



Volume 2, Number 5

WFAE Up Front News

- **Up Front**

- ✦ [Welcome](#)

- **Events Calendar**

- ✦ [WFAE Affiliate News](#)

- **People/Projects**

- ✦ [WFAE Board Report](#)

- ✦ [Introducing The WFAE Officers](#)

- ✦ [WFAE Board Representatives](#)

- **Opportunities**

The WFAE Newsletter is an online supplement to [Soundscape: The Journal of Acoustic Ecology](#). The goal is to make available a calendar of events, announcements and latest news from the WFAE Board, WFAE Affiliates, and others related to the field of acoustic ecology.

- **Sound Bites**

- **Site Visit**

- **Resources**

The success of this newsletter depends upon contributions by WFAE affiliate organizations and members. See the [Contributions](#) section on how to submit material to this newsletter.

- **Eartoons**

- **About WFAE**

WFAE Newsletter Publication Dates:

- **SJAE Journal**

1 November (Deadline for contributions - 20 October)

1 December (Deadline for contributions - 20 November)

- **Contributions**

1 January (Deadline for contributions - 20 December)

- **Back Editions**

- ✦ [WFAE Affiliate News](#)

ASAE: Call for Submissions. The New York Society for Acoustic Ecology has a new monthly 2-hour webcast radio show called [Giant Ear](#) broadcast the last Sunday of each month from 7-9pm at [Free103point9](#), a Brooklyn-based nonprofit media arts organization for artists who use radio for creative expression.

Giant Ear plays field recordings (processed or not), interviews, text, and live performances relating to the urban soundscape and acoustic ecology.

More information and PLAYLIST is [on line](#). Launch Player to LISTEN to Free103point9 Radio <<http://www.free103point9.org/>>

Please send your Field Recordings and/or Acoustic Ecology-themed works! Recordings under 10MB can be sent to: lemurz66@yahoo.com or mail CD or minidisk to: Andrea @ 154 W. 9th St. 1st Floor Brooklyn, NY 11231.

Source: The [New York Society for Acoustic Ecology](#).

Remove Natural Quiet from US National Parks. The 26 August [edition of the New York Times](#) reports that Paul Hoffman, US Deputy Assistant Secretary for the Dept. of the Interior, has proposed changes to the National Park Service basic policy. Among the proposed changes is the elimination of a sentence in the existing policy saying "the Service will strive to preserve or restore the natural quiet and natural sounds associated with" the physical and biological resources of the parks, as was mention of natural sounds like "waves breaking on the shore, the roar of a river or the call of a loon."

Response and comments regarding this proposed change can be send to: Paul Hoffman <Paul_Hoffman@ios.doi.gov>

<http://www.doi.gov/contact.html>

SSRG. The Sicilian Soundscape Research Group (SSRG) is an FKL (Italy) sub-affiliate that gathers together people in Sicily who are interested in listening to, studying, and responsibly managing the acoustic environment in which we live. Founded in Catania in 2004, the association is currently composed of professionals and non-professionals working in various fields in science and art, brought together by a common interest in promoting the culture and practice of listening, with a particular interest in environmental sound. Contact: Stefano Zorzanello, ne12662@iperbole.bologna.it

✦ WFAE Board Report

WFAE International Meeting 2006

November 2 - 5, 2006

Hirosaki, Japan

Web: <http://www.saj.gr.jp/en/hirosaki2006.html>

Organised by the Japanese Association for Sound Ecology (JASE)
Co-hosted and co-supported by Hirosaki University and Soundscape Association Japan (SAJ) Lectures - Paper presentations - Discussions - Soundwalks & Excursions.

Within 1 to 2 hours drive from Hirosaki, in Northern Japan, one can visit villages and communities whose residents still keep traditional lives and habits.

For information contact Professor Hiramatsu at Kyoto University
email: hkozo@asafas.kyoto-u.ac.jp or the WFAE.

WFAE Flyer. A new flyer listing WFAE Affiliate organizations and services has been prepared and will be distributed at WFAE endorsed events around the world in 2005.

WFAE Membership. Become a member of a WFAE Affiliate organization for 2005. See membership information and download a membership form from the [WFAE Web](#) site.

Discounts. 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 online shopping cart. International orders: please remember to use the drop-down menu

✦ Meet the WFAE Board:

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

This issue we introduce the Australian Forum for Acoustic Ecology ([AFAE](#)) representative Lawrence Harvey.



In 2003, Lawrence Harvey was appointed to the position of Lecturer in the recently established SIAL Sound Studios. Prior to this he completed music studies in Canberra, Melbourne and Les Ateliers UPIC (now CCMIX) in Paris. His practice involves the research and production of large-scale electroacoustic works for

concerts and installations, and new pedagogical models for sound based studies in architecture.

In addition to guiding the construction of the Studio facilities between 2003-04, he has established two cross-University electives in Soundscape Studies and Spatial Sound Composition and Diffusion; directed the inaugural concert series "SPECTRUM" for the Studios; established a post-graduate cohort of 11 Masters and PhD researchers, and led contract research for the City of Melbourne including the CitySounds project investigating community attitudes to Melbourne's soundscape and the development of an interactive Acoustic Design Resource for residents, designers, developers and builders.

As a composer and sound designer, he has worked collaboratively on projects in music, theatre, dance and virtual reality, mostly using spatial sound systems. With Metraform, his work has recently been presented at the First Biennial of Architecture in Beijing, Ars Electronica in Linz and the Biennial of Electronic Arts Perth (BEAP). With theatre company not yet it's difficult, his work has appeared in the Melbourne Festival, Vienna Festwochen and later in 2005 at the Seoul Festival.

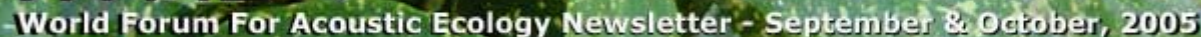
He is completing a PhD in the School of Architecture and Design at RMIT University researching spatial sound design and the aural qualities of behaviour settings.

✦ 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). John Drever <ukisc@wfae.net>

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Volume 2, Number 5

Events Calendar and Announcements

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

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

September

- New Forms Festival 2005: Ecologies
- School of Sound - Korea

October

- Zeppelin 2005

February - 2006

- Marine Acoustics Special Session 2006 Ocean Sciences Meeting, Hawaii

August - 2006

- 9th International Conference on Music Perception and Cognition
- Soundwalks: Berlin

On-Going

- Rochester - Soundscape Society monthly meetings
- DRIFT Radio - ongoing online broadcasts
- "Cathode Immersions" Prepared and Improvised Radio
- Fieldwork - Radio 2SER Weekly Broadcast
- Hearwear

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

SEPTEMBER, 2005

September 15-24, 2005

New Forms Festival 2005: Ecologies

Vancouver, B.C., Canada

Ecologies explores the complex interconnections in our inhabited world. With a focus on the ecologies of technology and beyond; we examine past, present and future models and ways of seeing, hearing and feeling our environment.

