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### **WFAE Up Front News**

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

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

WFAE Newsletter Publication Dates:

- 1 September (Deadline for contributions - August, 20)
- 1 November (Deadline for contributions - October, 20)
- 1 December (Deadline for contributions - November, 20)

**How Would You Respond?** We would like to start a new feature with the September-October edition of the WFAE Newsletter if there is enough response. *Wise Words* is a column that would present reader responses to technical and professional questions based on their experiences of working in the field of acoustic-ecology

Here's the first question seeking your response. The Walt Disney film, *Snow White and the Seven Dwarfs*, featured the song, *Whistle While You Work*. It seems as though people at the time the film was produced did indeed whistle and sing as part of daily life. The question is this: *Do people still whistle or sing throughout the day and if so, what are the sources of the melodies they perform?*

Send your 25-100 word replies, or suggestions for future questions, to [secretary@wfae.net](mailto:secretary@wfae.net) and write *Wise Words* in the heading. The deadline is August 20. Be sure to include your name and e-mail address. Responses may be edited for length and style

### ✦ [WFAE Affiliate News](#)

**AFAE.** The Australian Forum for Acoustic Ecology hosted a Soundwalk at the [Abbotsford Convent](#), Melbourne, on Saturday 25th June 2005. The Convent is described as "a place where the city meets the country...a rare combination of heritage, history, culture and landscape". The soundwalk was organised to roughly coincide with the shortest day of the year. It began with a brief introduction at the St Heliers St. entrance, then explored the convent grounds towards the Yarra River. There were 20 people who took the walk. It concluded with a discussion about people's experiences. The conversation was vibrant and interesting.

**ASAE.** An article, [City sounded like wonderful place to Alicia](#) by Eric Zorn of the Chicago Tribune, pays tribute to the late Alicia Frantz who was the point person for Chicago ASAE activities. Alicia was devoted to the field of acoustic-ecology and the study of the Chicago soundscape. Alicia was fatally injured when her bicycle collided with a truck. The accident took place on the morning of her 32nd birthday. A memorial fund is in the process of being established in her memory.

**ASAE Listserv.** The American Society for Acoustic Ecology has a listserv open to individuals who are interested in American soundscape issues. Please subscribe by sending your e-mail address and name with the word subscribe in the subject heading to <asaelist@yahoo.com>

#### ✦ [WFAE Board Report](#)

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

**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.

**International Events.** The WFAE Board has endorsed the [International Congress on Sound and Vibration](#), July 10-14, 2005

Lisbon, Portugal. For more information on events access the [Events Section](#) of this newsletter.

**WFAE Member 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

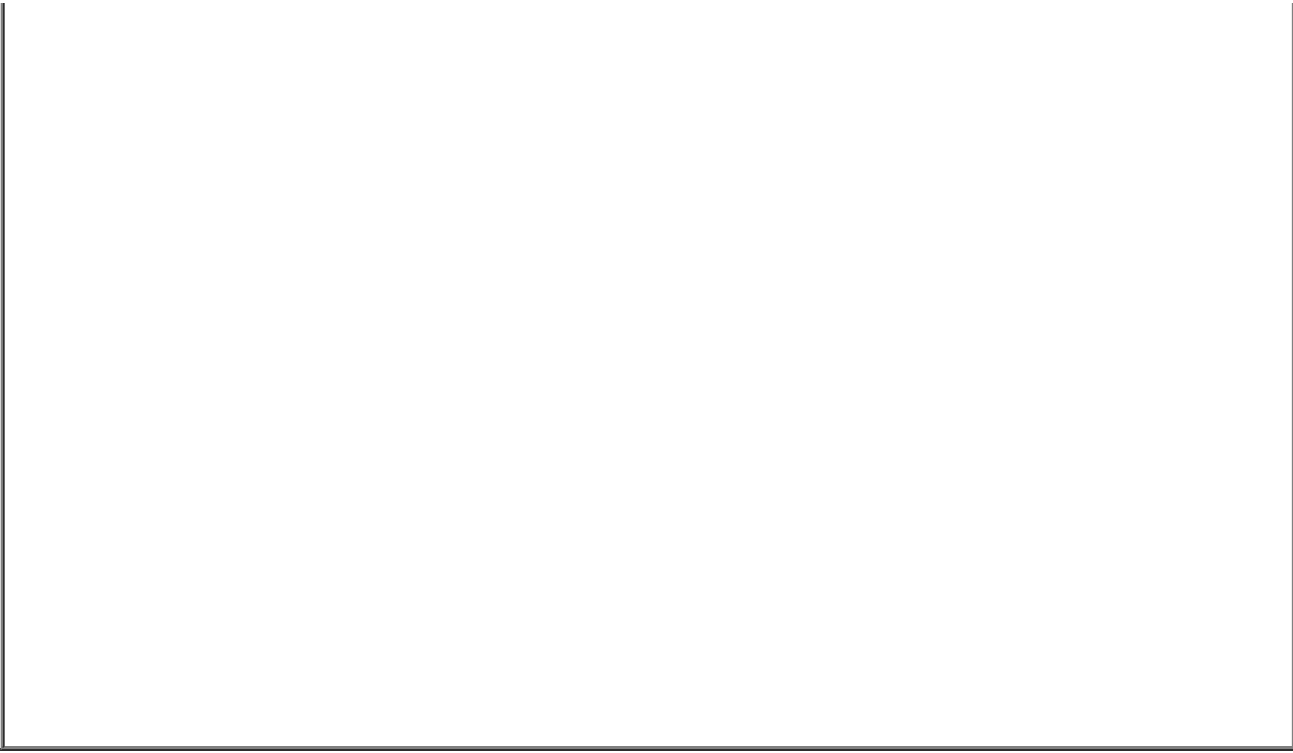
#### ✦ [WFAE Board Representatives:](#)

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

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### Events Calendar and Announcements

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

#### July - 2005

- International Congress on Sound and Vibration, 2005
- Künstlersender Radio Copernicus
- Workshop: Introduction to Acoustic Ecology - Berlin
- Soundwalks: Berlin
- Full Moon Audio Art Camp
- Deep Listening Retreat

#### August

- Soundwalks: Berlin
- The Enchanted Forest - Murray Schafer - ON, Canada
- SoundWalk 2005

#### September

- New Forms Festival 2005: Ecologies

#### 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

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

### JULY, 2005

#### July 10-14, 2005

#### International Congress on Sound and Vibration

WFAE Endorsed Event

Lisbon, Portugal

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

Contact: E-mail: [icsv12@ist.utl.pt](mailto:icsv12@ist.utl.pt)

The Twelfth International Congress on Sound and Vibration, sponsored by the International Institute of Acoustics and Vibration (IIAV), will be held in Lisbon, Portugal, July 10-14, 2005. A session on Acoustic Ecology and Acoustic Communication by Nigel Frayne, Chair, WFAE Board, is featured.

A special presentation of a new DVD titled "Lisboa Reloaded - Audio-visual projections of The White City" will be a part of this event (details at [www.realambient.de](http://www.realambient.de) click on NEWS) Read about this DVD in the [Resource Section](#) of the newsletter.

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### **July 18 and 31, 2005**

**Workshop: Introduction into Acoustic Ecology** (with ear training, soundscape recording and sound art interventions by the participants touching the soundscape of the city)

Berlin, Germany

Mo, July 18 – Su, July 31, 2005

Mo-F 10a.m.-1 p.m. + 3-6 p.m.

