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WFAE Up Front News

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Welcome!

This is the sixth 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 January Edition: December 20, 2004.

✦ [WFAE Board Report](#)

Nigel Frayne re-elected chair of the WFAE Board.

When the Australian Forum for Acoustic Ecology (AFAE) recently elected a new slate of officers, Lawrence Harvey replace Nigel Frayne as the AFAE board representative. Nigel, who had been WFAE Board chair, was no longer a member of the governing body. A motion to retain Nigel as board chair was made by Albert Mayer of the FKL and seconded by CASE representative Andra McCartney.

The WFAE Board conducted an online vote and all seven members unanimously elected Nigel Frayne as a non-voting member and Chair of the WFAE.

During the voting process many words of praise were extended to Nigel for his outstanding contributions to the growth and development of the World Forum for Acoustic Ecology. Among theses were:

"Kudos to Nigel for his continued commitment!" Jim Cummings (ASAE)

"I give my vote to support Nigel in continuing his excellent work as WFAE Chair." Gregg Wagstaff (UKISC)

"... many thanks, Nigel, for the impressive amount of work you have managed to put into WFAE's affairs." Albert Mayer (FKL)

".. thank you Nigel for your tremendous energy and organizational capabilities." Simo Alitalo (FSAE)

"The AFAE supports Nigel's continuing in the position of chair, and gratefully acknowledges his extraordinary contribution in this role." Lawrence Harvey (AFAE)

"His contribution to this organisation is profound and I would like to join Hildi and Albert in thanking him for that contribution." Andra McCartney (CASE)

Nigel has accepted the board's request to remain as chair and will continue to work with the Affiliates in facilitating the growth and development of the WFAE.

WFAE Endorses two International Events. The WFAE Board has endorsed two events in 2005. These include:

[Soundscape Conference](#)

April 22-24, 2005
Potsdam, Germany

[International Congress on Sound and Vibration](#)

July 10-14, 2005
Lisbon, Portugal

For more information check out the [Events Section](#) of this newsletter.

The [EarthEar](#) audio disc catalog is now offering a 10% discount to all WFAE members. Just enter the coupon code "WFAE" on the first page of the shopping cart. International orders: please remember to use the drop-down menu to select proper shipping charge.

🌱 **WFAE Affiliate News**

Contributions: News from Affiliate organizations is do on the 20th of each month.

ASAE: The New Mexico chapter of the ASAE, in collaboration with the College of Santa Fe Contemporary Music Program, continues with its Acoustic Ecology Fall Lecture Series at CSF. In October, David Dunn shared his new work recording on the edges of the audible, including ultrasonics and inside prairie dog towns and pinon pines. David has invented several low-cost, high performance mic systems specially designed to be effective collectors of sound in difficult and unusual environments. His work-in-progress, "In Air, In Water, In Earth, In Trees", includes instructions for making a probe mic (using a meat thermometer as its foundation), a small piezo mic for use in cramped places, and an innovative omnidirectional ultrasonic mic (this one is the expensive one: maybe as much as \$100!). The book also will include 4 hours of high-quality MP3s.

In November, Steve Feld regaled our largest audience yet, 75 people, with his tales of recording birds in the rainforests of Papua New Guinea, and bells in the villages and cities of Europe. He has been fascinated by the unexpected similarities he's found, as bells and birds both act as sonic markers of time: daily time, seasonal time, sacred time. His work also continues to explore the ways that sound reveals and fills physical spaces, with both the close nature of rainforest sound and the expansive valley- and city square-filling nature of bells reflecting this theme. The second volume of his Time of Bells series has just been released; it focuses more on city bells, while the first volume was centered in villages. Both volumes include animal bells, church bells and music, and festival bells and music.

ASAE: The New York chapter of the ASAE is participating in an event being produced by the *Electronic Music Foundation* next spring (dates not yet known) that will bring together a number of ideas on Acoustic Ecology. Details are still sketchy, although Hildegard Westerkamp and others are involved. The New York chapter will be introducing a new project, called NYC Soundmap, and hopefully coordinating some panel discussions and soundwalks. See EMF website:

<http://www.emf10.org/environment/index.html>

ASAE: Southern California Area. A call for those in Southern California interested in attending a meeting to discuss the formation of a Southern California Chapter of ASAE has been made by Glenn Bach, coordinator. The group will be looking at organizing a performing ensemble of musicians and composers who work with field recordings.

