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Volume 3, Number 1 WFAE Up Front News



Noise by Gabriel G. Guzmán

✚ Welcome

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

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

WFAE Newsletter Publication Dates:

1 February (Contribution Deadline: 20 January)

1 March (Contribution Deadline: 20 February)

Past editions of the WFAE Newsletter are archived [online](#).

✚ WFAE Affiliate News

- [ASAE](#).The [New York Society for Acoustic Ecology](#) (NYSAE) continues its monthly webcast radio program, Giant Ear))) Listen online on [Free103point9](#) the last Sunday of every month at 7-9 P.M. EST.
- [ASAE](#).The New York Society for Acoustic Ecology is co-sponsoring *An Ear to the Earth*, a festival exploring the interaction of music, sound, the natural world, and man-made

environments, scheduled for October 6-14, 2006. in New York. See [EMF Productions](#) for updates.

- **ASAE.** The NYSAE [Sound Map project](#) is now available. Using google maps as an interface users can listen to sound files recorded around various locations in New York. Firefox is the recommended browser.
- **UKISC.** The UK and Ireland Soundscape Community has announced it will have a conference at Goldsmiths College, London, on the 11th and 12th February 2006. See the [Opportunities Section](#) for more information or write: John Levack Drever <j.drever@GOLD.AC.UK>

✦ **WFAE Board Report**

Soundscape: The Journal of Acoustic Ecology in the Mail. The latest edition of the WFAE Journal were posted out before Christmas. There are a few remaining copies to be sent out, such as the extras for each affiliate and complimentary copies. Paid member should have, or soon will, receive this special issue on hearing.

WFAE International Meeting 2006

November 2 - 5, 2006

Hirosaki, Japan

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

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

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

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

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

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

Discounts. The [EarthEar](#) audio disc catalog is now offering a 10% discount to all WFAE members. Just enter the coupon code "WFAE" on the first page of the online shopping cart. International orders: please remember to use the drop-down menu

✦ **WFAE Board Representatives:**

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





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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.

January - 2006

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

February - 2006

- Marine Acoustics Special Session 2006 Ocean Sciences Meeting, Hawaii
- Sound Practice 2006
- MindPlay

June - 2006

- Conference on Auditory Display (ICAD)
- Sound and Anthropology Conference

August - 2006

- 9th International Conference on Music Perception and Cognition

October - 2006

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

On-Going

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

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

January, 2006

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

The [IDEAS Factory](#) will involve participants in a five day creative research sandpit on the theme of *A Noisy Future? Making the World Sound Better*. Funding of up to £1 million will be available for the best research ideas to come out of the sandpit. We want to bring together a diverse range of

expertise and perspective so you don't need to have any previous experience or specialist knowledge.

18 January, 2006

Seminar: Hearing Loss Knoxville, TN USA

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

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FEBRUARY, 2006

Friday, 20th January 2006

"MINDPLAY", a one day conference on digital media theory, culture, practice and play London Metropolitan University Shoreditch Building 35 Kingsland Rd London, E2 8AA

Mindplay will focus on our experience of both mindful and playful human-digital relationships, and explore our interaction and engagement with new digital media environments including those involving mobile and ubiquitous media, new cinema, gameplay, wired spaces, and networked communities.

Mindplay will deliver a rich and exciting programme of presentations of practice-led research, posters, academic papers, demonstrations, activities as well as an exhibition of interactive installations. The provisional conference programme listing presenters and titles can now be viewed online at <http://www.mindplay.org.uk/programme.htm> A separate list of interactive installations will be published nearer the time.

For conference registration please go to <http://www.mindplay.org.uk/registration.htm>, or see the further details at the end of this message. We encourage you to register early as places are limited.

February 20-24, 2006

Marine Acoustics Special Session 2006 Ocean Sciences Meeting, Hawaii

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

Session Summary:

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

- Acoustic tomography for water mass monitoring and climate research
- Acoustic techniques for habitat classification, fish and plankton abundance and biomass modeling
- Acoustic techniques advancing marine archaeology

- Sea floor acoustics, mapping topography and military surveying for vessels and mines
- Acoustic remote sensing of the marine environment
- Underwater acoustic communication and navigation, people and animals
- Advances in acoustic technologies
- The effect of anthropogenic and natural noise on marine life

Abstract submissions will be accepted on line at: <http://www.agu.org/meetings/os06/>.

Conveners:

- Dr. Bev Mackenzie. Institute of Marine Engineering, Science and Technology, 80 Coleman Street, London. EC2R 5BJ. UK. Tel: +44 020 7382 2628. Email bev.mackenzie@imarest.org. Please contact for more information.
- Prof. A. Gavrilov. Centre for Marine Science & Technology, Curtin University of Technology, GPO Box U1987, Perth WA 6845. AUSTRALIA. Email A.Gavrilov@cmst.curtin.edu.au
- Dr Stephen Simpson. Institute of Evolutionary Biology. University of Edinburgh, Edinburgh. EH9 3JT. UK. Email s.simpson@ed.ac.uk
- Dr Angela Davis CMarSci, FIMarEST. School of Ocean Sciences University of Wales, Bangor, Menai Bridge, Anglesey, LL59 5AB. UK. Email a.m.davis@bangor.ac.uk.

SOUND PRACTICE 2006

February 11 and 12, 2006

Location: Goldsmiths College, University of London

The UK & Ireland Soundscape Community (a regional branch of the World Forum for Acoustic Ecology) was launched in 2001 with a major international conference at Dartington Hall (Sound Practice: the 1st UKISC conference on sound, culture and environments). The objectives of the conference were: to nurture our understanding and awareness of the soundscape; to report on past, current and future soundscapes; to advance the emerging interdiscipline of soundscape studies. Since then the scene has developed dramatically, and with wide ranging new initiatives and directives, yet with arguably limited scope, soundscape issues are now more firmly on the map than ever. SOUND PRACTICE 2006 provides an opportunity to take stock and reflect on many of the activities that have shaped the scene over the past 5 years. It will also provide a forum in which to discuss the future of soundscape studies and pool new approaches and practices. For more information contact: j.drever@gold.ac.uk

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JUNE, 2006

June, 2006

The International

Conference on Auditory Display (ICAD)

The School of Sound

London, England

The International Conference on Auditory Display (ICAD) is the premiere forum for new developments in the use of sound to display information. Areas of particular interest include sonification of data for exploratory and monitoring purposes, aurally enhanced user interfaces, and interactive, data-driven composition of sound. ICAD is unique in its singular focus on auditory displays and the range of technology, design, application, and perceptual issues that research and practices in this information domain encompass. ICAD is a highly interdisciplinary conference with relevance to university, industry and graduate students working in areas that include psychology, psychoacoustics, media, design, music, sound design, human computer interaction, accessibility, audio technology, information and communications technology, computer games, engineering analysis, medicine and a plethora of other application domains in the arts and sciences.