Sa+Su 2-6 p.m.

(Times can be changed because of spontaneous activities) at Berlin-Mitte. Contact: Thomas Gerwin at [inter.art.project@t-online.de](mailto:inter.art.project@t-online.de)

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### **Startet am 22. Juli 2005**

#### **Deutsch-polnischer Künstlersender Radio Copernicus**

Auf Hochtouren laufen derzeit an der Universität der Künste (UdK) Berlin die Vorbereitungen für den Sendestart des Radios.

Zum ersten Mal wird das Radio ab 22. Juli im Rahmen des "garage"-Festivals in Stralsund auf der UKW-Frequenz 93,0 zu hören sein. Bis zum 31. Dezember 2005 wird in der Folge täglich ein 24-Stunden-Programm ausgestrahlt, als Live-Stream weltweit zu empfangen im Internet. Aber auch "on-air" sendet das Radio über temporäre, jeweils lokale Frequenzen an verschiedenen Festivals im September in Warschau, im November in Berlin und zum Jahresende in Wroclaw.

Intendantin Prof. Sabine Breitsameter, Gastprofessorin für experimentelle Klanggestaltung an der UdK Berlin, konzipierte Radio\_Copernicus als Raum für kreative und ungewöhnliche Audio-Produktionen. Das Programm beinhaltet zeitgenössische und experimentelle akustische Kunstformen. Deren Spannweite reicht von Radiokunst über Hörspiele und elektroakustische Musik bis hin zu DJ-ing und interaktive Netz-Audioaktionen. Darüber hinaus bietet Radio\_Copernicus ein umfangreiches Wortprogramm mit Lesungen, Künstlergesprächen und Diskussionen zu deutsch-polnischen und internationalen Kulturthemen. Wegen seiner großen Bandbreite an Themen und der Internationalität der beteiligten Künstlern sendet das Radio in den Sprachen Deutsch, Polnisch und Englisch.

Als Highlights im Programm der ersten Sendestaffel im Juli und August 2005 sind geplant: Ein Hörspiel des jungen Berliner Autors Marc Degens in Zusammenarbeit mit dem Warschauer Laptop-Künstler Jarec Gzescia, eine Produktion des Stettiner Audiokünstlers Robert Piotrowicz sowie ein Live-Auftritt der Hamburger Radiokunstgruppe LIGNA.

Unter der Leitung von Sabine Breitsameter entwickelt ein sechsköpfiges deutsch-polnisches Redaktions- und Produktionsteam die Sendehalte. Das Team besteht aus Journalisten, Radioproduzenten, Künstler-Technikern und

Regisseuren. Unterstützt wird es durch Studierende der Udk Berlin und der Universität Wroclaw.

Prof. Breisameter dazu: "Das Programm von Radio\_Copernicus widmet sich der Vielzahl ästhetischer Klangkonzepte und -strategien des digitalen Zeitalters. Es wird aber auch die Geschichte der Radiokunst, der elektroakustischen Kunstformen und der akustischen Medienform insgesamt beleuchten. Radio\_Copernicus will ein künstlerisches Ereignis in sich selbst sein."

Radio\_Copernicus kooperiert mit den Festivals "garage" Stralsund und dem Warschauer Herbst, mit der Akademie der Künste Berlin und in Partnerschaft mit der Universität Wroclaw. Es ist Teil des deutsch-polnischen Jahres und wird gefördert vom Büro Kopernikus, einem Initiativprojekt der Kulturstiftung des Bundes.

Herausgeber  
Universität der Künste Berlin  
Kommunikation und Marketing  
www.udk-berlin.de  
Verantwortlich: Gregor F. Lüthy

Postfach 12 05 44  
D 10595 Berlin  
Telefon 030 3185 2450  
Telefax 030 3185 2635  
E-Mail presse@udk-berlin.de

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### **July 24th to 30th 2005 Deep Listening Retreat Switzerland**

This is a reminder, that the renowned American Composer Pauline Oliveros (see also [www.deeplisting.org](http://www.deeplisting.org)) is leading a Deep Listening Retreat from July 24th to 30th 2005 in Switzerland.

There are still a few places left in this extraordinary workshop for earminded people!

The workshop is held in English.

If you are interested in participation or need more information, you may contact me directly as I am the coordinator of the Retreat in Switzerland. You can also register online at [www.deeplisting.org/training](http://www.deeplisting.org/training).

Christine Zehnder-Probst  
organizer Deep Listening Retreat 2005 Switzerland  
[zehnderprobst@swissonline.ch](mailto:zehnderprobst@swissonline.ch)

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### **July 31 to August 7, 2005 Full Moon Audio Art Camp**

Pouch Cove  
Newfoundland & Labrador, Canada  
[www.radiosite.ca/fullmoon](http://www.radiosite.ca/fullmoon)  
presented by the Canadian Society for Independent Radio Production

Full Moon Audio Art Camp is a week-long space in a special place where participants listen, learn, speak and create. It is a place where the sounds of nature, the voices of people and the

whispers of our inner selves - can resonate together and be nurtured in a process of creative development.

Full Moon Audio Art Camp uses the machinery and magic of microphones, audio recorders, mixers, computers, software and speakers to discover new ways of recreating the world we hear around us into distinctive artistic and story-telling expressions.

What do we want to accomplish at Full Moon? To provide a collaborative work and play space where artists can exchange ideas, cross-pollinate inspirations and create audio art each day with their energy focused on their creations and the creative process. To enable emerging audio artists, especially young artists, to develop their work and their craft skills by working with established audio artists and sound creators.

To provide the technology and audio facilities for participants to gather sounds and develop compositions on site as well as guidance for the dissemination of their creations.

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## **AUGUST, 2005**

### **August 5, 2005 A Deep Listening Palace Santa Fe**

On Friday, August 5th, two days before the official start of the Pauline Oliveros' 2005 Deep Listening Retreat at the Rose Mountain Retreat Center west of Las Vegas, New Mexico, a very exciting event will be happening in Santa Fe. A Deep Listening Palace Santa Fe will be 'built' at SITE Santa Fe, the nationally and internationally known contemporary art space. The listening event will be inspired by Pauline's 1994 conceptual work, Deep Listening Palace - Postdam, (see the 1998 publication of Pauline's, "The Roots of the Moment".) The evening will be the launching of a Listening Festival that will present many facets of Listening and hopefully bring the Art of Listening to the forefront of conversation, aspiration and inspiration in our community and beyond.. For more information contact: Dominique Mazeaud at [heartistdm@aol.com](mailto:heartistdm@aol.com) & [www.earthheartist.com](http://www.earthheartist.com)

### **August 16 , 2005 Open Sound Art Atelier 2005 Berlin, Germany Soundwalks**

Adventurous Journey into the Symphony of our Daily Acoustic Environment) Different routes, Start 6 p.m. Berlin-Mitte. Information: Thomas Gerwin, composer and sound artist e-mail: [inter.art.project@t-online.de](mailto:inter.art.project@t-online.de)

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### **August 24 to September 2, 2005 Murray Schafer's "The Enchanted Forest" Haliburton Forest and Wildlife Reserve**



Be there when the night forest surrounding beautiful Bone Lake in Haliburton Ontario comes to life with beautiful music and miraculous lighting and costumes.

