



Volume 2, Number 6 **WFAE Up Front News**

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



Sonic Studios Simon Fraser University

The [World Soundscape Project](#) (WSP) was established as an educational and research group by R. Murray Schafer at Simon Fraser University during the late 1960s and early 1970s. The [Sonic Studios](#) became a resource for many young acoustic-ecologists of the day and continues to serve students on the SUF campus. Shown are two former Schafer graduate students, composers and educators Barry Truax and Hildegard Westerkamp. Photo - Proscenia Archive.

✦ **WFAE Newsletter**

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

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

WFAE Newsletter Publication Dates:

- 1 December (Deadline for contributions - 20 November)
- 1 January (Deadline for contributions - 20 December)
- 1 February (Deadline for contributions - 20 January)

✦ **WFAE Affiliate News**

- The ASAE's [New York Society for Acoustic Ecology](#), continues its monthly webcast radio program, Giant Ear))) Listen online on [Free103point9](#) the last Sunday of every month at 7-9 P.M. EST.

- The New York Society for Acoustic Ecology (ASAE's New York chapter) is co-sponsoring *An Ear to the Earth*, a festival exploring the interaction of music, sound, the natural world, and man-made environments, scheduled for March 17-26, 2006 in New York, with a pre-festival full-day symposium and concert on December 11, 2005.

The festival, brainchild of Joel Chadabe of the Electronic Music Foundation, will include concerts by David Rothenberg, Steven Miller, Barry Truax, Hildegard Westerkamp, and others, installations by Annea Lockwood, Thomas Gerwin, and others, soundwalks, recordings featuring UNESCO Young Digital Artists from around the world, and a website. See [EMF Productions](#) for updates.

✦ **WFAE Board Report**

WFAE International Meeting 2006

November 2 - 5, 2006

Hirosaki, Japan

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

Organized 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

✦ **Introducing The Journal Editorial Committee:**

It takes many people to put together the biannual Soundscape: The Journal of Communication. This issue we introduce Harold Clark, Editorial Committee Member, and Andrea Schmidt who is responsible for layout design.



Harold Clark, (born in Nebraska, USA) studied music at the University of California, San Diego, the Musikkonservatoriet i Oslo, Norway, with graduate research at the University of York, England. Working as a studio musician and sound designer, Harold launched his compositional career in Norway during the 1970's, working with Arne Nordheim, Olav Thommessen and Mauricio Kagel. At the Henie-Onstad Artcentre, Harold co-founded Norway's first computerized music centre NSEM where he directed the studio.

His works, lectures & broadcasts have appeared widely in Europe & North America. He has worked with children's music education in the 1980's in England and Sweden. Harold's book, "Steps to an Ecology of Contemporary Music", is currently being edited for re-publication. He lives and works in Vancouver, Canada.



Designer Andrea Schmidt (left) talks with Hildi Westerkamp about

the Fall issue of *Soundscape: The Journal of Acoustic Ecology*.

Andrea was born in Kitchener, Canada, to a middle-class family of German descent from the former Soviet Union. She studied English professional writing at the University of Waterloo and eventually devoted herself to book and journal design, typography, art and playing the musical saw.

Currently living in Vancouver, Canada, Andrea has worked at the University of British Columbia as a communications designer for a number of years designing student-related publications and improving her craft with an enormously talented team of communications professionals.

Design projects range from the cover of a lively anthology about traffic entitled *Traffic Life* to print materials for local non-profit and volunteer-run Spartacus Books.

✦ **WFAE Board Representatives:**

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

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Volume 2, Number 6

Events Calendar and Announcements

- **Up Front**
- **Events Calendar**
- **People/Projects**
- **Opportunities**
- **Sound Bites**
- **Site Visit**
- **Resources**
- **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.

November - 2005

- Take Me To The River: Slow Soundwalk3
- Playing the Building Frgfabriken, Sweden

December - 2005

- Radio_Copernicus@University of Wroclaw
- Knowing the World through Sound
- "Paisajes sonoros de Madrid"

January - 2006

- IDEAS Factory: A Noisy Future?
- Seminar: Hearing Loss

February - 2006

- Marine Acoustics Special Session 2006 Ocean Sciences Meeting, Hawaii

March - 2006

- Earth to Ear Festival - New York City, NY, USA

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
- Other Voices - Other Sounds

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

November, 2006

8 October to 13 November, 2005**Playing the Building****David Byrne****Frgfabriken, Stockholm**

[Playing the building](#) is a sound installation by David Byrne, in which the infrastructure, the physical plant of the building, is converted into a giant musical instrument. Devices are attached to the building structure (to the metal beams and pillars, the heating pipes, the water pipes) and are used to make these things produce sound. The activations will be of three types:

wind, vibration, striking. The devices do not produce sound themselves, but they cause the building elements to vibrate, resonate and oscillate so that the building itself becomes a very large musical instrument.