This year's festival recognizes the wisdom that nature provides in terms of the technological world around us, and how these interpretations play out within arts, activism and culture. The physical environment, the embodiment of technologies that we create, and environmental issues all play a part in this larger discourse. [More Information Online.](#)

The School of Sound at The Seoul Film Festival

8-9 September 2005

Seoul, South Korea

For information, visit www.senef.net

OCTOBER, 2005

Zeppelin 2005
Centro del Cultura Contemporanea de Barcelona
October 17-22, 2005

This six day all free event includes concernts, presentations, debates, courses, and installations. For more information:
<http://ocaos.cccb.org/zeppelin2005/programa.html>

TOP

FEBRUARY, 2006**February 20-24, 2006
Marine Acoustics Special Session
2006 Ocean Sciences Meeting, Hawaii**

The 13th Ocean Sciences Meeting, a joint meeting of ASLO, TOS and AGU, will be held 20-24 February 2006 in Honolulu, Hawaii. The Program Committee is developing a scientific program that will cover all topics in the area of Ocean Sciences and one of these topics will be marine acoustics.

Session Summary

From the use of hydroacoustic monitoring to detect and locate submarine earthquakes and volcanic activity to navigation cues for young reef fish finding their way home marine acoustics is a rapidly expanding area of research and development. Increasing concerns of the effects of underwater noise, both anthropogenic and natural, on the marine environment are raising marine acoustics to the forefront of scientific research and to government policy and legislation. This session will include the following:

- Acoustic tomography for water mass monitoring and climate research
- Acoustic techniques for habitat classification, fish and plankton abundance and biomass modelling
- Acoustic techniques advancing marine archaeology
- Seafloor acoustics, mapping topography and military surveying for vessels and mines
- Acoustic remote sensing of the marine environment
- Underwater acoustic communication and navigation, people and animals
- Advances in acoustic technologies
- The effect of anthropogenic and natural noise on marine life

Abstract submissions will be accepted on line in the very near future at
<http://www.agu.org/meetings/os06/>.

Convenors

Dr Bev Mackenzie. Institute of Marine Engineering, Science and Technology, 80 Coleman Street, London. EC2R 5BJ. UK. Tel: +44 020 7382 2628.

Email bev.mackenzie@imarest.org. Please contact for more information.

Prof A Gavrilov. Centre for Marine Science & Technology, Curtin University of Technology, GPO Box U1987, Perth WA 6845. AUSTRALIA.

Email A.Gavrilov@cmst.curtin.edu.au

Dr Stephen Simpson. Institute of Evolutionary Biology. University of Edinburgh, Edinburgh. EH9 3JT. UK. Email s.simpson@ed.ac.uk

Dr Angela Davis CMarSci, FIMarEST. School of Ocean Sciences University of Wales, Bangor, Menai Bridge, Anglesey, LL59 5AB. UK.

Email a.m.davis@bangor.ac.uk

[TOP](#)

AUGUST, 2006

August 22-26, 2006

**Ninth International Conference on Music Perception and Cognition
Alma Mater Studiorum University of Bologna
Bologna, Italy,**

We are pleased to announce that the 9th International Conference on Music Perception and Cognition (ICMPC9) will be hosted by the Alma Mater Studiorum University of Bologna, Bologna, Italy, 22nd-26th, August, 2006.

The ICMPC9 conference follows the meetings of the music perception and cognition research community in Kyoto, Japan (1989), Los Angeles, U.S.A. (1992), Liège, Belgium (1994), Montreal, Canada (1996), Seoul, South Korea (1998), Keele, UK (2000), Sydney, Australia (2002), and Evanston, USA (2004). The ICMPC9 conference will also host the 6th Triennial Conference of the European Society for the Cognitive Sciences of Music (ESCOM6). Previous ESCOM conferences were, in Trieste, Italy (1991), Liège, Belgium (1994), Uppsala, Sweden (1997), Keele, UK (2000) and Hannover, Germany (2003). The ICMPC9 conference will be sponsored by the European Society for the Cognitive Sciences of Music (ESCOM).

Other participating societies include: the Society for Music Perception and Cognition (SMPC), the Asia-Pacific Society for the Cognitive Sciences of Music (APSCOM), the Australian Music & Psychology Society (AMPS), the Japanese Society for Music Perception and Cognition (JSMPC), the Korean Society for Music Perception and Cognition (KSMPC), and the Argentine Society for the Cognitive Sciences of Music (SACCOM). The ICMPC9 conference is also supported by the International Society for Music Education (ISME).

CONFERENCE STREAMS

The focus of the ICMPC9 conference is interdisciplinary discussion and dissemination of new, unpublished research relating to the field of music perception, cognition and education. The conference will have relevance for university and industry researchers and graduate students working in psychology, music theory and composition, psychophysics, music performance and education, music therapy and music medicine, neurophysiology, ethnomusicology, developmental psychology, linguistics, artificial intelligence, and computer technology.

SUBMISSION OF ABSTRACTS

Submissions are invited for: (1) spoken papers, (2) symposia, (3) workshops, (4) poster presentations (5) demonstrations. Call for papers will be June 1st, 2005. The deadline for submissions to the ICMPC9 Conference is **December 31st, 2005**. Details of submission format, procedure, and deadlines will be found on the Conference web site (www.icmpc2006.org).

LOCATION

The conference will be held in the Medieval centre of Bologna, one of the most remarkable attractions in Italy. The Alma Mater Studiorum University of Bologna (www.eng.unibo.it) is the oldest university in the Western world (its records go back to 1088) with important musical traditions. Excursions to main attractions and live music performances will be scheduled.

FURTHER INFORMATION

Visit the ICMPC9 Conference web site: www.icmpc2006.org. We look forward to welcoming you to Bologna in August 2006!

Conference Organizers:

Mario Baroni
Anna Rita Addressi
Roberto Caterina
Marco Costa

[TOP](#)**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.

Giant Ear)))

A public organ of The New York Society for Acoustic Ecology

Radio and web broadcast on Free103point9

<http://www.free103point9.org/giantear.php>

"Giant Ear" is a monthly, two-hour radio show webcasting recordings of the NYC soundscape, (wo)man-on-the-street public interest interviews, live on-site sound explorations, special guests, and more.