Saturday, December 4, 2004

12:00 noon

[Portfolio Coffeehouse](#)

2300 East 4th Street (at Junipero) Long Beach, California 90814

Contact Glenn Bach gbach@csulb.edu for more information.

UKISC: The editors of *Ear Shot*, the UKISC's membership publication are calling for contributions on the theme of "Noise: Debates, Strategies and Methodologies".

Within the current milieu of the European Commission's noise mapping directive and the Greater London Authority's Ambient Noise Strategy, *Ear Shot* welcomes contributions from those of you that have been or are currently engaged in soundscape and/or noise studies within the UK and Ireland. We are interested to hear about your objectives, methodologies and findings.

Moreover we are interested in the prevailing culture and health debate surrounding noise abatement, and the addition of noise issues to, for example, the estate agent's and tourist industry's agenda.

As the built environment often defines and/or modulates our sonic environment, how are issues of sound and noise design being addressed in architectural/urban planning practitioner's education?

Not only would we like to hear from environmental and urban studies but would also encourage contributions that have explored alternative approaches, such as community arts, direct action or culture jamming. Finally, we welcome contributions to the Members' Activities and Comments pages. The deadline for submissions is 31st January 2005. Submission guidelines, proposals and correspondence should be e-mailed to j.drever@gold.ac.uk

UKISC: We invite listeners in the UK and Ireland to submit audio recordings of endangered sounds that are special to

you, your community or your locality. For example, an endangered sound might be associated with a cultural event or a natural habitat that is declining or under threat.

The recordings should not exceed 5 minutes and should be submitted on an audio CD. Please ensure that you hold all rights to the material.

Please include your name, the location of the sound, the date and time of the recording and accompanying notes (250 words max.) describing the physical environment, why it is of value to you and what are the reasons for the sound becoming endangered. The deadline for submissions is 31st January 2005.

Please send submissions to:
Earshot Submissions
c/o Dr John Levack Drever
Music Department, Goldsmiths College,
University of London, New Cross, SE14 6NW, London,
ENGLAND

Introducing Your WFAE Board: The WFAE Board is composed of an elected representative from each of the seven international affiliate organizations. Over the coming months we will introduce readers to the elected officers of the WFAE.



Photo by Gregg Wagstaff

The Japanese Association for Sound Ecology ([JASE](#)) WFAE Board Representative is Keiko Torigoe.

Keiko Torigoe is a musicologist and soundscape researcher, participating in various projects which relate to the field of environmental design, conservation, and education as well as community art. She is currently a professor at the University of the Sacred Heart in Tokyo.

Keiko majored in musicology at Tokyo University of Fine Arts and Music. During her undergraduate years, she was searching for a new theory or concept which covers Japanese or Asian sound cultures as well as western "music". Through a Japanese translation of Schafer's article, *Music of the Environment*, she became aware of the concept of "soundscape" and its advocate, Murray Schafer.

In 1979, Keiko participated in Murray Schafer's intensive workshop held at Concordia University in Montreal. After writing her graduation thesis, *A Study of Murray Schafer*, in 1980, she received a Canadian Government Scholarship and studied at York University in Toronto. While living in Toronto, she sometimes visited Vancouver in order to do her fieldwork on the World Soundscape Project and interviewed many of the original members of the World Soundscape Project including Hildegard Westerkamp. After completing her master thesis at York, *A Study of the World Soundscape Project*, she went back to Japan.

After finishing her study at Graduate School of Tokyo University of Fine Arts and Music in 1984, she organized a research group, Kanda Soundscape Project, in order to start her own fieldwork in an area of Tokyo with her colleagues and the local residents of Kanda area. In a few years, she also founded Soundscape Institute of Tokyo, together with Taiko Shono and Naoko Tanaka, and participated in various projects, which vary from environmental design and educational projects to soundscape research projects.

