed to the archives and finally compiled to a recording. The already recorded sounds can be listened to and commented on the following web pages: <http://www.100aanimaisemaa.fi/aanimaisemat.php>. The award sum of 1000 euros will be divided between three entrants. There are also CD and book prizes to be cast among all entrants. The results of the competition will be announced on the day of Helinä (tinkle) on February 20, 2006.

One Hundred Finnish Soundscapes is a three-year project of soundscape recording, conservation and research. It is organized by The Finnish Association of Acoustic Ecology in collaboration with folklore archive of the Finnish Literature Society, the Finnish Broadcasting Company (YLE), the school of art media in Tampere Polytechnic and the musicology departments of Turku and Tampere Universities. The project wishes to thank The Finnish Cultural Foundation for support.

Instructions for participation in english:

[http://www.100aanimaisemaa.fi/ohjeet\\_en.php](http://www.100aanimaisemaa.fi/ohjeet_en.php)

**Call For Papers**  
**Club Transmediale.05 Conference:[ Splendid**

**Isolation]**

International festival for electronic music and related visual arts  
Urban and Rural Flows and Counterflows in Electronic Music and Related Media  
Date: 10.-12. Feb. 2005, Berlin, Germany

The relationship between communication technologies and the city has been a long and complicated one! , where the density of communicative activity has often been taken as defining characteristic of urban life. By contrast, rural areas have been idealized and marked by the relative absence of these technologies, a perception which tends to obscure the social and spatial consequences of communication technologies there. Out of this dichotomous set of associations has emerged a constellation of forces, ideas, images and experiences which have defined both the city and rural zones in unique and singular ways.

The history of art and music bears many traces of this productive tension, in which being immersed in city life and rural hermitage act as polar opposites. Popular music has been identified with contrapuntal movements that fluctuate between the celebration and derogation of both the rural and the urban. Within this interplay, various technologies, in particular electronic communication, have provided the principle forms of mediation between urban and rural areas, bridging and binding people and places in multiple ways and creating new hybrid territories situated within a shared mediasphere. In this context, the challenges of cultural production in and between rural and urban regions continue to be inflected by the specific demands of electronic/digital production, distribution and consumption.

This conference intends to address topics relating to the many debates and discourses produced by the intersection of cultural production, electronic arts/media, and social relations in urban and rural settings. We encourage artists, practitioners, journalists, writers and academics to participate in what promises to be provocative conference. In keeping with the overall theme of transmediale and club transmediale [BASICS], which investigates the aesthetic and ethical foundations of a hyper-potential culture, papers should address, but need not be restricted to, the following frameworks:

- (Exo/Endo)Polis: electronic music, urban/rural dynamics, and cultural politics
- Refashioning Networks: circuits, nodes, communities, scenes and subcultures and extended milieu
- Mediations: the rural/urban digital nexus, imagining/representing nature in the city/the city in nature; electronic music and the experience of nature
- Counterflows: fluctuating movements between urban and rural music subcultures

- The Best of Both worlds: bridging the urban/rural divide
- Splendid Isolation: productivity between seclusion, media networking and boredom; sound cultures beyond the major metropolises
- Perforating the Mainstream: marketing the margin
- Opposing Urbanity: f(r)actions of rural subcultures in the metropolis
- The City and Its Other: critiques from the centre and periphery, speaking from and to rural and urban perspectives

The conference will be held in English.

Abstracts should be no longer than 250 words and are due by November 15, 2004. Panel proposals and project presentations are also welcome.

Papers should be kept to 20 minutes, including audio and visual clips. Please notify us at to what audiovisual equipment you will need..

Please submit them to: [conference@clubtransmediale.de](mailto:conference@clubtransmediale.de) or mail them to:

club transmediale  
Schoenhauser Allee 167c  
10435 Berlin  
Germany

Please notify: Mailing costs are borne by the entrant. Submitted materials will not be returned. Packages from abroad containing additional materials (CDs, DVDs etc.) will only be accepted with customs declaration forms completed correctly. Packages dispatched from outside the European Union must bear the following information: indication of the content plus the note „Not for trade-temporary loan for festival. Value = 0¾.

schoenhauser allee 167c | 10435 berlin  
tel. +49 (0)30 44 04 18 52

<http://www.clubtransmediale.de>

### **Call for Artist (Sound and visual)**

Sound Corridor and other projects  
Deadline: 29 October 2004  
West Bromwich, UK

The Public Building, happening in West Bromwich in late 2005, will be the largest community arts development in Europe.

Designed by Alsop Architects, the building will house an innovative new gallery which takes the form of a spiralling walkway descending through the building with attached pod-like exhibiting spaces. The gallery aims to offer each visitor a sense of the creative process through active engagement using interactive and digital artworks. More

information on The Public Building  
<http://www.thepublic.com>

Submissions are invited for the following:

The Sound Corridor - a 20m long, 3D digital sound environment for visitors to walk through and interact with.