Hearwear – The Future of Hearing

26 July 2005 - 5 March 2006

Goldsmiths College University of London

New Cross

London

Free Admission

The results of an innovative project to radically re-think the future of hearing, [Hearwear](#) displays designs and prototypes by some of the UK's best designers, including Ross Lovegrove, Priestman Goode, Industrial Facility and IDEO. The display will show how fashionably designed 'hearwear' can be as desirable and accessible as 'eyewear', and will change the way people think about hearing.

Hearwear suggests revolutionary new possibilities in hearing products for everyone, not just people who are deaf or hard of hearing, and introduces the possibility of new products to allow everyone to control and enhance the sounds around us. Imagine having a remote control you could use to instantly block out the sound of noisy builders or a screaming child; or a product that allows you to hold a clear conversation in a noisy bar. The display includes stylish and attractive hearing products, some almost like jewellery, that people not only need but will really want to wear.

The Hearwear display shows how revolutionary thinking about hearing could be reflected in exciting new product designs and highlights the massive potential for industry to create innovative, stylish and desirable hearing products which, if they were available on the high street, millions of people would want to purchase and use.

Developed by RNID and the magazine Blueprint with brand consultancy

**Fieldwork - Radio 2SER Weekly Broadcast
Sunday Nights 10.30-12.00 (Sydney Time)**

Streaming on www.2ser.com

Fieldwork is dedicated to environmental recordings and sound art compositions using environmental textures. Each week is devoted to an aspect of a monthly theme. for april -may this is 'life acoustic' - covering insects, birds and mammals. The first broadcast features micro recordings of insects around marrackville and other insect recordings around the world. We are happy to play raw, treated or composed works. Expressions of interest can be emailed to Adam Hulbert at eightzerot@yahoo.com.

Recordings can be sent directly to:

Fieldwork at Radio 2SER,
Level 26, Building 1, UTS
1 Broadway Rd, Ultimo NSW 2007
Sydney AUSTRALIA

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 real time 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.

[TOP](#)



Volume 2, Number 5

People and Projects

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

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.

✦ **Symbiosis Radio - Experimental Sound Textures and Rhythms**

[Headphones recommended] 12am - 2am Sunday nights

102.7 FM, Melbourne, Australia

Listen online: <http://www.rrr.org.au/symbiosis/>

Submissions welcome. Contact

Symbiosis

c/o Triple R

PO Box 2145

Brunswick East 3057

Victoria

Australia

Information: info@symbiosis.com.au

✦ **Pedestrian Culture.** [The Center for the Study of Pedestrian Culture](#) is

a portal for place-based research and creative projects, focused primarily on the humble and revolutionary act of walking. The project is the work of ASAE member Glenn Bach. Artists, writers, composers, psychogeographers, historians, architects, general walkers, and anyone interested in issues of place are welcome to contribute articles, reviews, news, bibliographic entries, projects, artist statements, syllabi, etc..

Contributions of place-based raw data to be shared are also encouraged.

A [Pedestrian Culture Blog](#) is available as is a [listserv](#). Bach notes,

"Walking is my commute, exercise, meditation, and thinking time. When I have to drive, I miss it. And, contrary to popular belief, we DO have seasons here in Southern California. The transitions are extremely subtle, but noticeable if you pay attention."

✦ **Sounds of Taiwan Blog Launched.** Tsai-wei Chen has written noting that a Chinese and an English blog dedicating to whoever is interested in sounds of Taiwan have been launched. If you have experienced Taiwanese sounds, or are interested in Taiwanese sounds, please visit the blogs and share with us!

- For English: <http://blog.yam.com/etaiwansoundscape/>
- For Chinese: <http://blog.yam.com/taiwansoundscape/>

✦ **Thomas Gerwin - Sound works. November, 2005.** Concerts related to "The Four Elements" with Berlin Loudspeaker Orchestra, Dance, Film and Live-Performance

- Friday, November 18, 2005 at 8 p.m. "Fire" (5.1 BLO) + "Air" (live-performance with dance)
- Saturday, November 19, 2005 at 8 p.m. "Water" (Film "Fontaine de Vaucluse") + "Earth" (live-conzert with TG.s stone instrument and live-elektronics)
- Sunday, November 20, 2005 at 6 p.m. "The Alchemy of 4 Elements" (Berlin Loudspeaker Orchestra) at Berlin-Mitte An event of the City of Berlin in Cooperation with Galerie Nord and Institute for Multisensorial Art. More information at <http://www.inter-art-project.de>

✦ **Acoustic Ecology Interviews.** Steve Miller, Associate Professor of Contemporary Music College of Santa Fe, Santa Fe New Mexico, is working on a series of interviews with various people involved in acoustic ecology work, from sound artists to researchers, industry consultants, historians, etc. The interviews will appear monthly, beginning soon, on the *Arts-Electric* website <<http://www.arts-electric.org/>>.

✦ **Silk Threads Project.** Denise Bryan, visual artist and Adrian Wilkins, sound artist are traveling from Italy to China and beyond along the Ancient Silk roads. They recently posted, "We are now in Pakistan and are about to head up the Karakorum Highway. We hope to be in China by the end of May.

So far Pakistan has been great, the people are very welcoming and the trucks are fantastic. Hope to put some images on the website soon. And, some Sufi sounds.

If you haven't looked for a while there are new categories on the website and there are updates to 'Ceremonies and Celebrations' and 'Hitting, Blowing and Plucking', the latter having plenty of new sound clips. Visit their web site at: www.silkthreads.org

✦ **Bill Thompson - Scotland** (billthompson@billthompson.org). i've got quite a few events coming up and there's more information on these projects on my [web site](#). Here are some highlights:

- **08/15** Hogmanay on the north sea included on Dale Lloyd's final (7th) CDR compilation for phonography.org. http://www.and-oar.org/pop_pho_7.html
- **08/23** field recording, 'Mcalpine construction site, Footdee' released on Greg Davis's label leaves, of [Autumn Records](#). Footdee is a small scottish fishing village off of the north sea. having just moved here a year ago from texas, it's still a novel experience for me to walk my dog along the beach each night. The sonic landscape is vastly different from that of texas with its cicadas, crickets, frogs and the like. In footdee, or 'fitee' as the locals pronounce it, the most pervasive sound is that of wind and sea. You either notice the huge gusts and crashing waves, or you notice their absence on the occasional calm night. on this particular evening however, something remarkable was ringing out across the village. On the edge of the harbor, a new control tower is being constructed. as the wind was blowing through the structure and the various pipes of the scaffolding, it was causing them to resonate and literally ring out across the village. The sound carried by the wind was absolutely ethereal, and seemed to hang in the air. Returning that night and dodging the lights of ships coming in and out of the harbor, I scaled the fence to make the recording from which this selection is taken. Listen to a [sample recording](#).
- **08/26** Performing new work, 'Untitled (Mc alpine)', based on filtered sounds from the Mcalpine field recording as part of Phill Harding's exhibition, Ubiquitous, at Southsquare center in Bradford. Other artists include Phill Harding and Patrick Mcginley (Murmer). See [press release](#).
- **08/31** 'Untitled (Mcalpine)' released on Josh Russell's net label Bremsstrahlung recordings (with a 50 CDR release pending in 2006). Listen to a [recorded sample](#) and visit the related [web site](#).