In 1991, Keiko began her academic career at the University of the Sacred Heart in Tokyo. In 1992, she and others founded Soundscape Association of Japan (SAJ). She translated R. Murray Schafer's *The Tuning of the World* in 1987 together with Hiroshi Ogawa, Taiko Shono, Naoko Tanaka and Yu Wakao. She also translated his *Sound Education* in 1992 together with Tadahiko Imada and Yu Wakao. Keiko wrote her own book in Japanese, *Soundscape - the thought and practices* in 1997. Based on this book, she took a doctoral degree from Graduate School of Osaka University of Fine Arts and Music in 2001.

The major projects in which Keiko participated in the last 16 years are, *Sound Planning of Nishi-Tsuruya Bridge in Yokohama City* (1988), *Planning of Sound Environment for Yokohama International Exhibition* (1989), *Oasis of Ears - Seven Playground Ear-Trumpets for Listening Environments?* (1991), *Design for the Garden of Rentaroh Taki Memorial House* (1992), *Sound Environmental Design for Tateyama Field Museum in Toyama* (1995), *Research on the Project of Preserving Soundscapes of Japan* (1999-2004), *Supervision of*

Environmental Art Project based on Sanukaito (A special local sounding stone) in Sunport in Takamatsu City (2004).

She also enjoys writing essays on soundscapes. Last year, she joined a Mini FM group, Radio 88, in her town and has started her own programme.

Last month Keiko, as a soundscape scholar, took the witness stand in a case against the construction of a highway tunnel through Mt. Takao near Tokyo.

Photograph: Keiko Torigoe was photographed in a private garden adjacent to Nanzenji Temple in Kyoto by Gregg Wagstaff (UKISC). Gregg was visiting Kyoto after his participation in the Kobe symposium.

✦ WFAE Board Representatives:

- American Society for Acoustic Ecology ([ASAE](#))
Steven Miller <asae@wfae.net>
 - Australian Forum for Acoustic Ecology ([AFAE](#))
Lawrence Harvey <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>
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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.

December -2004

- Disappear. Robert Jarvis
- SONIC ARTS - London

March - 2005

- School of Sound symposium - London

April - 2005

- Soundscape Conference - Postdam

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.

DECEMBER, 2005

Disappear. Robert Jarvis' installation [Disappear](#), aims to focus listeners' attention on the transient nature of the soundscape. It is showing at the Royal Museum & Art Gallery in Canterbury from 4th November to 2nd December.

SONIC ARTS The State of Affairs II: Listening to Vision - Looking at Sound. One day symposium

organised by the Sonic Arts programme, Middlesex University. Saturday 4 December 10am - 4.30pm (registration from 9am), £12 (concessions £6) Conway Hall, 25 Red Lion Square, London WC1, nearest Tube Holborn.

For more details: [WEB INFO](#)

The perceptual processes make the aesthetic, ideological, conceptual, etc., issues involved in the production of an artwork happen: listening and viewing realises the material expression. At the same time, the perceptual process is manipulated by the artwork: its materiality, its concepts and contents, as well as its curatorial management and discursive context influence our perception.

The assumption is that the perceptual processes pertaining to a particular expression influence our modes of production, the perceptual engagement in the work as well as the discourses surrounding these practices. This symposium seeks to investigate the similarities and differences of a sonic or a visual engagement and how these are theorised in concurrent discourses of Visual, Sonic and Audio-Visual Arts.

The invited speakers introduce and debate their own practices and research in reference to the relationship between seeing and hearing - listening and viewing. The practice and theorisation of these two modes of engagement are scrutinised to consider the sources and consequences of their distinction.

Inspired by the range of ideas and practices discussed last year, this year's programme aims to again include presentations of papers, performances and documentation of artist's work, etc. There is no one particular aim to these proceedings apart from the intention to debate and expand concepts, practices and histories via a critical discussion and presentation of material in relation to listening and viewing art.

The symposium is divided into a morning and an afternoon session. Both these sessions are followed by a panel discussion, which aims to encourage the audience to participate with their own questions and opinions.

MARCH, 2005

**School of Sound symposium London
30 March - 2 April 2005
Email sos@schoolofsound.co.uk
Web: 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 or visit www.schoolofsound.co.uk. We apologise for double mailings.