Tickets

\$50

\$40 seniors and students

To reserve tickets:

tel: 416 596 8585

admin@patria.org

Patria Music/Theatre Projects

RT. Murray Schafer, artistic director

Joe Macerollo, president

[www.patria.org](http://www.patria.org)

The Haliburton Forest and Wildlife Reserve

[www.haliburtonforest.com](http://www.haliburtonforest.com)

**Deadline: August 20, 2005**  
**SoundWalk 2005 is coming!!**

The Long Beach artist group, FLOOD is presenting the second annual SoundWalk event. SoundWalk 2005 will expand on last year's concept of a one-night audible/visible experience of sound installations in a variety of indoor and outdoor spaces throughout the East Village Arts District in Downtown Long Beach and will feature not only Southern California sound artists but International artists as well, with participants from Germany, Austria and New Zealand. Also this year will include scheduled performances throughout the month of August by participating sound artists involved in this year's event. There will also be parallel participation from some of the local galleries, featuring sound related art for the month of August.

This event is free to the public and is being sponsored by the Downtown Long Beach Associates (DLBA), The Arts Council of Long Beach, The East Village Association (EVA), The City of Long Beach, Parabolic Productions, and Pedestrian

-About FLOOD-

The artist group, FLOOD has been working together on projects successfully for the last three years. FLOOD is interested in testing the limits of artistic expression through collaboration and experimentation within a variety of artistic genres. Current members of FLOOD are Kamran Assadi, Frauke von der Horst, Shea M Gauer, and Scott A Peterson.

PUBLIC CONTACT: Shea M Gauer at {open} (562) 499-OPEN

Website: [www.soundwalk.org](http://www.soundwalk.org)

Email: [info@soundwalk.org](mailto:info@soundwalk.org)

## **SEPTEMBER, 2005**

**September 15-24, 2005**  
**New Forms Festival 2005: Ecologies**

Vancouver, B.C., Canada

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



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

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## **AUGUST, 2006**

### **August 22-26, 2006**

#### **Ninth International Conference on Music Perception and Cognition**

#### **Alma Mater Studiorum University of Bologna Bologna, Italy,**

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

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

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

### **CONFERENCE STREAMS**

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

### **SUBMISSION OF ABSTRACTS**

Submissions are invited for: (1) spoken papers, (2) symposia, (3) workshops, (4) poster presentations (5) demonstrations. Call for papers will be June 1st, 2005. The deadline for submissions to the ICMPC9 Conference is **December 31st,**

**2005.** Details of submission format, procedure, and deadlines will be found on the Conference web site ([www.icmpc2006.org](http://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](http://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](http://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

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### ON-GOING

#### Rochester Soundscape Society

Rochester, New York, USA

All are welcome at the meetings of Rochester Soundscape Society, First Tuesday of every month, Maplewood YMCA, 6:30 pm, 25 Driving Park Ave., Rochester NY 14613. Our main focus is reducing noise.

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#### Fieldwork - Radio 2SER Weekly Broadcast Sunday Nights 10.30-12.00 (Sydney Time) Streaming on [www.2ser.com](http://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](mailto: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

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#### DRIFT Radio

<http://www.mediascot.org/drift>

DRIFT - an exploration of sound art and experimental music featuring radio broadcasts, moving image, publications, and live events. DRIFT is a platform for artists from Scotland and

beyond, a gateway to these emerging cultural forms. DRIFT will take place throughout 2004.

To listen to the stream, and for further information visit the DRIFT web site at <http://www.mediascot.org/drift>

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**"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](http://www.2SER.com)

Website: [www.dumphuck.com/cathode](http://www.dumphuck.com/cathode)

Email: [cathodeimmersions@2ser.com](mailto: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](mailto:cathodeimmersions@2ser.com).

*"Personally I think for the late night listening pleasure of curious people, I would highly recommend this programming. What is there that can be more pleasurable to listen to, than the sound of a soft rain in the city outside? It is such a pleasure to just sit and listen, but in the busy lives of people, often there is not enough time to just stay in one place to appreciate that background. I'm very impressed with your methodology, and ideas. I would imagine that people don't think about how much work actually goes into making such sounds. The actual process of transforming the high-tech dribble which comes out of the television, into something more simple and 'easy' or 'uneasy' to listen to, requires significant thought and effort. But then you can take a simple sound such as a rainy evening and broad cast this sound 'as is' to the delight of people who are willing to make the time to listen."*  
(Email from Simon Henry)

Team Cathode:

Adam Hulbert: Composer and AFAE member, currently involved in postgraduate research on 'Implosive Listening', based within the School of Social Ecology at University of Western Sydney.

Sandy McLeod: Tai Chi instructor and CDJ for cathode, follows in the footsteps of his father Jim McLeod, Sydney on-air jazz icon. Sandy is about to relocate to China, and is available and interested in further broadcast collaborations in Shanghai.

Mark Saunders: Sound Artist, Violinist and Ceramicist, starts permanently with Cathode this month (August 2004)

Adam Zielonka: Composer responsible for the recent Duplex Project [<http://www.dumphuck.com/duplex/>], dual broadcast with Sydney's 2SER and Antenna Munster Radio in Berlin.

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### People and Projects

This section is devoted to individuals who are actively engaged in a variety of endeavors within the field of acoustic ecology. We welcome news of projects related to the ecology of sound.

✦ **Radio Web Project.** Philip Blackburn's new radio/web project for Minnesota Public radio is now online at <http://www.musicandnature.org>. This is a one-hour program that introduces many of the themes of the site, from nature sound recordings to how composers have been influenced by nature (and vice versa!). Also a webstream of hours of environmental recordings, a *Name That Tune* game, and several other features.

You may also happen to hear the show as part of your local public radio's *Think Global* special coverage.

From Mozart's pet starling to the *Thai Elephant Orchestra*, the sound of the *Pinon Bark Beetle* to saving the world through *Sonic Bloom*, there are many topics introduced that show how we relate to our environment through sound.

Philip Blackburn an environmental sound artist lives in Minnesota.

✦ **Bill Thompson 'Of Aberdeen'** I've just finished a project 'of aberdeen' as part of Jim Colquhoun's gangrel bodies exhibition ([http://www.billthompson.org/GB\\_Programme\\_05.doc](http://www.billthompson.org/GB_Programme_05.doc)) via peacocks visual arts (running over the next two weeks at various locations in aberdeen.)

'Of aberdeen' consists of a continuous 8 hour soundwalk of aberdeen in which I recorded the entire process and installed it as an 8 hour headphone installation (at Mckays, 29-31 queen street, t: 01224 643136).

Numerous pictures, a brief essay, and mp3 excerpts are available on my site at:

<http://www.billthompson.org/ofaberdeen.htm>

### ✦ 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, 20. 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>

✦ Denise Bryan, visual artist and Adrian Wilkins, sound artist are traveling from Italy to China and beyond along the Ancient

Silk roads. They recently posted, "We are now in Pakistan and are about to head up the Karakorum Highway. We hope to be in China by the end of May.

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

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

[www.silkthreads.org](http://www.silkthreads.org)

#### ✦ **Amacher Maryanne Winner of the 2005 Prix Ars**

**Electronica.** Maryanne Amacher (USA) composes works of acoustic art and visualizations, and investigates the universes engendered by different forms of sound in different physical spaces. Preferred venues for the staging and performance of her works are grandiose, architecturally complex structures. As an artist who takes full advantage of all possibilities to physically customize the design of acoustic tones, she is simultaneously a philosopher and construction engineer of sounds.