Volume 2, Number 5

Opportunities

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

Deadline: September 1st, 2005

Call for Papers

The Society for Phenomenology and Media

The Society for Phenomenology and Media invites submissions for a special issue of *Glimpse: Media Phenomena* devoted to the theme of sound. *Glimpse: Media Phenomena* is a peer-reviewed, print journal that addresses 'mediation' as a political and philosophical problem of relations and connections. We invite submissions that examine the way that sound structures the environment and transforms sense. Topics include, but are not restricted to, the phenomenology of sound perception; the history of audio technology; sound and spiritual revelation; sonocytology and the sound of life; the relation between the auditory and other senses; acoustic ecology; the politics of noise and silence; sound poetry; sound in cinema; natural and artificial sound and fidelity in audile reproduction. We invite papers of 5000-7000 words, and shorter notes and comments of between 500 and 2000 words.

Initial queries:

Stephen Crocker

Editor, *Glimpse: Media Phenomena*

Department of Sociology

Memorial University of Newfoundland,

St. John's, Newfoundland, Canada

A1C 5S7

Fax: (709) 737-2075

mailto:bcrocker@mun.c

Call for Participation - September 23-25

Matthew Elliott Marble

1612 SE 11th Ave.

Portland, OR 97214

E-mail: hamletist@hotmail.com

The following sound events require the participation of 25 - 40+ volunteer participants. Location and time to be determined. If you are interested in any of these activities contact the organizer at <hamletist@hotmail.com>.

I. Forms of Attraction

Some of you helped participate in a variation of this work a year ago. This is the "cicada" piece. It makes use of notations made by a Swiss entomologist in the 1940's who was researching the calls of Swiss cicadas. To do so he applied musical, phonetic, and descriptive notation. This September version differs greatly from the previous 'performance'. for up to 96 participants with musical and non-musical instruments all, are dispersed in an open field. all begin their individual call (taken from Ossiannilsson's work) and listen to the other calls around them for a considerable amount of time. Then, each is to move closer towards the call (or groups of calls) which most attracts them. Prior to performance all become familiar with 4 styles of 'chorus interaction' which they will choose from in the groups they find themselves attracted to. When each has 'lost attraction' each falls silent. should one's attractor fall silent then one must seek another attractor. This work ends when all are silent. Cicada calls

arise from an urgency to mate... i wanted to address this and its structuring of our collective listening without asking you to have sex with one another (- though, by all means...). In this work we are asked to engage the sounds around us based on our personal preferences. Our movement and orientation in space, thus, becomes a public expression of the personal. As attraction draws us closer, our individual sounds blend into an undifferentiated whole and all other voices are tuned out. I am interested in drawing our awareness into this act of focusing, discernment, and privileging based on pleasure. Duration to be determined.

.....

II. Conformation

In this work 20+ people are given stones, branch chimes (which i am beginning to make), bells, rattles, etc and grouped into a circular formation with various internal off shoots. The work begins at one point of the circle (taken by the eldest of those present) and, much as in the domino effect, the sound is passed in succession from one person to the next. sounds from the offshoots combine with those of the circle. This repeats, loops until the initial person ceases his/her sounding. This will be the more challenging as its structure, the roles of individuals, and the instruments utilized are determined only in the presence of all involved. Still, individual participation is made to be simple. Inspired by D'Arcy Thompson's morphological studies and L.A. composer Liam Mooney. Our listening becomes localized to the voice of our neighbor. And our responsibility to his or her voice manifests as our own - it is in no way a 'passive' listening. Indeed, we may listen to the whole but if we stray to long from the immediacy of our neighbor's voice the work will come to a complete stop. Would love many people for this one! Duration dependant on number of participants.

.....

III. Mask of the Inner Ring

This work requires very little practice (though practice is built into its realization!). It involves innumerable people divided into two groups. One is concentrated into a circle. The individuals of this group are asked to choose a tone and sing it (pausing when needed) at a fixed volume. Another group surrounds the inner group. The outer group is given instruments which produce short iterative sounds (stones, wood clappers, etc); they are asked to adjust their collective volume so as to 'almost' mask the inner voices. It will take time to tune into this awareness and it will be difficult to achieve; but i am most interested in the inbetween fluctuations of this 'difficulty'. Likewise, our listening is constantly solicited and we learn collectively to negotiate in sound volume. At the same time we have the opportunity to attend to the limits of an entity, which is a rather profound task. When does one 'sound' stop and another begin? When do I stop and when does the an other begin? Duration to be determined.

.....

IV. Hymn of the Lake

Several instrumentalists surround a lake, which has been tonotopically mapped (each person plays a specific tone at a specific place). the larger the lake the louder the instruments should be (e.g. horn, wooden clappers, etc); conversely a smaller lake would welcome softer sounds (violin, voice, rattles). One by one a person gets in a boat and travels to the center of a lake where they may remain for as long as they wish. Instrumentalists may pause and listen and may have a turn in the boat as well. This work, more than any other, requires a great degree of

patience from all participants. That is, it may well last hours. It is important to me that this openness of time be respected and allowed. For some participants this may be a sacrifice of sorts, for no one will have the same listening experience; and many will be, in effect, separated from others. This is not a shared listening; it is, rather, a gift. For whomever is in the boat on the lake is hearing what no one else can hear. He or she floats on sound as much as water. Again, we are listening to the ambiguity between one sound and another, between sound and soundlessness.

.....

V. Iteration March

Using musical instruments, hand clapping, stomping, any sound... all make a short sound simultaneously and together maintain a pulse. Each may start or stop when they desire. It is a march from one place to another. Its duration is determined by the time it takes to get from here to there. This is simple, but that does not mean our listening lies down. Here we are able to perceive infinite timbral modulations, the ever shifting 'quality' of a sound, of our sound. Often we will sense the entire group, though on occasion, if we are listening, we may tune into individuals; we may discern the unique components of our sound. As well, the brief nature of these iterations enable us to more effectively solicit the resonance of the space we are in; so that the 'silences' between iterations become yet another voice, the one that grounds us.

