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WFAE Up Front News

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Welcome!

This is the fifth edition of the monthly online supplement to [Soundscape: The Journal of Acoustic Ecology](#). Our goal is to make available in a timely manner, a calendar of events, announcements and latest news from the WFAE Board, WFAE Affiliates, and other organizations related to the field of acoustic ecology.

The success of this newsletter is dependent upon contributions by WFAE affiliate organizations, members, and others in the field of acoustic-ecology. See the [Contributions](#) section on how to submit material to this newsletter.

Deadline for the December Edition: November 20, 2004.

✦ [WFAE Board Report](#)

Introducing Your WFAE Board: The WFAE Board is composed of an elected representative from each of the seven international affiliate organizations.

This month we introduce Albert Mayr. Albert is the Forum Klanglandschaft (FKL) representative.



Albert Mayr (second from the right, back row) with a group of Italian FKLers in the garden of the Canadian Embassy in Rome (September 2003). The occasion was the informal seminar "The Tuning of Italy", held to celebrate Schaefer's 70th birthday and to evaluate his influence in Italy.

I studied composition at the Conservatories in my hometown and in Florence, where I also worked some years in the studio S2FM, founded by the lonely pioneer of electro-acoustic music in Italy, Pietro Grossi.

While staying in Canada, first with a Canada Council Fellowship, then teaching at McGill (1969-73) I happened to meet R. Murray Schafer. To be honest, at first I could not make much out of The Vancouver Soundscape, but in Spring 1975 I had the opportunity to collaborate with the Cembra part of the Five Village Soundscape, which deepened my understanding of the WSP's work and my interest in it.

Back in Italy I taught electronic and experimental music at the Conservatory until 1991. In 1976, in collaboration with the non-profit art space Zona, Florence, and the Centro Internazionale di Brera, Milan, and with the help of my students, I organized Suono Ambiente, to my knowledge the first series, this side of the Atlantic, devoted to the theoretical, social and artistic aspects of the soundscape.

When, in the mid-nineties, mainly thanks to Justin Winkler's initiative, the Forum Klanglandschaft (FKL) began its initial steps, we decided to form an Italian section, which has been growing slowly but steadily since then.

In 2001 I edited the book *Musica e suoni dell'ambiente* (grown out of a series of seminars held at the University of Bologna), which seems to have contributed a bit to the increased interest in soundscapes issues around here.

In the seventies and eighties I did several installations and sound action based on the interaction with environmental sounds and rhythms, more recently my focus has shifted to the theoretical aspects.

My other field of interest and activity is time, more precisely an artistic approach to everyday times and rhythms, and one of my utopian projects is a unified esthetic theory and practice for all types of low-frequency phenomena (from audio frequency downwards to biological and social rhythms).

🚩 WFAE Affiliate News

FKL News

Preparations for FKL's Potsdam conference, April 2005, are under way and we hope to soon provide more detailed information.

In the meantime another soundscape conference is in the making, organized by the *Sicilian Soundscape Research Group* (a new sub-affiliate so to speak) in co-operation with FKL, the University of Palermo and other institutions.

It will be held April 28-30, 2005 (right after Potsdam) in Palermo. Speakers include R. Murray Schafer, Helmi Järviluoma, Stephen Feld, Paolo Emilio Carapezza, Giuseppina La Face Bianconi, the "Er-hören" group of Wiesbaden, Pascal Amphoux, Albert Mayr, Gregg Wagstaff,

Stefano Zorzanello. Information is available from Stefano Zorzanello: ne12662@jperbole.bologna.it

Another member of SSRG, Stefania Perna, is starting a project at the Academy of Fine Arts in Sassari. The project focuses on memory and the city as a sound-producing entity and on how sounds contribute to fill the void caused by losses. Information is available from: stefaniaperna@libero.it

AFAE News

The AFAE held its annual AGM at the end of October. It was a small affair as usual. The AFAE executive is now:

President: Jim Barbour
Vice-president: unfilled - pending
Treasurer: Nigel Frayne
Secretary: John Campbell
WFAE Rep: Lawrence Harvey

✚ WFAE Board Representatives:

- American Society for Acoustic Ecology ([ASAE](#))
Steven Miller <asae@wfae.net>
- Australian Forum for Acoustic Ecology ([AFAE](#))
Lawrence Harvey <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).
Gregg Wagstaff <ukisc@wfae.net>

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Events Calendar and Announcements

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

November - 2004

- Brief Encounters International - Short Film Festival
- NOISETHEORYNOISE#2

March - 2005

- School of Sound symposium - London

July - 2005

- International Congress on Sound and Vibration, 2005

Summer - 2005

- The Acoustic Ecology Research Group Conference, 2005

On-Going

- Rochester - Soundscape Society monthly meetings
- DRIFT Radio - ongoing online broadcasts
- "Cathode Immersions" Prepared and Improvised Radio

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

NOVEMBER, 2004

8th Annual Sandhill Crane Festival November 6-7 Lodi, California

The 8th Annual Sandhill Crane Festival will be taking place Saturday November 6 and Sunday November 7 in Lodi CA.

The Sandhill Crane Festival was established to make the public, young and old, more aware of these magnificent birds and the ducks, geese and shore birds that winter in the Lodi area.

Sunday November 7 3:00 to 4:00pm The Sounds of Nature Workshop Pisano

PAUL MATZNER, Oakland Museum, will demonstrate sound gathering equipment and enrich your afternoon listening to bird songs and the sounds of nature. Listening devices that magnify sounds will be used.

For more information visit:

<http://www.lodichamber.com/cranefestival.asp>

NOISE THEORY NOISE #2

10-6, Saturday 20 - November, 2004
Middlesex University
White Hart Lane
London N17 8HR

Second in series of all-day events examining the following contention: Noise is an unmapped continent in comparison with which everything we recognize as music remains a parochial backwater.

Full conference information available at:

<http://www.mdx.ac.uk/www/crmep/events/noise.htm>

Brief Encounters International Short Film Festival Thursday-Friday, 18-19 November 2004

The School of Sound presents six masterclasses with leading practitioners and artists from British film and television. Visit the Brief Encounters website at www.brief-encounters.org.uk for exact times and registration details.

Thursday, 18 November

Robin O'Donoghue

Head of Post Production Sound at Shepperton Studios, O'Donoghue's mixing credits include Love Actually, Gosford Park, Shakespeare in Love and The End of the Affair. He unveils the art of mixing a soundtrack and how that relates to a film's narrative.

