

WFAE Newsletter

World Forum for Acoustic Ecology: March - April, 2008

Volume 5, Number 2. March-April, 2008

WFAE Newsletter

✦ WFAE BOARD REPORT



The WFAE Board was sad to learn that Nigel Frayne was seriously injured in a January bicycle accident in Melbourne. We wish Nigel all the best and encourage him to rest and quickly recover. His leadership of the WFAE is most appreciated and we thank him for all the time and energy he has devoted as WFAE Chair to help make the World Forum for Acoustic Ecology a growing international organization.

The latest issue of *Soundscape - The Journal of Acoustic Ecology* has been completed a few months ago and some of our members will have received their copies by now. Jim Cummings and Steven Miller of the ASAE have done a wonderful job in putting this issue together. The mailing of the issue was slowed down however, as a result of Nigel Frayne's unfortunate accident and his subsequent operations. While he is recovering his wife Helen Dilkes, daughter Ella and son Vivian are continuing with the mailings as best as they can. So, those of you who have not yet received a copy, please hang in there. It will arrive.

As previously announced, the journal is now produced on a rotating basis by different affiliates. As the ASAE produced issue shows, this process has the potential to expand the scope and content of the journal significantly. Members of our Finnish affiliate, the FSAE, are gearing up to put together the 2008 journal issue. (Hildi Westerkamp)

✦ IN THIS ISSUE

Welcome to the March-April, 2008, edition of the WFAE Newsletter. This online publication is a supplement to *Soundscape, The Journal of Acoustic Ecology*, which is published by the [World Forum for Acoustic Ecology](#). Our mission is to offer a bimonthly summary of events, announcements, opportunities, and news from the WFAE Board, Affiliates, and other sources in the field of acoustic ecology.

- [WFAE Affiliate Organization Reports](#)
- [Up Front News: Sound bites from the press](#)
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- [Calendar of Events](#)
- [Resource Guide](#)
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- [Contributions: How to post your news](#)
- [Newsletter Archive: 2004-Present](#)
- [Feature Article: *The Glazed Soundscape* by R. Murray Schafer](#)

The World Forum For Acoustic Ecology has a MySpace account and welcomes friends from around the world working in the field of acoustic-ecology to join us. If you have a MySpace account sign in and then access [WFAE MYSFACE](#) on line. Click on "Add Friend" and become a partner in creating this network gathering place for ear-minded friends on the Internet.

✦ WFAE MEMBERSHIP

Become a member of a WFAE Affiliate organization. Download a [membership](#) form today.

✦ WFAE BOARD AFFILIATE ORGANIZATIONS

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

✦ **WFAE AFFILIATE WEB SITES (Current):**

- [American Society for Acoustic Ecology](#)
- [Australian Forum for Acoustic Ecology](#)
- [Canadian Association for Sound Ecology](#)
- [Finnish Society for Acoustic Ecology](#)
- [Forum fuer Klanglandschaft](#)
- [Japanese Association for Sound Ecology](#)

Issues of this publication dating back to 2004 are archived [online](#). Back copies of *Soundscape, The Journal of Acoustic Ecology* are also available.

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WFAE Affiliate Reports



AMERICAN SOCIETY FOR ACOUSTIC ECOLOGY (ASAE)

Bay Area Sound Ecology Chapter (BASE) At the end of the month of March (last Wednesday?) - BASEbot3 will be held from 7:30 PM - 10 PM in the San Francisco area. This is the third session of [Bay Area Sound Ecology group](#), which the NSS (Nature Sound Society) is partnering with to bring lecturers, sound recordists, and others together to share their creative work and ideas.

BASEbot1 featured Chris Watson, a noted film sound designer, who was in town working with RMG. Chris had some marvelous sound compositions (he also had a concert the following night at RMG) which he shared with us.

BASEbot2 featured Andrew Roth and his recordings (both natural and manmade sound) of Japan. BASEbots are held at [Dan Dugan's lab](#) in San Francisco; Aaron Ximm has been organizing the programs, and the NSS has been hosting them.

New York Society of Acoustic Ecology Chapter (NYSAE). (NYSAE's GIANT EAR))) hosts upcoming shows on free103point9. An archive of the show will be available on www.free103point9.org shortly after the shows original air date:

- March 30, Andrea Callard and Jonny Farrow collaboration with the preliminary theme of "Winter." The April show (date TBD) will be an Andrea Williams Amazon "sound memories" show, reflecting on her October '07 residency with Francisco Lopez in the Brazilian rainforest.
- The May show is scheduled to be an Andrea Polli produced Antarctic odyssey presentation called "Sonic Antarctica."

Also, NYSAE members (with the generous assistance of Tom and Galen at free103point9) recently finished a large grant application for funding to distribute the Giant Ear))) compilation CD Inside/Out NYC. The grant is to be awarded in late May. Everyone cross your fingers!

CANADIA SOCIETY FOR ACOUSTIC ECOLOGY (CASE)

The Canadian Association for Sound Ecology (CASE), the City of Mississauga's Office of Arts and Culture and New Adventures in Sound Art (NAISA) have launched a preliminary version of the Mississauga Sound Map. The Sound Map can be found now [on-line](#). Mississauga residents and visitors are encouraged to contribute more sound recordings of places in Mississauga that are meaningful or intriguing to them with the final deadline for submissions being June 1, 2008. The link to the submissions form can be [found online](#) as well. A final version of the Mississauga Sound Map will be launched in July 2008. This is the first of many online Sound Maps of Canadian cities that CASE plans to realize

UK AND IRELAND SOUNDSCAPE COMMUNITY (UKISC)

The UKISC has a few copies available of *EARSHOT #5 The Journal of the UK and Ireland Soundscape Community*. The issue theme is Noise: Debates, Strategies and Methodologies and was edited by John Levack Drever. This edition also includes aCD, *Disappearing Soundmarks*, with submission by: Ian Stonehouse, Adam Stansbie, Adrian

Newton, Marcus Vergette, Pete Stollery, Lyndsey Cockwell, James Wyness, Johanna Malone, Ian Marley, Dave Lawrence, John Varson and Connor Kelley.

