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## WFAE Up Front News

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Happy New Year!

We look forward with you to an exciting year as the WFAE Affiliate organizations develop programs and opportunities for their members. We wish everyone a very Happy New Year.

With this issue we are changing the WFAE Newsletter publication schedule. The Newsletter will now be published every two months. This will allow more time to gather news and resources and make this a better publication for all.

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

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

WFAE Newsletter Publication Dates:

- 1 March (Deadline for contributions - February, 20)
- 1 May (Deadline for contributions - April, 20)
- 1 July (Deadline for contributions - June, 20)
- 1 September (Deadline for contributions - August, 20)
- 1 November (Deadline for contributions - October, 20)

### ✦ [WFAE Board Report](#)

**Time to Renew Your Membership.** Yearly membership renewals are due by the end of January. Please renew or become a member of a WFAE Affiliate organization for 2005. See membership information and download a membership form from the [WFAE Web](#) site.

**International Events.** WFAE Board has endorsed three events in Europe for 2005. These include:

[Soundscape Conference](#)

April 22-24, 2005

Potsdam, Germany

[International Congress on Sound and Vibration](#)

July 10-14, 2005

Lisbon, Portugal

Convegno sul Paesaggio Sonoro/Soundscape Conference  
Palermo, Italy April 28-30, 2005

For more information check out the [Events Section](#) of this newsletter.

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

#### 🌐 WFAE Affiliate News

**ASAE.** The December edition of the [ASAE newsletter](#) is online. Learn more about this new affiliate of the WFAE.

**CASE.** The Canadian Association for Sound Ecology is currently requesting proposals for projects (big or small and from any discipline) relating to acoustic ecology and to be realized in Canada. See: [Opportunities Section](#).

**Lund Listening.** A new multidisciplinary sound centre is being planned at Lund University in Sweden, apparently the first of its kind. Lund University has a solid international reputation within the natural and medical sciences and firmly established institutes in ecology and environmental sciences. The Öresund Region (Southern Sweden and Sealand in Denmark) is said to experience the strongest economic expansion in northern Europe at the moment with an expected increase in railway, highway and air traffic. Including the collected competencies of no less than some 10 universities and colleges in the region will provide an ideal base for truly multidisciplinary research and education in all aspects of a soundscape in change. (Source: WFAE Member Henrik Karlsson, Stockholm, Sweden)

**Contributions:** News from Affiliate organizations is due by the 20th of each month for publication in the next issue of the WFAE Newsletter.

🌐 **Introducing Your WFAE Board:** The WFAE Board is composed of an elected representative from each of the seven international affiliate organizations. Over the coming months we will introduce readers to the elected officers of the WFAE.



Finnish Society for Acoustic Ecology Representative Simo Alitalo

Simo Alitalo is a Finnish sound artist and a radio producer. His installations and sound environments have been exhibited in Kiasma, Museum of Contemporary Art in Helsinki, Auckland Art Gallery, Artemisia Gallery in Chicago, l'Oeil de Poisson in Quebec City, and in Singuhr, Berlin which is one of the major sound art galleries in Europe. He has also exhibited in many international events like Biennale of Electronic Arts Perth, Australia, Sound Symposium in St. Johns, New Foundland, Canada, Klangraum-Raumklang festival in Cologne and SoundCulture02, Phoenix, Arizona, USA. He is currently working on a large scale outdoor installation for the City of Tampere, that will employ an advanced sound projection and mobile phone technologies.

Since late 1980's Alitalo has produced radio documentaries, and radio art projects for the Radioatelier unit of Finnish Broadcasting Co (YLE). His works for radio have been aired by ABC and 2SER-FM(Australia), SFB and Deutschland Radio (Germany), RAI (Italy) ORF (Austria). Together with Tuike Alitalo he has produced and curated several different art projects and exhibitions in Finland since 1970's.

Simo Alitalo is an active member of the sound art and acoustic ecology communities. He is founding member of international World forum for the Acoustic Ecology (WFAE) and the Finnish Society for Acoustic Ecology. Alitalo has written and lectured about sound art & theory and soundscape studies. He works as a educator and has taught sound art, sound theory, audiovisual dramaturgy, film sound and radio theory in many Art Schools and Universities in Finland.

Simo Alitalo has studied philosophy, musicology, history of civilization and linguistics at Turku University. He is currently working on his doctorate project in Fine Arts "What do we know by hearing. An artistic research project on sound art" at the Academy of Fine Arts, Helsinki, Finland.

Photo: Simo Alitalo at his studio with a detail of Viileaa /Sounds Cool (2003) sound installation. Photo © Simo Alitalo

**✦ WFAE Board Representatives:**

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

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

### [January](#) - 2005

- Vermillion sounds - web radio
- Luc Ferrari - London

### [February](#) - 2005

- National Hearing Conservation Association -Tuscon

### [March](#) - 2005

- School of Sound symposium - London
- Building With Sound

### [April](#) - 2005

- Soundscape Conference - Postdam
- Convegno sul Paesaggio Sonoro - Palermo

### [May](#) - 2005

- Acoustical Society of America/Canada - Vancouver, B.C.

### [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.

JANUARY, 2005

**VERMILION SOUNDS on RESONANCE FM 104.4**

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

VERMILION SOUNDS - the radio program for environmental sound, acoustic ecology, sonic research and creative field recording. Produced by Isobel Clouter and Peter Cusack

Friday 7th January 8.30 - 9.30pm BST  
(repeat the following Wednesday 11.00-12.00am)

Azeri Music-scapes

As a follow up to our program on the Azerbaijan soundscape last year tonight's show is to create an impression of the mix of musics to be heard in the capital city, Baku. Music is played everywhere, often very loudly, in cafes, tea gardens, buses, taxis, one hears it from open windows and while buying the groceries. In Baku the music-scape is a major contributor to the soundscape.

