

# WFAE

## World Forum For Acoustic Ecology Newsletter: May - June, 2007

[News](#) [Affiliates](#) [Calendar](#) [Eartoon](#) [Web Visit](#) [Resources](#) [Opportunities](#) [Membership](#) [WFAE Board](#) [Archive](#)

**Volume 4, Number 3**

### WFAE Up Front News

#### ✦ WFAE BOARD REPORT: Nigel Frayne, Chair



The WFAE continues discussions on the new publishing arrangements for the Soundscape Journal. The next Journal will ship later in the year.

We are also in discussions with the new Mexican group about affiliation with WFAE as well as hosting a major international conference there in 2008 - stay tuned in for more details on that as it will be a 'not to be missed' event.

I had the good fortune to be able to visit London during a recent international business trip where I presented a lecture on my professional activities at Goldsmith's College, University of London. This visit also coincided with the one day conference, Sounder Spaces, hosted by the Greater London Authority which was endorsed by the WFAE. The WFAE was given some prominence at the event as I was invited to give a brief opening address followed by the reading of a letter that Murray Schafer had specially prepared.

The carefully selected papers were wide ranging and, while certainly of great interest, I have to say that in many ways demonstrated that we are still at the point of the 1998 "Hey Listen" conference in Stockholm. The theme of that event was 'From Awareness to Action'. The London event did show that we are now becoming generally very AWARE of the quality issues surrounding the acoustic environment but we have yet to really turn that to ACTION. A number of the papers presented at the conference have been placed on the [Sounder Spaces website](#). Congratulations and thanks must go to Max Dixon, the organiser of the event and John Levack-Drever of UKISC for co-ordinating our involvement.

Finally, I had the pleasure of meeting Anrdeas Mniestrir, the convener of the Hellenic Society for Acoustic Ecology who kindly traveled to London from Birmingham to meet with me. We had a brief discussion about the forthcoming affiliation with the WFAE and the possibility for future collaborations.

#### ✦ AFFILIATE NEWS

##### AMERICAN SOCIETY FOR ACOUSTIC ECOLOGY (ASAE)

**Chapter Report: New York Society for Acoustic Ecology.** Several projects and activities are reflected in this report by Andrea Polli.

NYSAE chapter members Edmund Mooney and Andrea Polli presented [soundseeker.org](#), a NYSoundmap project, live on the Brian Lehrer show on March 28th. The segment included a quiz inviting callers to guess the sounds. The show is [archived online](#).

[New Giant Ear](#)))) web radio programs are being created by NYSAE members every month and aired on [free103point9.org](#) each Sunday from 7-9PM EDT.

The NYSAE's music page is now available on the popular MySpace social network. Tell your friends on myspace! Join and be our friend! [www.myspace.com/nysae](#).

**Note to American Readers.** Those who are not members of the ASAE are encouraged to join our listserv and begin to share in what promises to be an exciting 2007. The ASAE is gearing up to edit the *Soundscape Journal* this year, and as more members join the ASAE, we will reach critical mass in more regions, which the New York and New Mexico folks can attest leads to rewarding synergies. Visit the [ASAE Listserve](#) web page to learn how to join the discussion group. Submitted by Jim Cummings, Chair ASAE

**AUSTRALIAN FORUM FOR ACOUSTIC ECOLOGY (FAAE)** It continues to be a quiet time for the FFAE collective as we continue to work on our website and concentrate on our individual projects. A number of us also continue our active role on the WFAE Board and Journal Committee.

We are in contact with the organisers of the Australian Sound Recording Association conference (see elsewhere in this Newsletter for links) and look forward to getting involved with that event later in the year.

AFAE member Ros Bandt together with colleagues Duffy and MacKinnon have sent their book, *Hearing Places*, to Cambridge Scholars Publishing. The book contains 34 international contributions from many different contexts and cultures on how we hear place and includes a 36 track CD. Ros also continues her work on The Australian Sound Design Project.

The Australian Centre, University of Melbourne has launched a new interactive map of 17 new sound designs documented in MP3, video, text and sound on the website. This new work was commissioned by the City of Melbourne and can be viewed at [www.sounddesign.edu.au](http://www.sounddesign.edu.au). Click on the flashing City of Melbourne on the home page. Report submitted by Nigel Frayne.

---

**FORUM KLANGLANDSCHAFT (FKL)** The two-annual symposium of the FKL took place 21.04.2007/22.04.2007 in Basel (Switzerland). Lecturers and FKL-members from Austria, Germany, Italy and Switzerland were welcomed by the president of the FKL Gabriele Proy.

On a meeting of the FKL-members Gabriele Proy thanked Günther Olias, who retired from the board, for his work on the board and as representative of Germany in the FKL. The new board representative from Germany is Clemens von Reusner. A more detailed documentation of the conference will appear on the [web page of the FKL](#).

---

**JAPANESE ASSOCIATION FOR SOUND ECOLOGY (JASE)** by Keiko Torigoe. As usual, our regional activity report brings you the activities of the [Soundscape Association of Japan \(SAJ\)](#), as JASE is one of the operating divisions of SAJ.