The artist has been working with sound installations since 1967 and has achieved worldwide renown in this field. Her winning project, "TEO! a sonic sculpture," was conceived as a sound installation for the Esplanade des Palacio de Bellas Artes in Mexico City. Many of her pioneering conceptions of spatial sound models and reciprocally influencing perceptions have been developing in the direction of acoustic installations that are now enjoying increasing popularity. [Read More](#)

✦ **Silk Threads.** We are now heading West having looked out to sea on the east coast of China. Ahead of us is lot of desert and mountains as we head back through Central Asia before we look out over the Mediterranean, hopefully in early November.

We have added some new 'stuff' to the website. In addition to the Landscape Portrait drawer (have look if you haven't already), we have now revised the Birds & Beasts section featuring new creatures of all varieties, and the map pages are now pretty much up to date. Also we have just revamped the Silk drawer to include Chinese item, although it will take a few days before the 'popup' items will be working.

So, have a look and please let us have more requests for items to collect from Central Asia.

Adrian & Denise [www.silkthreads.org](http://www.silkthreads.org)

#### ✦ **24 Pictures at an Exhibition.** May 14 - August 28.

Christina Kubisch sound installation within the museum's collection

[Ystads Konstmuseum](#)

St. Knuts Torg  
SE 271 80 Ystad  
Sweden

**Itinerarios del sonido - 14 artistas escuchan.** Madrid May 21 - September 21 Fourteen sound pieces have been installed at bus stops in the city of Madrid, Spain. Christina Kubisch's piece is located at: Gran Via esq. Montera.

[www.itinerariosdelsonido.org](http://www.itinerariosdelsonido.org)







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**Call for Field Recordings  
Field Work - Radio Program  
Sydney Australia**

AUDIBLE BODY. Throughout september we have themed around the audible human (and non-human) body, including vocalisations and surface recordings and compositions.

if anyone has appropriate recordings or compositions please send them to (Or reference direct an upload):

Adam Hulbert for Fieldwork  
level 26  
Building 1 UTS  
1 Broadway Rd  
Ultimo NSW 2007  
Sydney Australia

Broadcast is sunday 10.30 - 12 (sydney time) on 2SER107.3, streamed on [www.2ser.com](http://www.2ser.com)

Read more: [www.2ser.com](http://www.2ser.com)

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**Worldwide Call for Submissions  
LEA Special Issue: Wild Nature and the Digital Life**

Guest Editors: Sue Thomas and Dene Grigar  
[digitalwild@astn.net](mailto:digitalwild@astn.net)  
<http://mitpress2.mit.edu/e-journals/LEA/LEA2004/authors.htm#digiwild>

The Leonardo Electronic Almanac (ISSN No: 1071-4391) is inviting papers [and artworks] themed around Wild Nature and the Digital Life.

Wild nature has traditionally been perceived as the preserve of the physical world and may seem to have little to do with the abstract spaces of the digital. But what can be described as "wild nature" at a time when much of the earth's land is being annexed by cities, brought into production, and turned into tourist meccas or eco-excursions? How are humans reinventing "the wild" digitally? What is the relationship between humans and wild nature, and has it changed with the advent of the computer technology? Is the notion of wild nature limited to the physical world, and if not, then where else can we find it? How do those who are most immersed in the digital integrate it with the physical?

While a critical response to these questions is highly encouraged, we are equally interested in the wide-angle view and in the intimate. Specifically, we welcome essays, interviews, reports and other genres of writing that speak to the ways in which we reconcile and integrate the relationship between wild nature and the digital life; that address the part that wild nature plays in our work; looks at the ways the functionality of our body in the digital compares with the way it works in the mountains, in the ocean, or other physical spaces; and explores the changes that the wired life has brought about to our domestic and professional habitat, how it may have changed our health, or shifted our understanding of ecosystems and of other species on this planet and elsewhere.

Topics of interest might include (but are not limited to):

- Projects combining art and natural history
- Art and nature collaborations
- Telematics and consciousness
- Historical context
- Connectedness studies
- Embodiment theory
- Emergence studies
- Anthropology and social networks
- Ecology and the environment
- Natural magic and spirituality

The twin conceptual territories of bits and atoms are closer than they may at first seem. This call invites papers and works that explore ways in which the wired sensibility has led us full circle towards an enhanced engagement with wild nature.

LEA encourages international artists / academics / researchers / students / practitioners / theorists to submit their proposals for consideration. We particularly encourage authors outside North America and Europe to send proposals for essays / artists statements.

As part of this special, LEA is looking to publish:

- Critical Essays
- Artist Statement/works in the LEA Gallery
- Bibliographies (a peer reviewed bibliography with key texts/references in Digital Life)
- Academic Curriculum (LEA encourages academics conducting course programmes in this area to contact us)

Expressions of interest and outline should include:

- A brief description of proposed text (300 words)
- A brief author biography
- Any related URLs
- Contact details

In the subject heading of the email message, please use "Name of Artist/Project Title: LEA Wild Nature and Digital Life – Date Submitted". Please cut and paste all text into body of email (without attachments).

Detailed editorial guidelines at:

<http://mitpress2.mit.edu/ejournals/LEA/submit>

Deadline for expressions of interest: 8 July 2005

Timeline (please note the timeline is subject to changes)

08 July 2005 - submission of abstracts  
22 July 2005 - short-listed candidates informed  
02 September 2005 - contributors to submit full papers for peer review  
03 – 30 September 2005 – Peer Review Process  
01 – 21 October 2005 – Authors to make changes  
November 2005 – Ready to publish papers

Please send proposals or queries to:  
Sue Thomas and Dene Grigar  
digitalwild@astn.net

and

Nisar Keshvani  
LEA Editor-in-Chief  
lea@mitpress.mit.edu

<http://lea.mit.edu>

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**CALL FOR PAPERS**

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

Deadline: September 1st, 2005.

Initial queries:  
Stephen Crocker  
Editor, *Glimpse: Media Phenomena*  
Department of Sociology  
Memorial University of Newfoundland,  
St. John's, Newfoundland, Canada  
A1C 5S7  
Fax: (709) 737-2075  
mailto:bcrocker@mun.c

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### **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

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### **Join YDC Session 2005 - Call for Participation**

The session 2005 of the UNESCO Young Digital Creators (YDC) is to be launched early next year with the following three programmes:

*The Sound of our Water*  
Creating water soundscapes with digital sound.  
<http://unesco.uiah.fi/water>

*Youth Creating and Communicating on HIV/AIDS*  
Expressing oneself and reacting to HIV/AIDS issues via multimedia.  
<http://digiarts-hiv-unesco.org/>

*Scenes and Sounds of my City*  
Digitally audio-visualizing the past, present and future of urban environment. <http://portal.unesco.org/culture>

## How to participate

### Rules of Participation:

- 5 to 15 participating students (12-18 years old) per school/centre/club
- Teachers/local moderators with basic computer skills and dealing with the subjects of art, music, natural sciences, languages, history, geography, philosophy or ethics, etc
- Basic equipment 2-5 computers per school/centre with internet connection

### Registration:

The school/centre will have to send the Registration Form to: Doyun Lee (UNESCO YDC coordinator) [digiarts@unesco.org](mailto:digiarts@unesco.org)

tel: 33 1 45 68 43 72

fax: 33 1 45 68 55 89

Presentation of Artworks: The artworks, created by the young participants during session 2005, are to be exhibited and performed through international events such as:

- Ars Electronica (September 2005, Linz, Austria)
- Competition "Young Digital Creators Prize" at Computer Space (October 2005, Sofia, Bulgaria)
- World Summit on Information Society 2005 (November 2005, Tunisia)

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### **Twelfth International Congress on Sound and Vibration (ICSV12)**

WFAE Endorsed Event

July 10-14, 2005

Lisbon, Portugal

Download: [informational flyer \(PDF\)](#)

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

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### **In and out of the sound studio**

**A conference at Concordia University, Montreal**

**July 25-29, 2005**

A conference at Concordia University July 25-29, 2005, focusing on gender and sound technologies. Performances will take place at Concordia's Oscar Peterson Hall, Studio XX, la Société des Arts Technologiques, and CKUT Radio. Conference participants will have the opportunity to attend academic panels as well as technical, aesthetic and professional sessions on working with sound technologies. During the conference, we will be doing initial production on a sound documentary about gendered practices in sound work. Interviews and audio recordings will take place during the conference, and a production room will be set up for ongoing editing throughout the event.