As well as hearing the world's music Azeris are very proud of their own traditions, from folk and classical right through to today's pop. There is, compared to the UK, a surprisingly large amount of live music on TV every night. Music radio is much less mono-stylistic than ours. Pop will be followed by Mugham - the Azeri classical style - then jazz and back to pop and maybe a little operette added (Azeri style) too. Mugham jazz is a unique style definitely to be heard for its combination of two quite different musical sensibilities.

Tonight's program included Azeri pop from Faiq Agayev, Mugham Jazz from its inventor Vagif Mustaphazadeh, Ashiq style folk, classical Mugham itself and a recording of street musicians who make their living serenading weddings parties as they have their photos taken outside the huge State building on Baku's promenade.

**Luc Ferrari**

Monday 31 January

18.30 - 20.00

A collaboration with The London Consortium

Tate Modern Starr Auditorium

£6 (£4 concessions), booking recommended

For tickets [Book Online](#) or Call 020 7887 8888.

Electronic music pioneer Luc Ferrari (born 1929) was founding director of Groupe de Recherches Musicales (GRM) in 1958 and an early member of Groupede Musique Concrète. By the early 1960s Ferrari created Hétérozygote and began moving towards a musical photo-realism, capturing sounds as they are naturally heard and using them in narrative forms. Beyond the mere acceptance of ambient sounds as musical, Ferrari found that his forays with the professional tape recorder into public places added a level of social engagement to his work. This led him to compose pieces in which the audience becomes voyeuristically involved with a kind of audio home movie.

In 1965 and 1966 he produced *Les Grandes Répétitions*, a series of television documentaries with Gérard Patris on the subject of contemporary music, and he has since gone on to receive numerous awards internationally for his work. He continues to have a singular impact on several generations of avant-garde composers. In conjunction with Tate Modern's course *Repetition, Repetition, Repetition*, Ferrari will discuss the persistent impact of serialism on sound-based practices.

"I have made works that more or less depart from purely musical concerns. Some of them call for a meeting between different branches of what may be the same tree. The problem is to express in different ways the passing ideas, feelings and intuitions; to observe daily life in all its realities whether they be social, psychological or sentimental. These could come out in the form of texts, instrumental works, electro-acoustic compositions, journalism, films or shows." Luc Ferrari

## FEBRUARY, 2005

### **National Hearing Conservation Association 24-26 February Tucson, Arizona.**

ASAE member Elliott H. Berger will be teaching a workshop entitled *Happy Ears - Acoustical Literacy and Acoustical Advocacy*. There are many additional events as well including an unusual lecture for Friday lunch called *The acoustics of laughter*. See [WEB INFO](#) for additional details and to download the entire conference announcement brochure.

## MARCH, 2005

### **Colloque européen Construire avec les sons Building With Sound 17 - 18 mars 2005**

Jeudi 17 mars -Thursday March 17

13h 45 Accueil  
Reception

14h 15 Ouverture : François Delarue, Directeur Général de l'Urbanisme, de l'Habitat et de la Construction, et Michèle Tilmont, Secrétaire permanente du Plan Urbanisme Construction (PUCA)

Introduction : François Delarue, General manager of the DGUHC (Town planning, Housing and Construction Directorate-General) and Michèle Tilmont, Permanent Secretary of the PUCA

14h 30 Présentation : Christiane Flageollet Saadna, chef de l'atelier de sociologie

Presentation : Christiane FLAGEOLLET SAADNA, Head of the Sociology workshop

14h 45 « Sons, espaces, habitants : trois dimensions fondamentales du confort sonore », Bernard DELAGE, architecte, acousticien et designer sonore

" Sounds, spaces, inhabitants : three fundamental dimensions of sound comfort", Bernard DELAGE, architect, acoustician and sound designer



15h 00 ATELIER 1 : LES ESPACES SONORES, EXPERIMENTATIONS ET SIMULATIONS

Workshop 1 : Sound spaces, experimentation and simulations  
« A l'écoute de l'hôpital », Anne Reychman, architecte, BCDE Architecture

"Listening to hospitals", Anne Reychman, architect, BCDE Architecture

15h 20 Point de vue des experts étrangers et débat avec la salle

Experts' point of view and debate with the audience

16h 00 « Prototypes sonores architecturaux », Grégoire CHELKOFF,  
architecte, Ecole d'architecture de Grenoble/CRESSON

" An architectural experimentation to design a public shelter in a transporting context", Grégoire CHELKOFF, architect, Grenoble School of architecture/CRESSON

16h 20 Point de vue des experts étrangers et présentation d'une expérience par Jian KANG, directeur de recherche, Université de Sheffield (Royaume-Uni)

Experts' point of view and presentation of an experience by Jian KANG, director of postgraduate research, University of Sheffield (United Kingdom)

17h 30 Fin de la première journée : cocktail - End of day 1 : cocktail  
Vendredi 18 mars

Friday March 18

9h 00 Introduction : Christiane FLAGEOLLET SAADNA, chef de l'atelier de sociologie

Introduction : Christiane FLAGEOLLET SAADNA, Head of the Sociology workshop

9h 10 ATELIER 2 : LES ESPACES SONORES EN MILIEU SCOLAIRE  
Workshop 2 : Sound spaces in schools