Sat 26 Nov 2005 : Liverpool England**Take Me To The River: Slow Soundwalk3****Phil Morton Soundwalk Leader**

Meet at Otterspool Gates Aigburth Road/Jericho Saturday 26 November 2005 11.00 – 12.30pm

An end of the fracture festival: chill out to the sounds of Otterspool on a crisp autumn day. When was the last time you went somewhere just to hear the sounds there? Whether experienced as private meditation or as collective silence SOUNDWALKS refresh your ears and reset your sensual awareness to where you are, live or work..... This Morning's walk is a special slow walk: a path that last 10 minutes at a brisk pace will take an hour. A path down Otterspool Park Path to the river taking in the sonic delights of the wood as we leave the road behind. A rare chance to slow down in the urban rush. All welcome: avoid noisy bags and clothing, bring a friend.

[TOP](#)**December, 2006****Radio_Copernicus@University of Wroclaw:****Workshops are now open for registration!****7.12.-10.12.2005**<http://www.radio-copernicus.org/de/workshop.html>

From the 1st - 31st December, Radio_Copernicus will be the guest at Wroclaw University. The final season will be broadcast from here on the local frequency UKW 91,3, and as an Internet stream. At the close of the project, Radio_Copernicus will present, in co-operation with Wroclaw University, the event series "Talking Back to Radio - Radio als Zuhörer - Artysci zmieniaja radio" (06 - 11 December 2005) Featuring workshops, radio interventions, radio art, Internet-radio performances and a symposium.

December 11, 2005**Knowing the World through Sound****Symposium and Concert****Frederick Loewe Theater 35 West 4th Street
New York City**

A pre-festival full-day symposium and concert will take place on Sunday, December 11, 2005, at the Frederick Loewe Theater at New York University. The symposium and concert will introduce the festival by bringing together creators and thinkers in environmental music and art. [Read More.](#)

December 12, 2005

Paisajes sonoros de Madrid By Jose Luis Carles Municipal Museum of Contemporary Art Madrid, Spain

El próximo día 14 de diciembre a las 12 horas, en la segunda planta del Museo Municipal de Arte Contemporáneo de Madrid, se presentará el libro de artista Paisajes sonoros de Madrid, obra de Jose Luis Carles. En la presentación se escucharán varios paisajes sonoros comentados por el autor.

On the 14 of December about noon, the Municipal Museum of Contemporary Art of Madrid, will introduce the book of sound artist Jose Luis Carles titled "Landscapes of Madrid" With the presentation will be several soundscapes by the author.

[TOP](#)

January, 2006

9 Monday to 13 Friday, January 2006 IDEAS Factory: A Noisy Future?

The [IDEAS Factory](#) will involve participants in a five day creative research sandpit on the theme of *A Noisy Future? Making the World Sound Better*. Funding of up to £1 million will be available for the best research ideas to come out of the sandpit. We want to bring together a diverse range of expertise and perspective so you don't need to have any previous experience or specialist knowledge.

18 January, 2006 Seminar: Hearing Loss Knoxville, TN USA

Those of you who enjoyed the current issue of Soundscape on hearing loss, guest edited by Elliott Berger, may be interested to learn that he and a co-presenter, Theresa Schulz will be teaching a free 1-day seminar on hearing protection and hearing conservation in Knoxville, TN, on January 18. Continuing education credits are available and free lunch and extensive handouts are included. Elliott has been teaching these highly regarded courses for 25 years throughout North America and in Europe, Africa and Australia. For additional information and/or to register, please visit <http://www.e-a-r.com/hearingconservation/earseminars.cfm>

[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 modeling
- Acoustic techniques advancing marine archaeology
- Sea floor 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 at:

<http://www.agu.org/meetings/os06/>.

Conveners:

- 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](#)

MARCH, 2006

Late March 2006

An Earth To Ear Festival

New York City

[An Ear to the Earth](#) is a citywide festival that explores the use of sound to know the world, illuminate environmental issues, and engage the public in environmental awareness. The festival will have a wide range of events including concerts, installations, encounters, soundwalks, and educational programs presented in a variety of venues and public spaces throughout New York City.

[TOP](#)

AUGUST, 2006

August 22-26, 2006

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

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.

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 jewelry, 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.

[TOP](#)

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 audio stream online or for further information visit the DRIFT web site at <http://www.mediascot.org/drift>

[TOP](#)

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.

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.
- 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](#)

Other Voices, Other Sounds Radio Program - USA

A weekly radio show "Other Voices, Other Sounds" (OVOS) is broadcast on Sundays 9:00-11:00 PM (US mountain time zone) on KUNM 89.9 FM in Albuquerque, NM.

OVOS is New Mexico's premiere radio showcase for contemporary music and sound art with an international perspective; composed, improvised, acoustic, electronic.

Submissions of commercial or non-commercial audio CDs are welcome for consideration for possible programming [Click more information](#)

[TOP](#)