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APRIL, 2005

Soundscape Conference

FKL Sponosred /WFAE Endorsed Event

April 22-24, 2005

Potsdam, Germany

Details to be announced

Contact: Forum Klanglandschaft

Web: <http://vereine.ro13.com/klanglandschaft/>

Hammerstrasse 14, 4058 Basel, Switzerland
Fax +41 61 691 0064
Email: l.schwarz@rol3.com

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

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

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JULY, 2005

International Congress on Sound and Vibration

WFAE Endorsed Event

July 10-14, 2005

Lisbon, Portugal

[Very Early Registration](#) 15 December 2004

Web Info: <http://www.icsv12.ist.utl.pt/>

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. A session on Acoustic Ecology and Acoustic Communication by Nigel Frayne, Chair, WFAE Board, is featured.

A concert titled "Lisboa Reloaded - Audio-visual projections of The White City" will be also be a part of this event (details at www.realambient.de click on NEWS)

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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

The Acoustic Ecology Research Group (AERG) at the University of Calgary, active since 2001, is sponsored by the Faculty of Environmental Design and by Thibodeau's Hearing Centres, a chain of audiology clinics in Alberta. Members share the plans and results of their research

projects in a collaborative forum. They do so because of a belief that Acoustic Ecology is by nature an interdisciplinary field that can best be understood by the collaboration of specialists and by the development of perspectives that encompass aspects of the arts, sciences, and social sciences.

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

The AERG is currently developing a program of public education. Since Alberta is home to the Canadian oil industry and Calgary is experiencing a construction boom, recent efforts have focused on issues of noise measurement and control and especially on Low Frequency Noise (LFN), a byproduct of the drilling process and of airports, highways, and construction. It is known to affect health, causing headaches, dizziness, and even alterations of heart rhythm in sensitive individuals. Control of LFN is problematic because existing deciBel scales do not measure it accurately.

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

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

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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 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.

The Acoustic Ecology Institute, which focuses largely on sound-related environmental issues and is run by Jim Cummings, has become a fairly major player in the emerging issue of dealing with ocean noise. A year ago, AEI was contracted by Greenpeace to do a major research review on seismic surveys at sea, and more recently AEI has become the point organization on commercial seismic surveys within the Ocean Noise Coalition; Jim is pulling together monthly reports that summarize surveys being planned worldwide by the oil and gas industry. These surveys use airguns which are very loud, and which have recently been found to increase the background ambient noise levels at distances of hundreds to thousands of kilometers, likely masking communication of ocean creatures. In late November, Jim moderated a panel on Ocean Noise at the 8th International Wildlife Law Conference, held in New Orleans; he was joined on the panel by the head of the Marine Mammal Commission, an NRDC lawyer, a Columbia University geophysics researcher, and an acoustician allied with environmental organizations. For more on AEI's ocean noise work, see: <http://www.AcousticEcology.org/ocean.html> <http://www.AcousticEcology.org/oceanseismicplans.html>

ASAE members may also enjoy the AE.org News Digest, which features briefs on a wide variety of sound-related news items:

<http://www.AcousticEcology.org/news.html>

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

**Sounds of the everyday, sounds of the unusual,
 sounds of the exotic.**

Some of you may be unaware of our project part of which is making a collection of field recordings (as well as

images) during a year long trip from Italy to China. Selections of these recordings are being included in our virtual Cabinet of Curiosities available on www.silkthreads.org. The collection is being shaped and influenced by requests received from people who contact us while we travel, some wishing to relive sounds they remember from their own travels, some asking us to collect sounds that they would really love to hear.

More details about the project are included in the Press Release below and it would be great to hear from you with your own personal requests and comments.

Denise Bryan & Adrian Wilkins

[*Silk Threads - A Journey Along the Silk Roads and Virtual Museum*](#) is an exciting web project that is growing by the day. Artists Denise Bryan and Adrian Wilkins are travelling from Italy to China along the ancient Silk Roads. During their journey they are collecting images and sounds that are added to their virtual museum, which can be seen and heard online. The project is made all the more exciting by the fact that the Artists are inviting people who log on to www.silkthreads.org to contact them with requests for items to collect. So far they have received requests as diverse as unusual vegetables, the sound of water lapping against the sides of gondolas, improvisations and the sound of Velcro in Iran! In this way people are influencing the way in which the collection takes shape. 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. Unlike collections in the past nothing will have been removed from its country of origin, only photographs, illustrations and sound recordings will be displayed on the website.