« La qualité sonore des espaces recevant des tout-petits », Aline BARLET,  
docteur ès-sciences, Ecole d'architecture et de paysage de Bordeaux/GRECO-ERIAN

"The sound quality of spaces receiving toddlers", Aline BARLET, D.Sc,  
Bordeaux School of architecture and landscape/GRECO-ERIAN

9h 30 Point de vue des experts étrangers et présentation d'une expérience par Pauline MINEVICH, chef du département de musique, Université de Regina, Saskatchewan (Canada)

Experts' point of view and presentation of an experience by Pauline MINEVICH, Head, Department of Music, University of Regina, Saskatchewan (Canada)

10h 50 « La qualité des ambiances sonores liées aux usages des établissements d'enseignement », Catherine LAVANDIER, docteur en acoustique physique et maître de conférence, Université de Cergy-Pontoise

"Quality of sound environments dependent on the use of schools", Catherine LAVANDIER, physical acoustics D.Sc and lecturer, Cergy-Pontoise University, Civil Engineering Department - Sound Perception Research team

11h10 Point de vue des experts étrangers et présentation d'une expérience par Henrik KARLSSON, musicologue, Université de Gothenburg (Suède)  
Experts' point of view and presentation of an experience by Henrik KARLSSON, musicologist, Gothenburg University (Sweden)

12h 20 Déjeuner/Lunch

13h 30 ATELIER 3 : LES ESPACES SONORES URBAINS, ESPACE PUBLIC ET ESPACE DE TRANSITION

Workshop 3 : From sound environments of a town to architectural project practice



« Des ambiances sonores de la ville à la pratique du projet architectural, reconnaissance sonore en situation d'immersion », Philippe WOLOSZYN, chercheur au CNRS, Ecole d'architecture de Nantes/CERMA

"An acoustic ambience study by immersive sound recognition", Philippe WOLOSZYN, CNRS Research team leader, Nantes school of architecture/CERMA

13h 50 Point de vue des experts étrangers et débat avec la salle  
Experts' point of view and debate with the audience

14h 20 « Le parking Saint-George à Lyon, expérimentation d'aménagement sonore », Didier BLANCHARD, designer sonore, Synesthésie Acoustique, Bordeaux

"Saint George car-park in Lyon, experimentation of sound arrangement", Didier BLANCHARD, sound designer, Synesthésie Acoustique, Bordeaux

14h 40 Point de vue des experts et présentation d'une expérience par Antonio ARPINI, professeur et chercheur, Université de Milan (Italie)

Experts' point of view and presentation of an experience by Antonio ARPINI, professor and researcher, Milan University (Italy)

15h 50 Synthèse : Bernard Delage Synthesis : Bernard DELAGE

16h 20 Clôture par Gilles DE ROBIEN, Ministre de l'Équipement, des Transports, de l'Aménagement du Territoire, du Tourisme et de la Mer

Conclusion by Gilles de ROBIEN, Minister for Infrastructure, Transport, Spatial-planning, Tourism and the Sea

Info: [christiane.flageollet-saadna@equipement.gouv.fr](mailto:christiane.flageollet-saadna@equipement.gouv.fr)

**School of Sound symposium London**  
**30 March - 2 April 2005**  
**Email [sos@schoolofsound.co.uk](mailto:sos@schoolofsound.co.uk)**  
**Web: [www.schoolofsound.co.uk](http://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](mailto:sos@schoolofsound.co.uk) or visit [www.schoolofsound.co.uk](http://www.schoolofsound.co.uk).

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APRIL, 2005

### **Soundscape Conference**

FKL Sponsored /WFAE Endorsed Event

April 22-24, 2005

Potsdam, Germany

Details to be announced

Contact: Forum Klanglandschaft

Web: <http://vereine.rol3.com/klanglandschaft/>

Hammerstrasse 14, 4058 Basel, Switzerland

Fax +41 61 691 0064

Email: [l.schwarz@rol3.com](mailto:l.schwarz@rol3.com)

WFAE affiliate Forum Klanglandschaft (FKL), in collaboration with Potsdam University, is planning a Soundscape Symposium for April 22-24, 2005. The theme is *Sounds, Authority and Landscape - Pathways of the Soundscape Changing in one Region since the Beginning of Christianisation* (On the Way to a Brandenburg Soundscape Cartography-Sounding Testimonies of Authority and Impotence, of Awakening and Contemplation).

FKL members, members of the new regional Klangforum Brandenburg, and soundscape interested students and colleagues of the Potsdam University, welcome conference participants to Potsdam in the year of the millennium of Brandenburg Christianisation. Additional details will be published in the near future.

**Il Paesaggio Sonoro  
Giornate Internazionali di Studio International  
Conference  
Palermo, 27-30 aprile 2005**

Università degli Studi di Palermo  
Facoltà di Lettere Filosofia - Istituto di Storia della Musica-  
Dipartimento Aglaia  
Centro Regionale Per la Documentazione ed il Catalogo  
Associazione Culturale Curva Minore  
SSRG-Sicilian Soundscape Research Group  
FKL-Forum Klanglandschaft

*Con il sostegno di/With the assistance of*  
Goethe Institut Palermo  
Ambasciata del Canada  
Comune di Palermo  
Regione Sicilia

*e con il Patrocinio di/with the endorsement of*  
[WFAE-World Forum for Acoustic Ecology](#)  
Regione Siciliana  
Legambiente

