



[HOME](#) | [Calendar](#) | [People](#) | [Opportunities](#) | [Sound Bites](#) | [Site Visit](#) | [Resources](#) | [EarToon](#)

Volume 3, Number 2
WFAE Up Front News



Quiet Listening - Proscenia Archive

"I have unwittingly helped to invent and refine a type of music that makes its principal components deaf." Pete Townshend

🌿 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 May (Contribution Deadline: 20 April)
- 1 July (Contribution Deadline: 20 June)

🌿 Newsletter Archive.

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

✦ WFAE Affiliate News

- **NYSAE's Soundmap Project.** [The New York Soundmap](#) is featured in an online exhibition of web-based projects employing new media tools to both conceptually and formally address different possibilities for transmission art online curated by [free103point9](#) and [Rhizome](#). A public presentation in conjunction with the exhibition will take place at Participant, Inc. in New York on March 28, 2006.
- **NYSAE's Fund Raising Project.** 8 sound works is a compilation CDR curated and organized by Ben Owen on behalf of the NY Society for Acoustic Ecology. The artists assembled on this disc took part in a live radio broadcast event called Tune(outside))) that was organized by transmission arts organization [free103point9](#) on July 4, 2005. Broadcast locally from free103's "Wave Farm" in Acra, NY, the broadcast was also streamed over the web to an international audience. The CDR is a benefit for the NYSAE. Discs are \$10, mailed for \$11 domestic USA, and \$14 rest of world. To order with paypal and to find more information about the participants, see: www.nyacousticecology.org

✦ WFAE Board Report



World Forum for Acoustic Ecology 2006

November 2 - 6, 2006

Hirosaki University International Music Centre
Hirosaki, Japan

The WFAE Board encourages member participation in this year's International Conference of the World Forum for Acoustic Ecology. The event this year will be held this November in Hirosaki, Japan. The event is being organized by the Japanese Association for Sound Ecology (JASE) and is co-hosted and co-supported by [Hirosaki University](#) and the [Soundscape Association Japan](#) (SAJ). This event will include lectures - paper presentations - discussions - soundwalks and excursions.

The conference will be held at the Hirosaki University's [International Music Center](#) (HIMC) which was established in 2005. Many of the events will take place in the Center's beautiful [auditorium](#) facility.

Within 1 to 2 hours drive from [Hirosaki](#), in Northern Japan, one can visit villages and communities whose residents still keep traditional lives and values.

For information visit the conference web site:
<http://www.saj.gr.jp/en/hirosaki/WFAE2006.html>

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 <fkf@wfae.net>
- Japanese Association for Sound Ecology ([JASE](#))
Keiko Torigoe <jase@wfae.net>
- Suomen Akustisen Ekologian Seura (Finnish Society for Acoustic Ecology),([FSAE](#))
Simo Alitalo <fsae@wfae.net>
- UK and Ireland Soundscape Community (UKISC). John Drever <ukisc@wfae.net>

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HOME	Calendar	People	Opportunities	Sound Bites	Site Visit	Resources	EarToon
----------------------	--------------------------	------------------------	-------------------------------	-----------------------------	----------------------------	---------------------------	-------------------------

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.

March - April, 2006

- International Symposium on Curating New Media Art

June - 2006

- East European Acoustical Association
- Conference on Auditory Display (ICAD)
- Sound and Anthropology Conference
- Architecture/Music/Acoustics International Cross-Disciplinary Conference

August - 2006

- 9th International Conference on Music Perception and Cognition
- Soundwalks: Berlin

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.

MARCH, 2006

30 March - 1 April 2006

Art-Place-Technology

International Symposium on Curating New Media Art

Liverpool School of Art & Design and FACT Centre

Web Site: <http://www.art-place-technology.org>

New media art is a global phenomenon: a rapidly changing and dynamic field of creative practice which crosses conventional categories and disciplinary boundaries, challenging our assumptions

about art.

- How do curators engage with new media art?
- What makes a good curator of new media art?
- What can we learn from the pioneers of this field?
- What does the future hold for curating new media art?
- What common ground exists with other disciplines?

These and other issues will be explored at Art-Place-Technology.

JUNE, 2006

June 4-6, 2006

**East European Acoustical Association
Krylov Shipbuilding Research Institute
Scientific Council on Acoustics of Russian Academy of Science**

The 8-th International Symposium "[Transport Noise and Vibration 2006](#)" This Symposium will be held in St. Petersburg, Russia, 4-6 June, 2006. This biannual scientific and technical event has the aim to bring together groups of institutions and industries from all over the world that work in the field of transport noise and vibration.