Alison Bown

A features sound editor and formerly at Electronic Arts (Harry Potter Prisoner of Azkaban video game), Alison Bown has worked in the fields of music technology, percussion and media work with young people and excluded communities. She demonstrates the subjectivity of sound and how its purpose shifts when married to picture.

Annabelle Pangborn

Pangborn is a sound designer, composer and singer who has crafted soundtracks for a variety of genres, working with directors Penny Woolcock (The Death of Klinghoffer), Beban Kidron, Simon Pummell and Brian Percival (Pleasureland). She deconstructs music for shorts, animation and dance films - forms often involving experimental narratives - where the place of music becomes more crucial in its role to connect the audience to a familiar reality.

Friday, 19 November

Chris Watson is a sound recordist with a particular and passionate interest in recording the wildlife sounds of animals, habitats and atmospheres from around the world. His presentation combines his wildlife recording (BBC's The Life of Birds, BAFTA Award for Best Factual Sound) with his CD productions for Touch (Outside the Circle of Fire, Stepping Into the Dark, Weather Report), emphasising the need for an aural awareness when recording and editing.

WHY MUSIC? Does contemporary urban music (Hip Hop, Drum Bass, et al) play the same role as traditional film music? What is the relation between music and other components of the track? Do directors know how music works? Do composers know how film works? A panel of composers discuss the place of music within modern film soundtrack. Speakers: Stephen Deutsch, Head of Music at Bournemouth University and the National Film and Television School; composer Paul Gladstone Reid, known for his work with Isaac Julien and currently composing a 'Hollywood Hip-Hop Opera Musical', Annabelle Pangborn and others to be named later.

Michael Grigsby has been one of Britain's foremost documentary directors since the early 1960s whose work was honoured in a recent retrospective at the NFT. Drawing parallels between the use of sound in fiction and documentary, Grigsby explores how sound and music informs his particular style of observational filmmaking.

Speakers and order subject to change

Visit the Brief Encounters website at www.brief-encounters.org.uk for exact times and registration details.

For further information about the School of Sound, to add your postal address or to be taken off our mailing list, email sos@schoolofsound.co.uk or visit www.schoolofsound.co.uk. We apologise for double mailings.

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School of Sound symposium London
30 March - 2 April 2005
Email sos@schoolofsound.co.uk
Web:www.schoolofsound.co.uk

The 6th School of Sound symposium will be held in London at the Purcell Room from 30 March - 2 April 2005.

Full programme details will be announced in Autumn 2004.

The School of Sound is a four-day symposium exploring the creative aspects of sound with the moving image, and is aimed at everyone working with sound in the creative industries. Each event attracts approximately 250 people coming from over twenty countries to hear practitioners and artists working at the highest creative levels in media and the arts. Our audience comprises producers, directors, editors, sound recordists, sound designers, mixers, composers, radio producers, writers, architects, poets - just about anyone who works with sound.

Since its inception in 1998, the School of Sound has raised the profile of sound in audio-visual media through this unequalled series of presentations that integrate practice with theory, and art with entertainment. For those who work in film, television, radio, commercials or multimedia, this event provides the perfect complement to their technical expertise.

Through master-class presentations the programme explores the creative use of sound, particularly in relation to the moving image. Speakers have included editors Walter Murch and Roberto Perpignani; Hollywood sound designers Skip Lievsay, Randy Thom and Ren Klyce; composers Louis Andriessen, Carter Burwell, Michael Nyman and Simon Fisher Turner; theorists Michel Chion, Peter Wollen and Laura Mulvey; filmmakers Mani Kaul and Peter Kubelka; artists Christina Kubisch and Hans Peter Kuhn; radio producers Piers Plowright and Gregory Whitehead. In 2003 we featured the sound team from Dogme 95, plus Polish master animator Jerzy Kucia. We have also produced video interviews with Nic Roeg, David Lynch, documentarist Michael Grigsby, sound producer François Musy, and Owe Svensson, the sound mixer who created the soundtrack for Andrei Tarkovsky's 'Sacrifice'.

The School of Sound is not a commercial training course nor an academic conference. You will not learn equipment or software. It will, however, teach you new perspectives on the work you do and the creative processes of contemporary sound production. For further information about the School of Sound, to add your postal address or to be taken off our mailing list, email sos@schoolofsound.co.uk or visit www.schoolofsound.co.uk. We apologise for double mailings.

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JULY, 2005

International Congress on Sound and Vibration

WFAE Endorsed Event

July 10-14, 2005

Lisbon, Portugal

Details to be announced

Contact: E-mail: icsv12@ist.utl.pt

The Twelfth International Congress on Sound and Vibration, sponsored by the International Institute of Acoustics and Vibration (IIAV), will be held in Lisbon, Portugal, July 10-14, 2005. It is anticipated that either a session or a separate symposium on acoustic ecology will be included. A concert titled "Lisboa Reloaded - Audio-visual projections of The White City" will be a part of this event(details at www.realambient.de click on NEWS).

The technical program of the Congress will include a session on Acoustic Ecology and Acoustic Communication which Nigel will coordinate.

Click [here to read detailed report](#).

Additional details will be published in the near future. Check the IIAV web site for updates <http://www.iiav.org/>.

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SUMMER, 2005

The Acoustic Ecology Research Group

University of Calgary

Calgary, Alberta, Canada

Public Conference - Summer, 2005 TBA

E-mail: Dr. Marcia Epstein epstein@ucalgary.ca

The Acoustic Ecology Research Group (AERG) at the University of Calgary, active since 2001, is sponsored by the Faculty of Environmental Design and by Thibodeau's Hearing Centres, a chain of audiology clinics in Alberta. Members share the plans and results of their research projects in a collaborative forum. They do so because of a belief that Acoustic Ecology is by nature an interdisciplinary field that can best be understood by the collaboration of specialists and by the development of perspectives that encompass aspects of the arts, sciences, and social sciences.

Group members are engineers, musicians, architects, audiologists, and academic researchers from the fields of communication, cognitive psychology, musicology, and nursing. Their recent activities include projects on the noise control industry, the effects of traffic noise on elderly drivers, and the philosophical development of Acoustic Ecology in relation to Environmental Studies.

The AERG is currently developing a program of public education. Since Alberta is home to the Canadian oil industry and Calgary is experiencing a construction boom, recent efforts have focused on issues of noise measurement and control and especially on Low Frequency Noise (LFN), a byproduct of the drilling process and of airports, highways, and construction. It is known to affect health, causing headaches, dizziness, and even alterations of heart rhythm in sensitive individuals. Control of LFN is problematic because existing deciBel scales do not measure it accurately.