In and Out of the Sound Studio Conference

Dr. Andra McCartney  
Communication Studies  
Concordia University  
HB 404  
7141 Sherbrooke St. W.  
Montréal, QC  
H4B 1R6  
Canada

Email to: [andra@vax2.concordia.ca](mailto:andra@vax2.concordia.ca)

### Radio Territories

Where does radio leave us, and what future does it point to?

The legacy of radio and the arts has spawned forms of radical culture, from early Modernist notions of the "Wireless Imagination" and its subsequent vernacular tongues to Acoustic Ecology's call for "Radical Radio" based on removing the DJ, transmission and broadcast media upsets and redistributes understandings of place, corporeality, social exchange, and the politics of information. Such instances of radicality find their counter-balance within public broadcasting, whose support of public services and cultural programming generates other forms of unique broadcasting. The relationship between sub-cultural radio and public broadcasting is at the heart of Radio Territories, as questions of culture, politics, and technology are brought to the fore.

While literature and theories on and about radio have appeared intermittently, the current initiatives around digital streaming, web-radio, and podcasting demands a contemporary measuring of the radiophonic and subsequent burgeoning of new cultural forms. To address radio in the present, Radio Territories seeks to open the book on its historical, medial, and aesthetical status.

We invite proposals by theorists, artists, engineers, DJs, and historians, which pursue a critical assessment and activation of the contemporary radio dial. Critical and creative essays will be coupled with artistic and audio projects so as to locate the territories of radio and its ever-expanding and deepening reach. While radio through the Modern period stitched together an electronic network by expanding outward, digital radio finally fulfills Marshal McLuhan's global idea of the "extended nervous system" by networking individual lives on a cellular level. Radio is no longer out there, in the ether, but totally inside, as individual transmissions that nonetheless speak from within a crowded room.

An abstract of 300 words should be submitted no later than August 15<sup>th</sup>. Final articles are due November 15<sup>th</sup>. We also encourage the submission of art and audio projects that expose the performative nature of radio. Radio Territories will contain an accompanying CD.

Abstracts and correspondence should be directed to the editors at:

Erik Granly Jensen – granly@hum.ku.dk

Brandon LaBelle – blabelle@earthlink.net

### Radio Territories

Edited by Erik Granly Jensen and Brandon LaBelle

Published by Errant Bodies press ([www.errantbodies.org](http://www.errantbodies.org))

Release date: spring 2006

Erik Granly Jensen is a post.doc. in the Department of Comparative Literature and Modern Culture at the University of Copenhagen. He is currently working on a project concerned with the relationship between technology and the arts in early European radio.

Brandon LaBelle is an artist, writer, and editor of Errant Bodies press. He recently completed his PhD, "Background Noise: Sound Art and the Resonance of Place", at the London Consortium. He currently is a visiting lecturer at the University of Copenhagen.

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## Sound Bites - News From The World Press

Contributor: Robert MacNevin

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

**Microphones catch out noisy bars.** (BBC News) The streets of Soho may soon have ears as well as eyes as a pilot scheme gets under way to install microphones alongside CCTV cameras.

The wireless devices fitted to lampposts would allow Westminster Council to monitor noise remotely.

It would mean inspectors can check complaints about noisy bars, clubs and even neighbours, rather than visit the scene, which can take up to 40 minutes. [Read Full Story.](#)

**Flight path noise targets reached.** (BBC News) Manchester airport's second runway was opened in 200. A target set for aircraft on one of the UK's busiest flight paths has been met for the first time by planes flying from Manchester airport. A record 50 airlines met the noise-reduction standards in 2004. [Read Full Story.](#)

**A Duck's Quack Doesn't Echo, and no-one knows the reason why?** (University of Salford) "A duck's quack doesn't echo" is a much quoted scientific myth. In spring 2003 it was quoted on Home Truths on BBC Radio 4 and Shooting Stars on BBC 2. You can listen to our sound files on Home Truths by going to the BBC4 web site and "listening again". Recently, Salford Acoustics was the source of the story being presented in the national and international media when we proved that a duck's quack does echo as part of the British Association Festival of Science. [Read Full Story.](#)

**Nanotech Will Bring the World to Its Ears.** (e-Week.com) Researchers see nanotechnology in the future as a bridge to truly ubiquitous communications.

Jeffrey Jaffe, the president of Lucent Technologies Inc's Bell Labs Research and Advanced Technologies operation, spoke at the NanoBusiness Conference, a gathering of nanotechnology researchers, venture capitalists and Wall Street analysts in Manhattan.

During his keynote address, Jaffe said that the pieces are falling in place to create nanotechnology-enabled communications networks that allow people to converse over great distances, while feeling as if they're in the same room.

Bell Labs is developing tiny radios and microphones, as well as so-called electronic corneas, which are tiny cameras, as well as technology that could enhance batteries. These are technologies that would be used separately at first, but which may one day be combined to create a unified communication system as suggested by Jaffe.

The lab's "cell phone" project, for example, is a transmitter that's small enough to fit inside a single animal cell. [Read Full Story.](#)

**Cellphone Ring Tone Becomes Hit.** (Globe and Mail) A cellphone ring tone appeared set to top the British singles chart recently, outselling the new single by the band Coldplay by nearly four to one, a music retailer said.

Crazy Frog Axel F, a ring tone based on the sound of a revving Swedish moped, is the first tune being used on mobile phones to cross into mainstream music charts, said Gennaro Castaldo, a spokesman for HMV, the British music retailing chain. [Read Full Story.](#)

**Mobile phones ring silent but true in Thai school for the deaf.** (Agence France Presse) Most Bangkok schools have banned cell phones in the classroom, after students were caught using text messages to cheat on tests.

But at the city's first school for the deaf, students are encouraged to bring their phones to classes where SMS text messages have become a valuable teaching tool.

In this strikingly silent school, where bells don't ring and students chat with their hands in the hallways, students are to be seen busily using their thumbs to speak to friends, teachers and their families.

Teachers at Sethsathien School, which opened in 1953, have steadily incorporated the phones to help children's education and their efforts to communicate better with the outside world -- and each other. [Read Full Story.](#)

**US Federal Report Warns of RFID Misuses.** (ZDNet News) Radio frequency identification is becoming increasingly popular inside the U.S. government, but agencies have not seriously considered the privacy risks, federal auditors said.

In a report published Friday, the Government Accountability Office said that 13 of the largest federal agencies are already using RFID or plan to use it. But only one of 23 agencies polled by the GAO had identified any legal or privacy issues--even though three admitted RFID would let them track employee movements.