June 8-10, 2006

**Architecture/Music/Acoustics
International Cross-Disciplinary Conference
Toronto, Canada**

In conjunction with the soundaXis festival of music, acoustics, and architecture, Ryerson University Department of Architectural Science is pleased to announce an international conference dedicated to a study of the same themes. This conference proposes to move outside the visual paradigm to investigate the relationships between architecture, music, and acoustics. These intermeshed relationships have tended to one extreme or the other: either sound is understood by architects instrumentally, as an element to be controlled if not eliminated, or music is understood by architects as a metaphorical structure needing to be translated to visual terms before becoming available to architecture. Indeed, one of the few works published in the last half-century on the relationship of architecture and music from within the architectural community is Pamphlet Architecture 16, edited by Elizabeth Martin, which takes as its title Architecture as a Translation of Music. Further information about formatting of abstracts will be posted shortly on the [conference website](#).

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.

[TOP](#)

AUGUST, 2006

August 22-26, 2006

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

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

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

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

CONFERENCE STREAMS

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

SUBMISSION OF ABSTRACTS

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

LOCATION

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

FURTHER INFORMATION

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

Conference Organizers:

Mario Baroni
Anna Rita Addressi
Roberto Caterina
Marco Costa

[TOP](#)

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.

[TOP](#)

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

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

Recordings can be sent directly to:

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

DRIFT Radio

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

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

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

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

[TOP](#)

Cathode Immersions: Prepared and Improvised Radio

Sydney Australia.

On Air Broadcast: 12pm -1.30 thurs Sydney 2SER 107.3

Streaming Online: 12pm -1.30 thurs (Sydney Time) www.2SER.com

Website: www.dumphuck.com/cathode

Email: cathodeimmersions@2ser.com

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

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

Team Cathode:

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



HOME	Calendar	People	Opportunities	Sound Bites	Site Visit	Resources	EarToon
----------------------	--------------------------	------------------------	-------------------------------	-----------------------------	----------------------------	---------------------------	-------------------------

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.

Seminars on Hearing Protection

March 16, Kansas City, MO

April 18, Philadelphia, PA

April 20, New York, NY

Those of you who enjoyed Soundscape 6(1) 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 Kansas City, MO, on March 16 and in Philadelphia, PA, on April 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>

Also on April 20 Elliott will be talking to the monthly meeting of the New York Society for Acoustic Ecology at the League for the Hard of Hearing at 50th and Broadway. Audiograms (hearing tests) are also available for those who arrive early, around 5:30 pm. For additional information, contact Elliott by going to his web site www.e-a-r.com/hearingconservation and clicking on Ask the Expert.

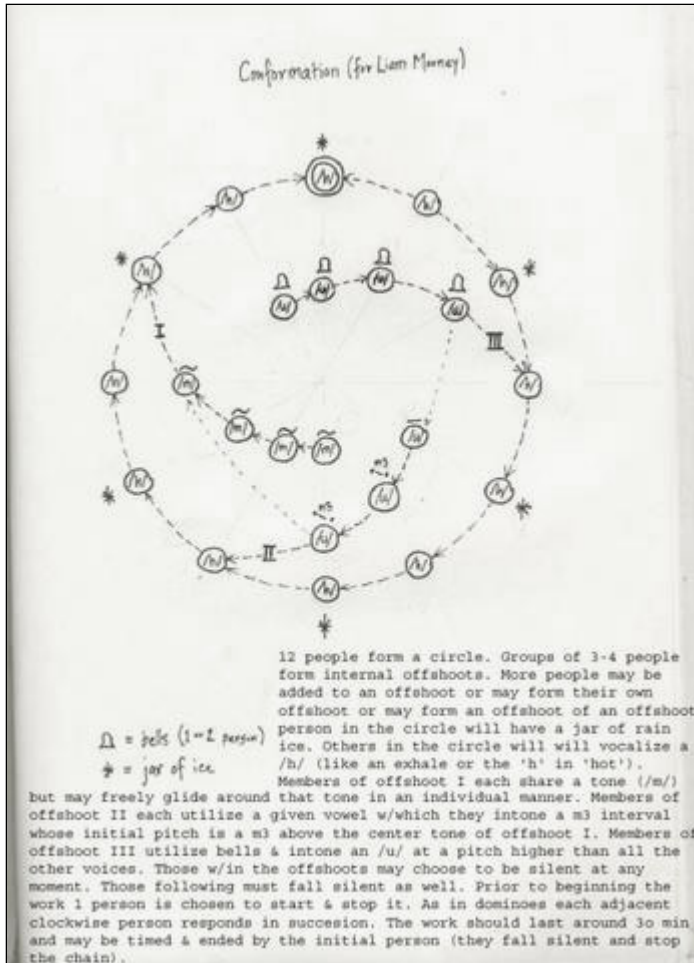
Crow Recording. Michael Peters has put on his [web site](#) a new 46 minutes mp3 streaming field recording of a flock of crows at Gaia House, Devon, recorded by Rainer Roeingh on new year's day 1998-99. Michael notes it is a wonderful winter soundscape.

