
New Soundscape Newsletter

Forums für Klanglandschaft

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The New Soundscape Newsletter

Published by the Forum für Klanglandschaft (FKL) for the network of the World Forum for Acoustic Ecology (WFAE)

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Flying Think Tank Unit Looks for Landing Strip

Everybody who has ever been active in a volunteer organization knows its specific difficulties. The existing soundscape organizations in Japan, Canada and Europe have made their own experiences. The "machine" is working, shrieking, rattling, banging and coughing or, if you prefer the electronic era sound paradigm, humming, buzzing, whizzing... Listen to where the momentum energy goes.

The members of the WFAE restructuring committee, wrestling through tons of worldwide email messages are right now experiencing how intricate the fine tuning of the organism is that they are about to re-invent. The more the WFAE comes down to earth, the more one becomes aware that it will have to land in a defined place, getting support by an office, an institution, reliable people.

Any proposal for suitable landing strips is warmly welcome, since it will efficiently diminish the noise of chattering of teeth and minds: Who will house a future WFAE headquarter?

The editors

WFAE Network and Soundscape Associations

WFAE Restructuring Committee

After a first call for volunteers in the first issue of The New Soundscape Newsletter August 1996 by Claude Schryer the restructuring activities for the World Forum for Acoustic Ecology have

started. The aims of these restructuring activities are to evaluate and develop possible organizational forms for an international umbrella organization.

Through intensive e-mail and snail-mail communication a restructuring committee was formed around the beginning of 1997. The definitive list of the committee members is, in alphabetic order:

Ian Chuprun (Canada), Gary Ferrington (USA), Nigel Frayne (Australia), Ray Gallon (France), Thomas Gerwin (Germany), Henrik Karlsson (Sweden), Emmanuelle Loubet (Japan), Jeremiah Moore (USA), Claude Schryer (Canada), Keiko Torigoe (Japan), Hildegard Westerkamp (Canada), Justin Winkler (Switzerland), Gayle Young (Canada).

Committee members have been attempting to find a balance between the original, creative vision for WFAE and the very practical aspects that need to be developed for any organization in order to stay alive and functional. Its discussions have centered around five leading questions: Who are we? How do we relate to regional groups? What do we want to do? How do we want to accomplish our goals? Who is going to do it all?

After initial philosophical exchanges about the WFAE's identity and role in the international arena, current discussions are focussing on finding an organizational structure that allows a future WFAE to function from a stable address, with one or more paid staff and a properly elected decision-making body.

Given the complexity of the restructuring task and the complications of international communication via e-mail and fax the committee can only hope (and not yet promise) to present a draft proposal for such a structure as well as a mission statement and by-laws for the organization to the conference in Paris/Nice this August. The committee perceives the Nice meeting as a first step in this process and anticipates that first tangible results for a properly structured WFAE can be expected at the Stockholm conference in 1998.

WFAE Vancouver B.C. and the editors

Das erste Jahr : Aus dem Jahresbericht 1996 des Forums für Klanglandschaft

Der Start der Vereinigung mit einem minimalen Bestand von für das World Forum for Acoustic Ecology (WFAE) verwalteten Mitteln war in diesem Jahr nur dank den Beiträgen der Gründungsmitglieder und der Finanzierung der laufenden Kosten in vierstelliger Höhe à fonds perdu durch die Vorstandsmitglieder möglich.

Seit dem zweiten vom Forum für Klanglandschaft für das Netzwerk des WFAE produzierten The New Soundscape Newsletter werden die anderen Vereinigungen, die mit dem WFAE in Verbindung stehen, mit Copyproofs bedient, um die anfänglich zu hohen Versandkosten zu meistern. Die Produktions-Abläufe müssen noch an Routine gewinnen. Das Echo auf die beiden Ausgaben war positiv.

Die Vorstandsmitglieder des FKL haben verschiedenen Produktionen und Dokumentationen Hilfestellung geleistet, die Klanglandschafts-Studien galten. Die Probleme einer solchen Vermittlungstätigkeit sind unübersehbar und liessen den Wunsch nach einer soliden eigenen Dokumentation aufkommen.

Die Verwaltung des FKL beziehungsweise die Arbeitsteilung bedarf noch der Verbesserung. Die Kommunikation mit Mitgliedern, unter Vorstandsmitgliedern und Geschäftsstelle, sowie anderen Regionalorganisationen war aufwendig und teilweise unbefriedigend. Die Kontakte mit den WFAE-Trägern in Kanada waren sehr gut und stetig. "Sparsamkeit" und "Ordnen" waren die Schlüsselwörter für die Tätigkeit des FKL im ersten Jahr seiner Aktivität. Bei unbestrittenem Engagement ist die Stimmung heute sehr anders als 1993, im Jahr der Konstitution des Netzwerks

des WFAE. Die enthusiastische Bewegung nach "Aussen" hat sich in eine auf Genauigkeit bedachte Bewegung nach "Innen" fortgesetzt.

Vorstand: Deutschland Thomas Gerwin, Karlsruhe. Österreich Markus Huber, Graz. Schweiz Urs Notari, Mädris-Vermol (Geschäftsstelle), Beat Gugger, Burgdorf; Justin Winkler, Colombier NE, Claudia Pellegrini, Coffrane.

From the annual report of the Forum fuer Klanglandschaft. The first year of its activities consisted mainly in creating a structure for the production of The New Soundscape Newsletter. This has been an important incentive for many people to adhere to the association. However, the committee members feel that as well for the newsletter production as for administrative matters more routine is welcome. The main focus of the FKL is therefore on "inward development".

Forum für Klanglandschaft - Basic Paper

The FKL Leitbild (Basic Paper) was created and adopted by the members present at the General Assembly at Südwestfunk building in Freiburg i.Br. (Germany) on February 8, 1997. Its German version will be distributed to the German speaking members.

Who are we?

- Forum für Klanglandschaft (FKL) is an association without any commercial objectives. Everybody who has an interest in listening and designing the acoustic environment can join it. FKL is meant to be mediator between people from different branches, who are concerned with acoustic environments and sonic spaces.
- FKL was created out of an impulse from World Forum for Acoustic Ecology (WFAE, Vancouver B.C.). This international network, based on research activities since the seventies, was officially inaugurated in 1993.

What do we want to do?

- FKL is aiming at and supports activities in science, art and education. It initiates and promotes relations between these fields, that aim at widening sensitivity for the sonic environment and improving its quality, and support active and creative listening.
- The association generates and mediates knowledge and innovative methods which serve adequate treatments of environmental perception. FKL supports operations (such as those found in the contexts of urban development or landscape architecture) which serve a conscious and responsible interaction with acoustic spaces and times.

How do we want to accomplish these goals?

- FKL publishes the New Soundscape Newsletter each three to four months on an annual basis, internationally, to inform members and the public about actual events as well as tendencies and developments in the community of WFAE. It documents specialized literature (e.g. new methods of environmental oriented ear training) as well as social and artistic activities around the topic worldwide.
- The association is setting up Haus der Klänge (House of Sounds) in Switzerland, a sound library which will be accessible for different types of users.
- FKL also organizes courses about environmental listening and about acoustic documentation of landscapes. It coordinates and organizes symposia, public events and special operations.