ICAD 2006 will be held in London, England, in June 2006 under the theme "Interdisciplinarity". Submission categories include: papers, short papers, posters, demonstrations, performances,

workshops, tutorials and concert submissions. More information, key dates and the complete text of the call for submissions can be found at [http:// www.dcs.qmul.ac.uk/icad2006](http://www.dcs.qmul.ac.uk/icad2006).

Please contact ICAD, not the School of Sound, for further information. The next School of Sound symposium will be held in London in April 2007.

June 19-21, 2006

Sound and Anthropology Conference St Andrews University, Scotland

This conference is the result of an innovative collaborative project between the Social Anthropology Department, St Andrews and the Sound Arts and Design department, LCC, University of the Arts, London. The project has involved collaboration and dialogue between sound artists and anthropologists, covering subjects such as the soundscape, acoustic ecology, poetics, language, as well as postgraduate training in methodologies and skills.

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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,

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

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

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

CONFERENCE STREAMS

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

SUBMISSION OF ABSTRACTS

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

LOCATION

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

FURTHER INFORMATION

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

Conference Organizers:

Mario Baroni
Anna Rita Addressi
Roberto Caterina
Marco Costa

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OCTOBER, 2006

October 2006 An Ear To Earth Festival New York City

[An Ear to the Earth](#) is a festival organized by the Electronic Music Foundation (EMF) in collaboration with a host of acoustic ecology and digital arts organizations, has been re-scheduled from March 2006 to October 6-14, 2006. For more details about the events being planned and to get involved, visit the Ear to the Earth [website](#).

ON-GOING

Rochester Soundscape Society

Rochester, New York, USA

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

Hearwear – The Future of Hearing 26 July 2005 - 5 March 2006 Goldsmiths College University of London New Cross London Free Admission

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

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

The Hearwear display shows how revolutionary thinking about hearing could be reflected in exciting new product designs and highlights the massive potential for industry to create

innovative, stylish and desirable hearing products which, if they were available on the high street, millions of people would want to purchase and use.

Developed by RNID and the magazine Blueprint with brand consultancy.

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Fieldwork - Radio 2SER Weekly Broadcast
Sunday Nights 10.30-12.00 (Sydney Time)
Streaming on www.2ser.com

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

Recordings can be sent directly to:

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

DRIFT Radio

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

DRIFT - an exploration of sound art and experimental music featuring radio broadcasts, moving image, publications, and live events. DRIFT is a platform for artists from Scotland and beyond, a gateway to these emerging cultural forms. DRIFT will take place throughout 2004.

To listen to the audio stream online or for further information visit the DRIFT web site at

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

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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

Website: www.dumphuck.com/cathode

Email: cathodeimmersions@2ser.com

Since starting out in 2002, Cathode Immersions has developed its own approach to improvised and prepared radio - combining compositions, field recordings of Sydney City and surrounding national parks with a real time remixing of 'free to air' television into a pulsing acoustic space. Originally the intention was to alter the experience of late night television by providing a new context, but as time has passed increasingly the aesthetics of improvised collaboration and imaginative listening have developed into a coherent aesthetic and we have a much stronger sense of creating space. The introduction of a weekly themes has meant that as well as live drones, audio mulching and instrumentation, we've been increasingly able to introduce our own field recordings, sounds of electromagnetic phenomena, recordings by acoustic ecologists and established field recordists, and generally take the television 'outside'.

We're always happy to play recordings from around the world, and interested in collaborations, especially from artists working within Acoustic Ecology, please feel free to contact us at cathodeimmersions@2ser.com.

Team Cathode:

- Adam Hulbert: Composer and AFAE member, currently involved in postgraduate research on 'Implosive Listening', based within the School of Social Ecology at University of Western Sydney.
- Sandy McLeod: Tai Chi instructor and CDJ for cathode, follows in the footsteps of his father Jim McLeod, Sydney on-air jazz icon. Sandy is about to relocate to China, and is available and



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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.

Hearing Protection Devices and Hearing Conservation Programs

January 18, 2006

Knoxville Marriott
500 Hill Avenue SE
Knoxville TN 37915

Elliott Berger will be teaching a full-day course on hearing protection, hearing conservation, and acoustical literacy in Northern Indiana on January 18, 2006. Admission is free, and CEUs are available. If you want to know more about protecting those ears and how to differentiate hazardous from friendly sounds, come join us. For details and registration go to: <http://www.e-a-r.com/hearingconservation/earseminars.cfm>

Bill Thompson

January 21, 2006

Aberdeen Scotland

Bill Thompson is performing a live electronics piece on January 21st at [St Andrews Cathedral](#) (28 King Street, Aberdeen Scotland), noon, and free. More info will be on my site at <http://www.billthompson.org/news.htm>

On-Going Projects

k146 | Cartographie sonore autour du Taurion **by Cedric Peyronnet**

"[Kdi dctb 146](#)" is a sound art, sound cartography project and study of the soundscape around the Taurion river which takes its source on the [plateau de Millevaches](#), close to Gentioux (France).

This project began on august 2005; the end is programmed around september 2006. This project breaks up into several phases of recording programmed according to 16 geographical areas covering the totality of the river.

This blog offers a visibility on the current work (With the resumption of 10 years of sound and photographic archives see [toy.bizarre](#) on ingeos web site) and offers the possibility too to download some audio extracts of the recording sessions (phonography).

The whole work will be compiled (Autumn 2006) in a form which remains to be defined (sound Atlas or electroacoustic composition?) according to the matters which will be collected.

More informations about Mr. Peyronnet's work can be found at:

<http://www.ingeos.org/Biographie.html>

SoundasArt: a forum concerning the emerging artform sound art. A new discussion group, [SoundasArt](#) has be set-up by Bill Thompson in Scotland. All topics related to sound art welcome including critical theory, art/music history, phenomenology, psychoacoustics, and other related fields (experimental composition, field recording, installations, technology, software etc.)