On March 11, 2007, the SAJ held Report Meeting of "Soundscape and Geography" at University of the Sacred Heart in Tokyo, inviting 6 presenters from the Japanese Association of Professional Geographers. Tazuko Kobayashi (Nagoya Women's University) was the person in charge of the day and the master of ceremonies and commentator was Kozo Hiramatsu (Kyoto University).

The main part of the program included the reports of the JAPG members' daily practices in the field of teaching materials development for the subjects of geography and history in junior high and high schools of Japan. On the other hand, the members of SAJ reported their daily practices, that are: 1. the designing interface between students and citizens with a "sound map" by Tazuko Kobayashi and Masako Nishimura; and 2. a private soundwalk entitled "Listening to Tokyo Tower" by Keiko Torigoe. After the presentations, all the participants including the audience enjoyed discussing various topics presented during the meeting.

On March 31, a working group of young scholars of SAJ held their 1st meeting at College of Industrial Technology, Nihon University. There was a panel discussion titled "State of the Art of Acoustic Environmental Studies: Dialog aiming at multi-disciplinary collaboration", in which Makoto Morinaga (Defense Facilities Environmental Improvement Association) coordinated 5 discussants from various fields, followed by a second part, titled "General Discussion: Forecasting the Future of Soundscape Studies" in which three other discussants participated.

Besides the meetings above, SAJ supported the publication of a report book, "How to Introduce Sound Signs" by [Japan Sign Design Association](#). In this project, Kozo Maeda (Xebec Corporation), who is a member of SAJ as well as JSDA, played an important role.

TOP

## 🔊 NEWS CLIPS & SOUND BITES



**Online PodCast by Barry Blesser.** Barry Blesser, author of [Spaces Speak, Are You Listening? Experiencing Aural Architecture](#), presents a lecture on the aural aspect of sound. This is an excellent informative presentation about listening and soundscape. [Listen to his presentation online.](#)

**Peace and Quiet Newsletter.** Noise Free America publishes a monthly newsletter to which you can subscribe or download on the Internet. [Check out the NFA site.](#)

**Deciphering Cowbirds' Complex Song and Dance.** (National Geographic) In the bird world, male brown-headed cowbirds (*Molothrus ater*) perform a choreographed song and dance routine that would be the envy of any American Idol contestant said Cooper. [Read More.](#)

**Radioworks: New Directions in Sound Art.** [Interactive Agents](#) is delighted to announce its first major showing of interactive sound installations in the UK. The exhibition will take place in the extraordinary location of Shunt Vaults, a

massive 70,000 square foot network of railway arches, deep below London Bridge Station. Open Wednesday 2nd May to Friday 18th May 2007. Admission: Free. [Public information online](#).

**Sounder Spaces Papers On The Web.** A number of the papers presented at the recent Sounder Spaces conference in London have been placed on the internet at [noisefutures.org/sounderspaces.php](http://noisefutures.org/sounderspaces.php)

**Model plane noise prompts anger.** (BBC) Residents in a village in East Sussex, UK, are angry about the noise of model aircraft being flown near their homes. [Read More](#).

**Art - Sound Exhibition by Brad Brace.** *Sound Design 2007: Taka Tales from Narikel Jingira Island, Bangladesh* (Art Exhibition with Installed Audio, Tea and free Taka Tunes CDs) presents this scene: extensive, evocative audio field-recordings from a concrete Bangladeshi guesthouse looking back on a thatched bamboo village by the Bay of Bengal, with an exhibit of particularly well-used, framed two-taka banknotes. More information: [Flyer](#), [Podcast](#), [Streaming](#) or [contact](#).

**Noisy solution to crime problem.** (BBC) A professor says she has discovered that it is impossible for people who hear a sound not to turn and face it. If it is emitted during a robbery, for example, from a speaker positioned next to a security camera, even the most disciplined criminal cannot help turning and giving the camera a nice clear shot of their face. [Read More](#).

**Frogs Use Hollow Trees as Megaphones.** (National Geographic) Scientists studying the mating calls of *Metaphrynella sundana* have discovered that male frogs actively tune the pitch of their calls to resonate inside hollow tree cavities—their preferred mating habitat. Researchers likened the resonant effects to those of organ pipes. When successful, male frogs sound closer, louder, and presumably more attractive to prospective female mates. [Read more](#).

**Ear Training NO.2.** Select three cans of vegetables. Hold each can up to your ear and shake. Listen to the acoustic difference between each. Then, with your eyes closed, shuffle the cans around. Lift each can to your ear and identify the type of vegetable inside by the sound it makes - don't peek! Practice until you are correct and then add more cans with different contents.

## ✦ SOUNDSCAPE STUDIES

This section is devoted to reports on past and current projects related to acoustic-ecology. Project coordinators and researchers are encouraged to write and submit information about their work. Links to existing online documents are also welcome.