"Key security issues include protecting the confidentiality, integrity and availability of the data and information systems," the GAO said. "The privacy issues include notifying consumers; tracking an individual's movements; profiling an individual's habits, tastes and predilections; and allowing for secondary uses of information." [Read Full Story.](#)

**With Irreverence and an iPod, Recreating the Museum Tour.** (NYTimes) The rise of podcasting is now enabling museum goers not simply to enjoy audio guides on a sleeker-looking device but also to concoct their own guides and tours. A New York art Web site, [woostercollective.com](http://woostercollective.com), recently made a sound-seeing tour of the Jean-Michel Basquiat retrospective at the Brooklyn Museum, which the Web site's creators made in hushed tones while wandering through the show, sometimes quoting from the museum's official audio guide, which they listened to as they chatted. These downloadable programs provide a different perspective of art from that provided by the usual museum audio guides. [Read Full Story.](#)

**Aircraft noise 'affects learning'.** (BBC News) A team from Barts and the London NHS Trust looked at data on more than 2,800 children living near Heathrow and other airports in Spain and the Netherlands.

The Lancet study found each five decibel increase in noise level was linked to children being up to two months behind in their reading age.

A US expert said the study supported previous research findings. [Read Full Story.](#)



**Race-Car Safety Plays by Ear.** (wired.com) Danika Patrick, the first woman to lead an Indianapolis 500, and the 21 other drivers who are competing on the IndyCar circuit this year are wearing tiny accelerometers inside custom-made earpieces designed to make racing safer.

The earpieces, manufactured by Sensaphonics, a Chicago hearing-conservation company, protect the drivers' ears from the constant, high-decibel engine noise; they also contain tiny speakers that provide quality pit-crew-to-driver radio communications and microelectronic accelerometers that measure G-forces on drivers' heads during crashes. [Read Full Story.](#)

**Not long left for cassette tapes.** (BBC News) From its creation in the 1960s through to its peak of popularity in the 1980s, the cassette has been a part of music culture for 40 years. However, the cassette's reign now seems to be over.

"Cassette albums have declined quite significantly since their peak in 1989 when they were selling 83 million units in the UK," Matt Phillips of the British Phonographic Industry (BPI) told BBC World Service's The Music Biz programme.

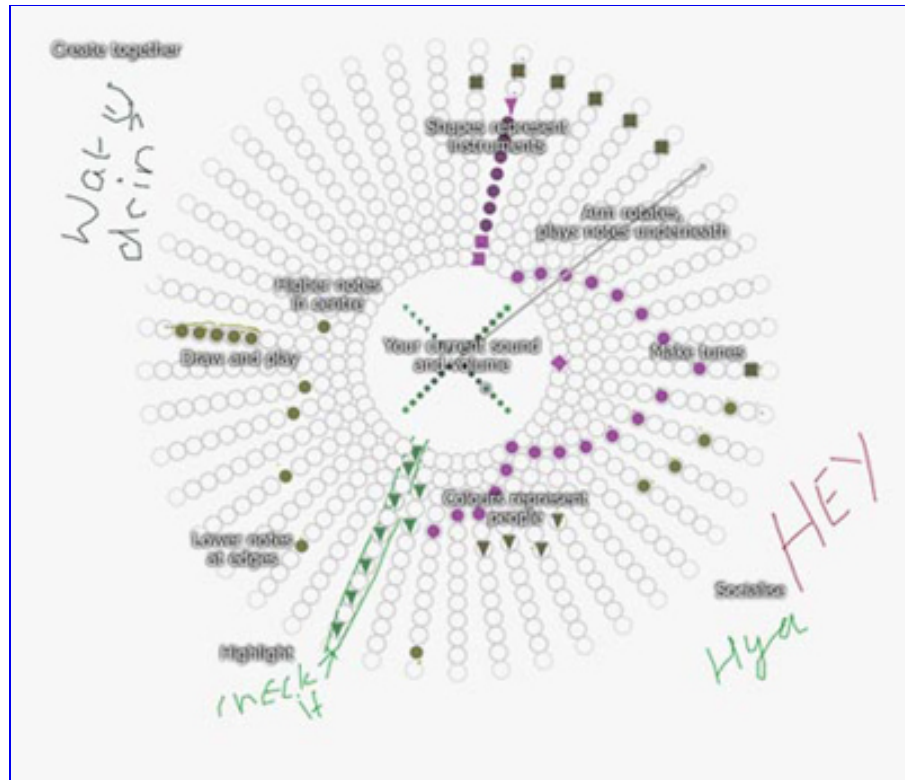
With the US's largest magnetic tape factory ceasing production earlier this year, there are fears that even if cassettes are wanted in future, there will no longer be anything to wrap around the spools. [Read Full Story.](#)



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### **SITE VISIT: Daisyphone - A Group Music Interaction Tool**



The [Daisyphone](#) facilitates your making music with your friends. Meet people across the world through music. Learn a new way of playing music together.

Daisyphone lets people play loops of music together in a novel and engaging way.

Your contributions are shared with others over the internet. You can see and hear what they do. They see and hear what you do. It is joint creativity.

You place notes on the petals of Daisyphone and choose your instruments from the stamen. People are given different colours. Its a messy instrument - you can draw, doodle, sketch, or do whatever you want.

A research project by Dr. Nick Bryan-Kinns  
Interaction, Media, and Communication Research Group,  
Queen Mary, University of London



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## RESOURCES

Contributors: [Hildegard Westerkamp](#) and [Katharine Norman](#)

[Books, Articles, Texts](#)  
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[Web Sites](#)

## BOOKS, ARTICLES AND TEXTS

**Marine Newsletter Available.** The Macaulay Library at the Cornell Lab of Ornithology has begun a roughly quarterly Marine Collection Newsletter for the marine bioacoustics community, in PDF format. The first edition is available for [immediate download](#) via (the file of 280 KB):

Information in the newsletter includes the marine sound collection status; information on accessing the collection; technical notes on recording gear and sound recording; and the NOPP-funded Sea of Sound Project. We also plan to use the newsletter to solicit advice from the community at large on tool development for exploring and analyzing the collection online, expansion of the collection, and other collection issues.

To avoid unsolicited mailings, I currently plan to email future editions of the PDF only to recent contributors to the collection, but I would like to get this information into the hands of anyone with interest in the project. Please visit the link above and look at this first edition. If you would like to be included on the email list for future editions, please send me an email or feel free to call.

Additionally, we currently have some open-reel tapes of Ken Norris' in the collection that we cannot play back on our reel-to-reel machines. If you or someone you know has access to a 1/2" 4-track in-line machine, capable of 30 & 60 ips playback, or a 1/2" 7-channel inline, capable of 15-60 ips playback (originals recorded on a Precisions Instruments), and you would be willing to loan it to the project, please contact:

Shelagh A. Smith  
 Assistant Curator  
 Marine Collection  
 Macaulay Library of Natural Sounds

Cornell Lab of Ornithology  
 159 Sapsucker Woods Road  
 Ithaca, New York 14850  
 Phone: 607.254.2492  
 Fax: 607.254.2439

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## Bow Bells in Vancouver, Canada

A paper on Bow Bells is temporarily posted by the [Acoustic Society of America](#) on line. The transfer of the PowerPoint presentation to PDF did not include sound samples, but this may

soon be corrected. The paper is by David Lubman, FASA of Westminster, CA. USA

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**Master's Thesis: "Describing the Contemporary Sound Environment"**, by David Paquette, is now [available online](#). The author notes that the complete thesis is available including chapters, appendices, plus some short sound excerpts.