People that the Artists meet along the way also have the opportunity to request sights and sounds that they would like to share with 'the rest of the world'. In this way the site will act as an educational tool raising awareness of the regions that the journey will take Denise and Adrian through. The collection reflects contemporary life in countries along the Silk Road.

In August 2004 the artists started their journey in Venice. From here they travelled to Ancona and then to Cesme in Turkey by boat. Since then they have travelled across Turkey and into Syria. You can see what they have collected so far by logging onto the website. Now they are back in Turkey again planning their next move. They expect to travel through the following countries Iran, India, Pakistan, China, Turkmenistan, Uzbekistan, Kyrgyzstan, Azerbaijan, Georgia, and Armenia. They hope arrive back in Istanbul some time in November 2005.

There are specific links to the education departments of the British Library and The Silk Museum in Macclesfield

(UK), young people are able to email Denise and Adrian and ask them what life is like along the Silk Road today.

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 travelling. 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 travelling 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 travelling, memory and sound, as well as making more detailed sonic studies in the areas visited.

Thank you to the following for supporting this project.

Arts Council England
The British Library
The Silk Museum Macclesfield
Maxell UK
Lifesystems
Hot Creative



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Opportunities

Call for CD-Submissions Shared, Recreated memories of sound environments

Occurrences, places, happenings that left in our memories, with, because of their specific sounds, sound environments. Ask someone to tell you about his memories about sounds or sound environments that are left in his mind, and recreate them.

Project aim is to support and stimulate the working in the field of the sound design.

Prepare your works in the following format: mp3/ogg 192kbit 44100Hz stereo/mono (you can participate with two or more submissions) and send URL/CD from where your works could be downloaded and then added into the project base. http://nml.cult.bg/aural_memories

Fill in the ID3 tag with, your name, information on the sound environment reminiscence you have recreated, copyright information, contact information.

Contact Ivan Bachev, navmemo@yahoo.com, Bulgaria, Yambol 8600, Bojadjik str. 2a

Call For Papers. RGS-IBG Annual Conference 2005
Urban Sustainability: Rethinking Senses of Place
Kensington Gore, London, 31 August – 2 September 2005
Session sponsored by Urban Geography Research Group
<http://www.rgs.org/category.php?page=3resann05int>

The environment is experienced through all our senses and yet more attention is paid to the visual experience than the experience through our other senses. Macnaghten and Urry (1998) refer to the 'primacy of the visual', and Bull (2000) goes further by saying there is no contemporary account of the auditory nature of everyday experience in urban and cultural studies. The acoustic component of the urban environment has mainly been investigated in relation to noise pollution. However, some pioneering studies have looked at the influence of sounds on landscape preference, for example Carles et al (1999) analysed the relationship between sound and image in determining landscape value, and Southworth (1969) determined that the visual experience of cities is not independent of the sound experience. Classen et al

(1995) refer to an 'olfactory silence' and argue that the sociology of smell is repressed in the modern West, and that its social history has been ignored.

But what is the relationship between the auditory, the visual, the olfactory and sustainability? And what of the other senses? Touch and tactile experience, taste? This session seeks to explore the politics, practices and geographies of the senses in understanding our urban environment, in particular in relation to sustainability. A focus on the hegemony of the visual can help us analyse how sustainability of the urban environment is framed by addressing questions about: how people relate to and interact with their urban environments; how the senses complement each other in producing a perspective of the urban; along what new trajectories can research into sustainability evolve to produce richer understandings of the urban; what are the methodological, empirical, theoretical and ethical implications of such a sensory turn?

The session organisers invite proposals for papers that present research falling within this broad theme. Theoretical and empirical contributions are welcomed that address:

- Sensory experiences of the urban in policy discourses and political rhetoric about sustainability
- Sensory experiences of the urban environment from non-visual perspectives
- Geographical implications of a 'sensory' turn in understanding the city
- Interdisciplinary methodologies for researching sustainable urban environments through the senses
- Roles of expertise and experience in directing policy and research trajectories (and the hegemony of the visual in those roles)
- Designing urban environments that respond to the senses
- The relationships between the auditory, the visual, the olfactory, taste and the tactile in experiencing the urban environment

This call is open to all but might particularly interest scholars researching in areas of urban geography, sociology of place, built environment, urban planning, policy research, sustainable development.