- FKL is pursuing commissions in Acoustic Observation of the Environment as well as in Acoustic Design and in Media Soundscapes.

CD zum Newsletter

Letztes Jahr wurden Klangdokumente für eine CD gesammelt, die das "Haus der Klänge" als Gründungsgeschenk den abonnierten Mitgliedern des Forums für Klanglandschaft beilegen möchte. Die Produktion hat sich verzögert, so dass die CD erst mit der Septemberrnummer ausgeliefert werden kann.

Looking Forward (chronologically)

Wanted: Acoustic Snapshots from Around the World

pr. The ZKM / Centre for Art and Media Technology Karlsruhe (Germany) is looking for sounds and noises from all corners of the globe. These "acoustic snapshots" will constitute the raw material for an "Acoustic World Atlas" currently in development at the centre's Media Museum, which is due to open later this year. The interactive light and sound installation will enable visitors to call up sound portraits from different continents and play live their own "musique concrète" compositions.

As of immediately, people are invited to record these global acoustic snapshots and mail them on sound carrier to the following address: ZKM / Centre for Art and Media Technology Karlsruhe, Reference "Acoustic Atlas", Kaiserstrasse 127, D - 76133 Karlsruhe, Germany. Further information is available on the Internet at <http://www.zkm.de>

Thomas Gerwin - composer and director of the ZKM audio collection - plans to further process the incoming "soundscapes" into musical portraits of the relevant places of origin. At the same time, access to a large range of unedited sound contributions will be possible in the sound library of the ZKM / Mediathek.

The "Acoustic World Atlas" will go on public view / listening for the first time when the ZKM opens on October 18, 1997. The installation will appear in the ZKM / Media Museum alongside a number of interactive pieces that take a fresh approach to our dealings with digital media, and this way open up new experiential horizons.

The premiere of a composition Thomas Gerwin is writing specially for his "Acoustic World Atlas" will take place during the media festival Multimediale 5, which runs from October 24, 1997.

Sounds of Silence

An acoustic exploration, by Götz Lemberg. May 8 - June 15 in the Philipp-Melanchthon-Kirche, Berlin. In co-operation with the Akademie der Künste. Concerts May 15 (Ullmann, Cage; dir. Ullmann) and May 28 (Schnebel; dir. Ott).

Contact: Philipp-Melanchthon-Kirche, Kranoldstr. 16, D - 12051 Berlin-Neukölln; tel. +49 30 625 3002 and +49 30 281 2150.

Man, Mind and Music

The Florentine Workshop in Biomusicology 1997-1999 Workshop I, May 29 - June 3, 1997: The origins of music. i Vocal communication, ii Evolution of music and language, iii Music, emotion, motivation, iv Evolutionary psychology of music, v Universals of music.

The Foundation for Biomusicology and Acoustic Ethology, Sweden-Italy

Einsteigerkurse Audio und Video

Das Filmhaus medien und kulturarbeit e.V. in Hamburg veranstaltet Einsteigerkurse in Audio und Video. Nächster Kurs mit Schwerpunkt Klang ist: Audio 2: "Basiswissen", Von Aufnahmen bis zu Schnitt und Mischung, durch Roland Musolff, Komponist, Tonmeister, Cutter; 13.-14. Juni 1997

Contact: medien und kulturarbeit e.V., Friedensallee 7, D - 22765 Hamburg, tel. +49 40 39826282, fax - +41 40 3909500, e-mail medienundkulturarbeit@t-online.de

Von der Klangüberflutung zur akustischen Sinneserfahrung

Parallel zum Start der Sendereihe "Schule des Hörens" des Hessischen Rundfunks lädt die Evangelische Akademie Baden vom 13.-15. Juni 1997 nach Bad Herrenalb zum ersten Seminar-Wochenende mit dem Projektkreis Schule des Hörens e.V. In Vorträgen, Seminaren und Übungen geht es um Genese, Funktion und Phänomene des Hörens und Sprechens, um Klanglandschaften und Klangräume, um Laut-Stärke und Laut-Sphäre. Tagungspreise mit Übernachtung und Verpflegung DEM 220/210, für Mitglieder des Projektkreises ermässigt; kann auch ohne eingeschlossene Übernachtung gebucht werden.

14. Juni 1997, 19.30h öffentliche Veranstaltung des Hessischen Rundfunks, Mehrkanalversion der Produktion "Das Ohr".

Anmeldung (bis 30. Mai): Evangelische Akademie Baden, Postfach 2269, D - 76010 Karlsruhe. Anfragen: Frau Kletti, tel. +49 721 9175-356, fax -350

Sendereihe "Schule des Hörens"

Mit einer zweiteiligen Hör-Collage startet der Hessische Rundfunk am 18. und 25. Juni 1997, jeweils 20.30h auf HR-2, die Sendereihe "Schule des Hörens". Die Produktion soll sich 1998 mit den Themen "Stimme und Klang" fortsetzen und späterhin auch als CD erhältlich sein.

Creative Sound Design Summer School

Second session June 30 - August 8, by Intermediate Sounds Production, also known as Creative Sound Design. A theoretical and practical course dealing with multilayered sound. The major thrust of this course is to develop technical and aesthetic sensitivity to sound for its own sake, as well as the listening and production skills necessary for creative use of sound in any medium. The course builds on and introduces into peak sound technology, it explores sound as a creative tool for television, radio, and performance, as well as an art form in itself.

Contact: Everett Frost , Tisch School of Art NYU, 721 Broadway 9th floor, New York, NY 10003 USA; phone +1 212 998-1719, fax 995-4062, eMail frost@iS2.nyu-edu

International Congress of Acoustic Ecology, France August 2-8, 1997

In search of sonic balance in our life spaces, through presentations, workshops, exhibitions, and a listening voyage in France.

This meeting, organised as a follow-up to the conference, "The Tuning of the World" in Banff, Canada in August of 1993, brings together individuals and institutions from many disciplines concerned with the preservation and development of the sonic environment.

It offers participants the opportunity to extend the definition and the different approaches to qualifying our sonic environments and to structure the international acoustic ecology movement; for example, through the World Forum for Acoustic Ecology (WFAE), a coalition founded at the Banff conference.

The international congress of Acoustic Ecology 1997 is intended to be a time and space for listening: experience the activity of listening to be better able to defend it. We will bring together architects, musicians, thinkers, and those who, along with the public, feel a need to master a sense of our auditory and sonic environment.

As an alternative to traditional presentations or concerts, we are offering a tool for experimentation, a journey for shared listening, at the same time, in the same spaces, to attempt a definition of the auditory universe beginning with the same sonic data, and experienced together by all the congress participants.

The congress will be held in English and in French.