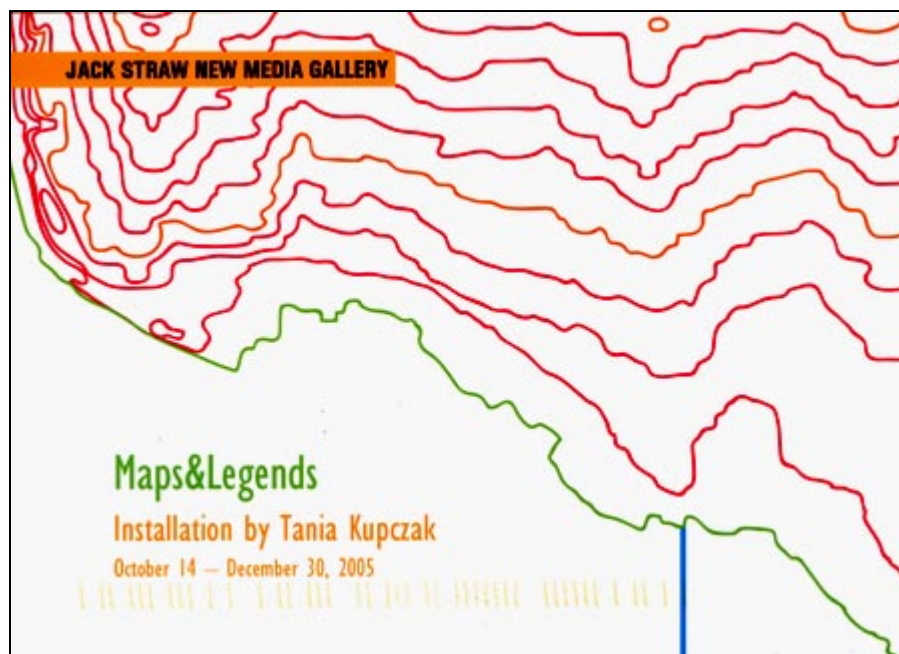


Volume 2, Number 6

People and Projects

- [Up Front](#)
- [Events Calendar](#)
- [People/Projects](#)
- [Opportunities](#)
- [Sound Bites](#)
- [Site Visit](#)
- [Resources](#)
- [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.



Maps & Legends by Tania Kupczak responds to our cultural compulsion to preserve objects whether or not we understand their histories. Using filed markers installed in the early 1900's in Seattle, Washington's Ballard neighborhood on a starting place, the gallery becomes a sonic deep map that offers participants the opportunity to navigate aural and visual topographies of the neighborhood. Jack Straw Studios, Seattle, WA - October 14 - December 10, 2005.

Bill thompson upcoming installations/performances Aberdeen, Scotland www.billthompson.org/news.htm

- 11/01-12/01 In/Transience installation opens within Aberdeen's railway station as part of the SOUND festival of Aberdeen. The installation explores the transient nature of public spaces. [free]
- 11/19 EMS#4: The experimental music showcase returns with its fourth installment featuring out of town Texas artist Doug Ferguson (<http://www.distilleryrecords.com/>), and sets by Bill Thompson, Andy le Kipp/Patrick Keenan/Steve Morrison. doors open at 7, Aberdeen University, Mcrobert building, main lecture hall, 5 pounds suggested donation/3 concessions. [map](#)
- 11/22 Sea/Hear Inverurie... young artists of Inverurie work with Pete Stollery, Adam Proctor, and Bill Thompson to produce sonic

and visual compositions of their impressions of inverurie. their works will be projected and performed on multiple speakers and visual turntables using cutting edge technology. Also on the program are new works by the facilitators themselves (Adam Proctor, Pete Stollery, Bill Thompson, and James Wyness)

Finally, if you haven't heard about the *Sound Festival* in Aberdeen, there is far more than the above going on this November. Please check out their site for more listings and information. hope to see some of you at these events! <http://www.sound-scotland.co.uk/events.htm>

Sound is a new and exciting contemporary music festival in North East Scotland. sound has been set up by local organizations with the aim of presenting an eclectic but very broad range of contemporary music - classical, traditional, popular, jazz, experimental - to a large and varied public.

As part of Sound, Evelyn Glennie and the BBC Scottish Symphony Orchestra will be playing a new work by Sally Beamish on the 24th November at the Music Hall in Aberdeen. Other events will include concerts, workshops and electroacoustic installations featuring artists and composers including Paul Anderson, the Edinburgh Quartet, Hafliði Hallgrímsson, the Hebrides Ensemble, Mckenzie Medbøe, Naresh Sohal, Pete Stollery and many others.

Winter Works: An Invitation & Introduction
Saturday, January 14th (Practice Sessions in December)
Time: 10am-12pm
Portland, OR. Exact location is, as yet, unknown
Matt Marble
(503) 984-4713

To RSVP for the event and a practice session, please contact kollodi. kollodi (503) 961-5632 or facesofsound@yahoogroups.com

You are invited to participate in a free collective listening event called Winter Works. This event consists of 4 scored works:

- Conformation (for Liam Mooney)- with bells, jars of ice, and voices
- Invitation to Warmth (for David Abel) - with voices
- Polar Propagations - with bells, scraper, ice/flame/pale of water, and voices
- Turning Corners, Fixed Cross - with bells, hands, voices

I need your help in gathering a large group of people who are willing to engage sound and silence to explore how form and listening interact. As humans, we all share the ability to listen, but we often take for granted that how we listen fundamentally structures our relation to the world -- to others, to the environment, and to our selves. A listening, which involves both silence and voice, is a responsibility towards - or at the very least an entanglement with - others. In coming face to face within these works it is hoped we might begin to sense the eco-social (ethical, artistic, etc.) implications of our auditory awareness.

Before there is music, there is an orientation, a kind of "tuning" (to ourselves, to others, to the world) that can only become sensible to us through an effortful listening. I am merely seeking to explore the nature of some of these various orientations.