**SESSIONE PRELIMINARE - PRELIMINARY SESSION**

27 APRILE, h 15-19  
Spazio Gregotti – Facoltà di Lettere e Filosofia

R.MURRAY SCHAFER  
*LABORATORIO DI EAR-CLEANING/ EAR CLEANING  
WORKSHOP*

IL WORKSHOP È RIVOLTO  
A MUSICISTI, INSEGNANTI ED OPERATORI MUSICALI/ A  
WORKSHOP FOR MUSIC TEACHERS, AND MUSICIANS

**I SESSIONE 28 aprile 2005  
PAESAGGI SONORI - SOUNDSCAPES**

Spazio Gregotti – Facoltà di Lettere e Filosofia

h 9.00 Saluti delle autorità e introduzione alla giornata di studi. *Welcome and introduction.*

h. 9.15 Raymond Murray Schafer (Indian River, Canada):  
*Dal World Soundscape Project al World Forum for  
Acoustic Ecology.*

**From World Soundscape Project to World Forum for  
Acoustic Ecology**

h. 10.00 Helmi Järviluoma (Università di Turku,  
Finlandia): Un rapporto da AEC (Ambienti acustici in  
cambiamento). Cinque villaggi rivisitati. *A report from AEC  
(Acoustic Environments in Change). Five villages revisited.*

h. 10.45 *coffee break+installazione sonora a cura di SSR.*  
*Sound installation by SSRG.*

h. 11.15 Steven Feld (University of Arizona - Santa Fé):  
Sul Tempo Sonico: "Acustemologia degli uccelli della  
foresta pluviale e delle campane europee". *On Sonic Time:  
The Acustemology of Rainforest Birds and European  
Bells.*

h. 12.00 Paolo Emilio Carapezza (Università di Palermo):  
*Musurgia naturalis*

h. 13.00 *pausa pranzo-buffet*

h. 16.00, luogo da definire: *Passeggiata sonora collettiva-  
Collective Soundwalk* a cura del / organized by laboratorio  
sul paesaggio sonoro Università di Palermo - SSRG-  
Palermo

h. 21.00, Palazzo Steri: Serata d'ascolto Listening session:  
Soundscape Compositions, documenti sonori / sound  
documents con interventi degli autori: Gabriele Proy,  
Steven Feld, Helmi Järviluoma, Stefano Zorzanello

**II SESSIONE, 29 aprile 2005**  
**ASPETTI GIURIDICI, PEDAGOGICI E URBANISTICI -**  
**LEGAL, PEDAGOGICAL AND TOWN PLANNING**  
**ASPECTS**

**Spazio Gregotti – Facoltà di Lettere e Filosofia**

h. 9.00 introduzione alla giornata di studi. Introduction.

h. 9.30 Giuseppina La Face Bianconi (Università di  
Bologna): "Musica come disperazione": l'esperienza del  
seminario di Bologna sull'inquinamento acustico. *Music as  
Despair: a report from the seminar in Bologna about  
noise pollution*

h. 10.30 Lena Dietze, Dirk Marwedel, Sabine Breitsameter  
(Wiesbaden, Berlino, Germania): Apprendere è Vivere;  
l'ecologia acustica come background pedagogico.  
L'esperienza di *Wiesbaden Er-Hören. Learning is living;  
acoustic ecology as pedagogical background. The  
experience of "Wiesbaden Er-Hören"*

h. 11.15 *coffee-break coffee break+installazione sonora a  
cura di SSRG Sound installation by SSRG.*

h.11.45 Lena Dietze, Dirk Marwedel, Sabine Breitsameter  
(Wiesbaden, Berlino, Germania): progetti attuali/ actual  
projects

h. 12.30 Pascal Amphoux (École d'Architecture de  
Nantes), Protezione acustica, potenziale d'uso e  
percezione estetica. Un progetto sperimentale per il  
viadotto di Chillon. Protection acoustique, potentiel  
d'usages et perception esthétique Un projet expérimental  
pour le viaduc de Chillon.

h. 13.30 *pausa pranzo-buffet*

h.15.00 pulmann per Alia (AG) Bus to Alia (AG)

h. 17.00 Introduzione e Soundwalk collettivo alle Grotte della Gulfa, sito di interesse geo-archeologico e naturalistico, Comune di Alia (AG). Introduction and collective Soundwalk at Grotte della Gulfa, geo-archeological and naturalistic site, village of Alia (AG)

h.19.00 Un omaggio a R.M.Schafer: Stefano Zorzanello esegue *Nocturne*, per flauto solo, dalla raccolta *Wolf Music*, di R.M.Schafer. An Hommage to R.M.Schafer: Stefano Zorzanello plays *Nocturne*, solo flute from *Wolf Music*, by R.M.Schafer

h. 19.30 Degustazione di vino e prodotti tipici. Tasting of wine and local products

h.20.30 pulmann per Palermo Bus to Palermo (AG)

**III SESSIONE, 30 aprile 2005  
ESTETICA E COMUNICAZIONE - AESTHETICS AND  
COMMUNICATION**

**Spazio Gregotti – Facoltà di Lettere e Filosofia**

h. 9.00 introduzione alla giornata di studi. Introduction

h. 9.30 Albert Mayr (FKL -Italia) Paesaggi Immateriali. *Immaterial Landscapes*.

h. 10.15 Stefano Zorzanello (SSRG-FKL Italia): Il concetto di Soundwalk tra le "Teorie e Pratiche dell'Attraversamento": un'interpretazione politica. *The concept of Soundwalk among the Theories and Practices of "Travérsee": a political interpretation.*

h. 11.00 *coffee break+installazione sonora a cura di SSR.*  
*Sound installation by SSRG.*

h. 11.30 Gabriele Proy, composer, sound artist, FKL President (Vienna, Austria). Soundscape Composition ed Ecologia Acustica. Soundscape Composition and Acoustic Ecology.