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

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

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

Symbiosis Radio - Experimental Sound Textures and Rhythms

[Headphones recommended] 12am - 2am Sunday nights

102.7 FM, Melbourne, Australia

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

Submissions welcome. Please contact:

Symbiosis c/o Triple R

PO Box 2145

Brunswick East 3057 Victoria, Australia

Information: info@symbiosis.com.au

Pedestrian Culture. [The Center for the Study of Pedestrian Culture](#) is a portal for place-based research and creative projects, focused primarily on the humble and revolutionary act of walking. The project is the work of ASAE member Glenn Bach. Artists, writers, composers, psychogeographers, historians, architects, general walkers, and anyone interested in issues of place are welcome to contribute articles, reviews, news, bibliographic entries, projects, artist statements, syllabi, etc. Contributions of place-based raw data to be shared are also encouraged. A [Pedestrian Culture Blog](#) is available as is a [listserv](#). Bach notes, "Walking is my commute, exercise, meditation, and thinking time. When I have to drive, I miss it. And, contrary to popular belief, we DO have seasons here in Southern California. The transitions are extremely subtle, but noticeable if you pay attention."

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

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

Acoustic Ecology Interviews. Steve Miller, Associate Professor of Contemporary Music College of Santa Fe, Santa Fe New Mexico, is working on a series of interviews with various people involved in acoustic ecology work, from sound artists to researchers, industry consultants, historians, etc. The interviews will appear monthly, beginning soon, on the [Arts-Electric](#) website.

Silk Threads Project. Denise Bryan, visual artist and Adrian Wilkins, sound artist are traveling from Italy to China and beyond along the Ancient Silk roads.

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



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Opportunities

Deadline: January 9, 2006

Sound Practice

Dates: 11th & 12th February 2006

Location: Goldsmiths College, University of London

The UK & Ireland Soundscape Community (a regional branch of the World Forum for Acoustic Ecology) was launched in 2001 with a major international conference at Dartington Hall (Sound Practice: the 1st UKISC conference on sound, culture and environments). The objectives of the conference were: to nurture our understanding and awareness of the soundscape; to report on past, current and future soundscapes; to advance the emerging interdiscipline of soundscape studies. Since then the scene has developed dramatically, and with wide ranging new initiatives and directives, yet with arguably limited scope, soundscape issues are now more firmly on the map than ever. SOUND PRACTICE 2006 provides an opportunity to take stock and reflect on many of the activities that have shaped the scene over the past 5 years. It will also provide a forum in which to discuss the future of soundscape studies and pool new approaches and practices.

Invitation to submit proposals:

Proposals pertinent to the above topics are welcomed from a variety of presentation formats: academic papers, workshops, posters, sound walks, electroacoustic and acoustic compositions, multi-media presentations, live-art performances, panel discussions, installations, exhibitions, soundscape study reports, demonstrations of emerging technologies.

Submission Instructions: All submissions must include -

- Name:
- Institutional Affiliation (if applicable):
- Postal Address:
- Email:
- Web Page (if applicable):
- Presentation Format:
- Title of Presentation:
- Duration:
- Programme Notes or Abstract (200 words max):
- Short Biography (200 words max):
- Technical Requirements:

Please include DAT, DA98, CD, video, score and other relevant forms of documentation of proposed presentation. All materials received will be put into the UKISC archive. All participants are expected to attend the conference. Submission of work by students is particularly encouraged. Entrance to all events will be free.

Any enquires please contact: j.drever@gold.ac.uk

Send Proposals and Submissions to:
SOUND PRACTICE 2006
c/o Dr John Levack Drever

Music Department
Goldsmiths College
New Cross, London
SE14 6NW

Deadline: January 12, 2006

Call for Papers: MUSIC AND PLACE

Manchester Institute for Popular Culture

Manchester Metropolitan University

Manchester, England

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

Deadline: January 13, 2006

Call for Entries

Los Angeles Film Festival

Festival Dates: June 22-July 2, 2006

Location: Los Angeles, California

The LA Film Festival showcases the best of American and international cinema to a diverse audience of over 60,000 people, uniting emerging and established filmmakers with critics, journalists, film industry professionals, and the movie-loving public. The Festival is recognized as "one of the best film festivals in the United States." For more information visit their web site
<http://www.lafilmfest.com/home.php>

Deadline: Friday 13th January 2006

RGS-IBG Annual Conference 2006

Kensington Gore, London, 30th August - 1st September 2006

Collaborations across the divide: Sustainable urban environments (Session sponsored by the Urban Geography Research Group)

Understanding what makes a city sustainable requires a dialogue between a huge variety of researchers. Geographers, architects, planners, designers, engineers, ecologists and sociologists all conduct research in an effort to better understand the sustainable city. Geographers are currently collaborating with people in all these disciplines and this session is for those geographers (and others) who are working in multidisciplinary groups on issues of sustainable urban environments. In this session we seek to explore the pros and cons of working in these large transdisciplinary groupings.

Focusing on multi- and trans-disciplinarity can help us analyse how sustainability of the urban environment is framed by addressing questions about: how different disciplines interact to develop understandings of the city; how disciplinary knowledges complement each other in producing a perspective of the urban; along what new trajectories can research into urban sustainability evolve to produce richer understandings of the urban; what are the effects of the multiple articulations of sustainability on understandings of the sustainable city; what are the methodological, empirical, theoretical and ethical implications of collaborative research on the city?

This call is open to all, particularly scholars working in collaborative groups with a multidisciplinary agenda.

Proposals for papers, with a short abstract (250 words), should be sent to either of the co-organisers, Mags Adams (m.d.adams@salford.ac.uk) or Gemma Moore (gemma.moore@ucl.ac.uk) by Friday 13th January 2006

Deadline: February 1, 2006

IndieProducer Screenwriting and Short Film Contests

Winners Announced: April 1, 2006

Location: Online at IndieProducer.net

Film length: 30 minutes max. Top prize: \$500-1,000 cash plus other career-related benefits. Complete submission information is available at <http://www.indieproducer.net/>

Deadline: February 1
Unique Artist Colony Opportunity for Musicians

Music Omi International Musicians Residency Program is now accepting applications for the summer 2006 session July 27 through August 13 (NYC concert August 14). Performing composers, improvising musicians, and sound artists from ALL musical disciplines and backgrounds who wish to take part in a collaborative music-making residency are encouraged to apply. Full room and board will be provided. Residents must provide their own travel. The beautiful Omi campus is located in upstate New York. Summer 2005 Special guest Curator: Carsten Radtke (Munich, Germany). Visit <http://www.artomi.org/music.htm> for more information and application instructions.