**Report on New York Noise.** The publication *Neighborhood Noise and Its Consequences: Implications for Tracking Effectiveness of NYC Revised Noise Code* by Arline L. Bronzaft, Ph.D. and Gregg Van Ryzin, Ph.D. is a special report that discusses findings of an online survey, conducted by Baruch College in collaboration with the Council on the Environment of New York City, about neighborhood noise. The survey replicates two previous surveys, reported in November 2004 and January 2006. As before, this survey focused on general perceptions of neighborhood noise, specific sources of noise in communities, complaints about noise, and the behavioral and emotional consequences of neighborhood noise. New Yorkers were compared to respondents nationally and again it was found that New Yorkers reported being bothered more frequently by noise and were more likely to make complaints about the noise. New Yorkers suffered various behavioral and emotional consequences much more often. All three reports are available at: [online](#).

**Singing Insects Project in China.** Australian scholar Catherine Clover is pursuing a 3 month arts residency with Red Gate Gallery in Beijing, China from August to October, 2007. During this residency she will be exploring and researching the Chinese relationship with singing insects such as orthoptera (grasshoppers, crickets and katydids) and homoptera (cicadas).

Her work concentrates on sound and digital imaging, and interests in found objects including found sound, have led her to a focus on contemporary landscapes and human relationships with wilderness, technology and art.

As part of the research associated with this residency she is collecting popular myths/beliefs/stories as well as direct experiences from as many contributors as possible. If you have any stories associated with cicadas, crickets, grasshoppers or katydids she would be very grateful if you would share them with her for this project. These stories will be included in real world and online exhibition material and all contributors will be credited. Please email your info to [info@ciclover.com](mailto:info@ciclover.com). References: [Web Site](#) and [Residency Blog](#).

**In search for soundscape indicators: Physical descriptions of semantic categories.** By Daniele Dubois and Catherine Guastavinob. The authors present converging evidence that people categorize urban soundscapes into semantic categories related to social activities. Examples of such categories are spontaneously described are « markets », « sidewalk cafés » or « parks ». The intensity cannot be considered as a relevant criterion for categorization per se, but rather relative to the kind of human activity underlying categorization. Furthermore, other cognitive properties have to be correlated to account for the categorical structure. The physical measurements of

sounds as dimensions of soundscapes categories cannot directly account for noise annoyance. In as much as subjective evaluation rely on the identification and appraisal of the sound sources, acoustic indicators become perceptually relevant only in relation to the range specific to a given meaningful category of sounds.

The authors illustrate their rationale with various examples from field surveys and free sorting tasks of soundscape recordings. Results converge to show that a given acoustic stimulation can be processed in many different ways, depending on subjective factors such as previous (expert or common sense) knowledge, social practices, motivations and attitudes towards noise. Since acoustic stimulations are cognitively processed as semiotic cues pointing to meaningful events, these events need to be identified before measuring physical properties relevant for each category of event and a specific community of subjects. [Download Paper \(PDF\)](#).

**City of silence** by Nina Korhonen. The sound world of central Helsinki differs from that of other cities, because in the capital of Finland it is possible to find places where it is quiet. Only a few kilometers from the city centre, the din of the traffic fades into the background while you enjoy the peace and harmony of nature in a forest. [Read More](#).

**Towards the Sound. Listening, change and the meaning in the sonic environment** by Uimonen Heikki. This project is composed of an introduction and seven articles refereed and published in international (2) and domestic (5) scientific journals and edited volumes. The dissertation approaches the issues of sonic environment from the standpoints of acoustic communication, ethnomusicology and cultural studies of communication. This multidisciplinary is applied to issues of hearing/listening, meanings of environmental sounds and the change of various soundscapes. [Read More](#). Download [document](#) (Finnish).

**Sensing The City**. By R. Murray Schafer. "When I make short visits to cities both in Canada and on lecture tours abroad, I am nothing more than a soundscape tourist. But that is actually significant because a tourist is often more perceptive of the environment than a native inhabitant, who has grown weary of the daily soundscape and tries to shut most of it out." [Read More and Listen](#) to Schafer's presentation.

[TOP](#)

## 📅 CALENDAR



### May, 2007

#### Translocal Events - Deep Wireless Festival

The first 'Deep Wireless Festival' to include translocal events (performances and broadcasts that occur simultaneously in more than one location locally and internationally) will be held in May. For details on how you can participate or to send your own proposal e-mail [naisa@naisa.ca](mailto:naisa@naisa.ca).

### June 1 - October 1, 2007

#### SOUND TRAVELS FESTIVAL OF SOUND ART 2007

##### Toronto Island

Performance pass \$45/\$35 gets you into all Sound Travels performances (4 concerts & includes ferry passes) e-mail [naisa@naisa.ca](mailto:naisa@naisa.ca) for more info.

Sound Travels brings sound art to the outdoors on Toronto Island in a way that entices the curious and provides a unique experience each and every year. This 9th edition of the annual festival will once again feature the Sign Waves installation series of sound sculptures and sound installations as well as outdoor and indoor concerts, site-specific performances, soundwalks, artist talks and workshops.