Taiwan Soundscapes. Yannick Dauby notes that a french label will soon release a CD of field recordings he made in Taiwan the past two summers. It is called TW04-05, and you can find a presentation of this project [on line](#).

Listening To The Soundscapes Of Taiwan. Tsai-Wei Chen, of Taiwan, would like to let people know that after doing a soundwalk in Taiwan on 26 November 2005, sounds recorded by 6 participants have been made into CDs. The 6 participants had different backgrounds which included that of artist, business single women, a mother and so on. For some, who could not come to the soundwalk, they recorded sounds that happened on the same day or in a recent day to submit to the CD. Most of the sounds are unprocessed. The main purpose of the CD is to invite people of different background to share their experiences of listening to sounds of Taiwan. They use whatever audio recorder that is available in their daily lives. Because of their background differences, sounds they choose to record are different, too. For example, the mother recorded her conversation with her children while looking at two dogs swimming in the lake. The business woman recorded sounds of herself sharing a late supper with her colleagues in the office. Because she was not familiar with the audio recording function of her digital camera, she also recorded herself shouting 'how should I turn it off?' while struggling with the camera! For more detail, please see: <http://blog.yam.com/etaiwansoundscape> or contact Tsai-Wei Chen through wei224@mac.com

[Richard Bowers](#) has posted an [article](#) about a mixed media piece with sound which was exhibited this February at the Washington Gallery, Cardiff, Wales. The exhibition was entitled "Reworked" and

was centred on recycling materials to produce art. His proposal was that audio recordings are a form of recycling and so the sonic content was recycled from the same piano that was physically reworked into the sculptural relief. An audio [MP3 sample](#) is available online.



Conformation (for Liam Mooney)

By [Matthew Marble](#), Portland, Oregon, USA

 Listen

This excerpt of "Conformation" is taken from a performance involving 3 other works, collectively entitled WinterWorks . On January 14th, 2006 21 people gathered to realize these works in a cold empty warehouse space in downtown Portland, Oregon. For this work several people form a circle. Each person uses the /h/ sound as every other person uses an ice rattle (frozen rainwater in mason jars). Others form internal offshoots. In this recording one may hear 3 offshoots: 1) 3 people using an /m/ sound fluctuating around a central pitch; 2) 4 people vocalizing a m3 interval, 1 freely using a tuner, 1 freely using an harmonica; T 3) 4 people using small bells and vocalizing their highest comfortable pitch. The work begins with one person in the circle and sound is passed consecutively from person to person.

Generally, each person's sound lasts about the length of a breath and is interlinked/overlapping with the sounds of their immediate neighbors. These works are for people before 'musicians' and refuse the spectacular presence of an audience. Engaging the co-presence of multiple 'time zones' and a labor of renewal, "Conformation" seeks to engage an oscillation of consciousness from the part to the whole, from the self to the other. This excerpt offers the first and last 2 minutes of the January performance. For more information or to participate in future events please visit the link below. [Read More](#).

Personal CD-release subscription to Francisco López's soundwork: I am often asked by people interested in buying some of my releases that they cannot find in their area or have trouble finding online (or, in some cases, because they would like to get them directly from me). I decided to start an initiative as a response to this, to make my soundwork widely and more easily available to those who might be interested on it. This is also part of a current struggle of mine to support my sound activities with the work itself. I have been working as an independent composer / sound artist over the past twenty-five years and I am still at odds with being able to support myself -I guess because this kind of soundwork will ever hardly appeal beyond the small community of passionate listeners of so-called 'experimental' music.

I am thus offering a CD-release subscription, on a personal basis and based on terms, only to those who might explicitly be interested in my work.

A personal CD-release subscription term includes:

- 5 CD releases: the next 5 upcoming CD releases of Francisco López put out by any label worldwide, solo or in collaboration with other artists, whether they are normal CDs (most

common), double-CDs (occasionally), 3"CDs (unusual), or DVDs (rare). Or, if you prefer, 5 past CD releases at once (this depends on availability of different titles, please ask). Or any combination of the two options above.

- Plus 1 free bonus release: depending on availability, either a compilation CD that I contributed to, or a limited edition vinyl release, or exclusive unreleased raw sound materials from 'mobile messor' studios on CDR.
- All CDs are hand-signed (unless otherwise required).
- Postage & packaging included to anywhere in the world via air mail.
- Guaranteed reservation & shipping of future releases within the subscription term. All sent immediately upon release.
- Email updates on releases & live appearances worldwide.