Deadline September 30, 2005 (postmarked)

Deep Wireless - Radio Without Boundaries

Call For Works on the theme - POWER

<http://www.deepwireless.ca>

What does power mean to you? Stretch the meaning to fit your idea of power and create a piece for radio that reflects it.

New Adventures in Sound Art invites submissions of any duration less than 60 minutes in length that reflects the theme Power, makes use of original sound sources in interesting and innovative ways and are suitable for radio broadcast. Note there will be a special category called "Radio Art Interventions" on the same theme for pieces less than 3 minutes in length.

Pieces will be selected for broadcast within Canada and on several international radio stations in May 2006 as part of the Deep Wireless festival. Deep Wireless celebrates radio as a creative and artistic medium for cultural expression.

The International submissions will be considered for inclusion in the following:

- The Deep Wireless 3 radio art compilation CD
- The radio art interventions (these pieces under 3 minutes in length played guerilla-style on radio stations during the Deep Wireless festival)
- The Radio Art Listening Room - an installation that will run for the month of May
- Presentation during the last weekend in May (a weekend that will also include the Radio Theatre performances and the Radio Without Boundaries conference).

A small number of Canadian artists will be chosen from the submissions to be part of the Deep Wireless Commissioning Programme in 2006 with residencies at Charles Street Video in Toronto.

Submission Details

- Radio works/programs must be completed and not written proposals.
- The call for works is open to artists from around the world.
- Submissions must be postmarked no later than September 30, 2005 and mailed to: New Adventures in Sound Art, 401 Richmond Street West #358, Toronto, ON M5V 3A8
- Submissions can be on the following formats: CD, cassette, DAT, Audiofile on CD (wav or AIFF, 44.1, or MP3), minidisk, and open reel type (1/4", 7 1/2 or 15 ips).
- Submissions must include the entry form found on the links below: http://www.soundtravels.ca/Docs_and_PDF/DW_Call_2005.doc or http://www.soundtravels.ca/Docs_and_PDF/DW_Call_2005.pdf

**Submission Deadline: September 30, 2005 (postmark)
CALL FOR COMPOSERS, ARTISTS, and PRESENTERS**

2006 Spark Festival of Electronic Music and Art
February 22-26, 2006
University of Minnesota School of Music

The University of Minnesota School of Music is proud to present the 2006 Spark Festival of Electronic Music and Art, February 22-26. The festival will be held on the Minneapolis campus of the University of Minnesota (USA) and at the Walker Center for Art, Minneapolis. Now in its fourth year, the Spark Festival showcases the newest groundbreaking works of digital music and art. Last year's festival included innovative works by over one hundred international composers and artists, including featured guest artists Philippe Manoury and DJ Spooky. Leading scholars and technology specialists also presented papers relating to new technology and creativity. Audiences for the concerts, installations, and lectures last year totaled approximately 2,000 people.

Spark invites submissions of works incorporating new media, including electroacoustic concert music, experimental electronica, theatrical and dance works, installations, kinetic sculpture, artbots, video, and other non-traditional genres.

Spark also invites submission of scholarly papers on technical and aesthetic subjects related to the creation of new media art and music. All accepted papers will be published as part of the Spark proceedings. More information see <<http://spark.cla.umn.edu/>>.

**15 October 2005: Rough proposals, queries
1 January 2006: Submission of finished article
Call for Papers**

**Leonardo Music Journal 16
Noises Off -- Sound Beyond Music**

These days sound is more than just music. Museums, galleries and artists' studios are getting noisier: it's not that there is so much more "Sound Art," but rather that so much more art has sound. Cellphone ringtones generated four billion dollars in sales worldwide in 2004. Incoming email and outgoing popcorn announce themselves with plops and gongs and boops and beeps -- the emerging field of "sonification" addresses this proliferation of all these "earcons" and other representational uses of sound. Sound design is a vital part of Hollywood films and computer games. While CD sales shrink with the proliferation of peer-to-peer file exchange, the creative use of sound is expanding in almost every other part of our lives.

For the next issue of Leonardo Music Journal we invite papers on the expanded role of sound in art, science, business and everyday life. Topics could include (but are not limited to): audio art, radio art, phonography; sound design for video, film, and gaming; the role of sound in performance art, theatre, dance; sonification; architectural acoustics; instrument design.

DEADLINES

15 October 2005: Rough proposals, queries
 1 January 2006: Submission of finished article

- Address inquiries to Nicolas Collins, Editor-in-Chief, at: <ncollins@artic.edu>.
- Finished articles should be sent to the LMJ Editorial Office at <isast@sfsu.edu>.
- Editorial guidelines and information for authors can be found at: <<http://mitpress.mit.edu/Leonardo/Authors>>. Note: LMJ is a peer-reviewed journal. All manuscripts are reviewed by LMJ editors, editorial board members and/or members of the LMJ community prior to acceptance.

Closing date: 21 October 2005
Chair/Director of the Institute
Lancaster Institute for the Contemporary Arts

Applications are invited for the Directorship of the new Lancaster Institute for the Contemporary Arts, formed on 1 August 2005 by the amalgamation of the Departments of Art, Music and Theatre Studies.

The appointment will be at Professorial level. The successful candidate will be expected to become Director of the Institute for a period of three years in the first instance.

Applicants must be able to demonstrate a proven interest in interdisciplinary approaches in the Arts, leadership skills and substantial, high-level, creative and/or academic research and teaching skills in one or more of Art, Music or Theatre Studies.

Applications can be made directly on-line (via <http://www.personnel.lancs.ac.uk/vacancydets.aspx?jobid=A548>) or on paper (by downloading an application form from the same web page, or phoning Personnel Services' answerphone on +44 (0) 1524 846549, quoting reference A548).

Abstracts Due: October 31, 2005
Call for Papers

International Cross-Disciplinary Conference
 Toronto, Canada
 June 8-10, 2006

In conjunction with the soundaXis festival of music, acoustics, and architecture, Ryerson University Department of Architectural Science is pleased to announce an international conference dedicated to a study of the same themes.

Among the critical fault-lines within architectural practice and discourse is that which privileges sight, conceiving of architecture as primarily a visual art form. Despite the multi-sensorial, embodied nature of our being in space, architectural discourse has been largely silent where senses other than the visual are impacted.