The Ideas Behind the Congress

The congress is organised in three parts:

- Presentations and workshops at the Abbaye de Royaumont
- "The Sounds of Displacement" - a shared listening journey
- Reflection on the listening experience, debate, discussion of the organisation of the acoustic ecology movement

The three parts of the congress are intended to create a progression of experiences and actions which, by the end, lead to a higher level of awareness of the sound environment. This will enable us to better organise our future as an organisation, and as a movement.

The Abbaye de Royaumont is a 12th century Cistercian abbey - originally a place of silence. It is now maintained as a conference and concert site by a foundation which encourages vocal music of all traditions. The workshops there will be a showcase for projects and experiments which give priority to the development of listening.

The four presentations, from different disciplines, will provide a point of departure for reflection on the perception and consciousness existing in the world in regard to acoustic ecology.

"The Sounds of Displacement", a shared listening journey. Sound travels (displaces itself) from its point of origin, and we spend a large part of our lives in motion (displacing ourselves) as well. Our auditory environment changes as we move along a trajectory. The trajectory, or path, is also changed by our passage.

The events organised by the host groups in the regions we cross (GRAME - CSTB - CIRM), will create a setting which encourages listening, and will also give them the opportunity to present their own creative activities.

Presentations and workshops at the Abbaye de Royaumont, August 2 & 3

- Four presentations will provide a point of departure for reflection on the perception and consciousness existing in the world in regard to acoustic ecology.
- Regional Forums each afternoon provide exiting organisations the opportunity to present their ideas about the sonic environment and the actions they propose in their own contexts
- Ten workshop spaces present projects and work in progress developed by participating organisations and individuals, including an open forum - these are places for learning, for receiving colleagues, and for interchange among the participants.

August 2

10:00 am - 12:30 pm: What role should radio play in the acoustic environment?

2:00 - 4:00 pm: Regional Forum

8:00 - 10:00 pm: What role for the composer in the acoustic environment?

August 3

10:00 am - 12:30 pm: Memory and the sound of Place

2:00 - 4:00 pm: Regional Forum

8:00 - 10:00 pm: The ear in place of the eyes - navigation without vision

- Free time is programmed each day to give breathing space, time for informal encounters, and to facilitate an informal preliminary discussion about the concept of acoustic ecology and the possible organisational forms of international activity.

Lodging is available at the Abbaye and in nearby hotels.

"The Sounds of Displacement", a shared listening journey, August 4 to 6

August 4

- Travel from Roissy to Lyon on a TGV (high-speed) train
- Lyon: Urban Soundwalk, on foot, by métro, funicular railway and riverboat.
- "Event 1" created by GRAME (Lyon's centre for musical creation and research), Urban Soundwalk, part 2. Lodging in hotels in Lyon

August 5

- Travel from Lyon to Grenoble by classic train
- Grenoble: visit to the scale model laboratory of the environmental sound department, CSTB (Centre for scientific research in building and construction)
- Travel from Grenoble to Clelles, short ride by classic train
- "Event 2": rural soundwalk to the Pas de l'Aiguille (Needle Pass):
- Evening walk or horseback trek - mountain listening
- "Event 3"

Lodging at Mens in rural lodges and small hotels

August 6

- Travel from Mens to Digne by bus and from Digne to Nice by private rail car.
- "Event 4" presented by Michel Redolfi: Underwater listening on the Plage de Eze.
- Soundwalk in the city of Nice
- "Event 5" created by the CIRM (Comité International de Recherche Musicale)

Lodging in Nice in hotels

A technical crew will record the listening voyage. Copies will be available for sale to participants requesting them>

Reflection on the journey and debate, plenary session,, August 7 & 8 August 7

- Château de Mouans: group reflection on the journey and the listening process; defining how to use what is learned.
- Debate on acoustic ecology - how to define it, what language to use? Lodging in Nice and Mouans-Sartoux in hotels.

August 8

- Château de Mouans: Plenary session to discuss and plan the future of the international acoustic ecology movement, organised by the Collectif Environnement Sonore with the participation of the WFAE.

Congress ends August 8 at 6:00pm

The organising committee reserves the right to change the programme without notice.

Travel costs and registration

The congress is organised in 3 independent sections. Participants may take part in the entire congress, or one or two sections as desired. First Section: August 2 & 3: presentations and workshops at the Abbaye de Royaumont

Costs: registration fee (includes all congress activities): 600 Ffrs; meals and lodging: 1 300 Ffrs
Total cost first section: 1 900 Ffrs

Second section: August 4, 5, & 6: Shared listening journey

Costs: registration fee (includes all congress activities): 800 Ffrs; travel, meals and lodging: 2 650 Ffrs

Total cost second section: 3 450 Ffrs

Third section: August 7 & 8 (end of the afternoon): reflection on the journey - debate - plenary session

Costs: registration fee (includes all congress activities): 400 Ffrs; meals and lodging: 1 150 Ffrs
Total cost third section: 1 550 Ffrs

Total for the entire congress, August 2-8, 1997, per participant: 6900 French francs, VAT included:

The congress is organised by the Collectif Environnement Sonore, a European organisation based in France. Congress direction is by Ray Gallon and Pierre Mariétan.

Contact: Collectif Environnement Sonore, 13, rue Buzelin 75018 Paris France; tel/fax: +33 (0)1 42 05 09 48; eMail: raygal@bisance.citi2.fr

The Fifth International Sound Colloquium:

The Fifth International Sound Colloquium will take place August 14-17, 1997 at Sunrise Ranch in Loveland, Colorado. Pre-conference session will run from 9-5 on Thursday the 14th.

Sunrise Ranch is a spiritual community in the foothills of the Colorado Rockies, just an hour from Denver. "One of my greatest joys in putting on this event is coming across relatively unknown, yet extraordinarily gifted people, and inviting them to blend their talents with the well-established group of presenters who return year after year. This type of interdisciplinary collaboration is a rare and enriching opportunity, which has come to be known as the Sound Colloquium." Jeff Volker. Featuring Bruce BecVar, Randy Crafton, Amy Platts, Jorge Alfano, Jim Oliver, Russill Paul, James Twyman, Jonathan Goldman; keynote presentations by Valerie Hunt, David Ison, Dennis Holtje. Tuition is USD 295.

Contact: Lumina Productions, Jeff Volker, 219 Grant Road, Newmarket NH 03857 USA, phone +1 603 659-2929, fax -2939

The Ear of the Sea

International sound art exhibition, organised by ProTon Sonic Art Group; Galerie Novo, Helsinki (May 1997); Suomenlinna, Viaborg (June 1997); Art Port Art Centre, Viitasaari (June-August 1997).