The AERG hosted a provincial conference on LFN in 2002, with 68 participants from a variety of perspectives: noise control technicians and engineers, public health workers, architects, and industry managers. Discussions about LFN measurement scales are ongoing, and a publication is being developed.

The AERG's next public conference will be held in the summer of 2005, in conjunction with the Alberta Energy Utilities Board. It will focus on the public and individual health issues associated with noise, and will either precede or follow the conference of the Canadian Acoustical Society so that participants are able to attend both. For more information on the conference or the group, please contact Dr. Marcia Epstein, Faculty of Communication and Culture, University of Calgary (epstein@ucalgary.ca).

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ON-GOING

Rochester Soundscape Society

Rochester, New York, USA

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

DRIFT Radio

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

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

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

"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 realtime 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.

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

Team Cathode:

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

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

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

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

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People and Projects

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

Silk Threads - A Journey Along the Silk Roads and Virtual Museum

In August 2004, artists Denise Bryan and Adrian Wilkins set off to travel from Italy to China along the ancient Silk Roads. They expect to travel through the following countries Turkey, Syria, Iran, Azerbaijan, Georgia, Armenia, Turkmenistan, Uzbekistan, Kyrgyzstan, China, Pakistan, and India. The project will take at least 1 year. During their journey they will be collecting images and sounds which will be made available on their website www.silkthreads.org.

In the 17th and 18th Centuries rich people made collections of exotic objects from Europe's new trading posts and colonies, these were then displayed in 'Cabinets of Curiosities' in their homes. We hope that this project will produce a 21st Century "Cabinet of Curiosities" that will be on show to everyone via the Internet. The Artists would like people who log on to their site to contact them with requests for items to collect. Maybe you have always wondered what the Sunday Market in Kashgar sounds like, or what kind of hats Kyrgyz shepherds wear. This project will give people the chance to email the Artists and request that items are added to the collection. Unlike collections in the past nothing will have been removed from its country of origin, only photographs and sound recordings will be displayed on the website.

It is hoped that the collection will reflect contemporary life in countries along the Silk Road and that people that the Artists meet along the way will have the opportunity to request sights and sounds that they would like to share with "the rest of the world". The site will act as an educational tool raising awareness of the regions that the journey will take Denise and Adrian through. There will be specific links to the education departments of the British Library and The Silk Museum in Macclesfield (UK), school children will be able to email Denise and Adrian and ask them what life is like along the Silk Road.

Denise Bryan is a visual artist. Since graduating with an MA in Sculpture from the Royal College of Art, her practice has involved making objects and using photographic

images, she has also used video and recently made a performance piece at Modern Art Oxford. Her work has been exhibited in the UK, Europe and the USA. As well as lecturing in Fine Art she has been involved in numerous educational and community arts projects. Denise's work deals with issues that she has become aware of through traveling. She will use this trip along the Silk Road to explore the idea of colonialism as collecting, travel as collecting and issues relating to a post colonial/communist world.

Sounds recorded while traveling have a great potential for creating new works. Over the last few years sound artist Adrian Wilkins has been making recordings in countries that he has visited including Morocco, Mexico, Germany, Egypt and Turkey. These sound recordings evoke memories in a very different way to those evoked by photographs. Until recently Adrian's worked as an Estimator within the construction industry. He will be using the Silk Threads project as an opportunity to develop his work as a sound artist, exploring the connections between traveling, memory and sound, as well as making more detailed sonic studies in the areas visited.

This project supported in part by:
Arts Council England
The British Library
The Silk Museum in Macclesfield
Lifesystems
Maxell
Hot Creative

**Artist Run Limousine Collective
Vancouver, B.C., Canada**

<http://www.firstfloor.org/ARL/>
<http://www.firstfloor.org/ARL/html/upcoming.html>

The Artist Run Limousine Collective in Vancouver (Jean Routhier, Matt Smith, Jeremy Turner, Sandra Wintner) would like to update you on its progress in securing exhibitions for the AUDIOMOBILE project.

ARL member Matt Smith was in residence at Paved Art+New Media (Saskatoon, Saskatchewan) from July 10 to 31, 2004. During the residency, he will refine AUDIOMOBILE by creating a navigational sonic map for Saskatoon, which can be explored by driving in the Artist Run Limousine. Audio will be provided by local artists who are selected by Paved Art+New Media. The residency will conclude with a series of rides in the Artist Run Limousine, where the local audience is invited to experience the resulting site specific audio works.

Members of the ARL will participate in this year's Ars Electronica Festival (Linz, Austria) which takes place from September 2 to 7, 2004. AUDIOMOBILE will be part of the "Re-inventing Radio" events, organized by the ORF Kunstradio. Additional audio material will be contributed by local artists. We have recently received confirmation

that we have been granted funding from the Chancellor's Office for the Arts in Austria to support this endeavor.

Matt Smith and Sandra Wintner are also invited to produce AUDIOMOBILE at the annual Send+Receive Festival of Sound (Winnipeg, Manitoba) from October 16 to 24, 2004.

Elements Gallery consultation workshops.

Contact: Jack Shuttleworth,

E-Mail: Jack.Shuttleworth@coventry.gov.uk

A series of workshops exploring sound made with natural objects and native landscapes are being run at the Herbert Art Gallery & Museum, in Coventry, England. They are part of a consultation programme for new Natural History Gallery planned for 2006, which will focus on sensory experience.

The series of 10 workshops will be with local groups representing different aspects of the spectrum of disability. (This is work in progress, so will develop): the sessions will involve recorded natural sounds, natural materials (nuts, stone, logs, shells, antlers etc) which will be explored for their sensory qualities, later focusing on what sounds they can make. The sounds will then be 'scored' using a landscape (real or constructed by the group) to sequence a soundscape.

They are taking place during September on October: it might be possible for single observers to attend, but they are targeted at local communities.

Any comments or ideas are most welcome: contact Jack Shuttleworth

"Shuttleworth, Jack"

<Jack.Shuttleworth@coventry.gov.uk>

Soundscape Website. Yannick Dauby manages a [website](#) which is largely devoted to soundscapes. It is orientated from an trans disciplinary perspective and provides both theoretical texts and sounds experiments available on-line.

Dauby's master degree thesis, "Paysages Sonores Partagés", explores the concept of "shared soundscape" and deals with acoustic ecology and transduction/ transfer and cooperation processes in sound art media.

There are also works of Olivier Feraud, a student in anthropology, which are related to soundscape and similar topics. For example, there is a full work about market's calls.

The website is in both in English and French, with the theoretical textes written in French only.