This conference proposes to move outside the visual paradigm to investigate the relationships between architecture, music, and acoustics. These intermeshed relationships have tended to one extreme or the other: either sound is understood by architects instrumentally, as an element to be controlled if not eliminated, or music is understood by architects as a metaphorical structure needing to be translated to visual terms before becoming available to architecture. Indeed, one of the few works published in the last half-century on the relationship of architecture and music from within the architectural community is Pamphlet Architecture 16, edited by Elizabeth Martin, which takes as its title Architecture as a Translation of Music.

This conference sees itself as an updating of Martin's work, while starting from the premise that Architecture, Music, and Acoustics have real relationships not requiring translation between visual and sonic

terms, and not limited by the instrumental. The conference will involve both historical and critical studies of these relationships, focusing on the strategies and techniques used by architects in dealing with sound and with ideas borrowed from music. The conference will encourage an active mode of engagement with sound in architectural design.

Deadline: October 31

Open Call for sound works Those of you working in the area of phonography/field recording are invited to submit pieces for an event to be held in Jedburgh, Southern Scotland, on 26 November 2005. Full details are given at: http://www.jameswyness.org.uk/sound_cafe.htm

The closing date is 31 October 2005.

Call for Submissions
Disappearing Soundmarks CD

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.

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

Open Call for Works

Control Acoustics

Zèpellin2005 - Sound Art Festival

Zèpellin2005 - Sound Art Festival this year focuses on sound documents related to the situations where social control is applied through the sound.

Sound is a symptom of almost every event that takes place in a space. Amongst all these events there are many human actions that are intended to apply social control and frequently the sound itself is the fundamental transmitter / communicator of this control. The alarms, the telephones, the car horns, the beep sound on the bulldozers, radio and television devices, all of them inflict social control.

But these are not the only kinds of sounds that inflict and generate acoustic violence. Any intense noise can, but also music and the sounds of the neighborhood that percolate through acoustic bridges or directly through the open windows. The constant rumble of the city also applies social control, conditioning many people's sleep, the bells, the police whistles, and, in some places even the trumpets and the snare drums of military barracks near by. In very extreme but not uncommon cases the acoustic violence and social control are inflicted by bomb explosions and firearm shots.

Zeppelin encourages this year all the musicians, artists, and all the people implicated or interested in sound creation from all over the world to make electronic or electroacoustic sound pieces, specially conceived for playback on speakers and focused on the presence of the sound in the exercise of control over the human societies

The pieces can be conceived for, at least, one of the three categories, determined by three different audio devices, explained and detailed on this website: <http://ocaos.cccb.org/zeppelin2005/call.html>

Masters Degree: Aural and Visual Cultures

Goldsmiths College - University of London

New Masters Degree (MA) 1 year full-time or 2 years part-time

This challenging new programme offers a unique opportunity to explore the ways in which different types of attention to music, phonography, broadcasting, the voice, telephony and noise have radically changed our understandings of visual and spatial cultures. The programme is set within the broader context of Visual Culture, and provides preparation for higher research in this area.

This inspiring new degree course is led by Kodwo Eshun, cultural critic and author of the acclaimed *More Brilliant Than The Sun : Adventures in Sonic Fiction*. Teaching involves seminars, lectures, debates, workshops and group projects. Guest lecturers for 2005-6 include Kaffe Matthews, Paul D. Miller aka DJ Spooky, Christian Marclay and Jem Finer.

The Department of Visual Cultures also offers: Postgraduate Diploma in Contemporary Art History, MA in Contemporary Art Theory, MRes in History of Art, and MPhil and PhD.

CONTACTemail admissions@gold.ac.ukemail k.eshun@gold.ac.ukemail kodwoeshun@blueyonder.co.uk

Admissions Office
Goldsmiths College
University Of London
New Cross, London
SE14 6NW

Tel 020 7919 7060

www.goldsmiths.ac.uk**Call for Contributed Sounds****SoundTransit.nl: A Collaborative Soundscape****Web:** <http://soundtransit.nl>

Umatic.nl is proud to announce the launch of SoundTransit.nl. an online, collaborative soundscape project dedicated to field recording and phonography. On this site, you can BOOK a sonic transit through a wide range of different locations recorded from around the world, or you can SEARCH the database for specific sounds by keyword, artist, country or location. If you are a phonographer, you can also contribute your recordings for others to enjoy. The Creative Commons Attribution license encourages the sharing and reuse of all sounds on this website.

The basis of SoundTransit.nl lies in the international Phonography community. Phonography is the art of recording sounds from the environment around us, with an emphasis on the unintentional sounds which often go unnoticed in our daily lives. The phonographers who collect and share their work here have interests ranging from recordings of natural or urban environments to improvised situations and soundwalks to the resonance of solid objects or the Earth's atmosphere.

If you would like to join SoundTransit, please send an email with the following information:

TO: derek@umatic.nl

SUBJECT: Join SoundTransit

BODY: Short description of the sounds you would like to contribute, and a link to your webpage, bio or other personal information.

SoundTransit.nl is a joint production of Sara Kolster, Derek Holzer, Marc Boon and the international Phonography community, with support from De Waag Society for Old and New Media and the Digital Pioneers. Thanks also go out to Gerard van Dongen, Yannick Dauby, Menno van den Bergh, Carsten Stabenow and the Garage Festival for their help and encouragement.





Volume 2, Number 5

Sound Bites - News From The World Press

Contributor: Robert MacNevin

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

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

Listen to the December Tsunami Recording. A Spielg Online article, "[Tsunami-Forschung: Das Dröhnen des Todesbebens](#)" contains and [audio recording](#) of the December 26 2004 Tsunami. Although the article is in German, non-German readers will appreciate the charts and photographs that are included.

Artificial Cricket Hairs as Microphones. What's one of the most sensitive audio detectors in nature? Apparently cricket hairs. According to the Institute of Physics, "Cricket hairs are incredibly energy efficient sensors, and crickets are thought to perceive flows with energies as small as or even below thermal noise levels (the background "noise" caused by the Brownian motion of particles)." Source: Institute of Physics. [Read More.](#)

Cameras put Police Ears to the Ground. Chicago Police installed video surveillance cameras around town and saw Chicago's murder rate fall to its lowest level in four decades. Now the cops hope to further cut crime by not only watching, but listening, too.

The city is employing new technology that recognizes the sound of a gunshot within a two-block radius, pinpoints the source, turns a surveillance camera toward the shooter and places a 911 call.