Contact: Pekka Sirén, Agnieszka Waligórska, Experimental Studios, Finnish Broadcasting Company, P.O. Box 13, SF - 00024 Yleisradio Helsinki, fax +358 9 14802071

Ganz Ohr - Symposium über das Zuhören

Referate, Workshops, Zuhör. Schirmherrschaft: Prof. Dr. Rita Süßmuth Vom 24. bis 27. September 1997 veranstaltet der Hessische Rundfunk im Bali-Kino des Kulturbahnhofs Kassel, parallel zur documenta, ein internationales Symposium zum Thema "Zuhören". Die dreieinhalb-tägige Zusammenkunft wird neben Vorträgen auch ein künstlerisches Abendprogramm (die Zuhörbar) und vier parallel laufende Workshops umfassen. Zwanzig renommierte Expertinnen und Experten aus den Bereichen Wissenschaft, Medien, Kunst, Pop-Kultur, Wirtschaft und Politik werden der Frage nachgehen, von welchen Voraussetzungen die Zuhör-Kompetenz in unserer Gesellschaft geprägt und beeinflusst wird. Rund dreihundert Besucher aus aller Welt werden Gelegenheit haben, die Antworten und Arbeitsergebnisse der Referenten zu debattieren.

Wichtigstes Ziel soll sein, eine breite, interdisziplinäre Debatte zum Thema zu initiieren und die Bereitschaft und Fähigkeit zum Zuhören insgesamt zu fördern. Besonderen Wert legt die Veranstaltung dabei auf praxisnahe Vorträge und deren spannende, dem Thema angemessene Darstellung. - Der Hessische Rundfunk versteht die Veranstaltung "Ganz Ohr" nicht als punktuelles Ereignis, sondern als Auftakt zu einer weiterführenden Initiative, welche die Förderung des Zuhörens auf Dauer institutionalisieren soll.

Das Symposium geht davon aus, dass in weiten Teilen der Gesellschaft die individuelle Fähigkeit verlorenzugehen droht, konzentriert, ausdauernd und kritisch zuzuhören. Dies ist eine Erfahrung, die nicht nur von Medien-Machern und Kulturschaffenden in Hörfunk, Konzert, Theater, Film und Fernsehen geteilt wird, sondern ebenso von Pädagogen, Sozialarbeitern und Therapeuten.

Erscheinung und Struktur der heutigen Gesellschaft ermöglichen zwar dem Einzelnen eine zahllose Vielfalt sinnlicher, inhaltlicher und vor allem medialer Angebote, scheinen aber gleichzeitig eine Entwicklung befördert zu haben, die das Zuhören an den Rand drängt und die Zuwendung hin auf akustische Angebote erschwert. - Dem gegenüber steht eine kleine, aber durchaus im Zunehmen begriffene Gegenbewegung, welche in Form von Vereinen und Netzwerken dem bewussten und aktiven Hören einen grösseren Stellenwert einzuräumen trachtet. Auch in Teilen von Wirtschaft und Management ist eine deutliche Akzentverschiebung wahrzunehmen: So ist der Hör-Kassettenmarkt mittlerweile eine Wachstumsbranche; Werbefachleute sind dabei, das Zuhören als Kern einer service-orientierten Unternehmensphilosophie zu entdecken; Kommunikationstrainer betonen neuerdings das Zuhören als eine aktive Haltung, welche massgeblich zum Gelingen von Kommunikation beiträgt.

Das HR-Symposium "Ganz Ohr" wird gezielt an das wachsende Zuhör-Interesse anknüpfen. Es geht davon aus, dass akustische Aufmerksamkeit nach wie vor ein geistig-sinnliches Grundbedürfnis des Menschen ist. Ein aktives Zuhören, das in Verstehen münden soll, muss allerdings gelernt bzw. gelehrt werden, nicht zuletzt aufgrund der medialen Vielschichtigkeit der Höreindrücke heute.

Zuhören: eine Kulturtechnik, die ähnlich wie Lesen und Schreiben, der gezielten Vermittlung und Pflege bedarf - das ist der zentrale Gedanke der Veranstaltung. Drei thematische Blöcke, denen jeweils ein voller Tag des Symposiums gewidmet ist, werden die unterschiedlichen Facetten der "Kulturtechnik Zuhören" reflektieren: Unter dem Titel Voraussetzungen des Zuhörens werden Referate die wahrnehmungspsychologischen, zeitökonomischen und sozialgeschichtlichen Bedingungen der akustischen Aufmerksamkeit herausarbeiten. Der Themenblock Zuhören und Gesellschaft wird von unterschiedlichen Positionen aus den Einfluss gesellschaftlicher Erscheinungen und Strukturen auf das Zuhören plastisch machen. Perspektiven des Zuhörens ist der Titel des dritten Schwerpunkts, in welchem ethische, pädagogische und medientheoretische Ausblicke auf eine zukünftige Zuhör-Förderung vorgenommen werden.

Als Referenten erwartet werden u.a. Jutta Wermke (Berlin), Scanner (London), Ute Bechdorf (Tübingen), Peter Gross (St. Gallen), Murray Schafer (Indian River/Kanada), Ulrike Ottinger (Berlin), Claudia Schmölders (Berlin), Anthony Moore (Köln), Justin Winkler (Colombier).

Akustische Erfahrungsangebote für jedermann und jeweils eine praktische Einführung in die "Kulturtechnik Zuhören" bieten vier parallel laufenden Workshops am Nachmittag, die von vier international renommierten Zuhör-Praktikern geleitet werden: Hildegard Westerkamp, Murray Schafer, Helge Heynold und Justin Winkler (Teilnehmerzahl begrenzt). Die Zuhörbar des Schweizer Künstlers Andres Bosshard ist an jedem Abend der Veranstaltung offen. Sie versteht sich als Raum, wo in akustisch ungewöhnlichem Ambiente nicht nur Symposiums-Eindrücke ausgetauscht werden können, sondern auch die verschiedensten Strategien akustischer Aufmerksamkeitsweckung mit eigenen Ohren wahrnehmbar sind und der Besucher die Möglichkeit hat, in eine subtile geräuschhafte Eigenwelt einzutauchen. In das Konzept der Zuhörbar integriert sind, jeweils an unterschiedlichen Abenden, der Geschichtenerzähler Saddek Kebir (Algerien), eine Gesprächsrunde über Zuhör-Erfahrungen im Alltag sowie eine literarische Lesung mit Texten über das Zuhören.

Das Symposium "Ganz Ohr" endet am frühen Morgen des 28. Septembers 1997 mit einer Sounddreamnight des Klangkünstlers Andres Bosshard. Die Teilnehmer sollen mit einer live gemischten Klang-Geräusch-Komposition, die sich vor Ort auf ihr Aufmerksamkeitsverhalten und ihr sich wandelndes Ruhebedürfnis einstellt, in den Schlaf getragen, im Traum begleitet und gegen Morgen sanft geweckt werden (begrenzte Teilnehmerzahl). Die Sounddreamnight wird auf HR 2 live übertragen.

Für die Teilnahme am Symposium ist eine Voranmeldung erforderlich, ebenso für die Teilnahme an einem der Workshops sowie an der Sounddreamnight. Voraussichtliche Kosten:
Konferenzgebühr: DEM 170/DEM 85 erm.; Workshop: DEM 130/DEM 65 erm.;
Sounddreamnight: DEM 30/DEM 20 erm. (Änderungen vorbehalten)

Die Projektleitung für den Hessischen Rundfunk hat Sabine Breitsameter.