Proposals for papers, with a short abstract, should be sent to either of the co-organisers, Mags Adams (m.d.adams@salford.ac.uk) or Simon Guy (S.C.Guy@newcastle.ac.uk) by 4th January 2005, although abstracts will continue to be accepted until 31 January 2005.

The following Audio Visual equipment will be available: OHP / Screen, 35 mm slide projector, Data projector / laptop, video/DVD player and CD player

Addresses:

Dr Mags Adams, Acoustics Research Centre, University of Salford, Salford M5 4WT
Email: m.d.adams@salford.ac.uk Tel: +44 (0) 161 295 4599

Professor Simon Guy, School of Architecture, Planning and Landscape, University of Newcastle-upon-Tyne, NE1 7RU
 Email: s.c.guy@ncl.ac.uk Tel: +44 (0) 191 222 5408

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 one show left for 2004, in early December.

Contact: realambient@michael-ruesenberg.de

Web: www.realambient.de

Michael Rösenberg

Wiethasestr. 66

D-50933 Köln

Germany

Call for Submissions|

Deadline Jan. 1st, 2005

FO A RM magazine #4 (topography)

By gathering together a variety of perspectives, methods and articulations, from the extravagant to the pedestrian (and those in between), we hope to discover the outline of a resonant subject. Our interests include (but are not limited to) writings on sound, film, performance and culture.

"Topography" treats the movement over, through or across a landscape and an act of documenting, utilizing or noticing an interaction with that landscape. It concerns a mapping of the points between self and space - traversing and/or transforming natural and urban environments.

We especially encourage cross-genre work: research, essays, maps, scores, documentation, investigative poetics, etc. Please send electronic copies (Word, Photoshop or Quark compatible) to: fo_a_rm@yahoo.com or hard copies to Bethany Wright, 122 Gates Ave., Brooklyn, NY 11238

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.

The conference will be held in English. For more information see: <http://www.clubtransmediale.de>

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



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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.

Cell Phones Heed Call of the Wild. Cell-phone users in the United States will soon have the option to set their ringers to the song of the pied butcherbird, cry of the screaming piha or tremolo of a loon, among other critters.

Classic Ringtones, which offers about 40 different chirps, roars and calls from various animals, is launching in the United States in late November, after pioneering its nature notes in the United Kingdom last year.

The natural songs are more personalized, peaceful and less offensive than the blasts of bubble-gum pop tunes and ice-cream-truck chimes emanating from most cell phones these days, said Kevin Wooding, director of the company. Source: Wired News. [Read Full Story.](#)

Ireland To Silence Mobiles in Cinema Theaters.

Ireland's cinemas and theatres have been given the go-ahead by the country's communications watchdog to permit the use of mobile phone interceptors. Interceptors will allow the creation of "quiet zones" where the mobile phones will not ring but where calls can still be made to emergency services or to lists of approved numbers, the Communications Regulator said on Wednesday. (The Age 4 Nov 2004) Source NewsScan Daily: [Read Full Story.](#)

Robotic Sound Police. Gang members in Chicago who fire off a few rounds at their rivals are likely to find cops on the scene in minutes, thanks to new gunshot-detection devices being installed in 80 locations around the city before the end of the year.

The devices, mounted on telephone poles in specific neighborhoods, listen for the distinctive sound of a gunshot and immediately alert a police dispatcher when one is detected. A video camera in the device allows the dispatcher to keep an eye on the scene until officers arrive. Source: Wired.com [Read Full Story.](#)

New System 'Sees' Crimes On Audiotape. The Department of Commerce's National Institute of Standards and Technology (NIST) has developed a real-time magnetic imaging system that enables criminal investigators to "see" signs of tampering in audiotapes---erasing, overdubbing and other alterations---while listening to the tapes. The new system, which permits faster screening and more accurate audiotape analysis

than currently possible, recently was delivered to the Federal Bureau of Investigation (FBI) and will be evaluated for its possible routine use in criminal investigations. Source: Science Daily. [Read Full Story.](#)



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Site Visit: Creating Music

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



[Creatingmusic.com](#) by Morton Subotnick is a children's online creative music environment for children of all ages. It's a place to compose music, play with musical performance, music games and music puzzles.