"Instead of just having eyes, you have the advantage of both eyes and ears," said Bryan Baker, chief executive of Safety Dynamics LLC, the company in suburban Oak Brook that makes the systems. Source CNN. [Read Full Story](#)

If the Wine Talks to You, Maybe It's Time to Stop. A "talking" wine label could soon tell consumers in Italy everything they want to know about a particular bottle -- from its production history to the kind of food it should accompany.

The new "label" would consist of a chip implanted in the bottle that could be listened to with a small device about the size of a cigarette package in the wine shop or the restaurant. Source: Reuters. [Read Full Story](#)

The Sounds of Hope. After what seemed an eternity, I finally began to wonder who or what was making those horrible screaming noises. Then I realized it was me. The saddest thing about the obscene sounds of violence is that they never should have been heard in the first place. From Maine to California, and from Baghdad to Falluja, these dirges were unnecessary. Source: Common Dreams. [Read Full Story.](#)

No Nocturnal Honking Please. India's supreme court has banned the honking of horns, playing loud music and bursting firecrackers after nightfall in the country's expanding residential areas.

"No one shall beat a drum or tom-tom or blow a trumpet or beat or sound any instrument or use any sound amplifier at night (between 10pm and 6am), except in public emergencies," the country's chief justice, RC Lahoti, said in response to a public-interest lawsuit. Source: The Guardian. [Read Full Story.](#)

Hi-tech fish make their own music. An exhibition in Bedfordshire, southern England called The Lake demonstrates how increasingly artists are collaborating with the makers of ground-breaking technologies to explore a brave new world of digital art.

Sixteen fish from the lake have been volunteered for the exhibition and under anaesthesia they are slit open and miniature bio-acoustic tags are inserted into their bodies.

Within the lake are a number of hydrophones (underwater microphones) which pick up the emissions from the fish tags and feed that information into a laptop hidden nearby that works out the co-ordinates of each fish.

That information is, in turn, sent over a wireless connection to two other computers that generate an audiovisual display based upon the movements of the fish. [Read Full Story](#)

The Sound of a Distant Rumble: Researchers Track Underwater Noise Generated by December 26 Earthquake. When the sea floor off the coast of Sumatra split on the morning of December 26, 2004, it took days to measure the full extent of the rupture. Recently, researchers at Columbia University's Lamont-Doherty Earth Observatory analyzed recordings of the underwater sound produced by the magnitude 9.3 earthquake. Their unique approach enabled them to track the rupture as it moved along the Sumatra-Andaman Fault, raising the possibility that scientists could one day use the method to track underwater earthquakes in near real time and opening new avenues in seismologic research. Source: Lamont-Doherty Earth Observatory. [Read Full Story](#).

Ears Recommended for Biometrics. A scientist in the UK has proposed that the unique pattern inside each individual's ear could be used as a biometric identifier, in the same way fingerprints are used.

Professor Mark Nixon of University of Southampton told BBC World Service's Outlook programme that ears do not change much as we get older, unlike other body parts.

This, he believes, means they are well suited for identification purposes, giving them a "unique advantage" in terms of age and expression.

"If you compare it with faces, the advantage of these is that they're both non-invasive biometrics - you don't have to make contact. But the disadvantage with faces is that they smile, they get old, you get wrinkles," he said.

"Your ear just carries on growing and it preserves its structure as you get older.

"That makes it quite advantageous in terms of biometrics." Source: BBC. [Read Full Story](#).

While the Clerks Yak, You Can't Get Through. In a world where, everyday and to no one's surprise, zoned-out iPod wearers unconsciously block the center aisle on the Metro, cell-using cabbies barely acknowledge backseat passengers and business execs lunch "together" while clicking away at their BlackBerrys, it might seem as if there are no frontiers left to cross in the digitizing of America.

Why are we drawn into behavior we thought we'd never condone? Many people would say it's simple -- it's just plain rudeness, the self-centeredness that grows from living in a me-me-me world where your music, your friends and your work can all travel around with you all the time.

All of this means much more negotiating -- and misunderstanding. Source: Washington Post. [Read Full Story](#)

Dr. Moog Passes. Synthesiser pioneer Dr Robert Moog has died at his North Carolina home aged 71, four months after being diagnosed with brain cancer. Source: BBC News. [Read Full Story](#).

Identifying Extinct Bird Calls. Ornithologists who had expressed doubts about the rediscovery of the ivory-billed woodpecker said they are now convinced that the bird is alive and well. New sound recordings of the woodpecker—which hadn't been seen since 1944—brought the skeptics around. "Once everybody hears these vocalizations, you can't help but be

convinced," said one expert. How do ornithologists know what an extinct bird sounds like? They use written descriptions of the bird's call, examples from similar species, and—if they're lucky—sound recordings.
Source: ZedNet. [Read Full Story](#).

WFAE

World Forum For Acoustic Ecology Newsletter - September & October, 2005

Volume 2, Number 5

SITE VISIT

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

click on ► to hear the sound

Category	Thumbnail Description	Duration
subway	canal street station	► 5 sec.
chinatown	men talking	► 12 sec. ► 5 sec.
chinatown	shopping	► 5 sec.
siren	police car	► 25 s. ► 10 s. ► 5 s.

The [Sounds of New York](#) web site is unique. Thanks to its 24 sounds sampled from such places as the subway, the Staten Island ferry or the bustling streets of Chinatown and thanks also to the vivid pictures catching New York city at its busiest, what used to be quite ordinary and two dimensional suddenly comes alive with the addition of real life sounds. Your computer room is transported to Manhattan ! We are arriving to Grand Central Station on board a train in the subway. We are at the Empire State building enjoying the sights. Or we are on Broadway and the wail of an ambulance siren betrays the urgency of life in the Big Apple

WFAE

World Forum For Acoustic Ecology Newsletter - September & October, 2005

Volume 2, Number 5

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

RESOURCES

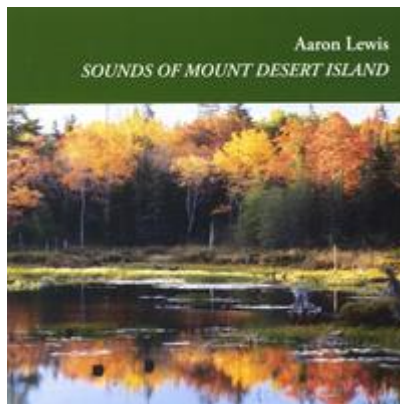
Contributors
 Hildegard Westerkamp
 Katharine Norman

[Compact and DVD Discs](#)
[Web Sites](#)