One subscription term: 80 euros

Payment options: PayPal (only EUR, USD, CAD, AUD, GBP, JPY), International Postal Money Order, Western Union, or Bank Transfer (only EUR). No Cheques, sorry. Please ask first for details on these different options.

Approximate release pace: 40 CD releases over the last 10 years, roughly 4 a year. Right now there are 10 new upcoming CDs in different phases of production.

Subscriptions, queries, etc.: franciscolopez@csi.com

Discography & general info: <http://www.franciscolopez.net>

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>

On-Going Projects

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



HOME	Calendar	People	Opportunities	Sound Bites	Site Visit	Resources	EarToon
----------------------	--------------------------	------------------------	-------------------------------	-----------------------------	----------------------------	---------------------------	-------------------------

Opportunities

Symposium: Transport Noise and Vibration - 2006

Deadline for abstract submission: March 1, 2006

Notice of acceptance: March 15, 2006

Deadline for manuscript submission: April 30, 2006

Deadline for exhibition representation: April 30, 2006

East European Acoustical Association - June 4-6, 2006

Krylov Shipbuilding Research Institute

Scientific Council on Acoustics of Russian Academy of Science

The 8-th International Symposium "[Transport Noise and Vibration 2006](#)" This Symposium will be held in St. Petersburg, Russia, 4-6 June, 2006. This biannual scientific and technical event has the aim to bring together groups of institutions and industries from all over the world that work in the field of transport noise and vibration.

The Symposium "Transport Noise and Vibration 2006 " will be linked with the 6-th European Conference on "[Euronoise 2006](#) " in Tampere, Finland, 30 May - 1 June 2006

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.

Call For Field Recordings

Fieldwork is calling for field recording and electroacoustic works, to be broadcast on radio 2SER for weekly 'fieldwork'. Fieldwork accepts all subjects, but for the coming few months we'll be concentrating on the following themes:

- nautical
- tunnels and silos
- robot love
- location: Marrackville NSW
- location: New York

Contact fieldwork@2ser.com or eightzerot@yahoo.com.

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



HOME	Calendar	People	Opportunities	Sound Bites	Site Visit	Resources	EarToon
----------------------	--------------------------	------------------------	-------------------------------	-----------------------------	----------------------------	---------------------------	-------------------------

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.

The rural alarm clock (BBC News) What's the greatest noise pollutant facing the countryside? Not planes, not yobs, it's the train horn, apparently. And amid the clamour from villagers fed up of waking to it, the rail industry is looking for a solution. [Read More](#).

And Now for a Little Mozart (Reuters) A musical diary by Wolfgang Amadeus Mozart has gone online, allowing internet users to browse handwritten pages from the composer's catalog and listen to the opening bars of rarely performed works. The British Library in London has produced a digital version of 30 pages and 75 musical introductions from Catalog of all my Works, which can be found on the [library's website](#). [Read More](#).

Style of iPod Headphones Key to Protecting Ears (CTV News) A new market for headphones is developing as concerns emerge over the possibility of hearing loss as a result of the use of portable digital music players. The popularity of the mini-players, such as iPods, has resulted in hearing problems in young people who listen to music at loud levels for long periods of time. [Read More](#).

A Reality Check of the Recent Reports on Mobile Music and Hearing Loss (Washington Post) If recent reports are to be believed, those sleek iPod earbuds may carry risks beyond marking wearers as mugger-bait. As if to rain on Apple's holiday parade -- the company reported sales of 14 million iPods in the last quarter of 2005, bringing total sales for the product to more than 42 million -- audiologists and other hearing experts have been issuing warnings in recent weeks that improper use of iPods and other personal stereo systems can dramatically heighten risk of hearing loss, particularly in young people. [Read More](#).

Your Awful Noise Is My Art (Wired News) As if getting jostled awake by the screeches, alarms and hollering of a city that never sleeps isn't bad enough, a web-based art project wants you to make Lower East Side noises into audible art. But the noises are much less annoying when you can control them. [The Lower East Side Tenement Museum](#) has commissioned an online exhibit called Folk Songs for the Five Points <<http://www.tenement.org/folksongs/>>. It starts with an interactive map of Manhattan's downtown neighborhood. [Read More](#).

Ski Holiday Ride "Cures" Deaf Man (BBC News) A former soldier who lost his hearing 15 years ago has suddenly regained it on a ski lift in the Italian Dolomites. Doctors have so far been unable to explain what happened. [Read More](#).