Review: [Education World Review](#)

Creating Music is a great place for youngsters to explore musical composition. The site admirably accomplishes its goal of providing "an environment for children to experience creative play in the creation of music, with the same ease they have been able to enjoy with toys, drawing tools, building blocks, puppets, etc." As easy as they can finger-paint, children can "draw" musical compositions and listen to their creations, manipulate the tempo of classical music, solve musical puzzles by rearranging the melodies, and experiment with performing music by movement gesture. Whether you are a music teacher or a parent wanting to increase your child's musical awareness, this site is one you'll want to bookmark.



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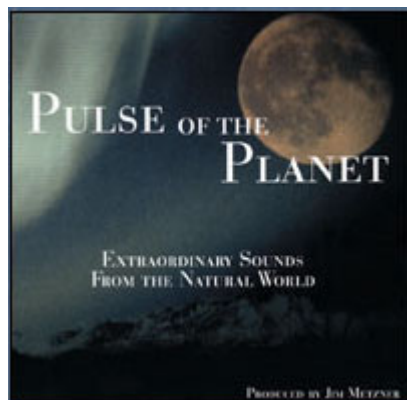
Resources

Contributors: Hildegard Westerkamp and Katharine Norman

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BOOKS, ARTICLES AND TEXTS

COMPACT and DVD DISC



CD "Pulse of the Planet: Extraordinary Sounds From the Natural World"

This is a collection of some Jim Metzner's favorite sounds from many years of collecting, recording and producing the "Pulse of the Planet" and "Sounds of Science" radio series.

There's booming sands, volcanic lava flow, water drumming, an aeolian harp - and 28 other remarkable ambiances.

The CD has been out-of-print for almost five years, and many people on this list have asked me when it might be available again. It was featured in a recent New York Times article on nature sound recordings.

To find out more about the CD and order copies online, please visit the Pulse of the Planet website and click on the Pulse Store < <http://www.pulseplanet.com> >.

Relaxation: Songs for City Dwellers

An audio CD project by Annie Martin.



"I am fascinated by the contemporary pursuit of relaxation and by popular, intuitive notions of what constitutes a relaxing environment. Relaxations will examine relaxation audio from a listening perspective, mimicking the patterns of new-age audio healing practice, while utilizing sound images from the local urban environment." Annie Martin

To order and info: anniemartin@sympatico.ca

Produced at OBORO,
OBORO Media Lab Production Residency Program
Montréal, 2004 www.oboro.net

Electronic Journal Technical Acoustics (EJTA). This is the fourth year of the Electronic Journal Technical Acoustics (EJTA), which publishes accepted papers on the Internet. This journal is a peer-reviewed journal that publishes original articles in all areas of acoustics and related branches. EJTA has benefits of an electronic journal: speed of publication and wide circulation. EJTA is available without charge to readers via the Internet: <http://webcenter.ru/~eeaa/ejta/>. EJTA is principally funded by article charges from authors of published papers. Authors are encouraged to take full advantage of the electronic medium to include colors, video, audio or other innovative presentation formats and links to more extensive tutorial information or data. Maximum article size is 16 pages A4 and 1 Mb disc space. Detailed information about the journal you can find on the above website.

Contact: Igor Grushetsky, editor, eeaa@online.ru

Travels Together - A work in progress by Zoë Irvine
MP3 downloads for a limited period from
http://www.mediascot.org/zoe_irvine.html

Travels Together is a radiophonic work on the trail of Alma Maximiliane Karlin (1889 - 1950). Karlin was an extraordinary Slovenian traveller and writer. On the 24th November 1919 she set off on a journey that was to last 8 years including South Peru, Mexico, Japan, Korea, Borneo, Australia, New Zealand, Java, Thailand and India... In the first chapter of her book *The Odyssey of a Lonely Woman*

(Einsame Weltreise 1933) she writes about the journey to the journey, her trip from Celje in Slovenia to Genoa in Italy from where she sets off. Travels Together work weaves extracts from this chapter together with my own journey to Slovenia on the Alma trail.

The first 3 parts of the work are released to celebrate the 75th anniversary of the start of Alma Karlin's journey. Available as high quality MP3 downloads for a limited period.