Price: UKISC and WFAE members: £8 plus postage

Price: Non members: £10 plus postage

Postage: UK - £1, Overseas £1.50

Contact: John Levack Drever <j.drever@GOLD.AC.UK>

Contents:

- The Dilemma Of Noise by John Levack Drever
- Steps Towards A Sounder City? by Max Dixon
- Noise Mapping: Tracing Sound by Frances Crow
- So What Does Purgatory Sound Like? by Sophie Arkette
- Listening As Touching, And The Dangers Of Intimacy by Tom Rice
- Bump In The Night: Some Reflections On Night Listening by John Levack Drever
- Audio Rorschach by Joe Banks
- Dartmoor Changes by Richard Povall
- The Auditory Unconscious: Sonic Shocks In The 1890s And 1990s by Shelley Trower
- The Doctor by Tom Rice
- A Nostalgic Soundscape Of Taiwan: An Acoustemology Of Taiwanese Sojourners' Listening Experiences In London by Tsai-Wei Chen
- Farming Greenwell: An Exploration In Sound by Hannah Standen
- Two Soundwalks: A Subjective Account by David Briers
- A Speech For Noise by Salome Voegelin
- Some Disappearing Sounds Of A City by Max Dixon.

NO REPORTS THIS ISSUE:

AUSTRALIAN FORUM FOR ACOUSTIC ECOLOGY (AFAE)

FINNISH SOCIETY FOR ACOUSTIC ECOLOGY (FSAE)

FORUM KLANGLANDSCHAFT (FKL)

JAPANESE ASSOCIATION FOR SOUND ECOLOGY (JASE)

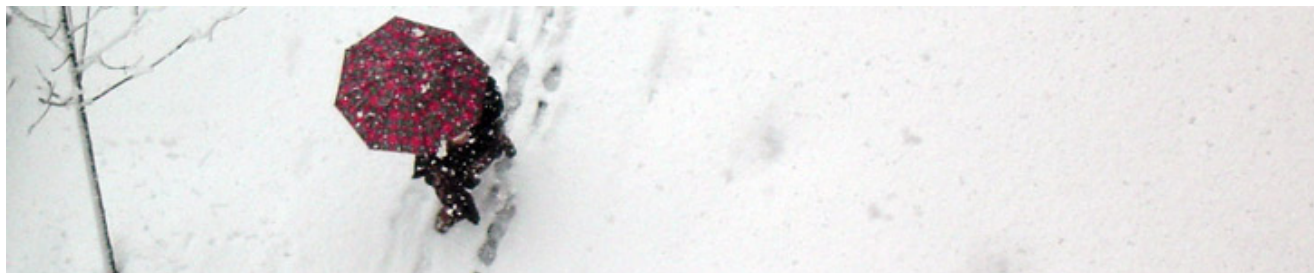
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WFAE Up Front News



This section includes news from readers and clips from current online press resources and news archives related to acoustic ecology. Submission of news items or press clippings by readers is most welcome.

Soundscape Journal Supplemental Material Online. Audio segments and images by contributors to the current issues of *Soundscape: The Journal of Acoustic Ecology*, Volume 7, Number 1 - Fall/Winter 2007 are now online at <http://soundscape.csf.edu/>

SFIFEM 2008 - schedule update. The selections for the radio broadcast portion of the Santa Fe International Festival of Electroacoustic Music (SFIFEM) 2008 have been posted to the website <<http://sfifem.csf.edu>>. Steven Miller thanks all who submitted works for consideration. The schedule page of the website will be updated as soon as final scheduling is completed.

Nature Sounds Society Weblog. The Oakland, California based Nature Sounds Society has created a weblog. The idea behind the resource is to have anyone who has something of interest about nature sound and recording can share that with others with a posting on the blog. For example if someone attended an event they wanted to tell people about this could be another way of getting the word out in addition to using mailing listservs. People could upload video clips to youtube and these could embed in the blog if they so desired. Of course if someone wanted to share some recordings they made, they could be posted as well. Ideally there will be posts from NSS events and workshop. This will be a way to make the NSS site more up to date hopefully draw more people to it. [Check it out.](#)

Restaurant Acoustic Ratings. The [San Francisco Chronicle](#) often rates restaurant acoustic attributes using the the scale below. Check out the Chronicle link for an example of the guides use.

- ONE BELL: Pleasantly quiet (under 65 decibels)
- TWO BELLS: Can talk easily (65-70)
- THREE BELLS: Talking normally gets difficult (70-75)
- FOUR BELLS: Can only talk in raised voices (75-80)
- BOMB: Too noisy for normal conversation (80+)

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**Where Music and Feeling Are One** (Reuters) A little Beethoven is good for the brain, according to a Finnish study published on Wednesday showing that music helps people recover more quickly from strokes. And patients who listened to a few hours of music each day soon after a stroke also improved their verbal memory and were in a better mood compared to patients who did not listen to music or used audio books, the researchers said.