Pardon, Your Dress Is Singing (Wired News) Sound and visual artist Alyce Santoro has created Sonic Fabric, a cloth made from pre-recorded, recycled cassette tape combined with other fibers. Using a minimally hacked Walkman, the fabric becomes an audible reminder of its musical past. Sonic Fabric feels a bit like flexible plastic tarp, and is durable and hand-washable. Santoro's work has drawn lots of oohs and aahs, and is making waves in the design world. [Read More](#).

Mapping the body through sound (BBC News) Each part of the body has its own special sounds as it works deep within us. Now an artist and a doctor are hoping to make a new map of "The Sonic Body", by revealing its sounds, from veins to organs and muscles. The noises they

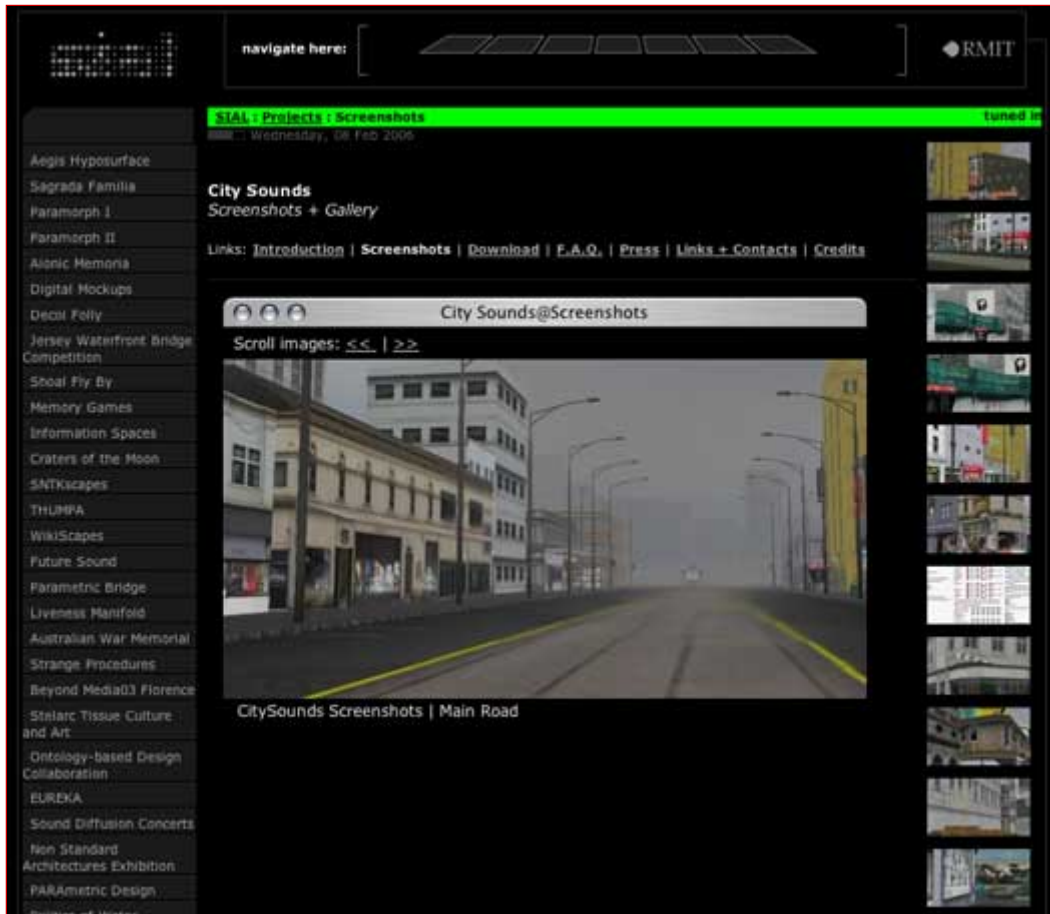
record, using sensitive medical equipment such as scanners and the trusted stethoscope, will then be made into an interactive art installation triggered by visitors walking through a model of a body. [Read More.](#)

The hunt for sound (UMass) The study of sound hunters is the basis for the entry in the Battle of the Universities. Sound hunters were the pioneers of the tape recorder use. In the fifties they would go off to record everyday sounds, which they subsequently exchanged with great admiration. [Read More.](#)



[HOME](#)
[Calendar](#)
[People](#)
[Opportunities](#)
[Sound Bites](#)
[Site Visit](#)
[Resources](#)
[EarToon](#)

SITE VISIT: City Sounds Research Project - Melbourne



[City Sounds](#) was developed for the City of Melbourne, to investigate individuals' awareness and attitudes to sounds within the central business district. Like most contemporary cities seeking to promote a diverse and lively inner city culture, the Melbourne City Council is dealing with a diverse array of sound related issues affecting its residents, commercial operators, workers and visitors.