Who can participate? Anyone interested in creatively exercising our shared ability to listen. There will be no need to display 'musical' skill or expressivity. This event is for PEOPLE rather than exclusively for musicians. Though children (and adults) with short attention spans are invited, attention and patience are required to realize these works. You will not be performing for an audience. I am expecting between 15-35 people. The more the merrier; and within a few minutes I can adjust these works to suit whomever shows.

What will happen? Generally, each of the four works will be between 15-30 minutes, lasting around 2 hours altogether. We will be working with simple 'instruments' (scrapers, bells, rattles, voices, etc.). As far as vocal expectations, we shall primarily be making use of simple sustained or sliding tones, and/or discrete speech sounds. For the most part, you will have one sound to make (or to not make). You will be responding to your neighbor or to some other specified individual and your attention will focus on this person.

When and Where will this happen?

THE EVENT

Saturday, January 14th → 10am-12pm

The location is, as yet, unknown.

You will be informed of any changes, or you may visit

<http://launch.groups.yahoo.com/group/facesofsound/> for further information (many things will be added, though gradually). Direct your questions there or contact me:

Matt Marble (503) 984-4713

To RSVP for the event and a practice session, please contact kollodi.

kollodi

(503) 961-5632

facesofsound@yahoogroups.com

PRACTICES

All practices will be held at Linda Austin's space, Performance Works NW. If you wish to participate you will want to attend at least 1-2 practice sessions. If you cannot make any of them contact kollodi for alternative arrangements.

Performance Works NorthWest

4625 SE 67th Ave.

Portland OR 97206

(Between Foster and Holgate, on the #14 and #17 bus lines)

?E Saturday, December 3rd → 2 - 4pm

?E Saturday, December 10th → 2 - 4pm

?E Saturday, December 17th → 2 - 4pm

?E Wednesday, December 21st → 7 - 9pm

?E Wednesday, December 28th → 7 - 9pm

This past September, another event of 3 works (Conformation, Iteration March, and Mask of the Inner Circle) was performed by myself and 8

others at Powell Butte Nature Park. Our sounds (bells, branches, stones, rattles, and voices) were adjusted to engage the sounds of the local environment (primarily birds and insects) and we performed until sunset in the beautiful setting of the Orchard Loop Trail. For pictures (by Jonathan Seilaff) please visit:

<http://www.flickr.com/photos/gaoyi/sets/1032464/>

The January performance is sure to be different but equally inspiring. Do come.

On-Going Projects

Steven Miller - ASAE Other Voices, Other Sounds Radio Program Hosting

Steven M. Miller (ASAE Representative) is co-host and organizer for the weekly radio show "*Other Voices, Other Sounds*" (OVOS) broadcast on Sundays 9:00-11:00 PM (US mountain time zone) on KUNM 89.9 FM in Albuquerque, NM. Steven welcomes submissions of commercial or non-commercial audio CDs for consideration for programming

OVOS is New Mexico's premiere radio showcase for contemporary music & sound art with an international perspective; composed, improvised, acoustic, electronic. [More Information](#)

Workshop on Hearing Protection. Elliott Berger will be teaching a full-day course on hearing protection, hearing conservation, and acoustical literacy in Northern Indiana on November 10, 2005. Admission is free, and CEUs are available. If you want to know more about protecting those ears and how to differentiate hazardous from friendly sounds, come join us. For details and registration go to: <http://www.e-a-r.com/hearingconservation/earseminars.cfm>

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. Please 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.

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.

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



Volume 2, Number 6

Opportunities

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

Vote For Favorite Web Based Audio Work Audiospace at Open Space Deadline: December 4, 2005

Until December 4, 2005, interested audiophiles can go to the [Audiospace website](#) and vote on your favourite web based audio work. Each 5' or less work is based on the theme Sounding Cultural Difference, also the title of Kenneth Newby's web streaming piece commissioned by [Open Space](#) in Victoria.

Call for Participation Dial-a-Diva December 3, 2005

Dial-a-DIVA is an event spanning the globe for 24 hours, connecting singers and listeners live by telephone.

The project is inspired by a period in history when the telephone was the first broadcasting medium for entertainment. From the 1880s to 1920s phone companies in many countries including France, Britain, Hungary and America set up subscription services connecting opera houses and theatres to a remote audience, listening via the telephone network. Dial-a-diva serves a similar function, but reflects today's global telecommunications and social networks.

The event will start at 08:00 GMT on December 3rd in time for evening concerts in New Zealand and Australia. Then as time moves on, concerts will begin throughout Asia, the Middle East, Africa, Europe and ending with the Americas, 24 hours later. An installation at CCA, Glasgow, Scotland invites visitors to participate and view the hub of operations throughout the project.

An installation at CCA Gallery, Glasgow, Scotland invites visitors to participate and view the hub of operations throughout the project.

To be part of Dial-a-Diva all you need to do is sing into a telephone, or use your phone as a microphone wherever singing happens. The Dial-a-Diva call centre will link as many different types of singing, from as many locations as possible to a wide international audience of telephone listeners. Whether at home, in a concert hall or bar, whether professionally or just for fun, whether accompanied or solo, whatever the singing Dial-a-Diva would love to have you taking part. Sign up, we call you back at the time of your concert wherever you are - world wide participation is free.