Submission Deadline: February 15, 2006
Call for papers and presentations
Sound and Anthropology Conference
19-21 June 2006.
St Andrews University, Scotland

This conference is the result of an innovative collaborative project between the Social Anthropology Department, St Andrews and the Sound Arts and Design department, LCC, University of the Arts, London. The project has involved collaboration and dialogue between sound artists and anthropologists, covering subjects such as the soundscape, acoustic ecology, poetics, language, as well as postgraduate training in methodologies and skills. We invite proposals for papers, panels and works on subjects related to the conjoined disciplines of sound and anthropology, most specifically on the subject of body, environment and human sound-making, from anthropologists, sound artists and researchers in associated disciplines, including postgraduates, wishing to contribute to and extend this exciting area of study.

Subjects might include:

- Sound/Environment/Landscape
- Listening and the Senses
- Sound/Health/Body
- Poetics/Magic Words
- Sound and Migration
- Speech/Utterance/Language
- Archival sound/Oral history
- Airwaves/Technology
- Ethics/Collecting sound
- Using recordings
- Sound art/Performance and Anthropology
- Sound/Rhythm/Rhyme
- Silence and Noise

Please submit 200 word (maximum) abstract; 100 word (maximum) biography; technical requirements; name, position, institution; postal address; email address; phone number. We encourage proposals from postgraduate research students. There will be limited opportunity to display works

Closing date for submission: February 15th, 2006

Speakers will be notified by March 24th, 2006

Proposals should be sent to:

Dr Stephanie Bunn sjb20@st-andrews.ac.uk,

Dr Cathy Lane c.lane@lcc.arts.ac.uk

Deadline June 15, 2006
Short Cuts: Beauty«

ZKM's International Competition for Electroacoustic Music

The World New Music Festival of the International Society of Contemporary Music (ISCM) is an international forum for the latest artistic projects and technologies in the field of new music. In 2006 the festival bears the title »Grenzenlos/ Without Borders«. It will take place from July 14 till 30, in Stuttgart, Germany. »Grenzenlos« will focus on the unlimited possibilities of communication in today's globalized world, namely cross-cultural dialogue and world-wide communication through new media. The German institution for new music Musik der Jahrhunderte is organising the festival in collaboration with the German Society of Contemporary Music and several national and international partners such as the Center for Art and Media (ZKM) in Karlsruhe, Germany. For »Grenzenlos«, the ZKM is putting on an international competition in electroacoustic music entitled »Short Cuts: Beauty«. More information about »Grenzenlos« on: www.wnmf2006.de

Call for Submissions

Disappearing Soundmarks CD

We invite listeners in the UK and Ireland to submit audio recordings of endangered sounds that are special to you, your community or your locality.

For example, an endangered sound might be associated with a cultural event or a natural habitat that is declining or under threat.

The recordings should not exceed 5 minutes and should be submitted on an audio CD. Please ensure that you hold all rights to the material.

Please include your name, the location of the sound, the date and time of the recording and accompanying notes (250 words max.) describing the physical environment, why it is of value to you and what are the reasons for the sound becoming endangered.

Please send submissions to:

Earshot Submissions
c/o Dr John Levack Drever
Music Department, Goldsmiths College,
University of London, New Cross, SE14 6NW, London, ENGLAND

Submissions Accepted

Other Voices, Other Sounds

Radio Program - USA

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

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

Call for Contributed Sounds

SoundTransit.nl: A Collaborative Soundscape

Web: <http://soundtransit.nl>

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

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

to the resonance of solid objects or the Earth's atmosphere.

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

To: derek@umatic.nl

Subject: Join SoundTransit

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

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

Masters Degree: Aural and Visual Cultures

Goldsmiths College - University of London

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

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

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

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

CONTACT:

email admissions@gold.ac.uk

email k.eshun@gold.ac.uk

email kodwoeshun@blueyonder.co.uk

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

Tel 020 7919 7060

www.goldsmiths.ac.uk



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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.

Can sound really travel 200 miles? (BBC) The blast at the Hertfordshire oil depot could reportedly be heard 200 miles away in the Netherlands and Belgium. Can sound really travel that far?

A series of blasts signaled the explosion at the Buncefield oil depot, near Hemel Hempstead, early on Sunday.

Local residents spoke of hearing a "humungous blast" and their houses shaking, but there were also reports of the explosions being audible in the Netherlands and Belgium. Could the noise really have travelled that far? [Read Full Story](#)

Do cell phones have a place in national parks? (MSNBC) In an idyllic place like a park, is there a place for the often a nuisance, sometimes a godsend, always present cell phone? That question is sparking debate in the National Park Service. Do you really want to hear cell phones in the park? [Read More.](#)

Blind gamers get their own titles. (BBC News) Visually impaired people are now increasingly able to join in the video gaming fun thanks to an ever-expanding range of audio games. More games are being made which do not rely on sight. They even have the potential to turn into new gaming genres in their own right which could start to appeal to sighted gamers. But, compared with the millions of copies of PC and console games sold every year, the market for audio games is still relatively tiny.

"My guess is that about 3,000 audio or blind-accessible games are sold a year," said Richard van Tol who jointly runs Audio Games.Net, an information site for fans and developers.

"Loads of blind people have computers but not many of them know about audio games."

There are currently about 50 commercially available titles on the market, with perhaps three times as many freeware and shareware options. [Read More.](#)

Do Herring Fart to Communicate? (National Geographic) For humans, it's known to clear a room. But for some types of herring, flatulence might be a way to "talk" undetected by predators. Watch and listen as this unusual form of communication is caught on film. [Read More & View Clip](#)

My Bionic Quest for Boléro. (Wired) As it turns out, I couldn't have chosen a better piece of music for testing new implant software. Some biographers have suggested that Boléro's obsessive repetition is rooted in the neurological problems Ravel had started to exhibit in 1927, a year before he composed the piece. But Boléro's obsessiveness, whatever its cause, is just right for my deafness. Over and over the theme repeats, allowing me to listen for specific details in each cycle. [Read More.](#)

They know what songs you like, even before you like them. (Globe Mail) Record labels spend millions of dollars each year trying to predict what singles will top the charts and which ingredients make a hit single. Now, two Massachusetts Institute of Technology PhD grads believe they have cracked the code.