12.15 Conclusioni interventi del pubblico e dei vari relatori: *Pensieri sul futuro*. Conclusions, contributions of the participants and of the audience: *Thoughts about the future*.

h.13.30 *pausa pranzo-buffet*

**SESSIONE POMERIDIANA (AFTERNOON SESSION):  
RICERCHE IN CORSO IN SICILIA. LOCAL  
RESEARCHES IN PROGRESS**

h. 16.00 Centro Regionale per l'Inventario, il Catalogo e la Documentazione: Il lavoro di documentazione sui mercati storici siciliani. *The documentation of traditional Sicilian Markets*.

h.17.00 SSRG-Sicilian Soundscape Research Group:

Presentazione del work in progress "Progetto Agoràfonia".  
*The Agoràfonia Project (work in progress).*

ore 21.00, Orto Botanico Botanic Garden: environmental  
music a cura di/by Sicilian Music Crew

MAY, 2005

**Acoustical Society of America  
149TH Meeting Held Jointly with the  
Canadian Acoustical Association.**

16--20 May 2005  
Vancouver, Canada

[Web Info](#) available on line.

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JULY, 2005

**International Congress on Sound and Vibration**

WFAE Endorsed Event

July 10-14, 2005

Lisbon, Portugal

[Very Early Registration](#) 15 December 2004

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

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

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

A concert titled "Lisboa Reloaded - Audio-visual projections of The White City" will be also be a part of this event (details at [www.realambient.de](http://www.realambient.de) click on NEWS)

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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](mailto: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](mailto: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](http://www.2SER.com)

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

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

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

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

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

✦ ASAE member Elliott H. Berger continues to work working on his [educational web site](#) and has a number of new items listed including an *Ask the Expert* page. Berger is a Senior Scientist, Auditory Research with the E-A-R / Aearo Company at Indianapolis, IN.

✦ ASAE member and WFAE Board Representative Steven Miller is doing a concert at the Pauline Oliveros Foundation's Deep Listening Space in Kingston, NY on January 21 2005. He'll be doing pieces for solo live performer & computer and a couple of recent tape pieces. The Deep Listening Space is located at 75 Broadway, in the Historic Rondout section of Kingston, NY. For more information: phone (845) 338-5984, fax (845) 338-5986, email [pof@deeplisting.org](mailto:pof@deeplisting.org) <<http://www.deeplisting.org/dls/>>.

✦ UKISC member. Dr John Levack Drever be performing a revised version of his "Ochlophonics Study #2: Hong Kong", a soundscape composition derived from recordings of crowds in Hong Kong, along with a new collaborative work with the writer Laurence Uptonon 17th January 2005, 8pm at Camden Peoples Theatre, London. <<http://pages.britishlibrary.net/svp/>>

✦ **Silkthreads Project.** We are now in India as part of our Silkthreads Project and have updated our website to include new sounds (and images) from India as well as more from Turkey and Syria. Please have a look at <[www.silkthreads.org](http://www.silkthreads.org)>. And keep the requests coming... Adrian Wilkins

✦ Simultaneity Project. By Pete M Wyer. The Simultaneity Project, I suspect, had its beginnings in 1973, when I was age 9 and would listen to Long wave radio on sunday nights. I was struck by the strange voices in French, German, Swedish even Russian coming from unimaginably exotic faraway places all at the same time.

The term 'Simultaneity' is borrowed from physics, referring to events that happen at the same time in different locations.

The Simultaneity Project sets out to record many locations at the same time and to then play them back simultaneously over a large circle of speakers, giving what I have called a 'God's ear perspective' of the world.

So far there have been several significant recordings - the first was made in New York early in November when a team of engineers from the radio station WNYC volunteered to help. I mapped out a number of interesting locations within a small area of Manhattan, noted positions and then allocated them to team members.

Half the engineering team stood along the outside the revolving door of the Time Warner building (Central Park at 59th and Broadway) and half were inside. One can hear in the recording that was produced, cars, people etc, moving around the outside while simultaneously the sound of people passing through the doors and into a very different sonic environment inside the building.

On December 16th the first worldwide recording took place and more than volunteers from over 20 countries across the world recorded simultaneously - mostly recording bells, clocks etc, striking the hour. I am currently receiving the recordings.

I am hoping to produce a number of 'Simultaneity' installations of variable size for a variety of public spaces - I am especially struck by and pleased with the response, particularly as it seems to have an appeal to a more general public and it is perhaps a way to attract interest in the wider field of sonic art and our sound environment.

There will be many more recordings and I'd be glad to hear from anyone interested in participating - the best way to reach me is through [admin@pmwmusic.com](mailto:admin@pmwmusic.com)



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## Opportunities

June, 2005

### **Sonic Arts Network Presents Expo 966 The Annual San Exposition**

17-20 June, 2005

In conjunction with University of Hull, Scarborough Campus

Expo 966 is an opportunity to showcase the work of the best UK practitioners, to meet, listen and respond. After the success of last year's highly eclectic event in Leicester the focus now shifts northward with a packed weekend of SAN curated action hosted in association with The University of Hull, Scarborough Campus. This weekend of performance, exhibition and presentation will take place across a variety of public venues and spaces in Scarborough including concert halls, bars and nightclubs, each reflecting the unique culture of this northern seaside town. The weekend aims to highlight the broadest possible range of approaches and thinking that surrounds the sonic arts. We welcome submissions of all kinds.