Der Intendant des Hessischen Rundfunks Prof. Klaus Berg hat einen elf-köpfigen Beirat aus Wissenschaftlern, Künstlern und Persönlichkeiten des öffentlichen Lebens berufen (darunter der Komponist Heiner Goebbels, Heinz Dürr von der Deutschen Bahn AG, der hessische Kultusminister Hartmut Holzapfel, der Kulturpolitiker Prof. Hermann Glaser u.a.), der die Vorbereitung des Symposiums unterstützt und Ansätze zu einer breitangelegten Förderung der Kulturtechnik "Zuhören" erarbeitet.

Weitere Informationen erhalten Sie über die Pressestelle des HR (Tel.: 069/155-2482) oder über das Projekt-Büro "Ganz Ohr" im HR (Tel.: 069/155-4039; Fax: - 4067), E-mail: lfranz@hr-online.de.

Preliminary Announcement

"Stockholm hör upp! / hey listen!" 1998

An international conference on acoustic ecology is planned to take place in Stockholm, June 9-14, 1998 organised by the Royal Swedish Academy of Music, in co-operation with the World Forum for Acoustic Ecology (WFAE), as an event of the Stockholm Cultural Capital programme.

The conference will focus on three main themes: City Sounds, Sound Design, and New Technologies and Sound. The aim of the conference is to progress From Awareness to Action, which is also the subtitle of the conference.

A first announcement and call for papers will be published in September of this year. Abstracts of papers on the above mentioned three themes are especially welcome, but papers on various topics may also be considered.

Deadline for abstracts is December 1, 1997. All accepted papers will appear in print before the conference.

For further information, contact Henrik Karlsson, Royal Swedish Academy of Music, tel. +46 8 611-2399, fax -8718, or the WFAE WWW homepage at <http://interact.uoregon.edu/MeiaLit/WFAEHomePage>

I Ask You

I am asking the members of the World Forum for Acoustic Ecology and its regional organizations to think about some form of participation, and hope the opportunity will allow the particular vantage point of this project to be communicated to others. I ask you is conceived to be a world cyber occurrence planned for the Tweed Museum of Art in Duluth, Minnesota, USA for the period October 14 to December 21, 1997. The resources, information, media and participants that will be used, and the individuals who will contribute, are to evolve as real time experience via the WWW. We will collectively address creative approaches to the societal acoustic ecology theme and through this work, present individual contributions, as well as those by others who are working tangentially. We will primarily rely upon WWW-deliverable resources such as linked webpages containing a variety of software resources.

Contact: Leif Brush, University of Minnesota, Duluth Campus, Department of Arts, School of Fine Arts, 317 Humanities Building, 10 University Drive, Duluth MN 55812-2496 USA; eMail lbrush@d.umn.edu; <http://www.d.umn.edu/~lbrush.html>

Looking Back

Wattenmeer-Suite

Am 1. Dezember 1996 fand im Pumpwerk Wilhelmshaven die Uraufführung der "Wattenmeer-Suite" von Thomas Gerwin statt. Das jetzt auf CD erhältliche Werk ist im Auftrag des Nationalparks Niedersächsisches Wattenmeer zu dessen zehnjährigem Jubiläum 1996 entstanden.

"Wir sind im Alltag ständig umgeben von Klängen, Melodien und Rhythmen. Dies als Musik zu erleben ist lediglich eine Frage der Wahrnehmung." Der Komponist Thomas Gerwin ging mit seinen Spezialmikrofonen in dem einzigartigen Lebensraum Wattenmeer auf akustische Spurensuche und wurde fündig: Strandfreuden in Cuxhaven, Labskaus-Essen auf dem Feuerschiff "Weser" in Wilhelmshaven, die vielfältigsten Klänge von der Inselbahn auf Langeoog bis zum Lenkdrachenflug an der Küste Butjadingens, von der Fahrt mit dem Schiff durch Eisschollen vor Wilhelmshaven bis zu den Schafen auf dem Deich bei Fedderwardersiel, von den Heulern in der Seehundaufzucht- und Forschungsstation in Norddeich bis zum Rufen der Vögel im abendlichen Watt bei Horumersiel und den Windrädern bei Hooksiel sind alle eingeflossen. Künstlerisch gestaltet und als Suite komponiert, Kino für das Ohr, ein Beispiel "integraler Kunst". Die Gesamtkomposition folgt in ihren acht Sätzen formal der barocken Suitenform, alle Tanz-Rhythmen sind auch hörbar vorhanden, herausdestilliert aus den Situationen und konkreten Klangfiguren des jeweiligen Satzes.

Bezug der CD: Förderverein "Die Muschel e.V.", c/o Nationalparkverwaltung Niedersächsisches Wattenmeer, Virchowstr. 1, D - 26382 Wilhelmshaven, und: Akroama, Hammerstrasse 14, CH - 4058 Basel, fax +41 61 691 0064.

Projektkreis Schule des Hörens

Mit dem November 1996 hat sich in Köln der Projektkreis "Schule des Hörens" gegründet, der das von Karl Karst in Verbindung mit dem Hessischen Rundfunk begonnene und mit zahlreichen Einzelinitiativen vorbereitete Projekt "Schule des Hörens" aufgreifen und institutionell vorantreiben will. Das 1993 in der Ausstellungshalle der Bundesrepublik in Bonn (Symposium "Zukunft der Sinne. Welt auf tönernen Füßen") und wenig später im kanadischen Banff ("The Tuning of the World". First International Conference on Acoustic Ecology") annoncierte Projekt hat sich zur Aufgabe gesetzt, die Möglichkeiten des Hören-Lernens durch Schulungen, Veranstaltungen und Publikationen zu fördern.

Ziel des von mehr als 60 Gründungsmitgliedern aus der Bundesrepublik, Österreich und der Schweiz ins Leben gerufenen Verbundes ist es, die Kunst und Kulturformen des (Zu)Hörens und die Notwendigkeit des Hören-Lernens in das öffentliche Bewusstsein zu heben. Arbeitsrichtungen sind die Förderung von Forschungsvorhaben, die Anregung zur Durchführung von Veranstaltungsprojekten, die Publikation themenbezogener Tonträger- und Schriftenreihen und die Entwicklung handhabbarer didaktischer Konzepte für den schulischen und ausserschulischen Bildungsbereich.

Zu den Gründungsmitgliedern des Projektkreises gehören Funktionsträger aus Rundfunkanstalten, Medien(kunst)zentren, Hochschulen und Bildungseinrichtungen sowie Fachärzte, Akustiker, Klang-Designer, Therapeuten, Musiker und Pädagogen, die der Förderung des (Hin)Hörens eine stärkere gesellschaftliche Präsenz verleihen wollen. Partner-Institutionen sind u.a. die Deutsche Tinnitus-Liga, die Schweizer "Stiftung Haus der Klänge", die "Niederösterreichische Kulturszene" mit dem "Klangturm St. Pölten" sowie weitere Interessensgruppen aus relevanten Bereichen.