All commissions are open to individuals or groups. The Sound Corridor is an exclusive opportunity for artists and musicians working within the West Midlands.

The Drawers - a wall of curiosity - a flexible structure housing various interface and display devices in a number of different sizes.

The Wunderkammern - a beautiful, intriguing or playful non-technological exhibit that will reflect the ethos of the experience within a unique display structure.

The deadline for receipt of submissions is 29 October 2004. For a brief and more information, please contact Jo Ford:

Email: [joford@thepublic.com](mailto:joford@thepublic.com)

Tel: +44 (0) 121 525 6861.

#### **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](mailto:realambient@michael-ruesenberg.de)

Web: [www.realambient.de](http://www.realambient.de)

Michael Ruesenberg

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](mailto: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](http://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](mailto:chair@nc-asa.org).





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## 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.

**Saved by the Ring Tone-Bad Date? Use Your Cell Excuse.** The peak time for dates from hell in New York City is Friday at 8 p.m. -- judging by the cell phone calls delivering emergency excuses to bolt.

Truth is, they're fake "rescue" calls -- now being offered by two cell phone providers, Cingular Wireless and Virgin Mobile USA. In an era of Internet-set dates, it's just customer service -- a hip way to wiggle out of an uncomfortable encounter. Source: Wired. [Read Full Story](#).

**Speaking Washing machine.** Engineering students at an Michigan State University, have modified a washing machine to make it more accessible to people with visual impairments by giving it a voice. [Read Full Story](#).

**Rockers and firms vie for the jackpot.** Warner Brothers Records has begun showing music cable television commercials for a set of voice-greeting ring tones recorded by members of the punk band Green Day. Music and cellular industry executives said this was the first time a record label had paid to run its own ads for the digital snippets in the U.S. market. Source: The New York Times. [Read Full Story](#).

**Music Fans, Beware the Big Bass.** The medical journal Thorax describes the cases of four young men who suffered a lung collapse -- technically called pneumothorax -- that appeared to be triggered by loud music. Three of the men were at a concert or club when the pneumothorax occurred, while the fourth was in his car, which was outfitted with a 1,000-watt bass box because he "liked to listen to loud music." Source: Wired. [Read Full Story](#).

**Navy's Use of Sonar Suspect in Near-Stranding of Whales.** The Navy has acknowledged that vessels on maneuver off Hawaii in July used their sonar periodically in the 20 hours before a large pod of melon-headed whales unexpectedly came to shore in the area. The acknowledgment added to an already contentious debate over whether the sound from sonar has been causing marine mammals to strand. Source: The Boston Globe. [Read Full Story](#).

**Noise in the ocean is killing sea creatures.** The world's oceans are getting noisier and it's killing the creatures that live there, scientists say. One major culprit is oil and gas drilling, which involves low-frequency seismic pulses used to survey geologic strata; military sonar and large shipping vessels also generate their share of racket. The U.K.'s Whale and Dolphin Conservation Society, which recently launched an Oceans of Noise campaign, says there is evidence that all the noise is causing hearing loss, injury, and even death in cetaceans (whales, dolphins, and porpoises). Source: BBC News. [Read Full Story.](#)



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## Site Visit: Can You Hear The Green?

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



[Can You Hear The Green?](#)- a virtual tour that lets you compare the aural environment at various places in and near Portland, Oregon. For each photograph, you can listen to a sound recording taken from the exact same spot.

Image: Zelig Kurland



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## Resources

Contributors: Hildegard Westerkamp and Katharine Norman

[Books, Articles, Texts](#)  
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[Web Sites](#)

## BOOKS, ARTICLES AND TEXTS

### **SOUNDSCAPE: The School of Sound Lectures 1998-2001**

Available from the Wallflower Press.

Contact the Offstage Bookshop

Email: [offstagebookshop@aol.com](mailto:offstagebookshop@aol.com)

### **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.

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Phone: (709) 334-3911  
Email: [info@rattlingbooks.co](mailto: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](mailto: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](mailto: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 mesurage 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](http://www.sound2picture.net) where you can also find further information.

### **Web Sites**

#### **Omaha Indian Music** [RealOnePlayer]

<http://memory.loc.gov/ammem/omhtml/omhome.html>

The oral traditions of many North American Indian groups are generally well known, though access to existing sound recordings and the like can often be limited to on-site listening booths at major museums and archives. This nice collection of traditional music from the Omaha tribe is a fine way to begin learning about these traditions. The online exhibit was created by the American Memory project at the Library of Congress and includes traditional Omaha music both from the 1890s and the 1980s. The selections from the 1890s include 44 wax cylinder recordings made by Francis La Flesche and Alice Cunningham Fletcher. Equally compelling are the 323 songs from the 1983 Omaha harvest celebration powwow that are also available here. The collection also includes a brief introductory essay, fieldnotes from the 1983 powwow, and an original program from the 1983 celebration. Source: [Scout Report](#).