Web page URL: <http://www.kalerne.net/>

Endangered Sound Project. [Web Site](#)

[Dr. Garth Paine](#), Head of Program - Electronic Arts
Senior Lecturer in Music Technology
School of Contemporary Arts
College of Arts, Education and Social Sciences
University of Western Sydney

This project sets out to list and then collect evidence of the presence of these protected sounds in public and private space.

I shall soon be issuing a call for volunteers to collect internationally, samples of the sounds listed on the site as patented or trademarked. The collection will be facilitated by me sending you the volunteer a test tube with label, cork and wax seal - the volunteer will be asked to collect the sound by placing the test tube close to the source (thereby capturing air through which the sound traveled) and then complete the label, documenting the time, place and nature of the sound (including a volume level).

These test tubes will be collected and displayed in chemistry racks in the gallery, illustrating the frequency and diversity of the environment into which these 'private', protected sounds have been released. The means of exhibition plays with the scientific requirements of the patent application, the scientific method for analysis and quantification, and the farce of collecting a sound in a test tube even though the label on the sample does document the presence of the sound and it's locale in the world.

The exhibition will also contain 4 large glass vacuum desiccators vessels, containing a loud speaker in a vacuum - Patented sounds would be played into these vessels, in theory breaking the legal protection of the patent, but being inaudible due to the vacuum, questioning the conditions under which the patent has validity.

A third stage of this project will be the creation of a grave yard for 'dead' sounds, raising aural awareness in line with the other sections of the work of the ever changing nature of our sonic environment. This will be done by providing a card index so that visitors to the exhibition can add sounds they remember and rarely hear anymore.



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Opportunities

Call for CD-Submissions.

Michael Ruesenberg still welcomes CD-submissions, to be checked for broadcast on his radio show "DemoMode" on WDR3 (Cologne). That could be anything out of soundscape composition and/or soundscape documentation. There is one show left for 2004, in early December.

Contact: realambient@michael-ruesenberg.de
 Web: www.realambient.de
 Michael Ruesenberg
 Wiethasestr. 66
 D-50933 Köln
 Germany

A Competition for Collecting Soundscapes

Finnish Association of Acoustic Ecology
 15.9.2004 – 30.6.2005



One Hundred Finnish Soundscapes in a nationwide competition open for all participants. The time span of the competition is from September 15, 2004 to June 30, 2005. The competition is about collecting descriptions and observations about soundscapes within Finnish geographical borders.

The aim is to gather up soundscapes of the entrants by using their regional knowledge of the versatile Finnish soundscapes both in cities and rural regions.

After receiving the answers a part of them will be recorded, listed to the archives and finally compiled to a recording. The already recorded sounds can be listened to and commented on the following web pages: <http://www.100aanimaisemaa.fi/aanimaisemat.php>. The award sum of 1000 euros will be divided between three entrants. There are also CD and book prizes to be cast among all entrants. The results of the competition will be announced on the day of Helinä (tinkle) on February 20, 2006.

One Hundred Finnish Soundscapes is a three-year project of soundscape recording, conservation and research. It is organized by The Finnish Association of Acoustic Ecology in collaboration with folklore archive of the Finnish Literature Society, the Finnish Broadcasting Company (YLE), the school of art media in Tampere Polytechnic and

the musicology departments of Turku and Tampere Universities. The project wishes to thank The Finnish Cultural Foundation for support.

Instructions for participation in english:

http://www.100aanimaisemaa.fi/ohjeet_en.php

Call for Submissions|

Deadline Jan. 1st, 2005

FO A RM magazine #4 (topography)

By gathering together a variety of perspectives, methods and articulations, from the extravagant to the pedestrian (and those in between), we hope to discover the outline of a resonant subject. Our interests include (but are not limited to) writings on sound, film, performance and culture.

"Topography" treats the movement over, through or across a landscape and an act of documenting, utilizing or noticing an interaction with that landscape. It concerns a mapping of the points between self and space - traversing and/or transforming natural and urban environments.

We especially encourage cross-genre work: research, essays, maps, scores, documentation, investigative poetics, etc. Please send electronic copies (Word, Photoshop or Quark compatible) to: fo_a_rm@yahoo.com or hard copies to Bethany Wright, 122 Gates Ave., Brooklyn, NY 11238

Call For Papers

Club Transmediale.05 Conference:[Splendid Isolation]

International festival for electronic music and related visual arts

Urban and Rural Flows and Counterflows in Electronic Music and Related Media

Date: 10.-12. Feb. 2005, Berlin, Germany

The relationship between communication technologies and the city has been a long and complicated one! , where the density of communicative activity has often been taken as defining characteristic of urban life. By contrast, rural areas have been idealized and marked by the relative absence of these technologies, a perception which tends to obscure the social and spatial consequences of communication technologies there. Out of this dichotomous set of associations has emerged a constellation of forces, ideas, images and experiences which have defined both the city and rural zones in unique and singular ways.

The history of art and music bears many traces of this productive tension, in which being immersed in city life and rural hermitage act as polar opposites. Popular music has been identified with contrapuntal movements that fluctuate between the celebration and derogation of both the rural and the urban. Within this interplay, various technologies, in particular electronic communication, have provided the principle forms of mediation b! etween urban and rural areas, bridging and binding people and places in

multiple ways and creating new hybrid territories situated within a shared mediasphere. In this context, the challenges of cultural production in and between rural and urban regions continue to be inflected by the specific demands of electronic/digital production, distribution and consumption.

This conference intends to address topics relating to the many debates and discourses produced by the intersection of cultural production, electronic arts/media, and social relations in urban and rural settings. We encourage artists, practitioners, journalists, writers and academics to participate in what promises to be provocative conference. In keeping with the overall theme of transmediale and club transmediale [BASICS], which investigates the aesthetic and ethical foundations of a hyper-potential culture, papers should address, but need not be restricted to, the following frameworks:

- (Exo/Endo)Polis: electronic music, urban/rural dynamics, and cultural politics
- Refashioning Networks: circuits, nodes, communities, scenes and subcultures and extended milieu
- Mediations: the rural/urban digital nexus, imagining/representing nature in the city/the city in nature; electronic music and the experience of nature
- Counterflows: fluctuating movements between urban and rural music subcultures
- The Best of Both worlds: bridging the urban/rural divide
- Splendid Isolation: productivity between seclusion, media networking and boredom; sound cultures beyond the major metropolises
- Perforating the Mainstream: marketing the margin
- Opposing Urbanity: f(r)actions of rural subcultures in the metropolis
- The City and Its Other: critiques from the centre and periphery, speaking from and to rural and urban perspectives

The conference will be held in English.