Kontakt: Projektkreis e.V. Schule des Hörens, Marienstrasse 3, D - 50825 Köln; tel. +49 221 9553387, fax +49 221 137422; eMail sdh@is-koeln.de; HomePage <http://www.is-koeln.de/sdh/>

Mit Presslufthammer und Schiffssirenen

Über die Klanginstallationen von Samuel J. Fleiner, gehört am 19.1. 1997 auf S2-Kulturradio. Die Schiffssirenen beziehen sich auf das "Konzert für sieben Schiffshörner und einen Regionalzug, das am 1. Mai 1993 in Neckarsteinach uraufgeführt wurde; damals hörten über 12000 Besucher und Besucherinnen diese Performance. 1993 "Druck-Luft-Sinnfonie" und 1995 "Hymne an die Mechanik" im Landesmuseum für Technik und Arbeit in Mannheim.

Hints and Reviews

Terra Nova: Nature and Culture

A semi-glossy quarterly environmental literary magazine published by MIT Press and edited by David Rothenberg. Terra Nova is preparing a music and nature issue, including a CD with a compilation of music that is inspired by sounds of the natural environment.

Contact: David Rothenberg, editor Terra Nova, Cullimore 501, New Jersey Institute of Technology, Newark NJ 07102 USA; tel. +1 201 596 3289, fax +1 201 565 0586, eMail terranova@hudson.highlands.com

Photographs Wanted

A book, Gourd Musical Instruments, is being written by Ginger Summit, of Los Altos CA, and Jim Widess, of Berkeley CA. The manuscript of this how-to book includes historical and ethnic uses of the gourd as a musical resonator as well as showcasing contemporary musician's use of this versatile vegetable. The book will be packaged with an audio CD or cassette.

The authors are soliciting instrument makers to send photographs of instruments, both traditional and non-traditional, in which the gourd is an integral part of the instrument. Photographs sent to the authors will be returned upon publication of the manuscript in 1998.

Please send to: Ginger Summit and Jim Widess, 926 Gilman Street, Berkeley CA 94710 USA; phone +1 510 527-5010

Floresta Atlantica - Atlantic Rainforest Soundscapes

How often do the birds get to be the performers? Not very, unless you are a fan of Beto Bertolini's work. His newest CD features a delightful photo of an iridescent little hummingbird sucking the nectar from a huge exotic jungle flower while, in contrast, the back depicts a similar hummingbird kissing a massive microphone; a very apt image.

Sadly knowing neither Portuguese nor more than rudimentary Latin, it is difficult to make out more than a few words from the CD liner notes; not that you will need to, to enjoy this recording. In a word, it is amazing. Not only for its crystal clear technical quality but the warmth of the portrayed soundscapes. The way he has selected the recordings, the creatures are placed in a lush bed of ambience, including things like gurgling streams.

As almost any sound recordist will tell you, capturing the sound of water in any form, can be a tricky feat due to its mercurial nature. Water plays both an incidental and integral part in Bertolini's recording. There is a faithfulness and dedication to accuracy here which is highly admirable in these pieces. You really do get a sense of being right there, in the middle of the "action", so to speak. If you are not about to fork out the dough that would get to Brazil in the flesh, this recording will help you imagine and fantasize what it is really like; so you can meet the tiny little performers in the "sound".

Although the avians are the most flamboyant performers, numerous other creatures have their moment in the limelight: I just wish I could read their names and tell you what they are. Nonetheless this is a recording no acoustic ecologist should be without.

Tamás Revoczi, Burnaby

The CD is available by contacting Beto Bertolini directly: Cx. Postal 11520, CEP 80430-990, Curitiba-PR, Brazil; tel./fax +55 41 336-5553, eMail beto@naturenet.com.br

People

Tamás Revoczi is a volunteer with the World Forum for Acoustic Ecology and a performance reviewer for the international weekly newspaper/magazine Terminal City, based in Vancouver B.C. He can be reached electronically at: trevoczi@sfu.ca or postally The World Forum for Acoustic Ecology, School of Communications, Simon Fraser University, Burnaby B.C., V5A 1S6 Canada.

For the past five years I have produced a live radio program for children 8-12 years old called New York Kids heard in New York on WNYC-FM (public radio). Each week the program contains a segment called "The Secret Sound" when kids have to call and guess a recorded sound. The sounds range from soundmarks of New York like the Staten Island Ferry horn, to the more private sounds of children's games. Kids tell us its one of their favorite show segments.

As part of this program, last winter we celebrated New Year by highlighting how Koreans in New York celebrate the holiday. My research brought me one truly fascinating piece of information about the traditional celebration of New Year in Korea: "Cheongcham: Hearing and divining. Early in the morning of the first day of January, a person gets up and goes around anywhere

without aim or direction and notices what kind of sound first comes to his ears. According to the kind of thing he hears first on this morning, he divines his luck for the year."

Lou Giansante, New Yorks Kids, WNYC Radio, One Centre Street, New York NY 10007, USA, tel. (212) 669-2615, fax -8557

Petri Kuljuntausta, born 1961 in Tampere, is a Finnish composer, sound artist, and musicologist. He started his career as an improvising guitarist and improvisation is still an important source of creative action for him. Applying the ideas of soundscape, improvisation, repetitive music and musique concrète he has created an extraordinary way to approach and handle musical material. He believes that if we listen carefully, valuable sound material for composing could be found almost everywhere. His recent works have dealt with philosophical questions about the complex and problematic relation between humans and nature.

Tunnelitie 9 G 53, SF - 00320 Helsinki; tel. +358 9 -4583950, fax -623576 (Artist Association MUU), eMail tiina.kevajarvi@helsinki.fi

Listening Diaries

An Acoustic Moment

Magpie and wattlebirds punctuate the
 wet air tentatively
 for fear of inciting another
 thunderous sonic attack
 riding down from the north.
 The wind shifts the coat of a longhaired dog
 alert
 under the shifting leaves of the rangy gums
 Casuarinas whisper to each other.
 Far off, the low hum of the ocean is broken
 by tyres on wet bitumen
 carving a sense of left
 and right as it speeds part
 Madonna blaring.
 The hush of quiet wetness returns
 until the magpies regain their confidence.

Barwon Heads Victoria Coastal Fishing Village, January 16, 1996, 3:30 p.m.. Ros
 Bandt, Melbourne VIC, Australia

Serbian whistles

"It's the badge by which people struggling for democracy recognize each other on the streets. It's the instrument for drowning out the distorted reality spread by state television and radio, or every mention of President Slobodan Milosevic's name at daily opposition rallies.

When state television begins its news at 7:30 p.m., a cacophony of whistles erupts. Often it is backed by a jungle beat of old ladies banging on garbage cans and saucepans with a fire and rhythm to rival dreadlocked street musicians in Manhattan.

'When we whistle, we're emptying ourselves, pouring out our negative energy', said plumber Jovica Nedeljkovic, who whistles nightly in his New Belgrade neighborhood. 'It's better to whistle than to wrestle and fight.'" From "Protesters whistle up democracy", The Associated Press, in Register Guard, Eugene OR. Kindly transmitted by Gary Ferrington

Soundwalk from House

Listen
Words
on this printed page
are sound.