SIGN UP:

online: www.dialadiva.net

email: dialadiva@gmail.com

phone: +44 (0) 141 227 1830 (UK landline)

Deadline: December 15, 2005

Call For Works: SFIFEM March, 2006

The College of Santa Fe Contemporary Music Program

SFIFEM 2006 will take place in February/March 2006, with concerts currently scheduled for March 2, 3 & 4.

Specific programs and events TBA. Please see the [festival website](#) for details.

Call for Works for the 10th Annual Santa Fe International Festival of Electroacoustic Music. Submitted works are invited in the following categories:

1. Radio broadcasts. Recent works of electroacoustic tape music, preferably under 20 minutes in duration.
2. Ambient sound installations. Works for indoor and/or outdoor spaces (please specify) diffused via a system of 2 simultaneous CD players (on shuffle play, infinite repeat) through 4 speakers arrayed around the perimeter of the space(s).

Submission info:

- All works submitted must be on CD-audio (stereo, 16-bit, 44.1 kHz)
- Please include program notes, brief artist bio, and relevant technical details in printed form AND plain-text file on CD-ROM
- Submissions can not be returned, and will become part of the SFIFEM archives
- All submissions must be received by December 15, 2005
- Selected submissions will be announced on the festival website by January 15, 2006

Send all submissions to:

Steven M. Miller
c/o SFIFEM 2006
College of Santa Fe
Contemporary Music Program
1600 St. Michaels Drive
Santa Fe NM 87505 USA

Deadline: 12 January, 2006

Call for Papers: MUSIC AND PLACE

Manchester Institute for Popular Culture

Manchester Metropolitan University

Manchester, England

This is the first call for papers for a major international conference on Music and Place organised by Manchester Institute for Popular Culture at Manchester Metropolitan University, 8th -10th June, 2006. For more information contact: M.D. Adams m.d.adams@SALFORD.AC.UK, k.l.milestone@mmu.ac.uk or Justin O'Connor j.oconnor@mmu.ac.uk
Thanks.

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

Submissions Accepted

Other Voices, Other Sounds

Radio Program - USA

Submissions of commercial or non-commercial audio CDs for program consideration can be made to the the weekly radio show "Other Voices, Other Sounds" (OVOS) that broadcast on Sundays 9:00-11:00 PM (US mountain time zone) on KUNM 89.9 FM in Albuquerque, NM.

OVOS is New Mexico's premiere radio showcase for contemporary music & sound art with an international perspective; composed, improvised, acoustic, electronic. [More information.](#)

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.

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.

CONTACT:

email admissions@gold.ac.uk

email k.eshun@gold.ac.uk

email kodwoeshun@blueyonder.co.uk

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

Tel 020 7919 7060

www.goldsmiths.ac.uk



Volume 2, Number 6

Sound Bites - News From The World Press

Contributor: Robert MacNevin

- [Up Front](#)
- [Events Calendar](#)
- [People/Projects](#)
- [Opportunities](#)
- [Sound Bites](#)
- [Site Visit](#)
- [Resources](#)
- [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.

Shadowy Ivory-Billed Woodpecker Comes Knocking. (Globe and Mail) Calls and knocks believed to be those of the ivory-billed woodpecker have been recorded in the swamps and forests of Arkansas, offering further evidence that the bird — once thought extinct — exists, researchers said Wednesday.

The new sounds come just months after researchers stunned ornithologists worldwide with news of eight independent sightings of the ivory-bill and offered up video footage of the shadowy bird.

The new recordings, in addition to offering further proof of the bird's continued survival, also hold out new hope about the possible size of the ivory-bill population in Arkansas' swampy, desolate Big Woods region.

"These sounds give us additional hope that a few ivory-billed woodpeckers do live in the White River and Cache River region," John Fitzpatrick, director of Cornell University's ornithology lab, said. [Read More.](#)

'Bat-Bot' Sounds Out Surroundings. (Wired News) A tiny robot called the "Bat-Bot" can use echolocation just like flesh-and-blood bats to distinguish one type of plant from another -- something most of us couldn't do with a guidebook and magnifying glass.

Although Bat-Bot doesn't fly, it's a major step forward in using sonar or sound waves in the air, and an important development for autonomous or self-navigating robots.

"We hope that the research we can now do with the robotic bat will lead to more sophisticated sonar systems being used for robot navigation and other applications," said a researcher. [Read More.](#)

What do all those stomach noises mean? (MSN.com) It's noon and you're sitting in your office poring over paperwork when you hear it, that telltale low, quaking rumble in your belly. You glance at your watch and chalk it up to hunger. It's lunchtime, after all, so when the stomach makes noises it must be a signal that it's time to eat, right?

Not so fast, says Dr. Herbert Lim, a gastroenterologist at the Queen's Medical Center in Honolulu. "I don't think there's always a correlation between hunger and the rumbles in your stomach," he says. "It might be mostly in your head, or your belly, no pun intended." That's because the notion that the stomach is louder than it ordinarily is when you need to eat goes against the physiology of the gastrointestinal tract. [Read More.](#)

What's that? Headphones linked to hearing loss?" (Health CNN.com) Everywhere she turns, Angella Day sees people carrying portable music players, often with the ear buds stuffed firmly in place. "They're very widespread," says Day, a senior at Chicago's DePaul University who

regularly listens to music on her own iPod while studying or working out. "So addicting."