Music therapy has long been used in a range of treatments but the study published in the journal *Brain* is the first to show the effect in people, they added. ([Read Full Article](#)).

**I Really Hope You Said Fork.** (Globe and Mail) Restaurant noise levels have gone through the roof. From pounding beats to harsh room design to owners who seem deaf to complaints, our dining experience is drowning in decibels - and diners are losing it. [Read full Story.](#)

**Wear Ear Plugs To Protect Your Heart.** (Globe and Mail) You may not want to compare your partner's snoring to the roar of a jet engine, but either sound could be just as bad for your health. A new study shows that nighttime noise can raise your blood pressure while you are sleeping. ([Read full story](#))

**A classic soundscape debate is being played out in Oxford, England.** (Telegraph.co.uk) A very modern battle of faiths is brewing amid the ancient dreaming spires, which could result in the Islamic call to prayer being broadcast over one of the nation's earliest and most important seats of Christian theology.. Charlie Cleverly, the rector of St Aldates Church, said allowing the broadcast of a call to prayer is "un-English" and would create a Muslim ghetto in the city. He said it was not like the "neutral" Christian call to prayer of the church bell." [Read full story.](#)

**Performer gets third ear for art.** (BBC News) An Australian performer who has had an ear grafted onto his forearm in the name of art has sparked controversy. Cyprus-born Stelios Arcadiou, known as Stelarc, says his extra ear, made of human cartilage, is an augmentation of the body's form. [Read full story.](#)

**Mosquito: Anti-teen device.** (BBC News) "A high-pitched device used to disperse teenagers is being challenged by campaigners, who say it is not a fair way to treat young people.. Liberty director Shami Chakrabarti said the device had no place in a country which values its children: "What type of society uses a low-level sonic weapon on its children? Imagine the outcry if a device was introduced that caused blanket discomfort to people of one race or gender, rather than to our kids," she said. [Read full story.](#)

**No Quasimodo, he brings music to Notre-Dame bells.** (International Herald Tribune) Stéphane Urbain stood leaning against a heavy wood frame high in the north tower of Notre-Dame, wrapped in a navy blue woolen cape against the wind, as he waited for the bells to sound. Then three of the four immense bells tolled, shaking the massive oak frame, which weighs more than 187 tons. [Read full story.](#)

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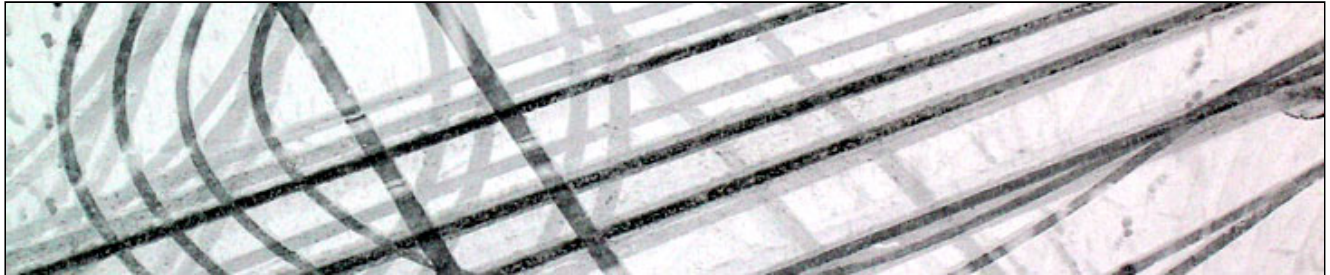
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## Soundscape Studies

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

### **Interactive Sonic Environment: London Underground** **Dr Ximena Alarcón, De Montfort University, Leicester UK**

This research explores stories in sound made by people about their commuting experience. Using an online 'Interactive Sonic Environment', and taking the acoustic environments of the Paris and Mexico City metros as counterparts of the London Underground, commuters from all three cities will express memories of their daily routines using text, voice, and other sounds. In this way, listening becomes creative, enhancing commuters' experience, while building a collective memory amongst remote populations in a virtual space. The project will thus dynamically reveal the changing state of the contemporary urban soundscape through participants' creative input.

Three principal outcomes are expected: the expanded and implemented 'Interactive Sonic Environment', offering the available options of collaboration to all commuters; a blog that relates dynamically the process of the research; and an article in an academic journal that will describe the conceptual, artistic, methodological and technological achievements of the research.

It is recommended that users download Shockwave 10.1 and Firefox browser. Broadband Internet access works best. This research is funded by The Leverhulme Trust - Early Career Fellowship 2007 - 2009, and takes place in the Institute of Creative Technologies - De Montfort University. [Visit online interactive site.](#)

### **Voice in the Cultural Soundscape: Sonic Literacy in Composition Studies** **Michelle Comstock and Mary E. Hocks** **Bowling Green University**

The authors first elaborate on sonic literacy as we now understand it--as a critical process of listening to and creating embodied knowledge, of understanding our soundscapes as cultural artifacts, of achieving resonance with particular audiences, and of developing the technological literacies involved in recording, amplifying, layering, and mixing sound. Next, the authors discuss how we've integrated sonic literacy into their composition curricula and analyze several student examples that resulted from their earliest and on-going attempts at teaching sonic literacy. Throughout the piece, the authors address some of the challenges and the advantages of teaching sonic literacy in their writing courses. [Read More.](#)

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## WFAE Calendar



### **Spring, 2008 Vancouver Vibrates - a celebration of the works and influence of R. Murray Schafer**

Throughout spring 2008, Vancouver New Music, in partnership with a number of other Vancouver arts organizations, presents Vancouver Vibrates – a series of events that celebrate the spirit and work of Canadian composer R. Murray Schafer. For full calendar of soundwalks and music events visit the [Vancouver New Music web page](#).