After years of crunching data, Brian Whitman and Tristan Jehan have devised a computer program that listens to a song, then predicts how humans will react to it. [Read More.](#)

Science to ride gravitational waves. (BBC) Up until now we've only been able to see the Universe with our telescopes, but with gravitational waves we will be able to hear it as well; and that's going to convey a different type of information. [Read More](#)

Navy Sued Over Sonar's Effects on Whales. (Live Science) Environmentalists sued the US Navy, claiming that a widely used form of sonar for detecting enemy submarines disturbs and sometimes kills whales and dolphins.

The sonar "is capable of flooding thousands of square miles of ocean with dangerous levels of noise pollution," according to the lawsuit filed in federal court in Los Angeles. [Read More](#)

Pet Radio Purrs around the World. (BBC News) A California pet lover has founded an internet radio station designed to ease the lives of lonely dogs and cats around the world.

Styled as "the radio station all pets prefer", DogCatRadio.com goes out live 17 hours each day from a van in the car park of a Los Angeles recording studio. [Read More.](#)

Passing of Robert Moog. Robert Moog, (the name rhymes with vogue) died August 21 at age 71, but his impact on music was permanent and profound. Through the end of the 19th century, music had been made entirely from found and crafted implements - vibrating strings, resonant boxes and tubes - and of course the human voice. In the 20th century, musical devices went beyond such natural ones (which were sometimes electrically amplified) to fully embrace high technology in the form of electronic music synthesis. The first synthesizers appeared in the early 1900s, but they were obscure experiments until Moog brought them into the mainstream. [Read More.](#)

Sign Halts Skateboarder Noise. (DNV) Innovative signs are being deployed by the District of North Vancouver to help reduce skateboarders' noise amongst condo dwellers. The skaters dismounted for their travel through the neighbourhood. And despite the sign having subsequently been stolen, the skaters are still keeping things quiet. [Read More & See Unique Sign](#)

UN Condemns Sound as a Weapon.(Guardian) Israel is deploying a terrifying new tactic against Palestinian civilians in the Gaza Strip by letting loose deafening "sound bombs" that cause widespread fear, induce miscarriages and traumatise children. [Read More](#) .

The Sounds of Science. Pour pudding in a musician's trumpet and you're sure to get an earful - but try the same experiment in Vibration Lab and you'll get nothing but pure sound.

In Vibration Lab, users can input 3-D models they've made in other commercially available programs and then manipulate their mass and stiffness. They can "play" the models by deciding which vibration points to simulate striking, using a MIDI keyboard or mouse to smack the model virtually. [Read More](#)



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The Library of Congress >> Especially for Researchers >> Research Centers

Recorded Sound Reference Center

MOTION PICTURE, BROADCASTING & RECORDED SOUND DIVISION

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Important changes in reference service. Click [here](#) for details.

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- [Getting Reference Assistance](#)
- [Recorded Sound Catalog \(SONIC\)](#)
- [Selected Collections](#)
- [Guides and Reference Aids](#)
- [Obtaining Copies of Recordings](#)
- [Recordings Available Online](#)
- [National Recording Preservation Board](#)
- [Digital Repository Prototype](#)
- [Preserving Your Sound Recordings](#)
- [Show Music on Record Discography](#)
- [Web Radio Recording Project](#)
- [Jazz on Film Database](#)

Advertisement for a Bettini reproducer in the collections of the Recorded Sound Section.
Featured Collection: [NBC Radio Collection](#)

Location:
101 Independence Ave. SE
James Madison Building, LM 113
Performing Arts Reading Room
Washington, D.C. 20540-4690
[Map showing location](#)
[Reference assistance](#)

Hours:
Weekdays, 8:30am to 5:00pm
Closed Weekends & [Federal Holidays](#)

Ask a Librarian
Want to ask the reference staff a question about recorded sound collections?

The Recorded Sound Reference Center provides access to the commercial and archival audio holdings of the Library of Congress. The collection dates from 1926 when Victor Records donated over 400 discs to the Library's [Music Division](#) to supplement its print and manuscript holdings. In the custody of the Motion Picture Broadcasting and Recorded Sound Division since 1978, the collection has grown to include over 2 million items encompassing audio formats from cylinders to CDs. The holdings complement the field recordings of the [American Folklife Center](#) and the moving image collections served in the [Motion Picture and Television Reading Room](#).

Home Find in Recorded Sound Web Pages

The Library of Congress >> Especially for Researchers >> Research Centers
November 8, 2005 Contact Us:
[Ask a Librarian](#)

The [Recorded Sound Reference Center](#) provides access to the commercial and archival audio holdings of the Library of Congress and dates from 1926. In the custody of the Motion Picture Broadcasting and Recorded Sound Division since 1978, the collection has grown to include over 2 million items encompassing audio formats from cylinders to CDs. The holdings complement the field recordings of the American Folklife Center and the moving image collections served in the Motion Picture and Television Reading Room.



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Resources

Contributors Hildegard Westerkamp and Katharine Norman

PUBLICATIONS



Dissertation: Towards the Sound: Listening, Change and the Meaning in the Sonic Environment.

Heikki Uimonen's dissertation *Towards the Sound*, is composed of an introduction and seven articles refereed and published in international (2) and domestic (5) scientific publications. The dissertation approaches the issues of sonic environment from the standpoints of acoustic communication, ethnomusicology and cultural studies of communication. This multidisciplinary approach is applied to issues of hearing/listening, meanings of environmental sounds and the change of various soundscapes. Full [dissertation is available online](#) as a PDF.

Soundscape design in train stations

Julien Tardieu, Patrick Susini, Franck Poisson, Stephen McAdams

SNCF-Direction de la Recherche et de la Technologie, 45 rue de Londres 75379 Paris cedex08

SMTS-Ircam-CNRS, 1 Place Igor Stravinsky 75004 Paris

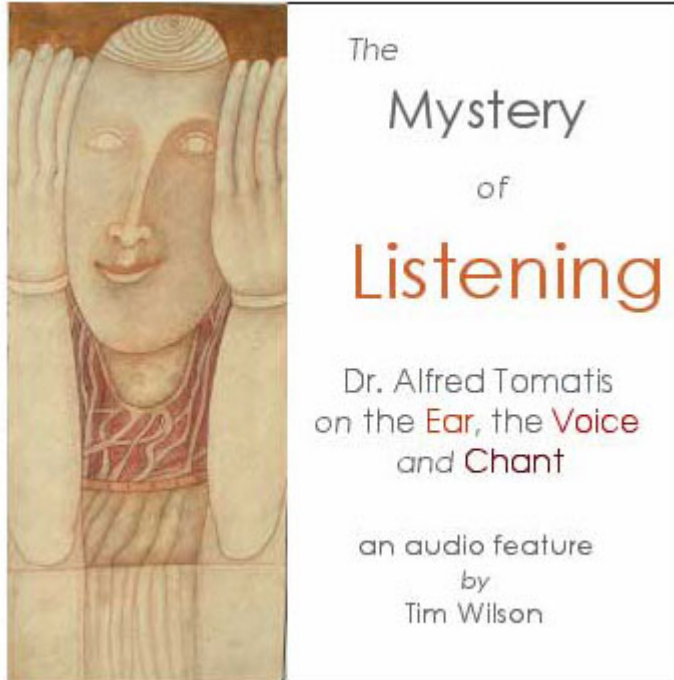
[Download](#) PDF.