#### Call for Research Papers - Aurality and Identity

Aurality and Identity is the theme of the final day of the conference (Monday 20 June 2005) that will be devoted to research presentations relating to the ever-increasing presence, and wider understanding of, the social implications of sound. This is to include the use of sound in projects and works that address concepts of cultural, social and political identities as well as the role played by aurality in learning and communication with regard to social development and education theory. Presentations may take the form of written papers or discussions of creative, research or practical work (including work in progress). Presenters should plan for 20 minutes presentation time and a further 10 minutes discussion time will be allowed.

#### Submission Guidelines

Submissions of papers and works should include:

- \_ Title of work/paper
- \_ Name of author(s)
- \_ Contact details (name, address, telephone/fax, email, URL)
- \_ Brief bio (150 words max.)

- \_ Description of artistic concept (250 words max.)/Abstract summary of paper (500 words max.)
- \_ For artistic submissions, the role of technology in realisation of work (100 words max.)
- \_ Technical resources required for presentation (specifying those that can be supplied by the artist in the case of artistic submissions)
- \_ For artistic submissions an audio/video example of work (CD or link to www site)

\*Please note, we require the written information to be emailed to Dan Stone at dan@sonicartsnetwork.org and clearly labelled hardcopy of examples of work to be sent to:

Expo 966  
Sonic Arts Network  
The Jerwood Space  
171 Union St  
London  
SE1 OLN  
United Kingdom  
Deadline for proposals: 4 Feb 2005

**Call For Sound Recordings.** A phonography concert in Scotland (Aberdeen) has been scheduled for January (27th) 7:30 pm, at the Student Union, University of Aberdeen.

We're still accepting submissions (from the whole UK) and hoping that anyone reasonably close will attend (particularly if they choose to submit a piece). Submitted pieces by attendees will of course be given priority.

Straight field recordings (soundscapes) with little or no effects added (though slight eq/noise reduction, fading start and end ok)...from 1 to 15 minutes long...5 to 7 minutes being the ideal.

CDR preferred, followed by minidisk, and lastly DAT and tape. Material will not be returned so please only send what you're willing to donate. Please include contact information with your submission and clearly mark your CDR/disk/tape with your name and contact information and e-mail.

Please mail submissions so as to be received by the 15th of January at the latest. Send all submissions to: Bill Thompson, 2 New Pier Road, Footdde, Aberdeen Schotland, abll 5dr.

Questions: billthompson@billthompson.org.

[Web Information](#)

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

WFAE Endorsed Event

July 10-14, 2005

Lisbon, Portugal

To date, more than 520 abstracts have been received. Because of the holiday period at the end of 2004, however, we have been asked, and agreed, to extend the abstract deadline to 31 January 2005.

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

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

### **Call for proposals**

The Canadian Association for Sound Ecology deadline February 7, 2004 (postmarked by)

Web: <http://www.acousticecology.ca>

The Canadian Association for Sound Ecology is currently requesting proposals for projects (big or small and from any discipline) relating to acoustic ecology and to be realized in Canada. Please include in these proposals:

- description of the project (including a statement addressing the social relevance of project)
- Name and contact information of all participants in the project
- Budget of expenses and potential revenue sources (including personal grants and/or grants that CASE could submit for the project)
- how you would go about executing your project and whether you require any administrative assistance from CASE.
- audio or audio-video documentation of past work
- curriculum vitae of primary project participants

Ongoing request for information

We would also like you to send us details about current projects in Canada that you are involved with that address acoustic ecology as we are developing our web-site in order to include details about current and ongoing Canadian projects.

Nadene Thériault-Copeland  
Canadian Association for Sound Ecology  
Address: CASE c/o Musicworks  
401 Richmond Street West #358  
Toronto, ON M5V 3A8

### **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

### **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 between 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.

The conference will be held in English. For more information see: <http://www.clubtransmediale.de>

### **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](http://www.100aanimaisemaa.fi/ohjeet_en.php)



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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.

**U.S. Air Force Compensates for Noise.** A district court yesterday ordered the government pay 2.2 billion won for 1,126 residents around the U.S. Air Force Base in Kunsan, North Cholla Province, in compensation for noise emitted by the base.

The Seoul Central District Court said the government should compensate 30,000 won per month for a residing period to residents suffering from the noise level from 80-89 Weighted Equivalent Continuous Perceived Noise Level (WECPNL) and 50,000 won per month for a residing period to residents with 90-95 WECPNL. Source: Korea Times. [Read Full Story.](#)

**Denizens of the Desert by Thomas E. Levy, Alan J. Witten, and David Alon.** Some 6,500 years ago the early settlers of Israel's Negev Desert chose to live underground, digging vast complexes of chambers and connecting tunnels into the hillsides bordering the streams. Since 1977 we have been investigating the subterranean settlement at Shiqmim. During the past three years we have supplemented traditional excavation with a new mapping technique known as Geophysical Diffraction Tomography, which allows us to map underground features such as tunnels and chambers by generating sound waves that help produce digital pictures of underground anomalies. Developed between 1984 and 1987 (by coauthor Alan J. Witten) at the Oak Ridge National Laboratory in Tennessee, GDT has also been used to image the skeleton of seismosaurus, the largest known dinosaur, in the New Mexico desert; to detect tunnels beneath the demilitarized zone separating North and South Korea; and to find buried drums of toxic waste in the clean-up of two dump sites in Michigan and Minnesota. Source: Archaeology.org. [Read Full Story.](#)

**Mystery of "Chirping" Pyramid Decoded.** El Castillo's strange echoes have fascinated visitors for generations. A theory that the ancient Mayans built their pyramids to act as giant resonators to produce strange and evocative echoes has been supported by a team of Belgian scientists.