#### **March 1, 2008**

**Time: 12:30 - 1:30 PM**

The San Francisco based Nature Sound Society will do a beginning sound recording workshop at the Greendance Environmental Film Festival in Chico, CA. This is part of a 4 day event, Thursday-Sunday -- see the schedule at <http://www.greendancefilmfest.org/schedule/index.shtml> -- with a variety of different films, activities and venues. NSS friends from the various Whiskeytown events in 2004 are mounting this festival and it promises to be exciting. On your way up or way back, check out Graylodge or the Sacramento Wildlife Refuge for great winter bird action.

#### **March 6, 2008**

**Deep Listening Workshop with composer Elaine Lillios**

**Time: 7:00 pm**

**Lincoln Hall, Room 75 - Portland State University, Portland, OR. USA**

[Deep Listening](#) is a whole body listening practice developed by Pauline Oliveros. Through Deep Listening practice, one gains a heightened awareness and appreciation of sounds, surroundings, and environments. Deep Listening expands the potential for connection and interaction with one's environment and with others in performance and improvisation.

#### **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> The Proceedings of AMTA '08 will be published in CD-ROM and in WSEAS Books as well as in WSEAS E-Library with free access in many universities.

#### **Pulse of the Planet Sound Recording Tours**

**Fall, 2008 - Dates TBA**

[Pulse of the Planet](#), in conjunction with the [World Sound Foundation](#) is offering a series of sound recording tours next year. Like photography tours, these programs will give participants a chance to experience a country in a new way - soundscape listening and recording. The first tour will be to Ireland, slated for Fall of 2008. It will combine field recording workshops conducted by Jim Metzner, with many recording opportunities in sonorous locations. To find out more about the Sounds of Ireland trip write [pulse@igc.org](mailto:pulse@igc.org).

#### **August, 9-30, 2008**

**The School of Sound Summer Workshop  
Napier University, Edinburgh, Scotland**



THE SCHOOL OF SOUND proposes to run two practical workshops exploring the soundtrack in fiction filmmaking. The three-week courses concentrate on the creation of a soundtrack for a short film, and music composition. These two courses go beyond the usual limits of sound design and composition to create an awareness of how these disciplines fit within the structure of film narrative. The curricula combines the creative decision making that goes into producing a soundtrack with the technical and professional demands of contemporary screen production. The cost will be approximately £3500 per person including shared accommodation in nearby university dormitories. There is the possibility of bursaries for UK and Scottish professional participants. We need to hear from people with a serious interest in taking part by December 15th 2007. Email [sos@schoolofsound.co.uk](mailto:sos@schoolofsound.co.uk). Telephone 00 44 (0)20 7724 6616. [Learn more](#).

### **August 27, 28, and 29 2008**

#### **Tuning The Wild: Three Days in the Haliburton Forest**

**Presenters: R. Murray Schafer, [Bernie Krause](#), Dr. Hans Ulrich Werner (former producer of the West German Radio) and Mike Cumberland And Friends**

Limited spots are available for this conference. Acceptance is based on a first-come first-served basis. Cost for Conference is \$300 CAN (money order, certified cheque), excluding food and accommodation. Cheques made out to the "Tuning The Wild" and received prior to January 1, 2008 will be accepted as first-come first-served when they arrive. Mail checks to "Tuning The Wild" c/o Mike Cumberland 347 Lakeshore Road Port Hope, ON L1A 1R2

Information about accommodations and food contact: [The Haliburton Forest & Wild Life Reserve](#). Phone: (705)754-2198 (Canada).

For more information about the conference contact [Mike Cumberland](#) via phone: (905) 885-6483 (Canada) or e-mail: [alphorn@mikecumberland.com](mailto:alphorn@mikecumberland.com). The conference is held in the Haliburton Forest & Wild Life Reserve (about 2 hours north of Toronto, bordering Algonquin Park). Download: [Conference Description](#), [Course Descriptions](#), and [Registration Form](#).

### **September 4-6 2008**

#### **Sounding Out 4 - A three day international symposium on sound in the media**

**University of Sunderland  
Sunderland, UK**

Sounding Out 3 in September 2006 was a great gig with over 100 delegates from around the world, including many radio colleagues. For our next conference we've lined up some truly wonderful speakers, including Vancouver-based composer and soundscape artist Hildegard Westerkamp, radio professor, historian and poet Sean Street, and radio dramatist Neil Brand. We'll also be presenting new radio and sound works from around the world, as well as 40 papers on the latest in sound research.

The atmosphere at the last event was really wonderful and if you came to it we'd love you to come again. If you didn't then this is your chance to find out for yourself what Sounding Out is all about. More [Information On Line](#).

### **September 10-13, 2008**

**International symposium on architectural and urban atmospheres  
Grenoble, France**

The symposium on "Creating an Atmosphere" aims to bring together various ways of addressing the concrete nature and the creating atmosphere. Event being planned. More information: [www.cresson.archi.fr](http://www.cresson.archi.fr)

### **November - December 2008 - 2 weeks**

**Mamori Sound Project - Conceived and directed by Francisco López  
Workshop/residency for sound artists at Mamori Lake (Amazon, Brazil)  
Deadline for applications: March 31, 2008**

"Mamori Sound Project" is 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 workshop/residency 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 participant artists. Download "[Mamori Sound Project](#)" PDF brochure.