#### **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](http://www.amnh.org/exhibitions/frogs/?src=e_ce)

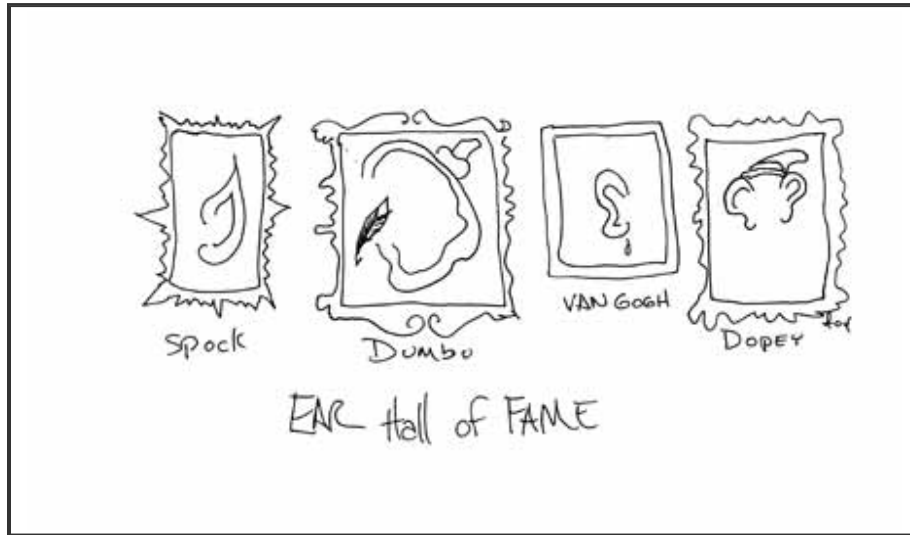
Frogs have been on Earth for more than 200 million years, and range in size from half an inch (the Cuban tree toad) to the much larger goliath frog of West Africa, which can grow to 15 inches and weigh up to 7 pounds. As a public service, the American Museum of Natural History has created this thoughtful 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](#)



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### Eartoons by Tom Lamar



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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.

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](mailto:secretary@wfae.net)
- WFAE Membership: [membership-secretary@wfae.net](mailto:membership-secretary@wfae.net)
- [Soundscape: Journal of Acoustic Ecology](#) (SJAЕ)
- SJAЕ Editor: [soundscape-editor@wfae.net](mailto:soundscape-editor@wfae.net)

Gary Ferrington, WFAE Secretary  
[secretary@wfae.net](mailto:secretary@wfae.net)





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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.

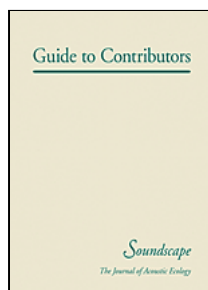
In the past, *The Soundscape Newsletter*, *The New Soundscape Newsletter*, and the WFAE web site, have been the primary means of keeping the acoustic ecology community connected and informed. Now it is time that we pool our energies through this new publication.

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:

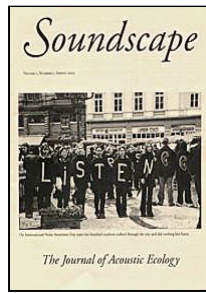


[Contributor's Guide](#) (230 KB) (Reader Assisted)

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.

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

- An Introduction to Acoustic Ecology
- Acoustic Atmospheres

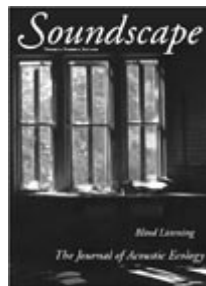


- Learning is Living
- Associative Listening
- Learning to Listen



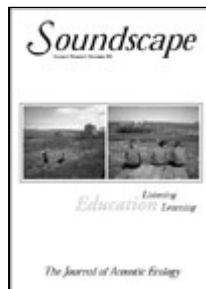
[Volume 1, Number 2, Winter, 2000](#) (700KB)

- 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



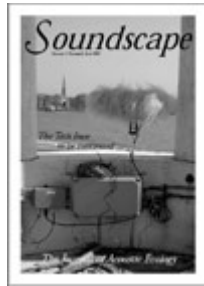
[Volume 2, Number 2, December 2001](#)

- 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





WFAE Newsletter - Journal

- 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



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- Ocean Bio-acoustics and Noise Pollution
- Antarctica: Austral Soundscapes
- Listening Underwater
- Creatures of culture?
- Soundwalking the Internet



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## 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](mailto:secretary@wfae.net).

The WFAE Newsletter:

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

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