What she and others may not realize is that many people their age have already damaged their hearing. And researchers fear that the growing popularity of portable music players and other items that attach directly to the ears -- including cell phones -- is only making it worse.

Today, doctors say many people also are wearing headphones, not just to enjoy music, but also to block out ambient noise on buses, trains or just the street. And all of it can contribute to hearing loss.

"The tricky part is that you don't know early on. It takes multiple exposures and sometimes years to find out," says Dr. Colin Driscoll, an otologist at Minnesota's Mayo Clinic. [Read More.](#)

Study: Brits Feel Lost without Mobiles. (The Age) Millions of Britons admit feeling lost if parted from their mobile phone or e-mail, according to a survey published yesterday. The problem gets worse if the technology is out of reach for more than a few hours. The findings have led to the emergence of what has been dubbed Mobile and Internet Dependency Syndrome (MAIDS). Nearly two-thirds of those questioned in the survey for Lloyds TSB admitted feeling concerned if they left their mobile phone at home and 3% even said they felt "freaked out and panicky." When asked what they would do if they realized within 15 minutes of leaving home, 15% would make time to go back and collect it. [Read More.](#)

Sonic 'Lasers' Head to Flood Zone. (Wired.com) American Technology is donating four devices -- three MRADs (medium-range acoustic devices) and one LRAD (long-range acoustic device). The four devices will be shipped to a Marine military police unit that is deploying to the Gulf States area for disaster-relief efforts.

One of the most powerful prototypes, LTPMS-2, was donated for use in Mississippi because the governor of that state said that the biggest problem they had is the fact that they have no communications infrastructure to get information or instructions out to people. The device can be easily put on a truck that sends sound out for a minimum of at least a mile in either direction."

"You don't appreciate how powerful this stuff is until you stand a mile away and can't see the transmitter -- but can hear every word in a Queen song," said Cmdr. Sid Heal, who heads the Los Angeles Sheriff's Department technology exploration program. "At a quarter mile, it sounds as clear as a car radio; at a half a mile, you have to raise your voice to talk to the guy next to you; at three quarters of a mile, laborers raking up leaves were putting in music requests." [Read More.](#)

Herders' Whistled Language Shows Brain's Flexibility. (National Geographic News) Shepherds who whistle to each other across the rocky terrain of the Canary Islands off northwest Africa are shedding light on the language-processing abilities of the human brain, according to scientists.

Researchers say the endangered whistled "language" of Gomera island activates parts of the brain normally associated with spoken language, suggesting that the brain is remarkably flexible in its ability to interpret sounds as language. [Read More.](#)

Listening to Wood Helps Termites Choose Food. (Scientific American) Although termites have a reputation for being indiscriminate eaters, they

can in fact be quite choosy. Indeed, in addition to selecting for wood palatability and hardness, different species are known to favor particular sizes of wood--presumably as a way of avoiding competition with other termites. Exactly how they manage this sizing up has puzzled scientists, however: the creatures are blind, and they do not pace the dimensions of a piece of wood before tucking into it. New research suggests they may be assessing their options by listening. [Read More.](#)

Listening System May Help Whales. (.) Small survey planes, daylight and luck have long been the best tools for scientists hoping to spot the rare North Atlantic right whale. The results aren't too impressive.

An estimated one in four whales are spotted by aerial surveys, leaving the rest vulnerable to ship strikes or fishing gear entanglements. But scientists say an underwater listening system they're developing will dramatically improve detection and reduce whale deaths.

The "passive acoustic" system would find whales and immediately transmit their location to nearby vessels.

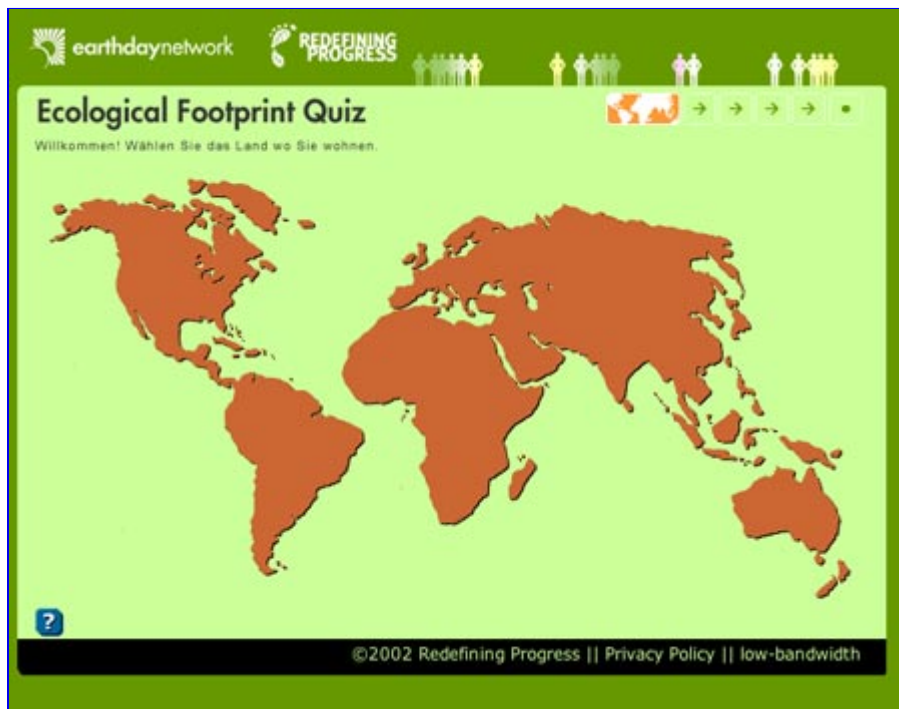
"It will reduce (ship) strikes, period," said Richard Merrick, chief of the protected species branch at NOAA Fisheries, New England. [Read More.](#)