Francisco López, director of "Mamori Sound Project", is internationally recognized as one of the major figures of the experimental music and sound art scene. He is also a Ph.D. ecosystem biologist, with regular teaching activity in Spain and Latin America. His experience in the field of sound creation and work with environmental recordings spans over a period of more than 25 years. His work has been released by more than 170 record labels worldwide and he has been awarded three times with honorary mentions at the competition of Ars Electronica Festival. He has realized hundreds of field recording projects, commissions, live performances, sound installations and workshops, as well as research in entomology and ecosystem dynamics, in 50 countries in the five continents, with a particular emphasis on tropical areas in the Americas, Africa and Australasia. He has carried out similar workshops at Mamori Lake over

the past few years and has a detailed sonic knowledge on its surrounding environments.

Anyone interested, please contact Francisco López directly at [franciscolopez@ franciscolopez.net](mailto:franciscolopez@franciscolopez.net)

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**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.

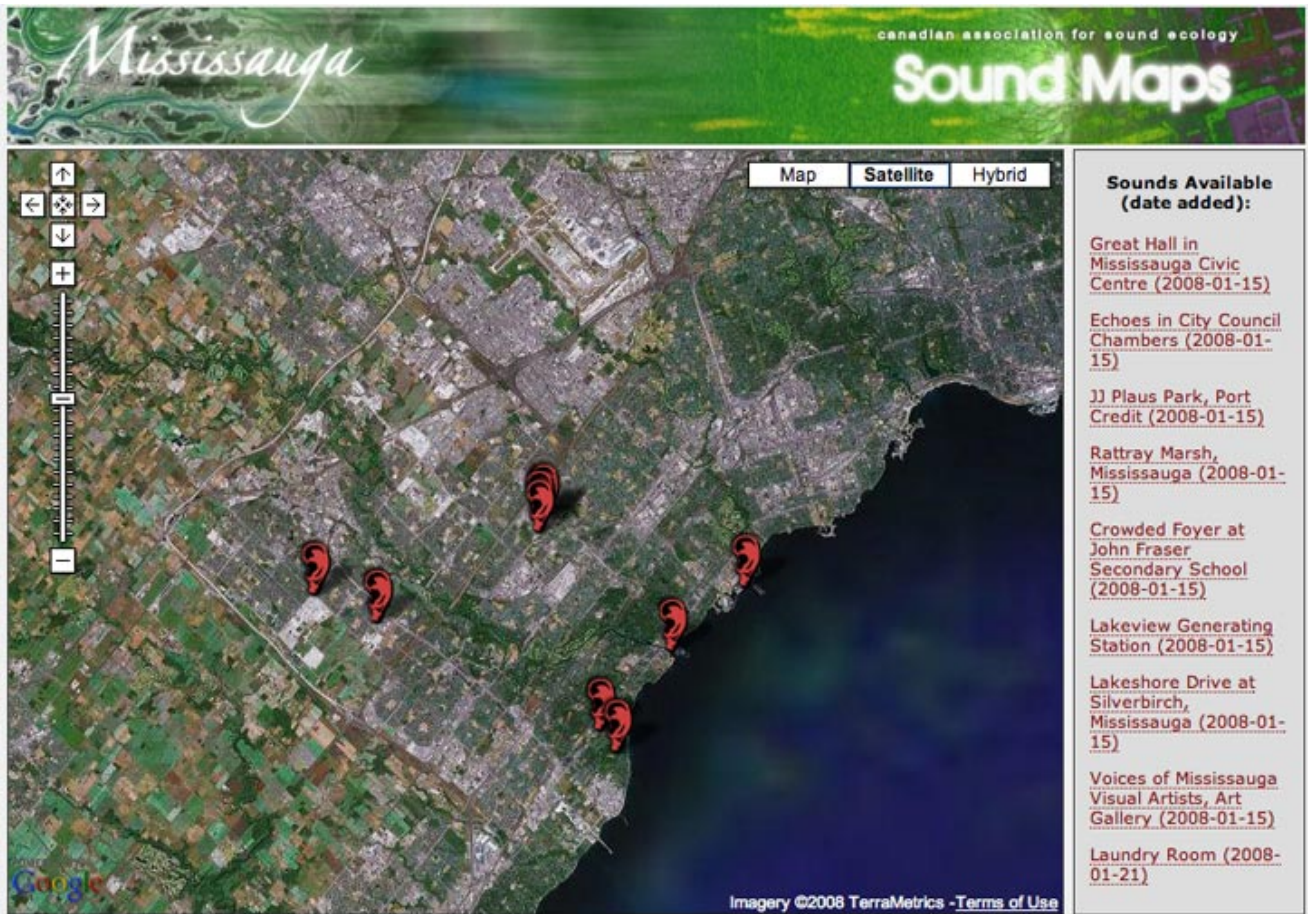
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Online Resource Guide

📌 Web Sites



The first version of the Mississauga Sound Map is illustrated above and is now available [online](#). If you would like to contribute more sounds to this map go to <http://www.naisa.ca/opportunities.html> to learn more. Deadline for the final version of the sound map is June 15, 2008. This is a pilot project with more city Sound Maps to be added in the near future by the Canadian Association for Sound Ecology.