Drift is a programme of New Media Scotland which is supported by the Scottish Arts Council, the Daniel Langlois Foundation for Art, Science & Technology and Liverpool John Moores University. Live streaming supported by the Community Media Association. To find out more about Drift visit <http://www.mediascot.org/drift>

Web Sites

[Resoundings.Org](#). A web site created by Bill Fontana to provide information about his work in soundsculpture for public spaces and museums, and his experimental ideas for acoustic design in the built environment.

[The Online Guide to Whistling Records](#). Whistling seems to have acquired a poor reputation in recent decades, with some people finding the habit rather obnoxious. What people may not know is that the practice of whistling remains immensely popular, and that there are several international whistling competitions held each year. Of course, some six or seven decades ago, there were a number of whistlers who honed their craft on records, often providing the backdrop to the vocal choruses of artists such as Perry Como. This fine site provides a host of information about the great whistlers of the past, such as the amazing Fred Lowery, Muzzy Marcellino, and Brother Bones, who is best known for his recording of Sweet Georgia Brown (which visitors can listen to on the site). There are a number of audio selections here that are a great deal of fun, and also some nice cover art for albums such as "Whistling on the Beach of Waikiki" and the rather intriguing "The Birds Sing His Praise". Finally, there are some whistling discographies, including one dedicated to those records that were intended to teach people how to whistle for fun and relaxation. Source: Scout Report.

[Omaha Indian Music](#). 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](#).

[Frogs: A Chorus of Colors](#). 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](#)

[Musipedia](#). Previously known as "Melodyhound", Musipedia is an open music encyclopedia modeled on (but not formally associated with) Wikipedia. Online (in one form or another) since 1997, Musipedia is a searchable, editable, and expandable collection of tunes, melodies, and musical themes. Essentially, every entry can be edited by any concerned visitors, and entries can contain pieces of sheet music, a MIDI file, and text that describes the work and its composer. Visitors can also whistle or sing a melody through their computer's microphone in order that they might search the site and find out more about that individual song or melody. The current database includes over 10000 classical melodies, over 17,000 folk songs, and around 100 national anthems. Finally, the site also has two helpful discussion forums where visitors may seek the assistance of other users of the site. Source: [Scout Report](#)



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Eartoons by Tom Lamar



©Tom Lamar, 2004





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

Gary Ferrington, WFAE Secretary
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.

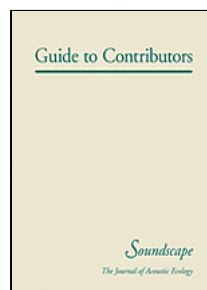
In the past, *The Soundscape Newsletter*, *The New Soundscape Newsletter*, and the WFAE web site, have been the primary means of keeping the acoustic ecology community connected and informed. Now it is time that we pool our energies through this new publication.

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:

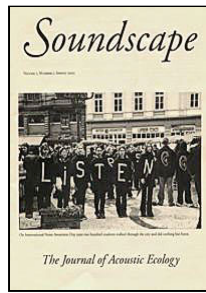


[Contributor's Guide](#) (230 KB) (Reader Assisted)

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

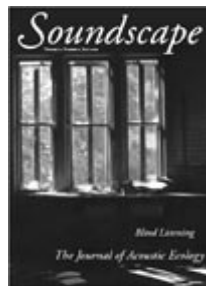


- Learning is Living
- Associative Listening
- Learning to Listen



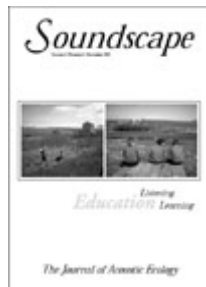
[Volume 1, Number 2, Winter, 2000](#) (700KB)

- 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

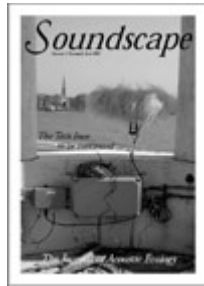


[Volume 2, Number 2, December 2001](#)

- 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
- 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 3, Number 2/ Volume 4, Number 1](#)

- 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.

The WFAE Newsletter:

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

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Publication

The WFAE Newsletter is made available as an out reach service of the College of Education at the University of Oregon. It is edited by the Soundscape Journal Editorial Committee, Gary Ferrington coordinator.