Introduction: The aim of this paper is to propose sound design solutions for train stations. The French company SNCF has been working for many years to improve auditory comfort for its travelers, building technical solutions to improve the intelligibility of spoken messages broadcast through the loudspeakers. The question is now to go further and to design the soundscapes of the different spaces that make up a train station. This means that, more than improving auditory comfort, we want to improve the use of train stations by means of the auditory modality. This issue implies several questions that the sound designer will have to deal with: How can we improve the use of a train station? Do we need sound to achieve it? How do we create sounds?

Before creating new sounds and new soundscapes it's important to examine auditory perception of sound sequences recorded in railway stations. The aim is to reveal acoustic cues and sources involved in space recognition on the one hand, and auditory feedback, made on purpose or not, which communicate useful information, on the other hand. So, in a first step,

an analysis of existing train station soundscapes is performed by an experimental procedure in a laboratory . Then, in a second step, a kind of behavioral scenario is proposed to describe the way a typical traveler in a train station finds out what existing auditory information is useful to him at each step of his way, and to anticipate new auditory information associated with recent equipments . Finally sound creation principles such as auditory icons or auralization for the design of sounds are presented.

CD RECORDINGS



NEW RELEASE OF LANDMARK "CHANT" DOCUMENTARY

The Listening Centre is pleased to announce the upcoming launch, in January, of a new CD called "The Mystery of Listening: Dr. Alfred Tomatis on the Ear, the Voice and Chant", produced by Tim Wilson. Alfred Tomatis (1920 – 2001) was the pioneering listening psychologist whose method has been successfully applied to everything from the treatment of autism and learning disabilities, to the singing of Benedictine monks, to "listening fitness" training for artists and business people.

Tim Wilson is a veteran radio and television producer, and a founding member of the Canadian chapter of WFAE. The new CD is a revised and remastered version of his landmark 1978 public radio documentary titled simply "Chant".

For this new edition, Tim revisited original interviews with Dr. Tomatis — including the only sound document in English featuring Tomatis in his own words — and added substantial new commentary by his longtime collaborator, Paul Madaule, Director of the Listening Centre in Toronto.

CDs are \$18.95 CDN, \$16.50 U.S. To order, or for more information, contact The Listening Centre tel. (416) 588-4136, or through the website at www.listeningcentre.com

Gordon Hempton Releases 50 New Works Online

Available on CD-Rs (\$18) or as high-quality (\$2.00MSN, \$4.50 iTunes) downloads

Purchase: www.Soundtracker.com

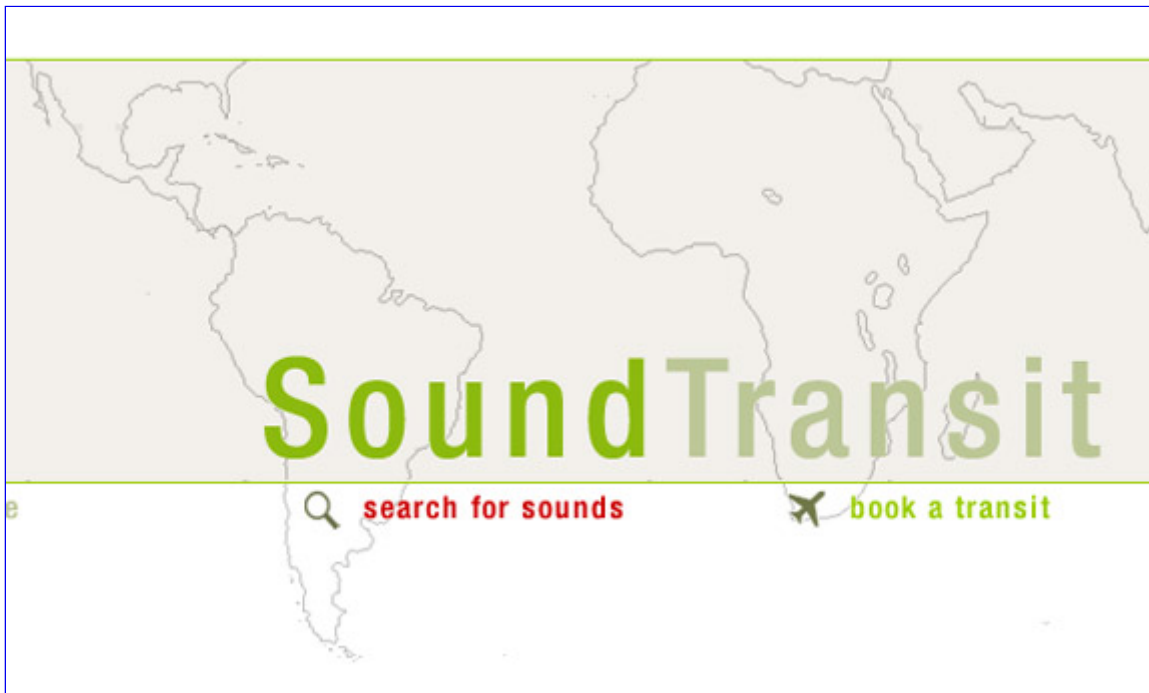
Gordon Hempton, one of the standout natural sound producers from the "boom days" of American nature sound production, the late 1980s and early 1990s, has released a large batch of previously unavailable Sound Portraits. Hempton, who gave up on commercial record company releases over a decade ago, due to a combination of artistic constraint (the demand for 60 minute pieces) and the lack of fair financial return to the artist, has been splitting his time between doing contract sound design work for Microsoft, advocating for protection of natural soundscapes in National Parks through his One Square Inch initiative (to set aside a single square inch in each park as an inviolate preserve for natural quiet, offering obvious ripple effects in much larger areas, see OneSquareInch.org), and doing extended field recording trips and studio work. The fruits of this last pursuit are now available for listening and purchase at www.Soundtracker.com