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**Auditory Culture** by Barry Truax

Paperback: 244 pages

Publisher: Ablex Publishing Corporation (May 1, 1985)

Language: English

ISBN: 0893913073

This book/CD-ROM draws on many traditional disciplines that deal with specific aspects of sound, and presents material within an interdisciplinary framework. Establishes a model for understanding all acoustic and aural experiences both in the traditional forms and as they have been radically altered in the 20th century. The accompanying CD-ROM contains definitions of 500 terms, 125 graphics, and 150 sound examples. This second edition takes into account social and technical changes in the field since 17 years ago. Truax teaches courses in acoustic communication and electro-acoustic music at Simon Fraser University. (Book News).

**COMPACT and DVD DISC**



**The Wolves of Bays Mountain** by Judy Klein

CD 21 Minutes

Judy Klein's monumental documentary of the growls and songs of wolves offers a wonderful perspective of our wildlife environment. She took several years during the 1990s to study and understand the meanings of their communications and then she recorded a group of wolves living in a nature preserve in Eastern Tennessee. And as she recorded them, she got to know them as individuals named Navarro, Kashtin, Djenoun, Askina, Mayehi, and Kanati, all of them with distinct personalities. Listening to this CD is like exploring and becoming acquainted with the natives of a newfound land.



**Lisboa.Reloaded**  
**Audio-Visual projections of the White City**  
**DVD**  
**Real Ambient No. 5**  
**RealAmbient (Cologne) - July 14th**

Lisboa.reloaded takes upon where Hans Ulrich Werner and Michael Rösenberg left off. For 10 days in June 1993 Rösenberg recorded daily life in Lisbon, accompanied by cameraman Uli Sigg. The video footage is released here for the first time. The audio material was made into a radio-documentary and the CD Lisboa - a soundscape portrait, released in 1994 both with co-authorship by Hans-Ulrich Werner.

As the title suggests, this work belongs to the category of soundscape composition, understanding the genre not merely as the acoustic equivalent of landscape but as a musical interpretation of environmental sound. Everyone who has ever visited the Portuguese capital or lived there might re-discover in the album a great deal of what can be heard in the city. Lisboa - a soundscape portrait more or less followed a documentary approach.

The CD caught the attention of Carlos Alberto Augusto, Carcavelos composer and in 2003 organizer of "Coimbra Vibra!", a sonification of the ancient Portuguese city by World Soundscape Project founder Murray Schafer. The event had been recorded by Rösenberg and Werner for German Radio.

By coincidence, 2003 marked the 10th anniversary of their initial Lisbon recording and inspired the trio to renew the project. A title was easily found - lisboa.reloaded because that's exactly what is is. It should not repeat what had already been done, but broaden the picture (in the literal sense of the word) by departing from the documentary approach, allowing more artistic freedom and last not least to make of the project a German/Portuguese partnership.

A late night dinner in Coimbra in October 2003 made it clear that personnel would not be a problem. The obvious people to win were - the then absent - artists Zingaro and Korn. Carlos Zingaro is Portugal's most internationally acclaimed improviser and electronic musician; Christoph Korn from Frankfurt has strong ties to Lisbon with three awards for film music which he won there. Both of them have also contributed to Rösenberg's CD "Roma - a soundscape remix" (1998).

Lisboa.reloaded features audio-visual projections of the Portuguese capital, which is also known as "The White City" (cidade branca): two audio and three video works with a variety of expression hardly to be labeled with one term.

The starting piece "MetaSon Lisboa" by Hans-Ulrich Werner directly links lisboa.reloaded to "Lisboa - a soundscape portrait". Apart from a few additions the audio parts remain unchanged, most importantly: video editing follows audio.

"Cine Lisboa" by Carlos Alberto Augusto sonically draws from similar sources, but involves more sound processing in order to support to the narrative role of the Portuguese guitar, played by Paulo Soares.

Christoph Korn's "Stern" basically forms the centre line of this project, being both rooted in the Lisbon soundscape (a street musician's melody) and simultaneously removed from it with

Carlos Zingaro's augmented rendition of the same melody on violin. Then there is the video: words only, among them notes on locations who's sounds have been recorded...and deleted.

Both "Dr Musserts Landing" by Michael Rösenberg and "Storia Intramuri" by Carlos Zingaro reveal themselves as dreamlike excursions to certain locations in Lisbon: the former to a jetty at River Tejo, close to Cais do Sodré and to the gigantic Bridge of the 25th April; the latter to structures very likely to be overheard and overseen - Lisbon's facades.

Lisboa.reloaded, both representational and abstract, pays homage to a place known as The White City.

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## WEB SITES



**Frogs A Chorus of Colors.** Frogs have been on Earth for more than 200 million years, and range in size from half an inch (the Cuban tree toad) to the much larger goliath frog of West Africa, which can grow to 15 inches and weigh up to 7 pounds. As a public service, the American Museum of Natural History has



created this thoughtful online site that introduces visitors to the world of frogs, and as a way of highlighting their own work with these amphibians, both in the field and at the Museum. After reading an introductory essay, visitors can peruse a section on a number of frog species, which include some fine photographs and general information. Visitors will want to take a look at the Budgett's frog, which can puff up its body with air, arch its back, and scream like a cat in order to frighten intruders. The rest of the site is equally delightful, including a nice area on the reproductive cycle of frogs, a live "FrogCam" direct from the Museum, and a great section containing the sounds of frogs from the island of Madagascar. Source: [Scout Report](#)



**Omaha Indian Music.** The oral traditions of many North American Indian groups are generally well known, though access to existing sound recordings and the like can often be limited to on-site listening booths at major museums and archives. This nice collection of traditional music from the Omaha tribe is a fine way to begin learning about these traditions. The online exhibit was created by the American Memory project at the Library of Congress and includes traditional Omaha music both from the 1890s and the 1980s. The selections from the 1890s include 44 wax cylinder recordings made by Francis La Flesche and Alice Cunningham Fletcher. Equally compelling are the 323 songs from the 1983 Omaha harvest celebration powwow that are also available here. The collection also includes a brief introductory essay, field notes from the 1983 powwow, and an original program from the 1983 celebration. Source: [Scout Report](#)





**StoryCorps**

**Listen**  
Extraordinary stories from everyday people.

**Participate**  
Record a StoryCorps interview at our StoryBooth or using our StoryKit.

**About**  
Our mission to inspire and enable people to record each others' stories is sound.

**Support**  
Help make the StoryCorps vision a reality.

*"What are the most important lessons that you've learned thus far in life? Granted, I know you're only twelve..."*

*S.Meiva Stigttower and her onshore. Taylor interview each other. (MP3, 1:58 min.)*

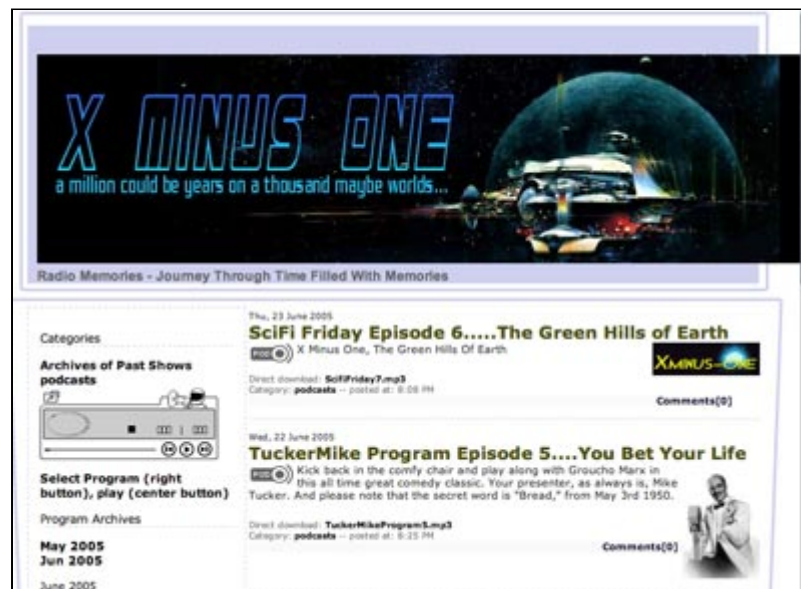
StoryCorps announces our national **MobileBooth** tour.