Listen.
The quiet voice
on this printed page,
is sound.

Listen.
Life
in this neighbourhood
is sound.
Listen.

Put aside one hour and go for a walk in your neighbourhood. Do nothing but listen. If you are walking with someone or several people, make clear to them that this hour is spent in silence with each other. Listening together to everything.

Open the door of the building in which you live, step out and listen. Walk and listen. Stop and listen. Go around the next corner and listen. Find a favourite spot in your neighbourhood and listen. Do not speak to anyone. Walk on and listen

Listen
for voices
while walking.
Listen
for pauses.
Listen.

There are sounds because it is this time of the day.
Stop and listen.

Listen for hums and motors
for birdcalls
and for pauses between the birdcalls.

Listen for echoes.

Hear your breath
and its rhythms
your footsteps
and their rhythm.

Stop for a moment and listen to your thought. Let them pass like the sound of a car. Follow them until you cannot hear them any longer.

Hear
the pauses
between sirens and horns and airplanes.

The sounds of this season.

Of clothes
and of wind.

Listen into the distance.

Stop
listening
for a moment

Return home.

Did you hear the sounds of this place of this time
in your life?

Put aside another hour
on another day
and go for a walk in your neighbourhood
do nothing but
listen.

Hildegard Westerkamp, Vancouver B.C., February 1997

Soundmarks

In September 1996, I was invited by Radio 4 in the Netherlands to visit the city of Utrecht and work with kids and Dutch radio producers on ideas for a new children's radio. We taught a group of 11 year olds how to record with Sony Datman recorders and one of their activities was to record the sounds of their city as chosen by them. As a tourist in their soundscape, I was fascinated to hear what they chose. Some sounds seemed predictable, like train sounds at the central station, and the chiming of bells in the Dom, a medieval bell tower that dominates Utrecht. Other sounds surprised me, like roosters crowing (a common sound even in city parks), a baby crying, and the crash of breaking glass bottles being recycled in a neighborhood "glassbox". One other recording activity I suggested had them standing on a street corner asking people how to say the name of the city. As usual when I have done this activity, everyone who heard the collage was amused and surprised by the range of pronunciations. It is a great ear-opener.

Back home in New York City's Greenwich Village, in December I heard the return of a city soundmark silent for 135 years. "Old Jeff" is a bell atop the Jefferson Market Library, my local public library branch. Formerly the building was a courthouse with a fire watch tower at its peak. In the mid-1800s, a watchman on duty would ring the bell to summon firefighters by pulling a rope to activate the clapper, or banging on it with a hammer as dents on the bell suggest. The bell is 12000 pounds, bronze, six feet high and seven feet in diameter. Today the bell is connected to a clock in the tower and rings the hours every day between 9am and 10pm. The hours are a compromise worked out between preservationists, who would like it to ring around the clock, and local residents who would like to sleep. I have yet to test the range of "Old Jeff" in the surrounding neighborhood, but it will make for some fine summer soundwalks.

Lou Giansante, New York NY

Sounds of the Cities

I don't suppose that any street in the whole world seemed as beautiful to me as the rue de Passy when I was six. It was noisy and I love quiet, but I think that if I could once more hear the sound of horses' hoofs on the wooden pavement or the clatter of the old-fashioned double-decked tram on its way to the Hôtel de Ville, I should welcome the noise with gratitude. Early in the morning,

when the maid opened the drawing-room window, it seemed to me that the whole street came into the room with its cabs, its buses and its busy crowd composed mainly of servants with baskets over their arms. Occasionally a butcher boy would go by on his bicycle, whistling a tune which no Frenchman could listen to now without a pang, if he were old enough to remember those days.

It is said that the noise of city streets, annoying as it may be to some, dies down in time and stops forever, leaving no memory in anyone's mind. We can only very vaguely imagine what the main street of Athens sounded like under the government of Pericles, or the Forum when Tiberius reigned, or the Place de Grève in medieval Paris. Sometimes a song brings us an echo of what was heard, a few lines by Villon or some street cry which has been preserved by tradition, and that is all. I hope the means at our disposal in the present time will inspire someone with the desire to record the voice of Times Square or Picadilly Circus, in order that future generations may form a distinct idea of what we heard in our day.

Julien Green, "Memories of happy days", 1942

Miscellaneous

Renaissance of a foghorn's sound?

Do you remember the mention of the diaphone foghorn at Point Atkinson at the West Vancouver coastline, from "The Vancouver Soundscape" (1974/1978)? "The great diaphone at Point Atkinson is both the oldest and the strongest. Built in 1912, it has a range of 10 to 20 miles, and produces an incredible 140 decibels at 20 feet. (...) This venerable old soundmark will disappear, however, by the end of 1974, to be replaced by an automatic unit built by Robert Swanson." (p. 34) Listening to a recording by the World Soundscape Project team makes you feel what this means. Last year you could read news about this foghorn in The Vancouver Sun (May 96), by Don Graham, titled "Coast guard is the only one blowing its own horn": "North Vancouver District council unanimously decided last week it wants the Coast Guard to retain the foghorn and Edwardian fittings of the Point Atkinson lightstation, 'in order that future generations are not severed from their past'.

The airchime foghorns were installed in 1974, in the wake of considerable public pressure. Mariners had protested the reduced range of the electronic horns originally proposed for West Coast lightstations. And the World Soundscape Project (...) had pronounced the sound of the original diaphone horns to be one of Vancouver's oldest and most significant auditory artifacts. (...)

B.C. Hydro electricity delivered to the site by cable powers Point Atkinson's main light and airchimes. (...) Contrary to Coast Guard claims, there is no indication whatsoever that the hydro cable under Lighthouse Park is substandard and needs replacement(...). When there was a problem with the hydro cable it was a result of not knowing its route through the park. (...) Clearly, if West Vancouver, or the North Shore municipalities, were to assume responsibility for the horns, as five Great Lakes municipalities are proposing for horns, their reliable operation could be guaranteed at minimal cost. (...) Presentation of the sound and appearance of the site adds much to its value as a potential interpretive centre, value which could be recovered by modest administration fees.

No justification exists for replacing airchimes with their inferior electronic successors. In fact an identical airchime plant was installed at Lennard Island Lightstation off Tofino three months ago. The airchime plant does have one flaw, which gives the lie to government's claim that foghorns can be left unattended. It is the videograph fog sensor. (...) Incredibly, the Coast Guard intends to install a system offering a reduced range that it has already told the world it wants to abandon; exterminate a celebrated acoustical artifact and desecrate a National Historic Site, all at considerable expense to the taxpayer.

Typically, the only advantage accrues to engineers and managers by inventing needless work to siphon off rapidly diminishing budgets - money which might otherwise be expended for essential, economic safety services such as staffed lightstations, the proposal to cut the vocal chords of Vancouver is unnecessary, philistine and dangerous."