Our Sound Travels 2007 plans include Trevor Wishart and Barry Truax as composers-in-residence whose music will be featured in Sound Travels. Barry and Trevor will mentor the creation of 4 new works by local emerging artists Hector Centeno, Tony Leung, Charlotte Scott and Monica Clorey in our emerging artist residency. Their works will be presented during the Sound Travels concert weekend alongside world premieres by Trevor Wishart and Rose Bolton, Barry Truax, Randy Raine Reusch and Mei Han. [New Adventures in Sound Art](#).

### June 19-21, 2007

#### 8th WSEAS International. Conference On Acoustics and Music: Theory and Application. Vancouver, B.C. Canada

For more information about this event go online to the [WSEAS Conference web site](#).

**June 22-24, 2007****Nature Sounds Society****23rd Filed Recording Workshop**

The Nature Sounds Society (NSS), an organization dedicated to the recording and creative use of natural sounds, is offering a field recording workshop at San Francisco State University's Yuba Pass Field Station in the beautiful Sierra Nevada mountains. Fees: \$185 for NSS members/ \$210 for non-member (includes one year membership). For more information e-mail [events@naturesounds.org](mailto:events@naturesounds.org) or visit the [NSS Web site](#).

**August 15-17 2007****Australasian Sound Recordings Association Conference - 2007****Theme: "The Art of Audio"****The National Film & Sound Archive, Melbourne, Australia**

Audio recordings, held in collections of every type, are artistic statements in their own right. The aesthetic of a recording says almost as much as the content. Our sound heritage is the work of sound recordists, social historians, audio engineers, record producers, musicians, ethnographers, oral historians, linguists, sound artists, radio broadcasters, DJs, and designers of instruments and equipment. How are their skills perceived? Are they creating an artwork or practicing a craft, which requires certain technical knowledge and skills? What turns a recording into an aesthetic experience? Is recording an art form?

Speakers will include professionals from the radio, audio production, music and sound archiving industries, plus representatives from academia, the arts and private collectors. ASRA's membership includes professionals from the archiving institutions, collectors and all those interested in Australia's recorded sound collections.

The theme of this conference will be of interest to field recordists, oral historians, broadcasters, musicians, composers, DJs, record producers, theorists, curators, collection managers, preservation specialists, musicologists, forensic audio specialists, ethnographers and historians.

**Call For Papers**

The conference theme is the art and aesthetics of sound recordings. Papers are sought on any subject relevant to audio and collections.

Papers should be approximately 20 minutes in length and will be considered for publication in the ASRA journal. Speakers are encouraged to include audio presentations as part of their papers. Please forward your abstract to: Maryanne Doyle, Conference Convenor: Ph: 03-96855805 Or Email at [maryanne.doyle@nfsa.afc.gov.au](mailto:maryanne.doyle@nfsa.afc.gov.au) by **June 1, 2007**.

The conference will explore topics including:

- How have people driven the development of the art of audio?
- The impact of technology on how audio is experienced.
- Does technology enable or constrain the art of audio?
- What has been the impact of technology on the development of musical instruments?
- How are changes in technology affecting broadcasting?
- What does the art of audio mean to oral history?
- Archiving sound in a time of ubiquitous cheap recording equipment.
- Technological developments affecting the collection and preservation of sound recordings.
- The fashion for retro – tapes and discs are back? Did they ever go away?
- Is there an aesthetic for ethnographic field recording?
- The art of the soundscape recording.

**August 28 through September 3, 2007****R. Murray Schafer's *The Princess of the Stars*****At dawn in The Haliburton Forest and Wild Life Reserve**

The Princess of the Stars is the Prologue to R. Murray Schafer's huge 12 cycle series called Patria. It is the story of the Princess who falls to earth in a blaze of light before Wolf, who lashes out at her. Running to a lake the Princess is captured by Three-Horned Enemy who drags her to the bottom of the lake. Wolf, unsuccessfully, tries to release her. At sunrise Sun Disc arrives to settle the trouble. He tells Three-Horned Enemy to return the crown of stars to the heavens; but the Princess must remain on earth. Wolf must, through many journeys taking many centuries search for her. In the end both must achieve enlightenment.

For 40 years, Murray Schafer has been writing a huge cycle of 12 music-theater works, collectively titled "Patria." Larger than Wagner's "Ring" cycle or Karlheinz Stockhausen's "Licht," this cycle challenges the boundaries of both music and theater. Colin Eatock New York Times August 27, 2005

The most wildly imaginative and physically ambitious series of music theatre works in the history of the Canadian stage. William Littler (Synopsis by: Mike Cumberland, Patria Board member)

Tickets \$75, Students \$45 (includes a buffet breakfast after the show)  
Telephone (705) 754-4167

Patria - Attention: Lesley English, P.O. Box 108 West Guilford, ON K0M 2S0

### **September 15-18, 2007**

#### **XXI IBAC - International Bioacoustics Congress**

##### **CIBRA, University of Pavia,**

The XXI International Bioacoustics Congress will be held in the historical buildings of the University of Pavia, Italy, where Spallanzani in the 18th century studied the ability of bats to fly in the dark. The Congress is organized, for the third time, by CIBRA, the Interdisciplinary Centre for Bioacoustics and Environmental Research, University of Pavia.