We've posted **photos of our MobileBooth** on Flickr.

For latest news, sign up for our **email list**.

**StoryCorps** is modeled, in spirit and in scope, after the Works Progress Administration (WPA) in the United States during the 1930s. It was during that time when oral-history interviews with everyday Americans across the country were recorded. These recordings remain the single most important collection of American voices gathered to date. Today, StoryCorps is expanding on that work.

StoryCorps is building soundproof recording booths across the country, called StoryBooths. You can use these StoryBooths to record broadcast-quality interviews with the help of a trained facilitator. The first StoryBooths opened in New York City's Grand Central Terminal on October 23, 2003, and the project continues to grow.



**X MINUS ONE**  
a million could be years on a thousand maybe worlds...

Radio Memories - Journey Through Time Filled With Memories

Thu, 23 June 2005  
**SciFi Friday Episode 6....The Green Hills of Earth**  
X Minus One, The Green Hills Of Earth

Direct download: [SciFiFriday7.mp3](#)  
Category: **podcasts** - posted at: 9:08 PM

Comments[0]

Wed, 22 June 2005  
**TuckerMike Program Episode 5....You Bet Your Life**  
Kick back in the comfy chair and play along with Groucho Marx in this all time great comedy classic. Your presenter, as always is, Mike Tucker. And please note that the secret word is "Bread," from May 3rd 1950.

Direct download: [TuckerMikeProgram5.mp3](#)  
Category: **podcasts** - posted at: 9:15 PM

Comments[0]

Program Archives

May 2005  
Jun 2005  
June 2005

**Radio Memories.** The "Golden Age of Radio" that arguably lasted until the early 1950s may be hard to imagine today in an era of swirling iPod playlists and other genre-bending devices and technologies, but during this time the radio reigned supreme. People tuned in every week to hear the exploits of Flash Gordon, Sam Spade, and Amos n' Andy. Thanks to the Radio Memories website, many of these memories can be relived, or just experienced for the first time. Started in May 2005, the site contains a host of compelling programs, including episodes from the Interplanetary Adventures of Flash Gordon and a number of original episodes of the fabled Radio Detective Story Hour. If those types of programs fail to pique the interest of the casual

visitor, the site also contains archived shows that explore the world of radio soap operas from the 1940s and the musical worlds of such stars as Tommy Dorsey and Harry James. Source: [Scout Report](#)

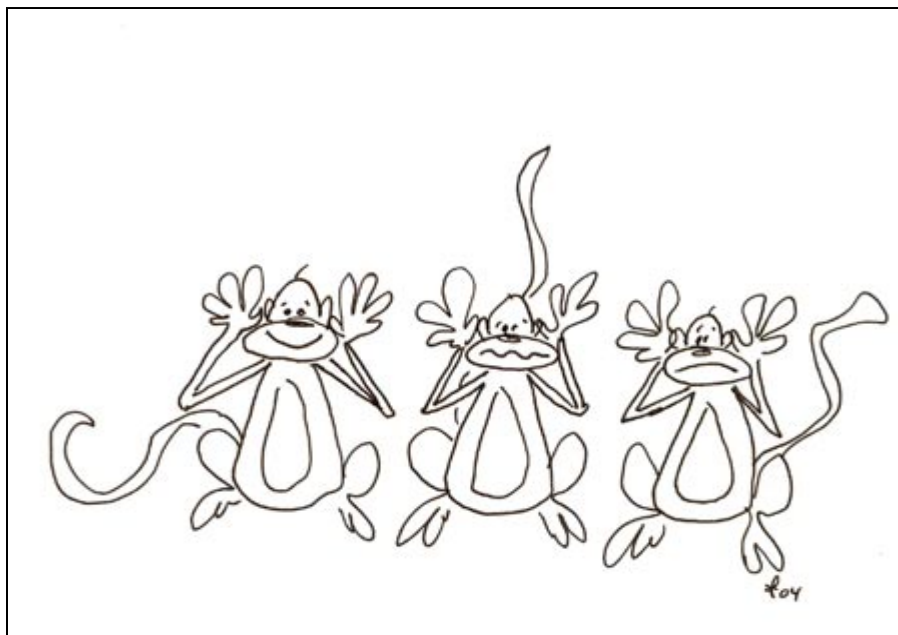
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Eartoons by Tom Lamar





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#### About WFAE

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

The World Forum for Acoustic Ecology welcomes your participation in the growth and development of regional affiliate groups around the world. Learn more about becoming a member by downloading our [WFAE 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)





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### Soundscape: The Journal of Acoustic Ecology

We are excited about our organization's publication, *Soundscape: The Journal of Acoustic Ecology*.

After years of working to establish a functioning international network through the World Forum for Acoustic Ecology (WFAE), we are now able to devote time to offering a professional journal publication.

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

We see this journal as a place of dialogue and debate and invite your comments, questions and critical voices.

We archive previous editions of the Journal online 6-12 months after publication. We provide this as a service to members and others interested in the field of acoustic-ecology. Journals are available in a PDF format. A free copy of the current *Acrobat Reader* can be downloaded directly from [Adobe](#).

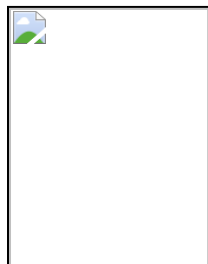
We have prepared a set of [Instructions for Accessing PDF Files](#) for those who may not be familiar with this format or are having difficulty downloading documents.

#### Recent Publications:



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

Instructions for the preparation of materials for submission to soundscape – *The Journal of Acoustic Ecology* by Robert MacNevin. All contributing authors are asked to follow these guidelines in the preparation of manuscripts for the Journal. Topics include organization, font, style, submission of graphs, charts, photographs, and other materials.



#### [Volume 1, Number 1, Spring, 2000 - 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](#)

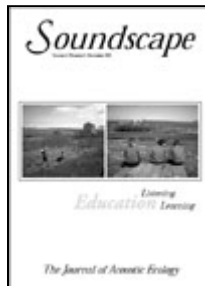
- The Acoustic Environment as a Public Domain
- Silence and the Notion of the Commons
- Silence in the Contemporary Soundscape
- Living Out Loud

- Acoustic Ecologists and Environmental Psychologists



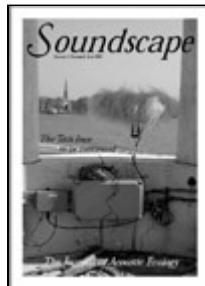
#### Volume 2, Number 1, July, 2001 - Blind Listening

- 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





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### Contributions: News & Announcements

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

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

The WFAE Newsletter:

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

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### Publication

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