Volume 2, Number 6

SITE VISIT: Ecological Footprint Quiz

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



In recent years, there has been a growing concern about the consumption of various resources (both renewable and non-renewable) throughout the world and the amount of land required to support these resource demands. Based on a complex calculus of elements, this is referred to as an ecological "footprint". The Redefining Progress organization has created this very educational online quiz that allows individuals to learn how large their ecological "footprint" is, based on 15 questions about their personal lifestyle habits. After responding to these questions, visitors will be able to compare their ecological footprint to what other people use around the globe. The information provided will help create discussion for persons interested in this subject, and also serve as a frame for looking at ways in which people may be able to effectively reduce their ecological footprint. [Take the Quiz.](#) ([The Scout Report](#)).



Volume 2, Number 6

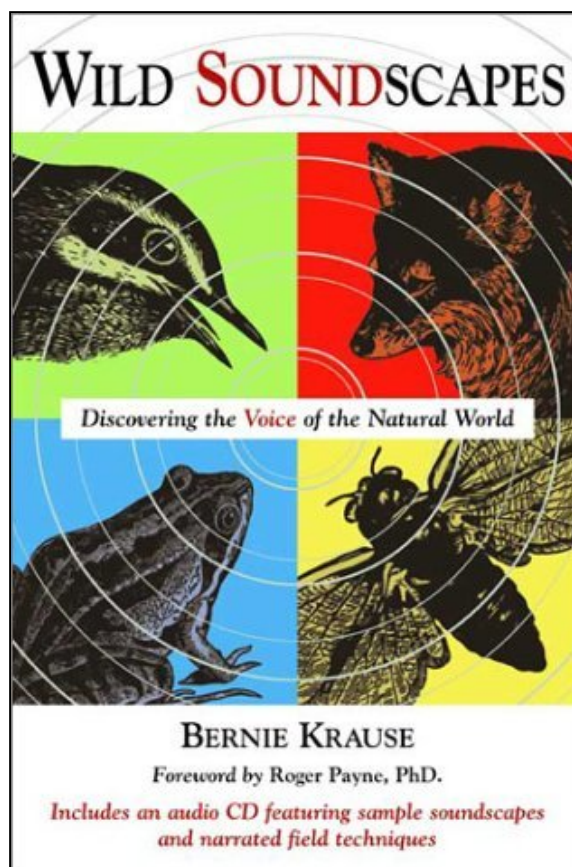
- [Up Front](#)
- [Events Calendar](#)
- [People/Projects](#)
- [Opportunities](#)
- [Sound Bites](#)
- [Site Visit](#)
- [Resources](#)
- [About WFAE](#)
- [SJAE Journal](#)
- [Contributions](#)
- [Back Editions](#)

RESOURCES

Contributors

Hildegard Westerkamp
Katharine Norman

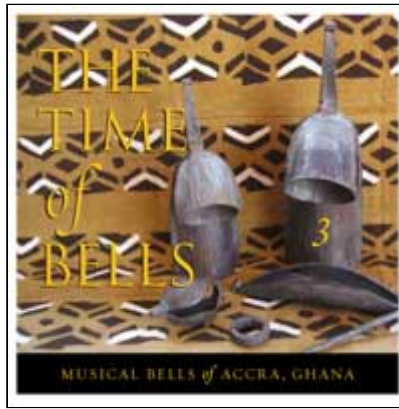
BOOKS



Wild Soundscapes by Bernie Krause, is a comprehensive guide to listening to-and recording-nature. Learn how to tune in to nature's biophonies, or creature symphonies, how to use simple microphones to hear more, how to record, mix, and play with sounds you gather. Keep it simple or launch yourself into a new creative field. Whether you're an amateur naturalist, novice field recordist, musician, want to create your own natural sound library, or just want to gain further appreciate of the natural world, this is the book for you.