The subject of bioacoustics is principally a marriage between the fields of biology and physical acoustics. Given its multidisciplinary nature, the Congress aims to bring together, in informal settings, biologists from different specialists (ethnologists, physiologists, taxonomists, ecologists, etc) with engineers, sound archivists and amateur sound recordists, to foster discussion and exchange of ideas.

During the Congress the 2nd European workshop on animal sound research and libraries will be held. The workshop will be organized by CIBRA for the European Network of Bioacoustic Collections for Taxonomy, Systematics and Conservation. The network was created based on the agreement of experts who attended the 1st workshop at the Fonoteca Zoological (Madrid), 27-30 September 2006, to foster co-operation among institutions, researchers and interested amateurs to safeguard animal sound recordings and to optimize their use as a resource for research and nature conservation. Further information on the Congress will be published on the [CIBRA web page](#) at and on the official [IBAC web page](#).

### **Sept 29th - Oct 31, 2007**

#### **SOUNDplay 2007 - Toronto, ON, Canada**

SOUNDplay is a meeting point for experimentation in new media and sound art pushing the boundaries and encouraging new fusions of image, sound and text.

Plans are in the works to feature two world premieres in SOUNDplay 2007 by François Girouard and Monique Jean as well as a Toronto premiere of David Lang's "Elevated" co-produced with CONTACT and Pleasure Dome. It will once again include a weekend of concerts and screenings co-presented with Pleasure Dome along with gallery installations in the month leading up to the final weekend of performances. Weekend of performances October 26, 27, 28. Performance pass \$25/\$20 gets you into all SOUNDplay performances (3 concerts) e-mail [naisa@naisa.ca](mailto:naisa@naisa.ca)  
Source: [New Adventures in Sound Art](#).

### **December, 2007**

#### **Mamori Sound Project**

A 2-week workshop/residency for professional and semi-professional artists with previous experience in the area of sound experimentation and field recordings. It takes place at Mamori Lake, in the middle of the Brazilian Amazon, and involves theoretical/discussion presentations, field work and studio work. The project has a special focus on creative approaches to the work with field recordings, through an extensive exploration of natural sound environments. It does not have a technical character but is instead conceived and directed towards the development and realization of a collective project of sonic creation with the interaction of all participating artists. The deadline for application has been extended to mid-April. More information: Download attached [PDF brochure](#). Or, contact <franciscolepez (at sign) compuserve (dot) com> or visit [web site](#).

### **June 24-26, 2008**

#### **The 9th WSEAS International Conference on Acoustics & Music: Theory and Applications & APPLICATIONS**

##### **Bucharest, Romania**

This event will be host by the Institute of Solid Mechanics of Romanian Academy, Department of Dynamic Systems C-tin Mille 15 Sector 1, Bucharest. Information online: <http://www.acad.ro/def2002eng.htm>

#### **On-Going - Artist Review Series: Immersivity, Art, Architecture, Sound and Ecology Goldsmiths College, London, UK.**

This program features transdisciplinary presentations facilitating critical exchange, discussion and review through an informal and supportive atmosphere; and guided by specific research interests. The general focus areas are: live art and mixed media performance; landscape & interactive architecture and sustainability; critical studies and philosophy; biophysics, acoustics, ecology and sound art. The guest review presenters invited are drawn from these backgrounds and disciplines. The aims of the artist review meetings are both to support the development of researchers or practitioners, through the sharing and review of recent practice including work-in-progress, and the Live Art Garden Initiative, an art, architecture and ecology project. Visit [web site](#) for dates, times and location; the series full program; and all further information. This project is supported by the Networking Artists' Networks Initiative (NAN) through a-n The Artist Information Co. It is co-organised by the Live Art Garden Initiative and Electronic Music Studios, Goldsmiths College.