📌 Publications

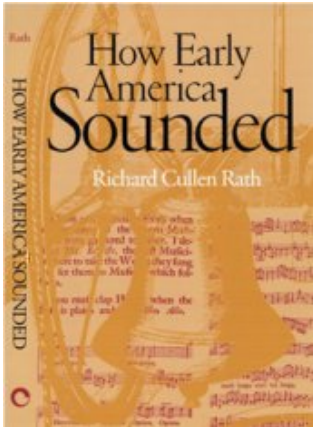


Hearing History: A Reader
Edited by Mark M. Smith
University of Georgia Press, 2004
ISBN 082032583X paper • \$29.95
ISBN 0820325821 cloth • \$59.95

Hearing History is a long-needed introduction to the basic tenets of what is variously termed historical acoustemology, auditory culture, or aural history. Gathering twenty-one of the field's most important writings, this volume will deepen and broaden our understanding of changing perceptions of sound and hearing and the ongoing education of our senses. The essays stimulate thinking on key questions: What is aural history? Why has vision tended to triumph over hearing in historical accounts? How might we begin to reclaim the sounds of the past?

Mark M. Smith is a professor of history at the University of South Carolina in

Columbia. His books include *Listening to Nineteenth-Century America*. [University of Georgia Press](#).



How Early America Sounded
By Richard Cullen Rath
Published 2003
Cornell University Press, 2003
ISBN 0801472725

In early America, every sound had a living, willful force at its source. Sometimes these forces were not human or even visible. In this fascinating and highly original work of cultural history, Richard Cullen Rath recreates in rich detail a world remote from our own, one in which sounds were charged with meaning and power.

From thunder and roaring waterfalls to bells and drums, natural and human-made sounds other than language were central to the lives of the inhabitants of colonial America. Rath considers the multiple soundscapes shaped by European Americans, Native Americans, and African Americans from 1600 to 1770, and particularly the methods that people used to interpret and express their beliefs about sound. In the process he shows how sound shaped identities, bonded communities, and underscored—or undermined—the power of authorities. [Cornell Press](#).

Tools of Mind, edited by Matt Marble

FO A RM special issue no. 1

52 pp., 8 x 9", saddle-stitched, hand-stamped cover, \$7

The works gathered in this book reflect particularly the resource of their own path of origin - the mind. Each contribution offers a model, design, plan, or developmental process. The model becomes a message, a tool of action and organization, while others attempt to reconstruct or represent manifestations of the past, in order to articulate the nature of their enactment. The model becomes an Idea, a tool of understanding. Conjoining performance scores by international artists with diagrams from diverse fields of thought, this book takes form as mosaic imagery: a collectivized tool of intuition. (From the introduction by Matt Marble)

Artists include: Heather Watkins, Peter Ablinger, The Rebar Collective, David Abel, Seth Cluett, Pauline Oliveros, Mark Owens, Dan Senn, Jonas Baes, Michael Pisaro, Yasunao Tone, Phillip Schultze, Tara Rodgers, Giancarlo Toniutti, Scott Smallwood, Christian Keston, Matt Marble, Craig Sheperd and Adam Overton. See foArm Magazine:

<http://foarm.artdocuments.org/issues.htm>

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Opportunities



Deadline: March 14, 2008

Expo Brighton Call for Work

Guidelines: www.sonicartsnetwork.org

Expo is the hub and playground of the experimental music and sound art scene in the UK and beyond. Free and open, this unique platform mobilises a national network of artists and engages with communities from all backgrounds placing sonic art and the people who make it in direct contact with the public. Expo steps out from traditional venues and into spaces that inspire artist and audience alike to reconsider their environments.

After the success of last year's Expo Plymouth the focus now shifts to Expo Brighton for 4-6 July 2008. This weekend of performance, exhibition, presentation, discussion and broadcast will highlight the broadest possible range of approaches and thinking surrounding the sonic arts. We welcome and encourage submissions of all kinds to add to our wide ranging programme.

As well as our regular annual call for submissions of all types of sound based work festival partners Radio Reverb and Sonic Arts Network are offering two commission awards for the creation of new work by UK based artists.

Call for Works for the first Canadian 60x60 Project (2008)

Deadline March 31, 2008

Vox Novus, in collaboration with the Canadian Electroacoustic Community (CEC), is inviting composers to submit recorded works 60 seconds or less in duration to be included in the first Canadian version of the annual 60x60 project. 60 compositions will be selected to be played continuously in a one-hour concert. The Canadian 60x60 concert season will begin with a debut in Montréal and continue throughout Canada in venues to be announced. Concerts may also include a visual component (a clock, video clips, spectrographs, dance, etc.). The works will also be broadcasted on radio stations and featured on a Sonus.ca dedicated gallery. Please submit your recorded work(s) and submission form(s) before 31 March (postmarked). You may submit your works online or on a CDR; see submission guidelines below. Your work may be selected for both the Canadian and the International 60x60 projects. [More Details Online](#).

Listening Retreat

May 15-18, 2008

Dartmoor, UK

From 15-18 May this year artists Tony Whitehead and Richard Povall will be running a listening retreat on Dartmoor in Devon. This is a residential course based in and around Bellever on the high moor.

The main purpose is to give participants the space and opportunity to immerse themselves in the natural world and to celebrate its sounds, especially the many and varied voices of the animal world. In particular we'll spend time listening to and learning about bird song which is at its most intense in May. [Read full details online](#).

Call for Submissions/Participation the Sounds of Mississauga

Final Deadline: June 1, 2009

Mississauga, Ontario, Canada.