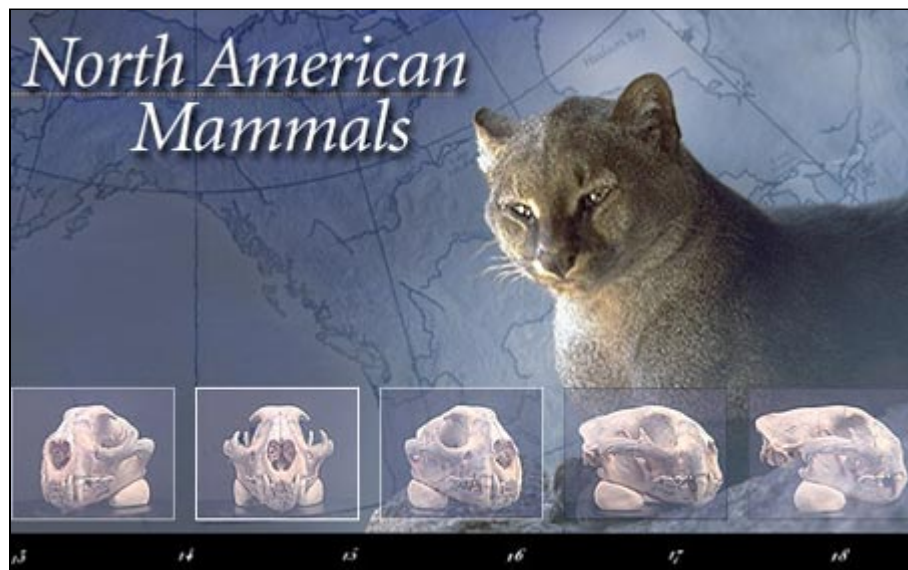
Wild Soundscapes, 1st edition
208 pages, 6 x 9
ISBN 0-89997-296-9
UPC 7-19609-97296-9
Wilderness Press

COMPACT and DVD DISC



The Time of Bells: Musical Bells of Accra, Ghana. In previous releases, Feld's soundscape compositions from five European countries explored how animal, church, and festival bells shape social time. Now Musical Bells of Accra, Ghana turns to bells as musical instruments. The three featured groups highlight the vibrant world of music styles in Accra today. But what's unique here is the presence of jazz in the mix, whether it is the traces of swing parts you hear in bells jamming with car horns, or the straight-up tribute to John Coltrane and the 1970's avant-garde played on African as well as Western instruments. Source: [EarthEar](#).

WEB SITES



North American Mammals. The Smithsonian Institution is well regarded for both its fine in situ collections and its rather dynamic and lively Web-based exhibits and databases. This particular site contains a searchable database of the approximately 400 living mammals of North America. Much of the material on the site is based on *The Smithsonian Book of North American Mammals* by Don E. Wilson and Sue Ruff. New visitors will definitely want to begin by perusing the "About the Site" area as it provides some basic information about how to best utilize the ways to search the database. In brief, the database may be searched by species, geographic location, conservation status, and family tree. For each mammal, visitors can view several renderings and photographs and also

read a short scientific and narrative description. A particularly novel feature is that for many of the mammals visitors can listen to a sound clip of each in its natural habitat. Another feature that is quite helpful is that visitors can create their own printable field guides by merely clicking a box next to each mammal's scientific name, and then proceed to print these materials out as they wish. Source: ([The Scout Report](#))

The International Bioacoustics Council. The IBAC has a new website with information about IBAC and other bioacoustics organisations and meetings.

Listening to the Northern Lights. This site provides a wonder field recording experience following Natural Radio recordist Steve McGreevy to Canada to to hear and record the Northern Lights. He uses special equipment to record the sound of earth's magnetic field. Like the auroral lights, Natural Radio effects tend to be stronger around the spring and fall equinox, and near the earth's poles. So whenever Steve gets a chance, he heads north, into the wilderness, away from electrical interference, where the listening is best.

[TOP](#)



Volume 2, Number 6

About The WFAE

- **Up Front**
 - **Events Calendar**
 - **People/Projects**
 - **Opportunities**
 - **Sound Bites**
 - **Site Visit**
 - **Resources**
 - **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 6

Soundscape: The Journal of Acoustic Ecology

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

Contact: soundscape-editor@wfae.net

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.

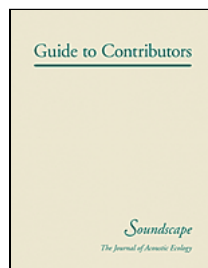
In the past, *The Soundscape Newsletter*, *The New Soundscape Newsletter*, and the WFAE web site, have been the primary means of keeping the acoustic ecology community connected and informed. Now it is time that we pool our energies through this new publication.

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](#).

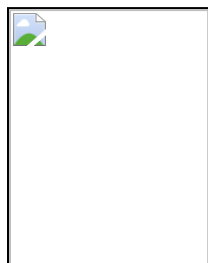
We have prepared a set of [Instructions for Accessing PDF Files](#) for those who may not be familiar with this format or are having difficulty downloading documents.

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

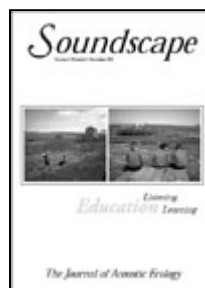
[Volume 1, Number 2, Winter, 2000 - Silence, Noise, and the Public Domain](#)



- 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

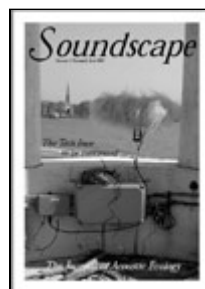
Volume 2, Number 1, July, 2001 - Blind Listening

- 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 6

Contributions: News & Announcements

- **Up Front**
- **Events Calendar**
- **People/Projects**
- **Opportunities**
- **Sound Bites**
- **Site Visit**
- **Resources**
- **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.

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.