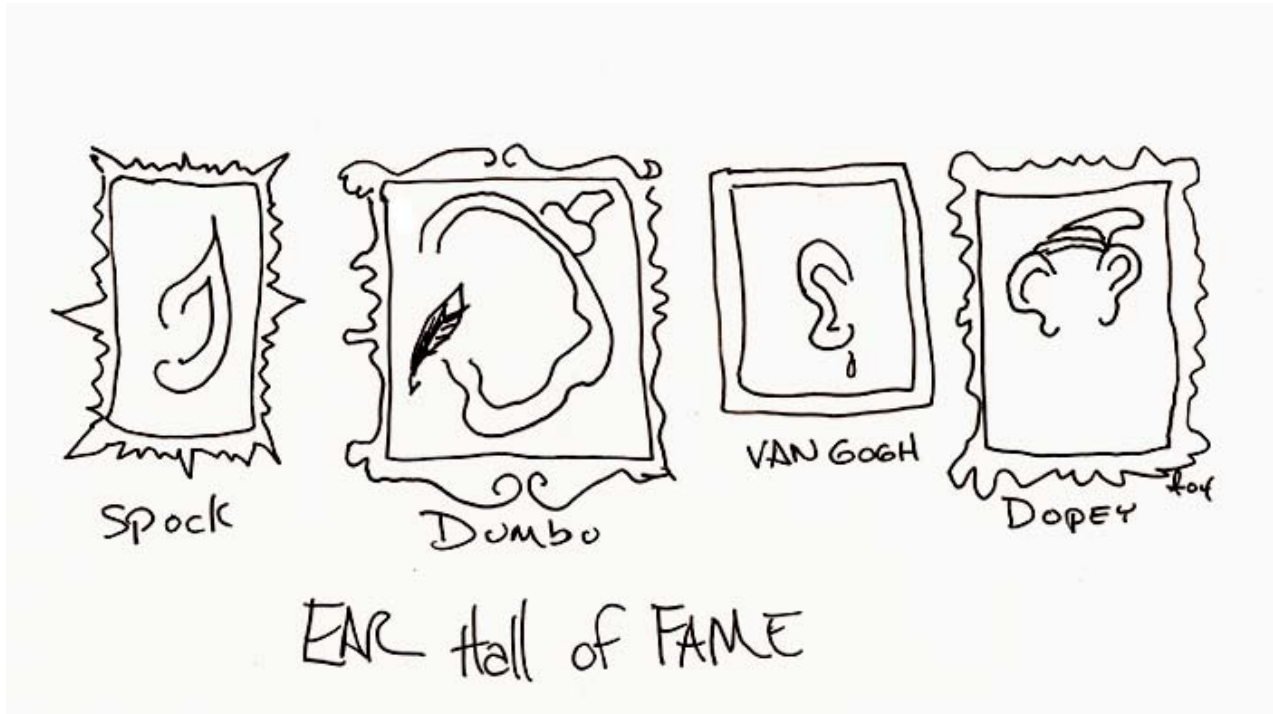
[TOP](#)

✦ **Web Site Exploration**

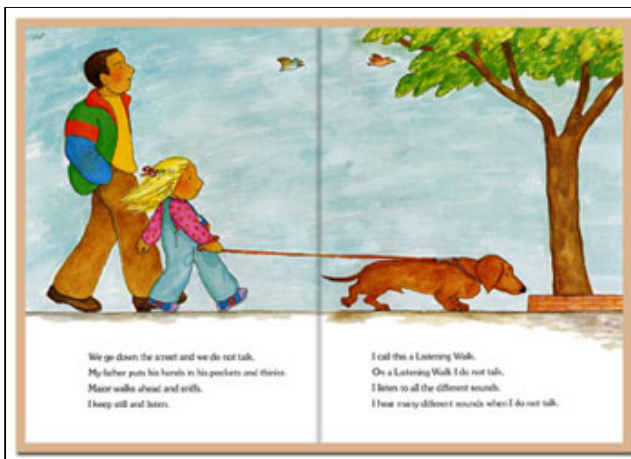
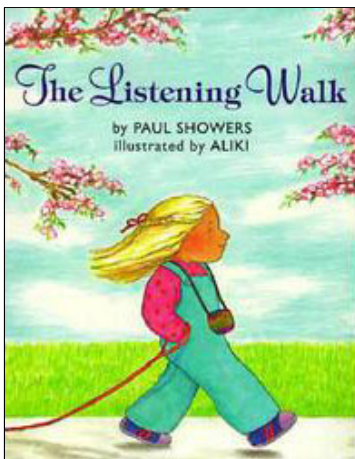


**Sights and Sounds of a Continent.** "Africa Focus" brings together, in digital form, two categories of primary and secondary resources: research and teaching materials collected by University of Wisconsin faculty and staff; and unique or valuable items related to these fields held by the University of Wisconsin Libraries. This collection contains more than 3000 slides, 500 photographs, 50 hours of sounds from forty-five different countries, as well as a large number of difficult to find texts that librarians, scholars, and other subject specialists have deemed important to these fields of study. It is hoped that the search features of the collection will be a convenient aid to scholarship, study, and teaching of these disciplines. [Visit Site.](#)

✦ **EarToons by Tom Lamar**



✦ **Resources**



On a listening walk with her father, a little girl awakens to the many unexpected sounds of their neighborhood. First published in 1961, this book by Paul Showers features vibrant illustrations by award-winning artist Aliki. Publisher: Harper Trophy January, 1993 ISBN: 0064433226. Reading Level: Ages 4-8



*Day Of Sound* by Jason Reinier.  
CD \$15.00. Published by [Earth Ear](#) 45 Cougar Canyon, Sante Fe  
New Mexico, USA 8750