Send us your favourite Mississauga sounds and we'll include them on a sound map of Mississauga. Simply record an environment in Mississauga using any audio recording device (even your cellphone) and send it to us. Recordings should be under two minutes in length. We will upload your recording onto a sound map of Mississauga to be presented at the Mississauga Civic Centre and on the City of Mississauga website in 2008. For more info and to download submission form: <<http://www.naisa.ca/opportunities.html>>

Call For Sound Files - ongoing
Spaces Speak, Are You Listening?
Researcher: Barry Blesser

Blesser's book, [Spaces Speak, Are You Listening?](#) appears to have tapped into a latent interest in spatial acoustics and the aural experience thereof. However, the author is being asked to provide sonic examples of what he describes in the text. The audience noticed the paradox of "talking" about how space changes sound rather than hearing to it. The author now wants to collect and create demonstration examples that can be played for those who are newbies to soundscapes and their components. Should this activity eventually reach critical mass, Blesser intends to approach MIT Press to see if they are willing to bundle a CD with the text. In that case, everyone who contributes audio samples would share in whatever (trivial) income resulted. Contact Barry Blesser at bblesser@alum.mit.edu.

Call For Bibliographic Entries - Deadline: On-going

Maksymilian Kapelanski, author of the Leonardo On-Line Acoustic Ecology and the Soundscape Bibliography, is extending a call for bibliographic entries to authors of English written material pertaining to the fields of acoustic ecology, soundscape research, soundscape composition, soundscape education, and acoustic design.

The [current bibliography](#) needs expansion and updating. Kapelanski is asking authors to participate in the process by sending their bibliographic entries to him at xkapelanski@yahoo.ca, in the author-date format. Please write "Entry" in the subject line of your e-mail posting.

Study killer whales in the Pacific Northwest. Spend 10 weeks at the [Beam Reach](#) Marine Science and Sustainability School in Washington State if you want to learn more about endangered Orcas in the wild while working with experts in killer whale conservation. Small groups working on science that matters while exploring the San Juan Islands in the Pacific Northwest. Earn 18 credits from the University of Washington. Beam Reach is now accepting applications for 2008 programs: Spring 08 March 31- June 7, 2008 and Fall 08 August 25- November 01. [Dive In And Learn More.](#)

SoundTransit Accepting Submissions. 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.

WFAE Newsletter

World Forum for Acoustic Ecology: March - April, 2008

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Contributing 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 contact-secretary@wfae.net.

The WFAE Newsletter:

- Gary Ferrington - Online editor
- Robert MacNevin - 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.

Gary Ferrington, WFAE Secretary
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Eartoon By Tom Lamar



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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 2007 membership form \(PDF\)](#) or visiting the [membership](#) web page.

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

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: contact-secretary@wfae.net
- WFAE Membership: membership@wfae.net
- SJAE: [Soundscape: Journal of Acoustic Ecology](#)
- SJAE Editor: soundscape-editor@wfae.net
- WFAE Newsletter Online: soundscape-news@wfae.net

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Feature Article - From The Soundscape Archives

From time to time we will publish articles from the archives of the [WFAE Soundscape Newsletter](#). The following essay by R. Murray Schafer was published in *Soundscape Newsletter No. 04 - September, 1992*. It later appeared in Schafer's book, *Voices of Tyranny - Temples of Silence* published by Arcana Books, 1993.

The Glazed Soundscape by R. Murray Schafer

In the Tunisian restaurant in Montreal, the proprietor and his wife share a carafe of wine fitted with a spout from which they pour the wine directly into their mouths by raising and tipping it, in exactly the way the old wineskin would have worked. The sensation of drinking is entirely different when the liquid is squirted into the mouth rather than sipped out of a glass or sucked through a straw, and so are the accompanying sounds, on this occasion a bright burbling as the air seeks to replace the liquid through the twisted thin spout. Nothing touches the mouth but the liquid. It is probably the purest way to drink, yet it has been replaced by the glass as individual proprietorship has replaced tribal sharing.

Slurping liquids through straws from bottles or cans represents an even greater degree of privatization—the hidden elixir. The glass, replacing more tuneful receptacles, is raised and chimed at the beginning of the meal, partly in compensation for the mute consumption to follow; an exercise denied its prophylactic successor the plastic cup.

Materials change, sounds change, social customs change. The soundscape of every society is conditioned by the predominant materials from which it is constructed. Thus we may speak of bamboo, wood, metal, glass, or plastic cultures, meaning that these materials produce a repertoire of sounds of specific resonance when touched by active agents, by humans or wind or water.

The containers and conveyances for water could make a nice dossier of keynote sounds for cross-cultural study. In modern times water forms a strong domestic keynote in the presence of taps, toilets and showers; in other cultures the sounds of water are more clearly marked at the village fountain or pump where all washing is done and from which all water is drawn to the household.

Unlike water, stone does not make a sound on its own; rather only when brushed, chipped, scraped or crushed. The various methods in which this happens have characterized cultures in many parts of the world. Before roads began to be macadamized in the nineteenth century, wagon wheels over cobblestones provided one of the clearest keynotes of all stone cultures, often rising to the level of annoyance, so that straw was often spread over the roads near hospitals or around the homes of the sick to mute the sound of the horses' hooves and the grating of the wagon wheels.

(1) Europe was a stone culture and to a large extent still is, particularly in its smaller, less touched communities. When stones were piled up to build cathedrals, palaces and homes, they affected the reflection of sounds both within and without their surfaces, fortifying spoken rhetoric and amplifying music and military parades. North America was originally a wood culture, passing, like modern Europe, to cement and glass during the twentieth century.

Glass is the most imperceptible soundscape material and therefore needs special treatment. Its history goes back possibly nine thousand years or more, though its prominence is much more recent. (2) About 200 B.C. Roman glassmakers learned how to roll out slabs of glass to make mosaics and also to close small window surfaces, though their semi-opacity admitted only feeble light.