Using the latest computer-games technology, the City of Melbourne and RMIT have developed a revolutionary new computer program to help people explore a city resembling Melbourne and comment on the noises they hear, without having to leave home.

This online survey is designed to investigate individual's perceptions of sound in a range of locations in a city environment. The survey aims to help the Melbourne City Council plan and manage noise-related issues by providing a better understanding of how the public perceive and respond to particular sounds in the city during average daily activities.

Project Management, Creative Direction, Concept + Lead Sound Design is by Lawrence Harvey, recent AFAE representative to the WFAE Board.





[HOME](#) [Calendar](#) [People](#) [Opportunities](#) [Sound Bites](#) [Site Visit](#) [Resources](#) [EarToon](#)

Resources

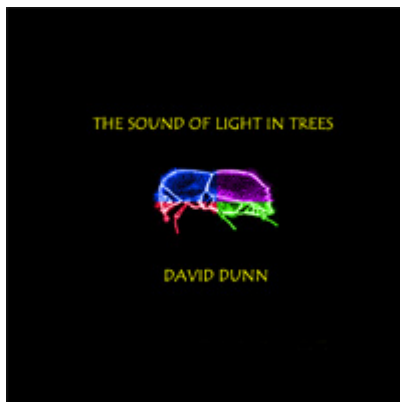
Contributors Hildegard Westerkamp and Katharine Norman

PUBLICATIONS

Geography and Acoustic Ecology. (Canadian Geographic) The study of geography increasingly seems prepared to deal with sonic environments and some aspects of acoustic ecology. The current issue of Canadian Geographic has a music theme, and the website associated with it includes Chris Mason's article about Barry Truax and his "song" Dominion, that includes some acoustic ecology references. It also includes excerpts from the WSP's "Soundmarks of Canada". [Read More.](#)

My Bionic Quest for Boléro. (Wired.com) Sudden hearing loss sends author Michael Chorost on a search to regain his hearing and the ability to listen to Ravel's Boléro once again. [Read More.](#)

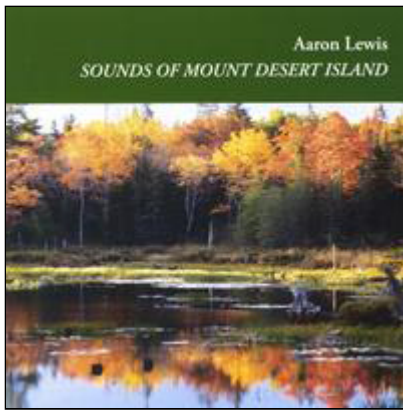
CD RECORDINGS



The Sound of Light in Trees: The Acoustic Ecology of Pinyon Pines. David Dunn has released [this new CD](#), recorded entirely inside pinyon pines. He writes in the [liner notes](#), "My intention in the composing of this collage was to convince the listener of the surprising complexity of sound occurring within one species of tree as emblematic of the interior sound worlds of trees in general. It is also intended to demonstrate the rich acoustical behavior of a single species of small insect and to suggest how sound is a much more important aspect of how it organizes its world, and interacts with its surrounding ecosystem, than previously suspected. The composition was organized around the idea that it would be possible to hear all

of these sounds within one large tree if enough sensors could be simultaneously placed throughout its myriad branching structures."

Dunn is donating the sales of this disc to the [Acoustic Ecology Institute](#). The recording is part of a new project at the Institute, to explore ways that the arts are working in consort with science, looking/listening to creative presentations of scientific data that can engage the imagination and inform the public. [Learn more and order disc.](#)



Sounds of Mount Desert Island.

A Review By Chris Galanis

"Sounds of Mount Desert Island" is a double CD of soundscape recordings from Aaron Lewis which beautifully captures the aural landscape of this unique island on the coast of Maine. The island is best known for the picturesque town of Bar Harbor, a famous get-away for New Englanders with a bustling tourism season and a steady stream of fishing boats filtering in and out of the harbor all year round. The island is also home to Acadia National Park which encompasses a large portion of the island.

Teeming with wildlife and a diverse coastal ecosystem, the park offers a wide variety of environments for visitors to experience. Also located on the island is the College of the Atlantic, a progressive liberal arts college where Aaron was studying when he made the recordings for this CD in late 2004 and early 2005.