Abstracts should be no longer than 250 words and are due by November 15, 2004. Panel proposals and project presentations are also welcome.

Papers should be kept to 20 minutes, including audio and visual clips. Please notify us at to what audiovisual equipment you will need..

Please submit them to: conference@clubtransmediale.de or mail them to:

club transmediale
Schoenhauser Allee 167c

10435 Berlin
Germany

Please notify: Mailing costs are borne by the entrant. Submitted materials will not be returned. Packages from abroad containing additional materials (CDs, DVDs etc.) will only be accepted with customs declaration forms completed correctly. Packages dispatched from outside the European Union must bear the following information: indication of the content plus the note „Not for trade-temporary loan for festival. Value = 0¾.

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tel. +49 (0)30 44 04 18 52

<http://www.clubtransmediale.de>



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Sound Bites - News From The World Press

Contributor: Robert MacNevin

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

Military Headset Reaches Masses. As any cell-phone user knows, background noise, including traffic jams and bustling streets, can be a nuisance. The cacophony becomes even worse when the caller insists on yelling over the noise. One company has heeded the mobile phone user's call and responded with a product it claims is fit for a combat soldier. Source Wired.com [Read Full Story](#).

Human Chips More Than Skin-deep. There's not a lot of middle ground on the subject of implanting electronic identification chips in humans. Advocates of technologies like radio frequency identification tags say their potentially life-saving benefits far outweigh any Orwellian concerns about privacy. RFID tags sewn into clothing or even embedded under people's skin could curb identity theft, help identify disaster victims and improve medical care, they say. Source: Zdnet.com. [Read Full Story](#).

One Ear Is Not Like the Other, Study Finds. All ears are not created equal, a new report suggests, even two on the same head. Results published in the current issue of the journal Science indicate that infants process sounds differently through their left ears than they do through their right ones. The findings could have implications for treating hearing impairments. Source: Scientific American -- September 13, 2004 [Read Full Story](#).

These Plants Give Off Good Vibrations. A Japanese telecommunications equipment maker has come up with a tricky way to hide audio speakers. The Ka-on, which means "flower sound" in Japanese, consists of a donut-shaped magnet and coil at the base of a vase that can be hooked up to a CD player, stereo or television set. When flowers are placed in the vase, the sound vibrations move up through the stems into the petals and leaves, filling the entire room with gentle music. Masumi Gotoh, president of Let's Corp, which makes the Ka-On, says the gadget is ideal for piping music via flower arrangements at weddings, reception desks and restaurants. Source: Associated Press 14 Sep 2004. [Read Full Story](#).





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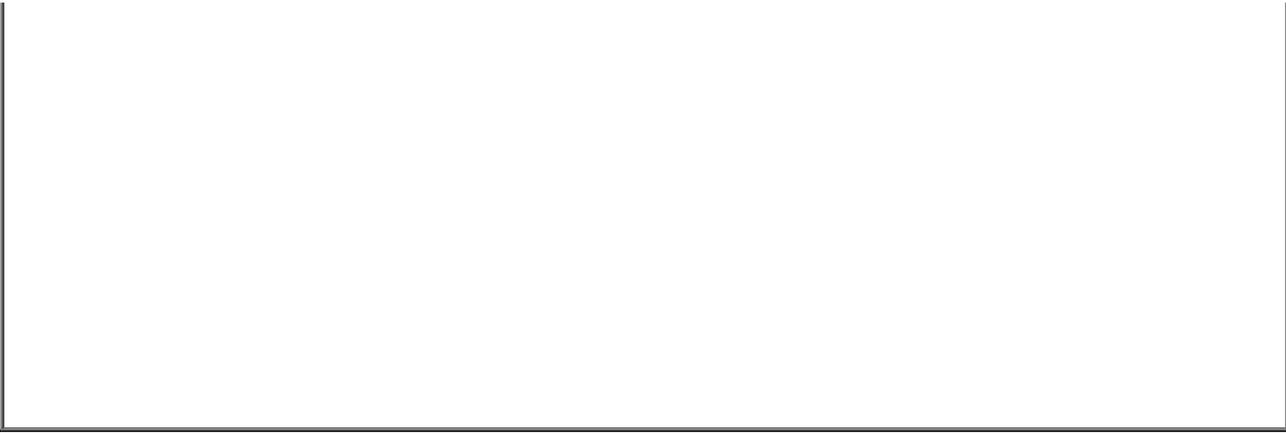
Site Visit: Can You Hear The Green?

Site visits explore online experiences and resources related to sound and acoustic ecology.



[Sonic World](#) maps the planet with sound. Listening to the ambient sounds of the world within this site is an invitation to travel, to be entertained and to learn. Sonic World is a theatre experience on one level, an archive of human experience on another.

Select a world region to explore from an extensive menu. Maps often accompany geographic locations. Sound files are downloaded as MP3, AIFF or Real Audio files.





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Resources

Contributors: Hildegard Westerkamp and Katharine Norman

[Books, Articles, Texts](#)
[Compact and DVD Discs](#)
[Web Sites](#)

BOOKS, ARTICLES AND TEXTS

SOUNDSCAPE: The School of Sound Lectures 1998-2001

Available from the Wallflower Press.

Contact the Offstage Bookshop

Email: offstagebookshop@aol.com

Sonic theology: Hinduism and Sacred Sound.

By Guy Beck.

University of South Carolina Press

Columbia, S.C. 1993

The Audible Past: Cultural Origins of Sound Reproduction

By J. Sterne

Duke University Press

Durham, N.C. 2003

Literature to listen to from Newfoundland and Labrador

Rattling Books is the audio publishing imprint of Alca Productions Inc. a Newfoundland based company founded in 2003. Rattling Books has a mandate to produce new media and traditional audio translations of Canadian literature with a particular focus on Canadian poetry, natural history and adventure based non-fiction, works for children and Newfoundland and Labrador works of all kinds. Rattling Books produce works of artistic, literary and historical merit from these genres in Audio and MP3 CD formats.

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Canada, A0A 4A0
Phone: (709) 334-3911
Email: info@rattlingbooks.co

Stillness: Daily Gift of Solitude

By Richard Mahler
Published in 2003
by Red Wheel/Weiser
<http://www.redwheelweiser.com>
368 Congress Street, 4th Floor
Boston, MA 02210 USA
US \$21.95 CAN \$29.95
ISBN 1-59003-042-7

The Highly Sensitive Person: How to Thrive When the World Overwhelms You

by Elaine N. Aron, Ph.D.
Copyright © 1999-2004 Elaine N. Aron, Ph.D.
ISBN: 0-553-06218-2
US \$15.00

The Highly Sensitive Person's Workbook by Elaine N. Aron, Ph.D.