The manufacturing of glass wax improved by the Venetians after 1300 but it was not until the seventeenth century that the glazing of windows began on a large scale. In 1567 Jean Carre, a merchant from Antwerp, had received a twenty-one-year license from Queen Elizabeth I for making window glass in Britain, but it was Louis Lucas de Nehan's new method of casting in 1688 that for the first time permitted the production of large polished plates of flat glass of relatively uniform thickness from which it was possible to make excellent mirrors and fill large window openings.

For a long time there was a tax on glazed windows. In Britain the occupier of a house with ten windows had to pay an annual tax of 8s.4d. in 1776, rising to £2.16.0 in 1808. The high rate continued until 1825 when the tax was halved and houses with seven or fewer repealed. In 1845 the industry immediately entered a period of rapid growth, of which the Crystal Palace of 1851, containing a million square feet of glass, became a symbol of its triumph. During the twentieth century the commercial streets of all cities have gradually suffered their romantic stone work to be chipped away to provide larger display windows, while above them tower buildings that have altogether abolished windows, replacing

them with walls of glass. From the streets we are given views of interiors once private and mysterious; from the towers, executives contemplate the skyline and envision distant goals and objectives. None of this is new. We have lived with it for some time. Our concern is with the change of perception brought about by glazing.

The glazed window was an invention of great importance for the soundscape, framing external events in an unnatural phantom-like 'silence.' The diminution of sound transmission, while not immediate and occurring only gradually with the thickening of glazing, not only created the notion of a 'here' and a 'there' or a 'beyond', but also introduced a fission of the senses. Today one can look at one's environment, while hearing another, with a durable film separating the two. Plate glass shattered the sensorium, replacing it with contradictory visual and aural impressions.

With indoor living, two things developed antonymously: the high art of music, and noise pollution—for the noises were the sounds that were kept outside. After art music had moved indoors, street music became an object of particular scorn. Hogarth's celebrated print *The Enraged Musician* shows the conflict in full view. A professional musician indoors clamps his hands over his ears in agony while outside his workroom a multitude of sonorous activities are in progress: a baby is screaming, a man is sharpening knives on a grindstone, children are playing with rattles and drums, several hawkers are selling wares assisted by bells and horns, and one shabbily-dressed beggar has targeted the musician's window for an oboe serenade. The developing antagonism between music and the soundscape can be more clearly sensed by comparing Hogarth's print with Brueghel's town square of a century earlier. Take a look at Brueghel's "The Battle Between Carnival and Lent." Hogarth's print contains glass windows. Brueghel's painting does not. Brueghel's people have come to the open windows to listen; Hogarth's musician has come to the window to shut it.

In a study of fairy tales, Marie-Louise von Franz points out that glass 'cuts you off, as far as your animal activity is concerned . . . Mentally you are not cut off. You can look at everything through glass practically undisturbed, for you can see as well as though it were not there . . . but it cuts off the animal contact . . . People very often say, "It feels as if there were a glass wall . . . between me and my surroundings." That means: "I see perfectly well what is going on, I can talk to people, but the animal and feeling contact, the warmth contact is cut off by a glass wall . . . "' (3) The world of sounds and textures, the palpitating, kinetic world, is zoned out; we still watch it move, but from our (generally seated) position indoors our physical contact with it has ceased. The physical world is 'there'; the world of reflection and speculation in 'here.' Without our participation 'there' tends to become: a) deserted (as around modern apartment houses); or b) squalid (as in dense urban areas); or c) romanticized (as from a resort window).

One could actually argue that noise in the city increases in accordance with the thickness of glazing. The beautiful French windows along the eighteenth and nineteenth century avenues of European cities, now frosted over as their prosperous former tenants desert them for quieter residences, document how such windows, sufficient at one time to resist street noise, have long since become inadequate. Those windows were intended to be opened; they did not seal off the environment totally as do the unopenable windows of the modern hotel room.

When the space within is totally insulated it craves reorchestration: this is the era of Muzak and of the radio, a form of interior decoration, designed or absent-mindedly introduced to energize the space and render it more sensorially complete. Now the interior and exterior can become totally contradictory. The world seen through the window is like the world of a movie set with the radio as soundtrack. I recall traveling in the dome car of a train passing through the Rocky Mountains with schmaltzy music on the public address system and thinking: This is a travelogue movie about the Rocky Mountains—we are not here at all.

When the division between 'here' and 'there' is complete, the glass wall will become as impenetrable as the stonewall. Even thieves will respect it. Shattered glass is a trauma everyone is anxious to avoid. 'He shall rule them with a rod and shatter them like crockery,' is a potent acoustic image in Revelation (2:27). A keynote of the Middle-Eastern soundscape under normal circumstances, crockery became a violent signal when broken. For us the same is true of glass. And yet one cannot help feeling that the mind-body split of the Western world will only be healed when some of the glass in which we have sheathed our lives is shattered, allowing us again to inhabit a world in which all the senses interact instead of being ranked in opposition.

(1) There are numerous allusions to this in European literature, for instance in chapter 19 of Thackeray's *Vanity Fair* where the street is laid knee deep in straw and the knocker of the door is removed when Miss Crawley is ill.

(2) According to Sir W. M. Flinders Petrie, glaze was known from 12,000 B.C. in ancient Egypt, though the earliest pure glass dates from 7,000 B.C. See: G. W. Morey, *The Properties of Glass* (New York, 1938), p.12.

(3) Marie-Louise von Franz, *Individuation in Fairy Tales* (Boston and London, 1990), p.15.