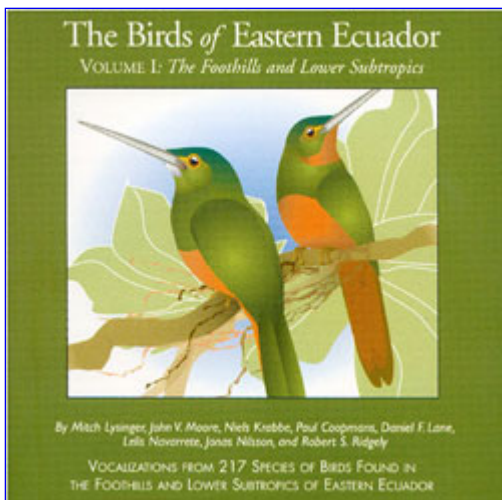
Sounds of Mt. Desert Island follows an arcing cycle of approximately 6 months, from early fall through to the thawing of early spring and the resumption of life on the island. The tracks are not presented chronologically on the CD, however the extensive liner notes indicate the exact time and date of each recording so that one can listen with a mental image of the time of year as the seasons evolve through time. This lends a beautiful trajectory to the CD, allowing the listener to follow a winter in coastal Maine through various locations on the island; subtleties and nuances become increasingly prominent framed in winter's stillness.

Aaron captures an excellent cross section of the island life, with a sensitive balance of both human and natural sounds presenting overlapping realms of existence which are magnified by such focused listening. The diversity of recordings is remarkable, due to Aaron's patience and the large amount of material captured. I imagine it must have been a difficult process to cull the material down to what appears on the final version. What I enjoyed most from this CD was the appreciation I felt for the splendor of sounds produced by both human and natural sources. Rather than attempting a soundscape collection which strives to capture nature in a pristine state void of human footprints, Aaron includes balanced recordings of human environments as well, such as a game of hockey on a frozen pond, children's boisterous voices in a schoolyard, and awestruck locals watching with baited breath as the Queen Elizabeth cruise ship docks into harbor.

Aaron includes excellent liner notes, with descriptive and personal fragments introducing each recording. Also included is a map of the island with indications of where each recording was created, and technical recording information. Definitely worth checking out.

This review published by consent of the Author. It has appeared in [MusicWorks](#) magazine.

More about this unique project and sound samples can be found on the [College of the Atlantic web site](#) and the [CD Baby catalog](#).



The Birds of Eastern Ecuador. Now published is the 5 CD set, The Birds of Eastern Ecuador, Volume 1, The Foothills and Lower Subtropics. It includes 814 separately announced recordings of 217 species. More information at [John V More Nature Recordings](#). With the final publication of The Birds of Eastern Ecuador, Volume 1, The Lowlands, at least a year away, the entire Ecuador series will be completed after 10 years of effort.

WEB SITES



Echoes of Africa (Scout Report) Africa's contributions to music around the world are numerous, ranging from the griots of West Africa that later wove their way into the musical idiom known as the "blues" to the influence of Ladysmith Black Mambazo on Paul Simon. This special site created by the BBC offers musical clips and information about musical instruments across this vast continent, albeit only a tantalizing introductory selection. First-time visitors to the site can select a geographical region of Africa to begin their musical exploration, and then proceed to learn about the various wind and percussion instruments within each region. Visitors should not neglect to listen to the raw sound of the iranzi, the belap (a type of thumb piano), or the bangwe.

The British Library: Listen to Nature. (Scout Report) The British Library's new Listen to Nature web site features 400 recordings selected from the more than 150,000 animal sounds held by the Library. Listen to Nature can be browsed by location, animal type, or habitat. Maps are provided with red dots plotting the locations of recordings; clicking any dot launches a player and the sound file. Alphabetical lists of animal sounds also accompany maps from the region. Visitors are invited to search the Catalogue, in this case the combined catalogue of the British Library Sound Archive, which includes all types of recorded sound. It is best to use the advanced search, limit searches to Wildlife sounds, and look for the "Electronic access" link. On a recent visit we heard loons, wolves, and a whip-poor-will recorded in Canada, enjoying the ability to hear sounds originally captured in North America sent back to us from the UK via the [Internet](#).

The Sense of Soundscape. (National Geographic) Listen up! Students activities related to the recording of local community soundscapes.



Patuxent Wildlife Research Center. (Scout Report) For close to seventy years, the [Patuxent Wildlife Research Center](#) in Maryland has had a diverse set of ongoing research projects dealing with wildlife and natural resources in and around the region. Their homepage offers a great deal of material on these projects, along with some very fine information for the general public. The "Spotlight" section is a good place to start as it contains a frog call quiz and video clips of Atlantic sea ducks in their natural habitat. The "Science Features" area contains an area where visitors can ask resident biologists pressing questions and a

"Did You Know?" section that provides answers to such questions as "Why are whooping cranes endangered?" The site is rounded out by an area that provides a tribute to Chandler S. Robbins, an employee of the center for over sixty years. Robbins is perhaps best known as the author of "The Field Guide to Birds of North America" and for his work on identifying the deleterious effects of DDT on bird populations.