Copyright © 1999-2004 Elaine N. Aron, Ph.D.
ISBN: 0-7679-0337-4
US \$ 16.00
<http://www.hsperson.com/>

The author defines a distinct personality trait that affects as many as one out of every five people. According to Dr. Aron's definition, the Highly Sensitive Person (HSP) has a sensitive nervous system, is aware of subtleties in his/her surroundings, and is more easily overwhelmed when in a highly stimulating environment. The accompanying workbook contains discussions of ways to cope with noise.

The Caged Bird's Song

An article by Micah L. Issitt
In: Environmental and Architectural Phenomenology
Newsletter, Vol. 14, No. 3, Fall 2003, p. 8
ISBN 1083-9194
<http://www.arch.ksu.edu/~triad>
Editor: David Seamon
Architecture Department
211 Seaton Hall, Kansas State University
Manhattan, Kansas 66506-2901, USA
E-Mail: triad@ksu.edu
Tel: (785) 532-5953

Writer Micah Issitt considers his field and zoo experiences of two Costa Rican birds—black vultures and tawny-capped euphonias. The zoo birds, he suggests, are not themselves in the sense that they have been removed from the contexts of their original worlds: they are “In the process of becoming a photograph, or a drawing of the animal it once was.” How, asks Issitt, might we renew for the animal “the response of the world”?

The Stones

A Story/Essay by R. Murray Schafer
In: Environmental and Architectural Phenomenology
Newsletter, Vol. 15, No. 2, Spring 2004, p. 13
ISBN 1083-9194

<http://www.arch.ksu.edu/seamon/EAP.html>

Editor: David Seamon
Architecture Department
211 Seaton Hall, Kansas State University
Manhattan, Kansas 66506-2901, USA
E-Mail: triad@ksu.edu
Tel: (785) 532-5953

His essay describes an observation exercise using stones in a way to facilitate individual and group awareness: "an exercise I do quite regularly with classes to train them in observation. It works well in countries with languages I don't know because I don't have to use many words to set it up and run it. In fact the fewer words the better."

Ambiances et espaces sonores

Espaces et Sociétés n°115
ISBN : 2-7475-6064-3 • avril 2004 • 268 pages

Espaces et sociétés

<http://www.espacesetsocietes.msh-paris.fr/>

Ce numéro a pour but de suggérer des clés inédites d'analyse de la problématique du bruit, davantage ancrées dans la géographie sociale des conflits environnementaux. Les lectures diverses du phénomène sonore dans sa diversité donnent à penser qu'il faudrait construire une représentation plus qualitative et plus partagée de la gêne sonore.

Dès le titre de ce dossier, on sait qu'on est bien loin du mode de pensée qui voudrait que le mot bruit ne s'utilise qu'au singulier, c'est-à-dire comme synonyme de nuisances sonores. Car si ce numéro d'Espaces et Sociétés a pour but de faire connaître des travaux de sociologie, de psychosociologie, d'architecture, d'urbanisme, de géographie urbaine sur le bruit, il participe d'un commun refus, de la part des différents auteurs, de réduire le bruit à sa dimension négative.

Une telle attitude scientifique pourrait paraître choquante, tant la difficulté à apporter satisfaction aux victimes du bruit est grande et fréquente. Mais la matière sonore est ici prise dans sa diversité (voisinage, routes, avions) et dans son épaisseur historique. L'espace urbain est, lui, analysé sous le prisme de caractéristiques sociologiques et psychologiques fines, permettant ainsi une compréhension des vécus. Avec pour but avoué de construire une représentation plus qualitative et plus partagée de la gêne sonore.

Dans leur préambule, Bernard Barraqué (directeur de recherche au CNRS) et Guillaume Faburel (chercheur associé au Centre de recherche sur l'espace, les transports, l'environnement et les institutions locales) s'inscrivent à contre-courant de la pensée dominante, celle de l'approche psycho-acoustique ou sanitaire du bruit

comme problème de santé. A une recherche trop souvent limitée à des considérations instrumentales, vouée à une spatialisation des produits statistiques de la psycho-acoustique, ils préfèrent une approche plus large et issue de disciplines plus variées : littérature et histoire, réflexions d'architecte, psychanalyse appliquée, sciences politiques, ...

Espaces et Sociétés est une revue interdisciplinaire de sciences humaines et sociales qui se propose de faire la synthèse des multiples savoirs sur les rapports des sociétés à leurs espaces. Elle s'est définie à sa naissance, en 1970, comme " revue critique internationale de l'aménagement, de l'architecture et de l'urbanisation ". Dans un esprit d'ouverture et de confrontation entre disciplines différentes, elle s'efforce de contribuer aux grands débats concernant ce champ, qu'ils soient spécifiques au monde de la recherche ou qu'ils concernent plus directement les acteurs. Son comité de rédaction assume entre autres les fonctions de comité de lecture.

Les contributions des auteurs :

- Une sociabilité à entendre, Jean-François Augoyard
- Au-delà du confort sonore : l'usager dans la maîtrise du confort sonore dans le protocole de mesurage acoustique, Mohammed Boubezari
- Trois utopies sonores pour la ville contemporaine, Olivier Balaÿ
- Bruit des aéronefs : formule mathématique ou forum hybride ?, Bernard Barraqué
- Vers une charte intersonique, Martine Leroux
- Lorsque des territoires locaux entrent dans l'arène publique : retours d'expériences en matière de conflits aéroportuaires, Guillaume Faburel
- Vous entendez-vous entre voisins ? De la signification des bruits, bref retour sur trente ans de recherches, Manuel Periañez
- Ignoti nulla cupido (on ne désire pas ce qu'on ne connaît pas), Bernard Delage

Ecological Psychoacoustics

Edited by John G. Neuhoff (The College of Wooster, Wooster, Ohio, U.S.A.)

2004, Hardback 368 pp.

Publisher: [Elsevier](#)

ISBN: 0-12-515851-3

USD69.95/GBP38.95

Ecological Psychoacoustics outlines recent advances in dynamic, cognitive, and ecological investigations of auditory perception and ties this work to findings in more traditional areas of psychoacoustics. The book illuminates some of the converging evidence that is beginning to emerge from these traditionally divergent fields, providing a scientifically rigorous, "real world" perspective on auditory perception, cognition, and action. In a natural listening environment almost all sounds are dynamic, complex, and heard concurrently with other sounds. Yet,

historically, traditional psychoacoustics has examined the perception of static, impoverished stimuli presented in isolation. Ecological Psychoacoustics examines recent work that challenges some of the traditional ideas about auditory perception that were established with these impoverished stimuli and provides a focused look at the perceptual processes that are more likely to occur in natural settings. USD69.95

Read More: [Reviews Online](#).