Hempton's Sound Portraits are recorded using the binaural head recording system (Fritz and his descendents), employed in creative and deeply curious ways in order to do all mixing in the field. All pans are done by moving the head, not by studio tweaks; many recordings feature

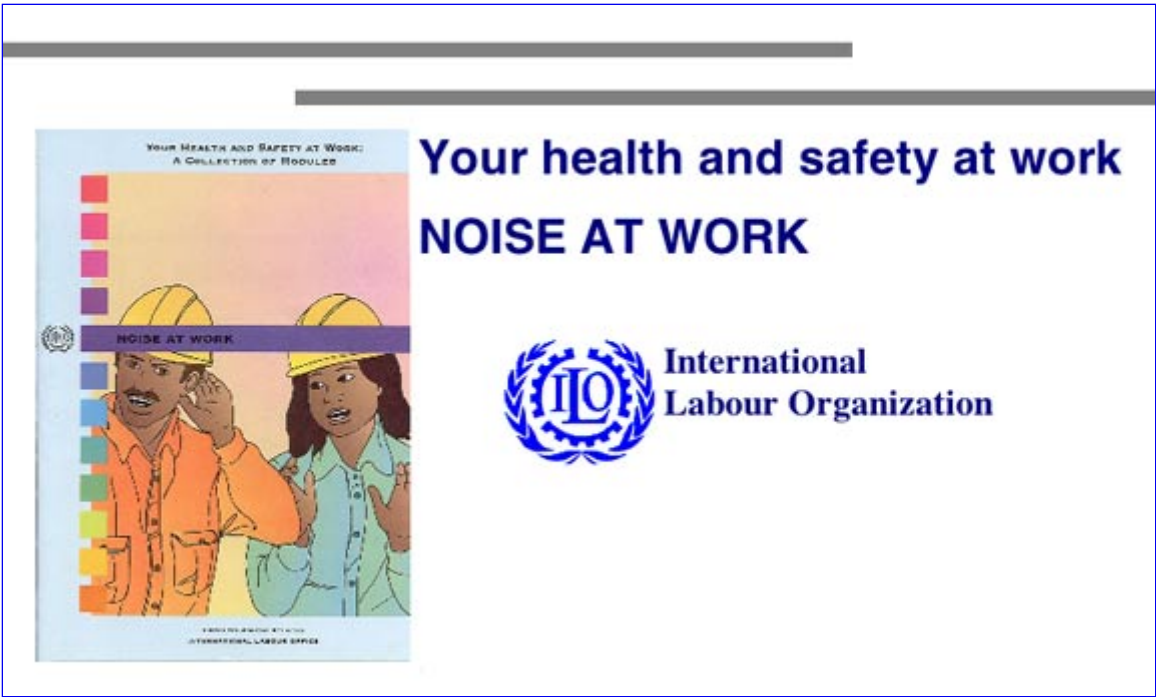
extraordinary resonances created by the placement of the head, rather than by electronic manipulations. The only editing is judicious use of simple crossfades from one section to another. The result is a body of work that comes remarkably close to capturing the three-dimensionality of real-world listening, and that by its example encourages listeners to go out and do some creative exploration of soundscapes on their own.

Freed from the hour-long CD format, Hempton's new pieces range from less than ten minutes to over an hour, with most falling in the 24-45 minute range. Subjects include somewhat typical natural habitats (rainforest, evening frogs), though each one is a deep immersion; three separate pieces chart the coming of dawn in Brazil and polyrhythmic patterns highlight a frog piece. Hempton is not afraid of sparseness, and some pieces offer sublime, subtle choruses with lots of acoustic space. He also takes us to experimental places: his signature discovery of huge driftwood logs on a cobblestone beach, which create roaring waves of sound not unlike Barry Truax's granular synthesis treatments, and a piece recorded in a seaside cave both bear close listening. He includes pieces with a PVC pipe and traffic piece, a humming electric wire piece, and a gurgling water pipe, as well.

WEB SITES

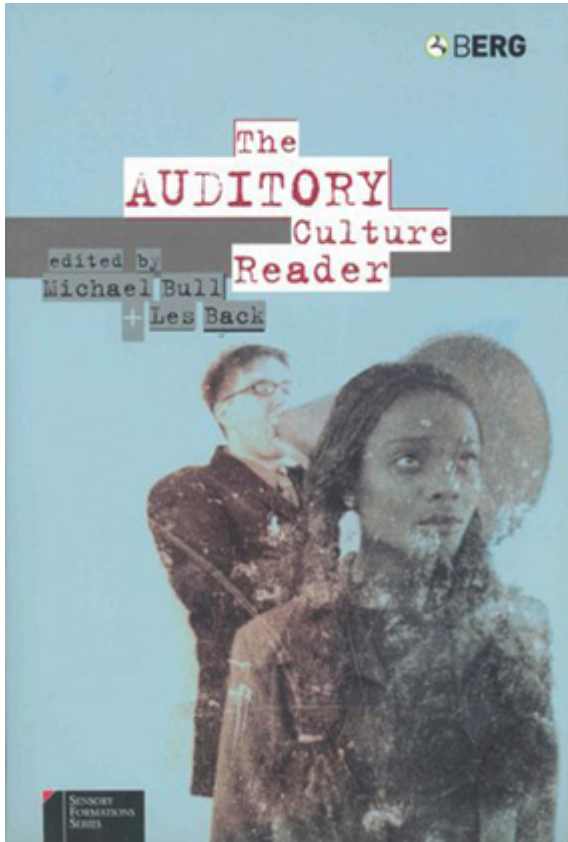


[Soundtransit](#). Would you like to hear the sounds of people playing bingo in Glasgow? Perhaps you are interested in a night recording of crickets in Speyside, Tobago? These and many other soundscapes can be found at the Soundtransit website. Developed as a collaborative online archive of field recordings, the site contains a wide variety of sound clips from around the world, submitted by persons from countries all over the world. Visitors can begin their sound travels by using a search engine that allows them to look for sounds by country, artist, or city. Each clip is accompanied by a short description, such as this one for a clip from Vienna: "an inside-recording from a fridge with a working coffee machine on top". One feature that is particularly outstanding is the "SoundTransit" area. Here, visitors can "book" audio field trips by selecting an itinerary, complete with stopovers. Clearly, there are few better ways to travel from Casablanca to Cleveland in such a rich aural fashion. Source: Scout Report.