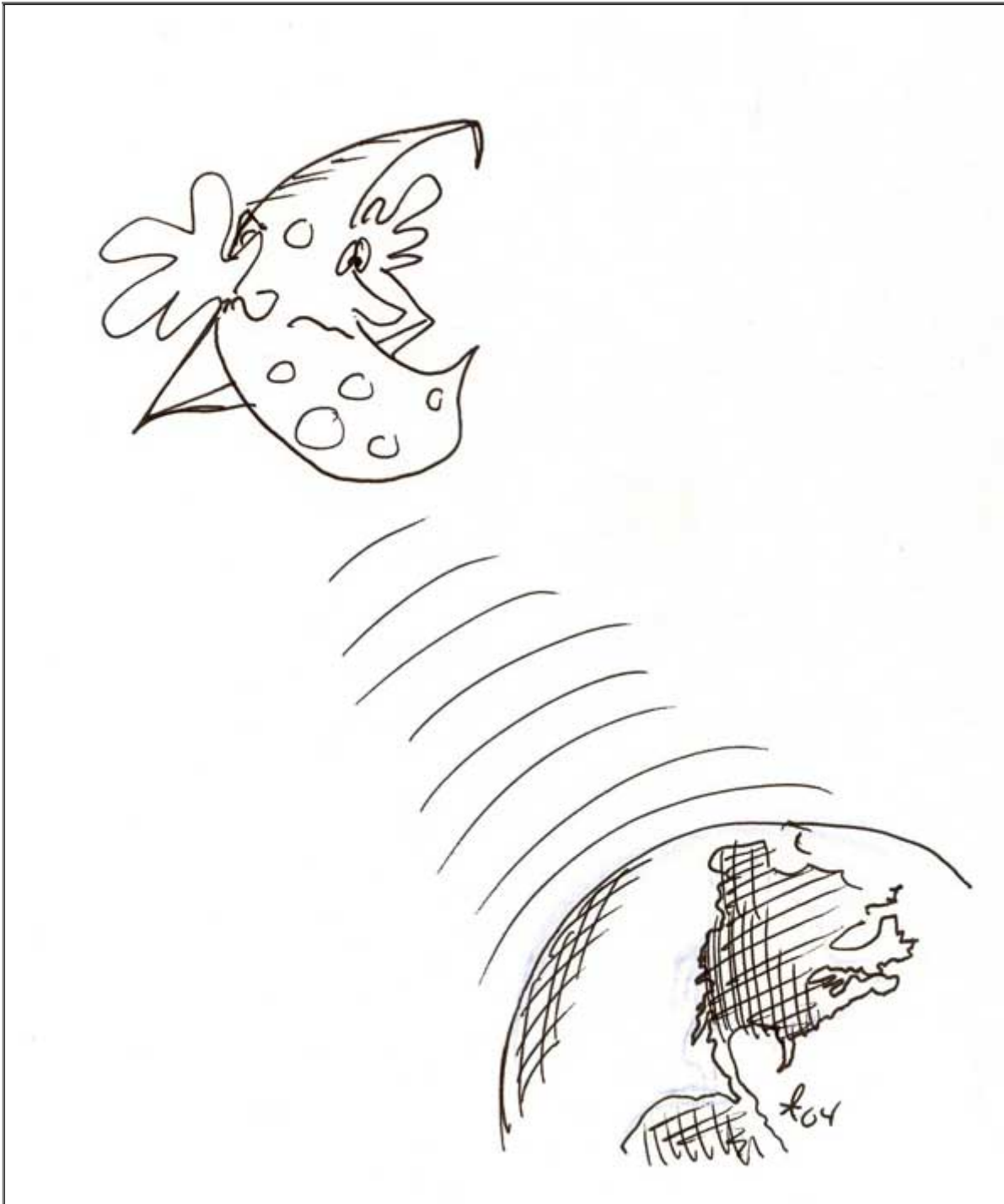
[TOP](#)



HOME	Calendar	People	Opportunities	Sound Bites	Site Visit	Resources	EarToon
----------------------	--------------------------	------------------------	-------------------------------	-----------------------------	----------------------------	---------------------------	-------------------------

Ear Toons: Listening To The Ear - th

by Tom Lamar





HOME	Calendar	People	Opportunities	Sound Bites	Site Visit	Resources	EarToon
----------------------	--------------------------	------------------------	-------------------------------	-----------------------------	----------------------------	---------------------------	-------------------------

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



HOME	Calendar	People	Opportunities	Sound Bites	Site Visit	Resources	EarToon
----------------------	--------------------------	------------------------	-------------------------------	-----------------------------	----------------------------	---------------------------	-------------------------

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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Gary Ferrington, WFAE Secretary
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