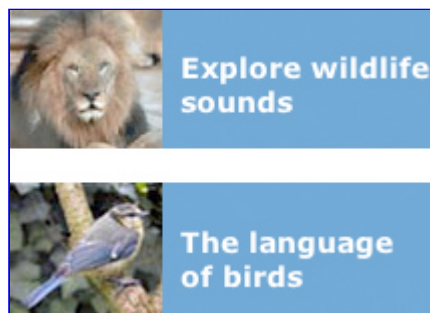
COMPACT and DVD DISC



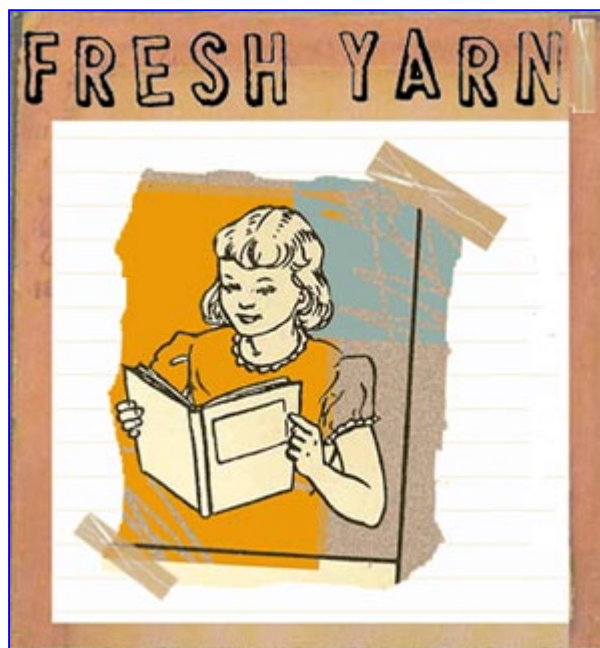
Voices of the Swamp (Nature Sound Adventures) by Lang Elliott. Lang takes us to the swamps and neighboring pine woods of the southeastern US, and offers up a dazzling array of incredible sound moments. While there are a few pieces centered on particular soundmakers, even these maintain the overall theme of entering rich communities of sound. There is a nice mix of the nighttime choruses of frogs and owls, and daytime songbird segments. Highlights include several riveting moments of interaction featuring owls, chuck-wills, vireos, and hawks. Yet this disc moves beyond the documentary, thanks to its enthusiasm for the sheer wildness of the sounding world, and Lang's trademark close-up presence. [Earth Ear](#)



[Sounds of Mount Desert Island](#) is an aural portrait of the island Aaron Lewis has called home for the past four years. The tracks on these discs have been selected from a large collection of field recordings made from September 2004 through April 2005. [CD Baby](#).

WEB SITES

"[Listen to Nature](#)" is a new website, featuring 400 audio extracts from the British Library Sound Archive's wildlife collections. Its purpose is to give an introduction to the scope of the collections. The sounds can be accessed via different categories of animal groups, or by habitats, or by location using an interactive map interface. There is also an account on 'The Language of Birds' that puts some of the sounds in context in an educational essay.



[Fresh Yarn](#). Created by Hillary Carlip, who works as an NPR commentator and artist, the Fresh Yarn website is a place that serves as a gathering place for people interested in reading compelling, bizarre, and funny personal narrative essays. The site has been online since April, 2004, and since that time, there have been 25 "installments" of new material from a wide range of authors. Visitors to the site can read such great material as Jill Soloway's "Diamonds" piece from the first installment or Stephanie Kuehnert's recollection of Kurt Cobain's suicide in 1994. Those who are so inclined may also want to consider submitting their own piece for consideration after consulting the guidelines for such essays. Source: Scout Report.



American Radio Works has produced a number of provocative and thoughtful radio documentaries (which are also available online), and this latest addition is truly no exception. At the [Say It Plain](#) site visitors should begin by reading how the two creators of the documentary (Kate Ellis and Stephen Smith) selected these particular speeches, which is a rather interesting statement in itself. Visitors to the site can listen to the documentary in its entirety, or choose to listen to selected speeches, such as those by Booker T. Washington, Dick Gregory, and Stokeley Carmichael. Visitors can also follow along as they listen by scanning transcriptions of each speech. Other speeches offered here include the only known recordings of Marcus Garvey as well as Barbara Jordan's defense of the US Constitution during the impeachment hearings of President Richard Nixon. Source: Scout Report.

[TOP](#)



Volume 2, Number 5

Eartoons by Tom Lamar

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



Concophony



Volume 2, Number 5

About The WFAE

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

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 2005 membership form \(PDF\)](#) or visiting the [membership](#) web page.

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

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

Information:

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

Gary Ferrington, WFAE Secretary
secretary@wfae.net



Volume 1, Number 5

Soundscape: The Journal of Acoustic Ecology

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

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](#).

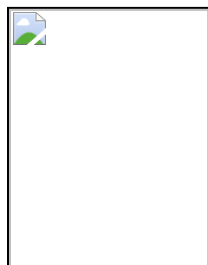
We have prepared a set of [Instructions for Accessing PDF Files](#) for those who may not be familiar with this format or are having difficulty downloading documents.

Recent Publications:



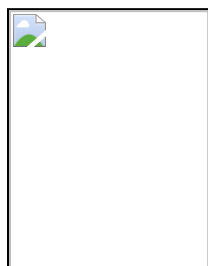
[Contributor's Guide](#) (230 KB) (Reader Assisted)

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 - Listening](#)

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



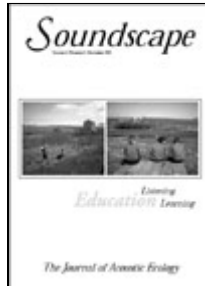
[Volume 1, Number 2, Winter, 2000 - Silence, Noise, and the Public Domain](#)

- 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



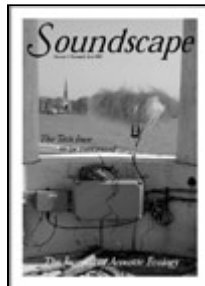
Volume 2, Number 1, July, 2001 - Blind Listening

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



Volume 2, Number 2, December 2001 - Education: Listening & Learning

- 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



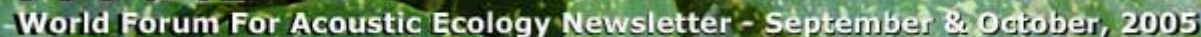
Volume 3, Number 1, July, 2002- The Tech Issue ... to be continued

- 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 Acoustics - Underwater Listening Winter 2002/Spring 2003.

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

Volume 2, Number 5

Contributions: News & Announcements

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

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.

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