On a single February day, recordists around the world turned microphones to their everyday surroundings. Jason Reinier, a San Francisco-based sound designer, gathered the results and wove this sonic portrait of "everyday." It stands as a wonderful contrast to the tendency for natural sound CDs to highlight the exotic; it also features some of the most straightforward urban soundscapes put to disc. The ways that Reinier moves easily from "nature" to "society" helps to dispel the false dichotomy between the two. And, thanks to the constraints inherent in turning 24 hours of changing sounds into a 74 minute audio disc, we are given enough of each vignette to begin to appreciate it, yet are moved along at a pace that assures we are not stuck in a soundscape we wish would end. Playful sections featuring a baby in the bath and a coffee-maker bring a chuckle, while cicadas, swans, and hawks bring the wild into the mix. Several tracks share nature as we most often hear it: the rumble of a road in the distance while enjoying wetland birds, a toad calling in consort with the ticking of a cooling-down car engine. Adding an especially engaging touch, there are a few segments which feature people being aurally creative with their surroundings, a tunnel singer and several visits to a wave organ being the most striking. [Listen To Sample](#).

[TOP](#)

## 📌 OPPORTUNITIES



### **Spend 10 weeks off campus studying endangered killer whales in the wild!**

[Beam Reach](#) Marine Science and Sustainability School in Washington State is for you if you want to:

- Study endangered orcas in the wild
- Sail for 5 weeks on a biodiesel electric catamaran
- Work with experts in killer whale conservation and acoustics
- Learn about marine conservation and sustainability
- Learn in a small group and get lots of individual time with instructors
- Work on real science and your own research project
- Spend 5 weeks at Friday Harbor Labs
- Earn 18 credits from the University of Washington

You don't have to be a science major to apply; you just have to be interested in the marine environment and want to spend 10 weeks studying off campus. We are now accepting applications for our Spring 08 program (March 31- June 7, 2008). We do have a few spaces left in our fall 07 program: Aug 20 - Oct 28, 2007 [Dive In And Learn More](#).

### **Call for papers**

**Deadline: May 1, 2007**

AIS2 Intersections: [Soundscapes and Music, Soundscapes and Identity An International Conference](#) June 20-22, 2007as part of The Art of Immersive Soundscapes II: a two-week summer institute University of Regina, Saskatchewan, Canada

The Departments of Music and Media Production and Studies at the University of Regina, Canada, are hosting an international conference on the interactions between soundscapes, music, and identity from June 20-22, 2007. Keynote speakers will be the distinguished Canadian audio artists and composers Dr. Christos Hatzis (University of Toronto) and Prof. Barry Truax (Simon Fraser University). The conference is held in conjunction with the SSHRC-funded two-week Summer Institute, The Art of Immersive Soundscapes 2.

Proposals are invited for papers, performances, and presentations that address aspects of the relationships between different kinds of soundscapes, music, and concepts of identity. Topics may encompass identity in personal, national, political contexts; music ranging from traditional acoustic to electronic and computer-generated; and varieties of soundscapes, from environmental to electronic. Multi-media presentations are welcome.



Papers/presentations are limited to 20 minutes in length. We are currently pursuing opportunities for publication of the proceedings.

Abstracts should be 250-500 words long and be submitted by e-mail, by April 1, 2007, to the address listed below. The abstract should be included in the body of the e-mail, as should the submitter's name, telephone number, e-mail address, and institutional affiliation. Identifying information will be removed before evaluation by the program committee. E-mail notifications will be sent by May 1, 2007.

Contact Address: Dr. Pauline Minevich  
Pauline.Minevich@uregina.ca  
Department of Music University of Regina  
3737 Wascana Parkway - Regina, Saskatchewan S4S 0A2 Canada  
Tel.+ (306) 585-5525  
Fax: +(306) 585-5549

**Call for papers, compositions, and round table discussions  
Sound, Music, and the Moving Image  
Institute of Musical Research Senate House, University of London  
10-12 September 2007**

The conference theme is 'Sound, Music and the Moving Image', and we intend this in the broadest possible sense. Bringing together practitioners and scholars from various disciplines, the conference will provide the opportunity to reflect on and challenge prevailing approaches to the sound/music and moving image relationship, and also to propose new directions in this dynamic field.

We hope that submissions will reflect work being carried out in the widest variety of musical traditions, cultural contexts, and methodological approaches.

For more information please contact the conference conveners: [julie.brown@rhul.ac.uk](mailto:julie.brown@rhul.ac.uk) or [info@miguelfera.com](mailto:info@miguelfera.com)  
Further information, including registration details, will be posted on the [conference website](#).

### **Accepting Submissions**

#### **Atrium Sound Space.**

The [Atrium Sound Space](#) gallery is accepting submissions of multi-CD based sound installations for programming consideration.

The Atrium Sound Space is a gallery for sound installations located in the lobby of Benildus Hall, on the College of Santa Fe campus in Santa Fe, New Mexico. Dedicated to presenting sound installations as sonic environment in public spaces, the Atrium Sound Space runs continuously throughout the year - 24 hours a day, 7 days a week.