Nico Declercq of Ghent University and his colleagues have shown how sound waves ricocheting around the tiered steps of the El Castillo pyramid, at the Mayan ruin of Chichén Itzá near Cancún in Mexico, create sounds that

mimic the chirp of a bird and the patter of raindrops.  
Source:Nature.Com. [Read Full Story.](#)

**A Nod in the Pod Before Takeoff.** For an introductory rate this week of \$15 for two hours, air travelers waiting for flights to Thailand, Korea and Japan at the Vancouver, B.C. airport can shut out the grating sounds and flashing lights of the airport lounge and slip into dreamland in a futuristic "pod" designed for power naps.

Vancouver is the first airport in the world to offer the ergonomically designed recliners capped with a spherical-shaped cocoon. The pods, dubbed micro hotels, offer the opportunity for a few moments of tranquility in the midst of airport chaos. Source: The Globe Mail. [Read Full Story.](#)

**We'll all hear you now.** Flying is already as pleasant as checking into prison. We are greeted at the airport by rent-a-cops who investigate everything from our wingtips to our titanium hips. We have our cuticle scissors confiscated, get molested by perfect strangers, and board bankrupt airlines manned by cranky flight attendants who have just lost their pensions and won a 20 percent pay cut.

In the era of the cell phone, we already cringe when the man conducting a leveraged buyout in the Jetway sits down beside us. Imagine our joy when he shares the story of his colonoscopy in full cell-yell all the way across the country.

Can you hear me now? Source: Boston Globe. [Read Full Story.](#)

**Cell phone talker's arrest stirs etiquette debate.** A survey published by Sprint found that 80 percent of U.S. adults reported they felt people were less courteous when using a wireless phone today than five years ago. The matter has been simmering for years as wireless gabbing takes place in more and more settings. Source: CNET News.com [Read Full Story.](#)

**Pressing the Mute Button on Our Daily Soundtrack.** Sounds are always mutating but the pace accelerated after the advent of computerization. Electronic cash registers eliminated the ka-ching of their ancestors; digital cameras erased the traditional shutter-click and advancing-film noises of their predecessors; PowerPoint presentations chased away the clunks and whirs of slide projectors. The life span of sounds seems to be shrinking. Source: Los Angeles Time (free subscription required). [Read Full Story.](#)



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## Site Visit: Science of Music: Exploratorium's Accidental Scientist



The science of music may not be something most people think to wonder about, but for those who do, this lovely online collection of exhibits and activities provided by the Exploratorium will be of great interest.

Visitors to [Science of Music](#) can explore the science of music through these different exhibits, short movies, and questions. Some of the thought-provoking questions which are answered through short presentations include, "Why do some songs get stuck in my head?" and "Why does some music give me goose bumps?".

The real treat on the site is the section of interactive exhibits, which include a chance for visitors to remix a "step" song, using a variety of hand-claps, foot-stomps and other rhythmic devices.

Visitors can also view short films that talk about "steppers" music, the blues and the importance of tuning. Source: [The Scout Report](#).





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## Resources

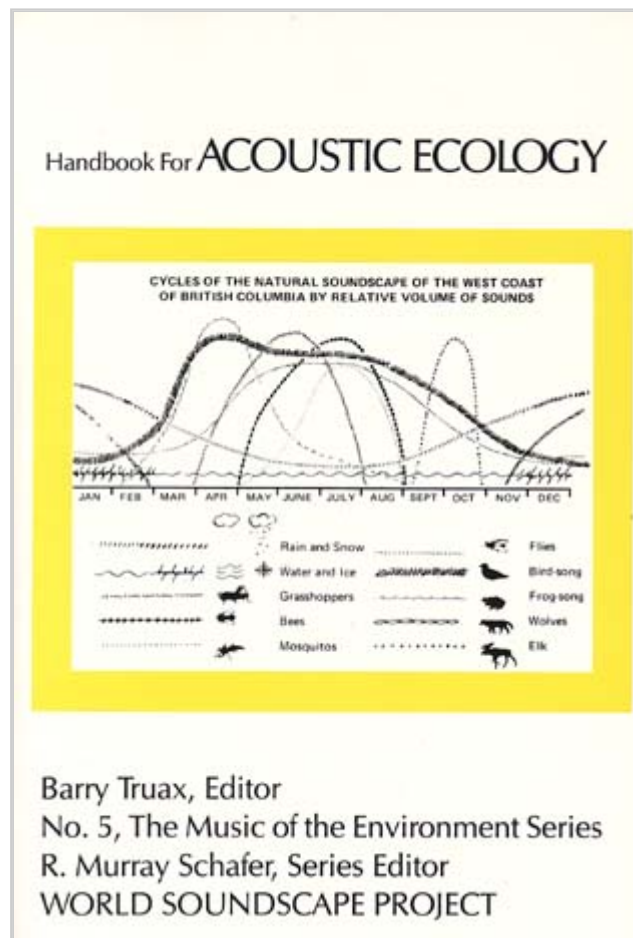
Contributors: Hildegard Westerkamp and Katharine Norman

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## BOOKS, ARTICLES AND TEXTS

[Handbook For Acoustic Ecology](#). Barry Truax, Editor.  
 Cambridge Street Publishing, 1999.

This 1999 Second Edition of the classic 1978 reference work takes advantage of the Internet and digital technology to make it one of the most useful publications in the field.