COMPACT and DVD DISC

CD-recording: Momentum

By Petri Kuljuntausta:

Publisher: Aureobel 3AB-0103, 2004 Finland.

[<http://www.nic.fi/~petriear/MomentumCD.htm>]

Composer notes: The works on this recently released CD are based on short samples of instrumental sounds. The final track, *In The Beginning* [2001, 12:45], is based on sounds of a bird nest. If you listen to with headphones you can clearly hear the closeness of the birds, flying around your head...

"In July 2001 I made a recording by installing a binaural microphones at the left and right sides of a hand made wooden bird nest. The recording place was in my home garden at Meadow Path, Helsinki.

While young birds waited their food they kept chirping every now and then. Behind the bird sounds it is possible to hear sounds of human culture; traffic (passing cars and trucks), distant trains (whistles and brakes), an aeroplane, my footsteps... When the bird parents come back to the nest, this happens a few times during the piece, the nest is immediately full of joyous sounds; sounds of chirping and flapping wings.

Only a few hours after this recording the young birds (in Latin: *Ficedula hypoleuca*, in Finnish: Kirjosieppo) left the nest. It was the time to start their own life.

I shortened the original soundscape recording only very slightly at a few points, mainly cutting out (a few seconds) of my own walking noises. I also loudened the original recording few decibels to reach clearer view about the environmental sounds."

From a CD review: "The closing track '*In the Beginning*' is like a symphonic poem for environmental sounds. Beautiful and mysterious music. It is good to stop by on these sounds." — Jukka Mikkola / Rytmi magazine 2004

Birds In Song

Two new CDs by Richard Fairman

£9.95 each plus postage

Available from the British Library Online Bookshop

<http://www.bl.uk>

or by phone: +44 (0)20 7412 7735

Dawn Chorus, A sound portrait of an British woodland at sunrise. This CD brings together five uninterrupted recordings depicting British woodlands at sunrise. The recordings here range from Brock Wood in east Sussex to an early morning in May on Dartmoor in Devon. Phil Riddett, who made the recordings, is an active member of the Wildlife Sound recording Society and has recorded nature sounds in Britain, Hungary, Canada and India.

Songs of Garden Birds, the definitive audio guide to british garden birds. This CD features recordings of the songs and calls of 52 birds most likely to be found in gardens in Britain throughout the year. All 52 birds are identified with a description and details of the recordings in the accompanying 16-page booklet.

Source: Playback, The Bulletin of the British Library Sound Archive, Issue 31, Summer 2004.

Sound2Picture CDRom or DVD

c/o Dr J. Savage
Institute of Education
MMU
799 Wilmslow Road
Didsbury, Manchester M20 2RR

Please note that Sound2Picture will be available from the 1st September 2004.

Sound2Picture is an innovative multimedia resource that introduces teachers and pupils to the working practices of a sound designer. It has been produced by researchers at Manchester Metropolitan University (UK), Andrew Diey (lead sound designer at Alchemy Audio Lab) and Jason Butcher (Head of Expressive Arts at Egerton High School, Manchester, UK).

Sound2Picture contains:

- A selection of six digital video clips and animations minus any sound;
- The same clips with sound designs composed by Andrew Diey, lead sound designer at Alchemy Audio Lab;
- Nearly 1 gigabyte of high quality audio sample material including the library of sounds that Andrew Diey has used to create his sound designs;
- Written and video materials that illustrate the working process of a sound designer;
- Extensive teaching notes to assist teachers in the teaching of sound design to Key Stage 3 pupils;
- Links to free web resources and other commercial products that can be used alongside the Sound2Picture materials;
- Free email support to assist you in using Sound2Picture in the classroom and the opportunity

to have personal tuition in using this product at your school (at additional cost).

Sound2Picture has been designed for use on PC or Mac computers with no additional commercial hardware or software. All its materials are copyright free and can be freely used on all networked computers within the purchaser's institution.

Sound2Picture is available on a DVD (cost £40) or on three CDs (cost £45). It can be ordered by post via the website: www.sound2picture.net where you can also find further information.

Web Sites

[The Online Guide to Whistling Records](#). Whistling seems to have acquired a poor reputation in recent decades, with some people finding the habit rather obnoxious. What people may not know is that the practice of whistling remains immensely popular, and that there are several international whistling competitions held each year. Of course, some six or seven decades ago, there were a number of whistlers who honed their craft on records, often providing the backdrop to the vocal choruses of artists such as Perry Como. This fine site provides a host of information about the great whistlers of the past, such as the amazing Fred Lowery, Muzzy Marcellino, and Brother Bones, who is best known for his recording of Sweet Georgia Brown (which visitors can listen to on the site). There are a number of audio selections here that are a great deal of fun, and also some nice cover art for albums such as "Whistling on the Beach of Waikiki" and the rather intriguing "The Birds Sing His Praise". Finally, there are some whistling discographies, including one dedicated to those records that were intended to teach people how to whistle for fun and relaxation. Source: Scout Report.

Omaha Indian Music [RealOnePlayer]

<http://memory.loc.gov/ammem/omhtml/omhome.html>

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

Sounds from the cicada invasion:

<http://silvertone.princeton.edu/~skot/cicada/>

You will find sounds from the May and June, 2004 cicada, recorded at Princeton University by Scott Smallwood. It also contains some pictures as well as links to other pages covering this phenomenon.

The Way We Speak

Accents and Dialects on the Web

<http://www.collectbritain.co.uk/collections/dialects/>

This website was made possible by the fact that the Sound Archive's oral history holdings include two wonderful collections: the Survey of English Dialects, carried out by Leeds University during the 1950s and still the only systematic survey of spoken English, and the Millennium Memory Bank, a joint British Library/BBC project in 1998/99. Visitors to the website can already listen to 131 voices from the north and by the end of the summer further extracts covering the whole of England will go online, amounting to over thirty hours of recordings from some 600 locations. Source: Playback, The Bulletin of the British Library Sound Archive, Issue 31, Summer 2004.