Though the Atrium Sound Space will be formally launched in early Fall 2006, it has already hosted installation pieces by Peter Swanzy and Al Margolis (in conjunction with the Santa Fe International Festival of Electroacoustic Music), and Steven M. Miller. The Fall schedule will be announced in September.

Sound artists interested in submitting pieces for programming consideration can find technical specifications and submission guidelines/information on the Atrium Sound Space [submissions page](#).

**SoundTransit.** SoundTransit is a collaborative online community dedicated to field recording and phonography. If you are a phonographer, you also [contribute](#) your recordings for others to enjoy. The [Creative Commons Attribution license](#) encourages the sharing and reuse of all sounds on this website.

In the "Book" section of this site, you can plan a sonic journey through various locations recorded around the world. And in the "Search" section, you can search the database for specific sounds by member artists from many different places. Enjoy [SoundTransit](#) online.

[TOP](#)

---

### **WFAE MEMBERSHIP**

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

### **WFAE BOARD AFFILIATE ORGANIZATIONS**

- American Society for Acoustic Ecology (ASAE): [contact-asae@wfae.net](mailto:contact-asae@wfae.net)
- Australian Forum for Acoustic Ecology (AFAE): [contact-afae@wfae.net](mailto:contact-afae@wfae.net)
- Canadian Association for Sound Ecology (CASE): [contact-case@wfae.net](mailto:contact-case@wfae.net)
- Forum Klanglandschaft (FKL): [contact-fkl@wfae.net](mailto:contact-fkl@wfae.net)
- Japanese Association for Sound Ecology (JASE): [contact-jase@wfae.net](mailto:contact-jase@wfae.net)
- Suomen Akustisen Ekologian Seura (Finnish Society for Acoustic Ecology): [contact-fsae@wfae.net](mailto:contact-fsae@wfae.net)
- UK and Ireland Soundscape Community (UKISC): [contact-ukisc@wfae.net](mailto:contact-ukisc@wfae.net)

#### ✦ WFAE AFFILIATE WEB SITES:

- American Society for Acoustic Ecology ([ASAE](#))
- Australian Forum for Acoustic Ecology ([AFAE](#))
- Canadian Association for Sound Ecology ([CASE/ACÉS](#))
- Forum fuer Klanglandschaft ([FKL](#))
- Japanese Association for Sound Ecology ([JASE](#))
- Suomen Akustisen Ekologian Seura (Finnish Society for Acoustic Ecology), ([FSAE](#))
- UK and Ireland Soundscape Community (UKISC). John Drever <[ukisc@wfae.net](mailto:ukisc@wfae.net)>

#### ✦ NEWSLETTER AND JOURNAL ARCHIVES:

**Archive:** Back issues of the WFAE Newsletter are archived online. [Click Here](#) to access this collection dating back 2004.

**Past Journal Issues Online.** The Journal Editorial Committee has added Soundscape Vol. 4, No.2 and Soundscape Vol. 5, No.1 as online editions. These may be accessed through the [WFAE web site](#), or as a [special section](#) of this newsletter. Past editions of the Journal are added two years after publication.

This online newsletter is a supplement to [Soundscape: The Journal of Acoustic Ecology](#) published by the [World Forum for Acoustic Ecology](#). Our goal is to make available a bimonthly calendar of events, announcements, opportunities, and latest news from the WFAE Board, Affiliates, and other sources in the field of acoustic ecology.

This publication is made possible by news contributions from Hildi Westerkamp, Harold Clark, Robert MacNevin, Gary Ferrington, and the many members of the international affiliate organizations of the World Forum for Acoustic Ecology. Please see the [Contributions Section](#) on how to submit material to this publication.

[TOP](#)



## About The WFAE

The [World Forum for Acoustic Ecology](#) (WFAE), founded in 1993, is an international association of affiliated organizations and individuals, who share a common concern with the state of the world's soundscapes. Our members represent a multi-disciplinary spectrum of individuals engaged in the study of the social, cultural and ecological aspects of the sonic environment

The World Forum for Acoustic Ecology welcomes your participation in the growth and development of regional affiliate groups around the world. Learn more about becoming a member by downloading our [WFAE 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](mailto:secretary@wfae.net)
- WFAE Membership: [membership-secretary@wfae.net](mailto:membership-secretary@wfae.net)
- [Soundscape: Journal of Acoustic Ecology](#) (SJAE)
- SJAE Editor: [soundscape-editor@wfae.net](mailto:soundscape-editor@wfae.net)

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



## Contributions: News & Announcements

We welcome material about regional events, workshops, and conferences of interest to the acoustic-ecology community. All material will be reviewed and, if accepted, edited as needed. Please include web URL, e-mail address, and postal contact information for events.

Newsletter contributors are asked to send material to WFAE secretary at [secretary@wfae.net](mailto:secretary@wfae.net).

The WFAE Newsletter:

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

### Copyright

This single phrase is the copyright notice to be used when reproducing any portion of this newsletter, in any format:  
From The WFAE Newsletter - Copyright 2005. <<http://www.wfae.net/newsletter/>>

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

### 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.

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