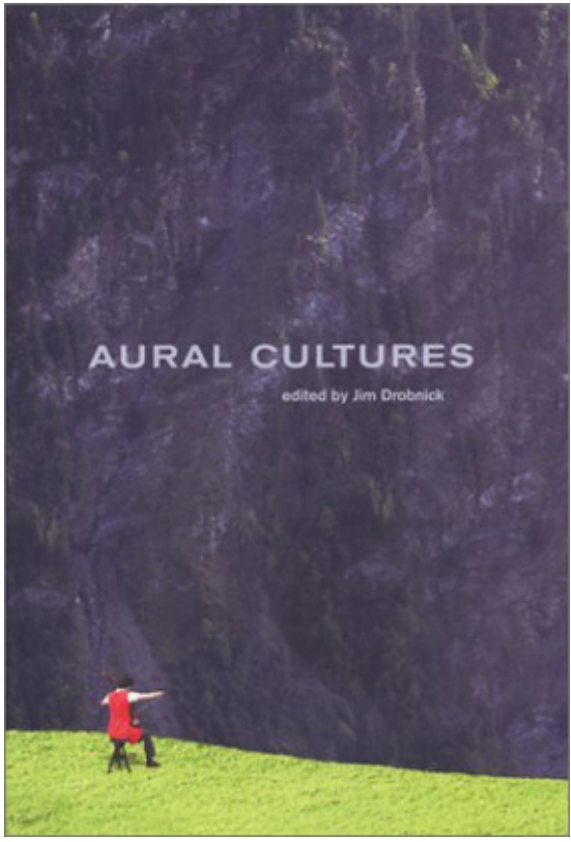


This [educational Module](#) provides trainees with background information on how occupational noise exposure can affect a worker's health and safety. Topics discussed include: the health effects of exposure to noise, how to measure noise, methods of noise control, and the role of the health and safety representative in controlling occupational noise.

BOOKS



The Auditory Culture Reader
Edited by Michael Bull and Les Back



Aural Cultures
Jim Drobnick (ed)

The very way we relate to, and think about, our everyday world has been influenced by an emphasis on sight over sound. Providing a definitive overview of an emerging field, this

Sounds resonate in nearly every social activity - from symphonic concerts and ritual chants to cacophonous revelries and respectful silences. These acoustic situations do more

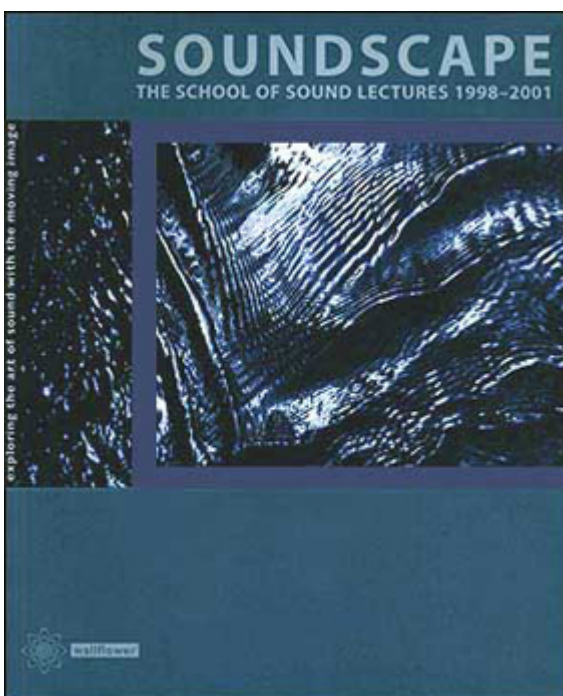
pioneering reader is the first to redress a glaring imbalance by investigating how auditory culture subtly and profoundly impacts on our everyday lives.

Beginning with the role of sound in historical and social thought, *The Auditory Culture Reader* moves on to consider city noise, music, voices, and new technologies and medias of sound. It explores, for example, the sectarian sounds of North Belfast, sounds of the powwow amongst Native Americans, football chants, recorded sermons, and the power and influence of the DJs voice.

Berg Publishers
Published January 2004,
384 pages, paper
ISBN 1859736181

than reflect cultural sensibility, they create it as a living presence. *Aural Cultures* is a timely and comprehensive collection of essays and artists' projects that examines sound in art and contemporary culture. The authors come from a diversity of fields, including sound construction, communication, performance, anthropology, art history, cinema studies, literature, and philosophy. A CD of sound art recordings by renowned international and Canadian artists accompanies the publication. Contributors and artists include Jennifer Fisher, Ann Hamilton, Komar and Melamid, Shirin Neshat and Daniel Olson. Co-published with Walter Philips Editions, Banff Centre Press.

YYZ Books (2004) 288 pp col. ill. 9 x 6 in
softcover (audio CD) 0-920397-80-8



SOUNDSCAPE
The School of Sound Lectures, 1998–2001

Edited by Larry Sider

www.wallflowerpress.co.uk

The School of Sound is a unique annual event exploring the use of sound in film, which has attracted practitioners, academics and artists from around the world. *Soundscape: The School of Sound Lectures, 1998–2001* is the first compendium of the event's presentations that investigate the modern soundtrack and the ways sound combines with image in both art and entertainment.

The many contributors include directors David Lynch and Mike Figgis; Oscar-winning sound designer Walter Murch (*Apocalypse Now*); composer Carter Burwell (*Coen Brothers*); theorists Laura Mulvey and Michel Chion; critic Peter Wollen; filmmakers Mani Kaul and Peter Kubelka; music producer Manfred Eicher and poet Tom Paulin.

Larry Sider is Director of the School of Sound, Head of Production at the National Film and Television School (Britain) and lectures on film sound throughout Europe. He has been a film editor and sound designer for 25 years and has contributed to *Filmwaves*, *Framework*, *Vertigo* and several professional periodicals.

Publication Date 2003

224 pages

1-903364-59-0 £15.99 (pbk)

1-903364-68-X £45.00 (hbk)



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Ear Toons

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

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

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

Information:

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

Gary Ferrington, WFAE Secretary
secretary@wfae.net



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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.

The WFAE Newsletter:

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

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Publication

The WFAE Newsletter is made available as an out reach service of the College of Education at the University of Oregon. It is edited by the Soundscape Journal Editorial Committee, Gary Ferrington coordinator.

Gary Ferrington, WFAE Secretary
secretary@wfae.net