Frogs: A Chorus of Colors [RealOne Player]

http://www.amnh.org/exhibitions/frogs/?src=e_ce

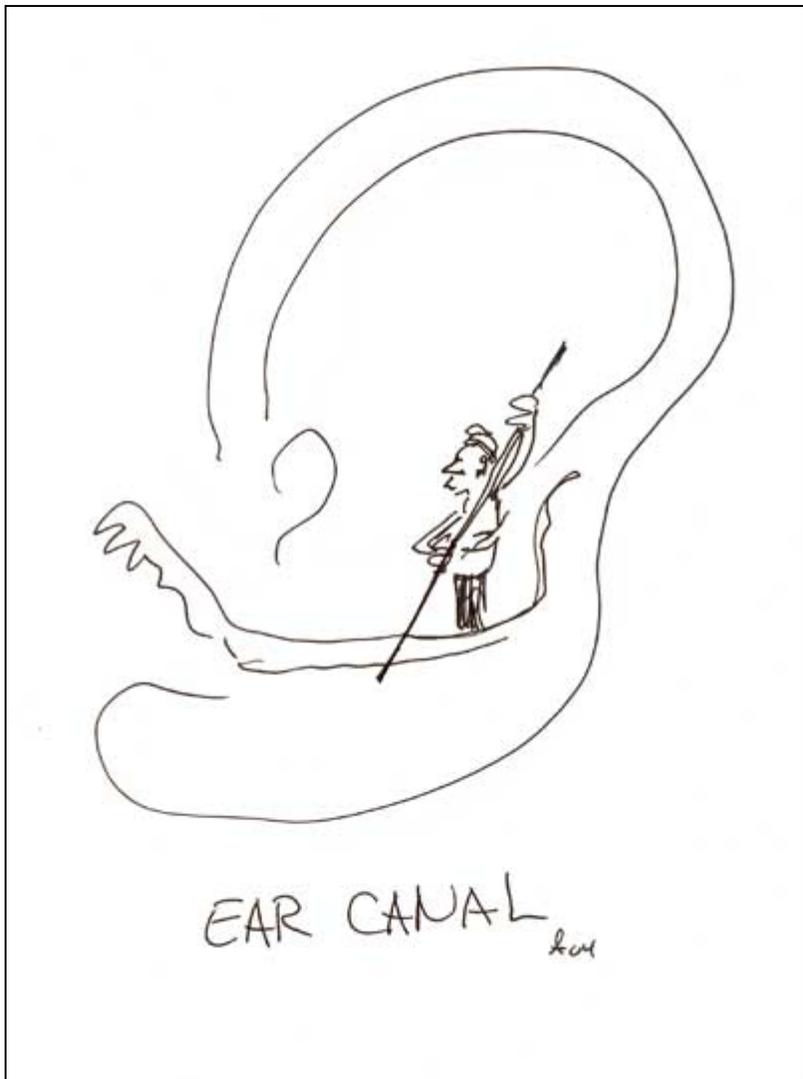
Frogs have been on Earth for more than 200 million years, and range in size from half an inch (the Cuban tree toad) to the much larger goliath frog of West Africa, which can grow to 15 inches and weigh up to 7 pounds. As a public service, the American Museum of Natural History has created this thoughtful online site that introduces visitors to the world of frogs, and as a way of highlighting their own work with these amphibians, both in the field and at the Museum. After reading an introductory essay, visitors can peruse a section on a number of frog species, which include some fine photographs and general information. Visitors will want to take a look at the Budgett's frog, which can puff up its body with air, arch its back, and scream like a cat in order to frighten intruders. The rest of the site is equally delightful, including a nice area on the reproductive cycle of frogs, a live "FrogCam" direct from the Museum, and a great section containing the sounds of frogs from the island of Madagascar. Source: [Scout Report](#)



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Eartoons by Tom Lamar



©Tom Lamar, 2004





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About WFAE

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

The World Forum for Acoustic Ecology welcomes your participation in the growth and development of regional affiliate groups around the world. Learn more about becoming a member by downloading our [WFAE 2004 membership form](#) (PDF) or visiting the [membership](#) web page.

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

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

Information:

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

Gary Ferrington, WFAE Secretary
secretary@wfae.net



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Soundscape: The Journal of Acoustic Ecology

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

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

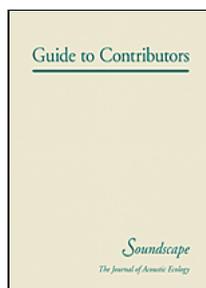
In the past, *The Soundscape Newsletter*, *The New Soundscape Newsletter*, and the WFAE web site, have been the primary means of keeping the acoustic ecology community connected and informed. Now it is time that we pool our energies through this new publication.

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

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

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

Recent Publications:

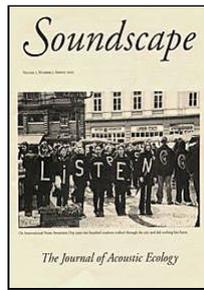


[Contributor's Guide](#) (230 KB) (Reader Assisted)

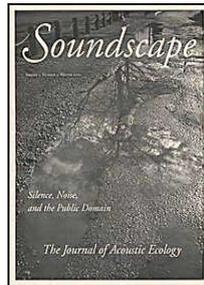
Instructions for the preparation of materials for submission to soundscape – *The Journal of Acoustic Ecology* by Robert MacNevin. All contributing authors are asked to follow these guidelines in the preparation of manuscripts for the Journal. Topics include organization, font, style, submission of graphs,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

[Volume 1, Number 1, Spring, 2000](#) (700KB)

- An Introduction to Acoustic Ecology
- Acoustic Atmospheres

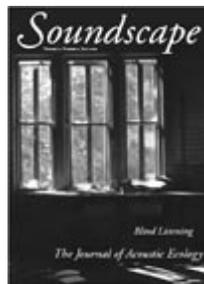


- Learning is Living
- Associative Listening
- Learning to Listen



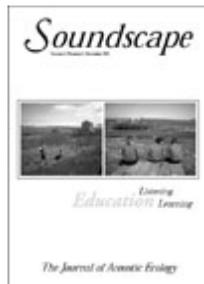
[Volume 1, Number 2, Winter, 2000](#) (700KB)

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



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- Sound: An Enrichment or State
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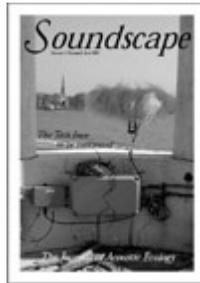


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Contributions: News & Announcements

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

Newsletter contributors are asked to send material to WFAE secretary at secretary@wfae.net.

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- Katharine Norman - Correspondent
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