Akroama, The Soundscape Newsletter Europe Editions

Akroama ist ein Not- und Kleinstverlag, der 1992 als europäische Auslieferungsorganisation für den vom World Forum for Acoustic Ecology (WFAE) in Vancouver B.C. (Canada) herausgegebenen The Soundscape Newsletter gegründet wurde. Zur Zeit sind erhältlich:

Albert Mayr: Die Gesprächsrunde

Workshop-Reihe "Zeit-Design", die Gestaltung der Alltagszeit als künstlerische Arbeit, (mp)X2
The music of times and tides, 1992, B5 broschiert, 23 Seiten.

CHF 17 (inklusive Versandkostenanteil)

Albert Mayr ist Komponist und Zeit-Designer. Mit seiner Workshop-Reihe möchte er Möglichkeiten aufzeigen, wie verschiedene Personen ihre individuellen Vorstellungen zur zeitlichen Gestaltung eines Vorgangs in der Gruppe erkennen, ihr gestalterisches Potential einsetzen und für eine kooperative Zeitgestaltung nutzen können. "Die Gesprächsrunde" ist Anleitung für eine kollektive Komposition und die Annäherung an eine Ästhetik der Zeit: "Time-Design" statt blosses "Time-Management".

Bestellung an: Akroama, Hammerstrasse 14, CH - 4058 Basel, Fax +41 61 691-0064

Hans Ulrich Werner: Soundscapes - Akustische Landschaften. Eine klangökologische Spurensuche

Zweite, verbesserte Auflage 1994, 282 Seiten. ISBN 3 9520335-1-0 CHF 31 (inklusive Versandkostenanteil)

Mit Klangökologie ernst machen heisst: sich nicht aus der Distanz mit dem Lärm dieser Welt auseinandersetzen, sondern im eigenen Ohr. Klangökologie ist Humanökologie.

Das Buch des Klangdesigners und Radiomachers Hans Ulrich Werner ist wie ein Haus voller Leute, es ist voll von Dialog, von Sprechen und Hören. In seinen Zimmern trifft man R. Murray Schafer, Barry Truax, Hildegard Westerkamp, Tony Schwarz, Bill Fontana, Walter Tilgner, Bernard L. Krause, Bernard Delage, Bernhard Wulff und viele andere.

"Soundscapes" eröffnet dank detaillierten Nachweisen im Literatur- und Tondokumenten-Verzeichnis den Zugang zu dem von Internationalität geprägten Feld von Klangkunst und klangökologischer Forschung. Bestellung an: Akroama, Hammerstrasse 14, CH - 4058 Basel, Fax +41 61 691-0064

Michael Rüsenberg, Hans Ulrich Werner: Lisboa! A Soundscape Portrait
CD 1993 DAD 56 min.
CHF 27 (includes mailing costs)

Two sound professionals fell in love with a city. Lisboa! is their exclamation, Lisboa! is like a sounding mirror where the portrait of the city appears, where the city sounds, talks and sings. Noises and sounds, hums and songs from the everyday soundscape become poetic, the listener is walking through unmistakable atmospheres Lisboa!

Bestellung an: Akroama, Hammerstrasse 14, CH - 4058 Basel, Fax +41 61 691-0064

Der Verlust der Stille. Ansätze zu einer akustischen Ökologie

Evangelische Akademie Baden, in Zusammenarbeit mit Akroama.

Karlsruhe 1995, ISBN 3-87210-112-9 (ohne CD), ISBN 3-87210-115-3 (mit CD), Herrenalber Forum Band 13, 137 S. broschiert, mit CD. DEM 32

Mit Text-(*) und Klang(°ree;)-Beiträgen von: Gerald Fleischer*, Karl Karst*, Jim Metzner°ree;, Klaus Nagorni*°ree;, Claudia Pellegrini°ree;, Michael Rüsenberg°ree;, Walter Tilgner*°ree;, Johannes Wallmann*°ree;, Hans Ulrich Werner*°ree;, Hildegard Westerkamp°ree;, Justin Winkler*°ree;, Klaus Wittig*

Bestellung an: Verlag Evangelischer Presseverband, Blumenstrasse 3-7, D - 76133 Karlsruhe.

Isabelle Faust et al.: Klang Wege - ein Hör Buch

Gesamthochschule Kassel, FB Stadtplanung / Landschaftsplanung, in Zusammenarbeit mit Akroama. Kassel 1995, ISBN 3-89117-085-8, Schriftenreihe, Band 21, 76 S. broschiert, mit CD. DEM 30 (inklusive Versandkostenanteil)

Mit Text-(*) und Klang(°ree;)-Beiträgen von: Sabine Breitsameter*°ree;, Isabelle Faust*, Lou Giansante°ree;, Gordon Hempton°ree;, Detlev Ipsen*°ree;, Bernie Krause°ree;, Christoph Lewark°ree;, Jim Metzner°ree;, Doug Quin°ree;, Gerhard Paproth*, Claude Schryer°ree;, Tony Schwartz°ree;, Walter Tilgner*°ree;, Barry Truax°ree;, UnknownmiX°ree;, Hans U. Werner*°ree;, Hildegard Westerkamp°ree;, Justin Winkler*°ree; Bis auf kleinen Vorrat vergriffen. Bestellung an: Akroama, Hammerstrasse 14, CH - 4058 Basel, Fax +41 61 691 0064

Detlev Ipsen et al.: Klangräume - Raumklänge

Arbeitsberichte des Fachbereich Stadtplanung und Landschaftsplanung, Heft 103,

Gesamthochschule Kassel GhK 1992, 87 S. (A4). ISBN 3-89117-067-X. DEM 25

Eine Sammlung von Berichten einer Projektarbeit sowie von Studienarbeiten, die im Sommersemester 1991 in den Fachbereichen Architektur und Stadt- und Landschaftsplanung geschrieben wurden. Bestellung an: GhK Kassel Universität, Infosystem Planung, Henschelstrasse 2, D - 34109 Kassel, Tel. +49 561 804-2306

Thomas Gerwin: Karlsruhe - Klangbilder einer Stadt CD Edition Modern & Tre media Musikverlage Karlsruhe 1995 DEM 30 (inklusive Versandkostenanteil)

Ein akustisches Porträt in 12 Sätzen: Hauptbahnhof und Zoo Marktplatz Hardtwald Fächerbad Schlosspark Waldstadt Musikhochschule / Staatstheater Rheinauen Universität Durlacher Turmberg Stimmfächer Karlsruhe', -musik

Thomas Gerwin: Wattenmeer-Suite. Eine UmweltKlangKomposition

CD integral art project 011 1996. DEM 30 (inklusive Versandkostenanteil)

Entstanden im Auftrag der Nationalparkverwaltung Niedersächsisches Wattenmeer zum zehnjährigen Jubiläum. Die Gesamtkomposition folgt in ihren acht Sätzen formal der barocken Suitenform. Alle Tanzrhythmen sind auch hörbar, herausdestilliert aus den Situationen und konkreten Klangfiguren.

Bestellung beider CDs an: Akroama, Hammerstrasse 14, CH - 4058 Basel, Fax +41 61 691 0064