Truax notes, "In a sense, the book has been waiting for this new format all of its life. The original cross-referencing scheme, which was expressed by capitalizing the terms involved, was inspired by the original design of

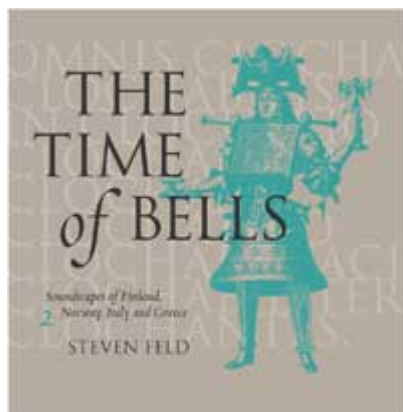
what was called "hypertext" in the 1970s, that is, a way of linking related terms and those which might bear comparison. These cross-references are now active links which when clicked will take you the appropriate term."

Sound examples are now included in this online edition which, after all, is about sound. These are accessed by clicking on the Sound Example link and may be played again in the audio playback window which appears.

All of the environmental sound examples are drawn from the tape library of the World Soundscape Project, and its catalogues of soundscapes from Vancouver, across Canada, and Europe.

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### COMPACT and DVD DISC



Volume 2 of Steve Feld's series **The Time of Bells** has just been released on his VoxLox label, in collaboration with EarthEar. Steve continues to turn his ear toward the roles of bells in European culture; this time, the theme is the ways bells sound the time of authority and disruption. The six compositions include handbells, animal bells, church bells, time chimes,

and carillons interacting with other time and space-makers, from birds to plaza fountains and cell phones, from walking and running feet to parades and urban traffic, from choirs and bagpipes to brass bands, DJs, and amplified sound systems. Most of all we hear how bells ring a deep European history of gathering participants and calling in equal measure for prayer, protest, and carnival. Recordings are from Finland, Norway, Italy, and Greece. These are generally more urban recordings, while the pieces on Volume 1 were more rural, and centered on the time-marking roles of bells. Steve in continuing his bells recording sessions in Europe, Africa, and soon Asia; two more volumes are planned in this series.

Volume 2:

<http://www.EarthEar.com/catalog/timebellstwo.html>

Volume 1:

<http://www.EarthEar.com/catalog/timebellsone.html>

Remember to use your WFAE discount code for a 10% discount

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### Web Sites



[BBC: Science & Nature-Birds](#). Britons are well-known around the world for their advocacy work on the preservation of animal habitats, and for being avid bird-watchers to boot. This fine site from the BBC allows visitors to learn more about birds through a series of informative articles, hands-on activities, and audio features that profile various bird sounds. For an introduction to the birds "in action", visitors may want to take a look at their online "bird-cam" which features a bird feeding-station within the woodlands of North Somerset. The activity section features instructions on how to build a bird nestbox and how to build a bird table. The audio section is quite nice, as visitors can listen to the dawn choruses of various birds, along with tips on how sound engineers capture the sounds of different birds while they are in the field. Source: [The Scout Report](#).

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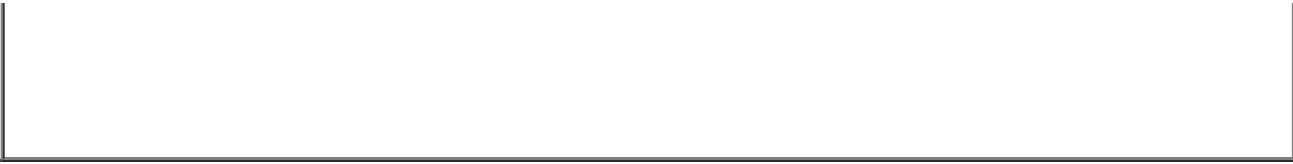
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## Eartoons by Tom Lamar



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## About WFAE

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

The World Forum for Acoustic Ecology welcomes your participation in the growth and development of regional affiliate groups around the world. Learn more about becoming a member by downloading our [WFAE 2005 membership form](#) (PDF) or visiting the [membership](#) web page.

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

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

Information:

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

Gary Ferrington, WFAE Secretary  
[secretary@wfae.net](mailto:secretary@wfae.net)





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## Soundscape: The Journal of Acoustic Ecology

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

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

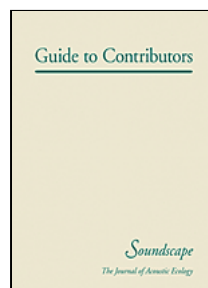
In the past, *The Soundscape Newsletter*, *The New Soundscape Newsletter*, and the WFAE web site, have been the primary means of keeping the acoustic ecology community connected and informed. Now it is time that we pool our energies through this new publication.

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

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

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

### Recent Publications:

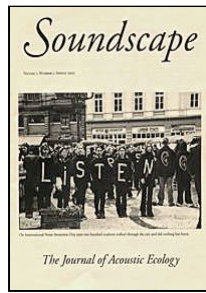


[Contributor's Guide](#) (230 KB) (Reader Assisted)

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

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

- An Introduction to Acoustic Ecology
- Acoustic Atmospheres

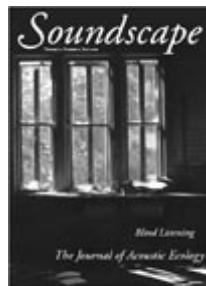


- Learning is Living
- Associative Listening
- Learning to Listen



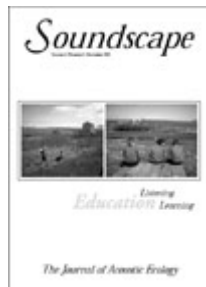
[Volume 1, Number 2, Winter, 2000](#) (700KB)

- 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



[Volume 2, Number 1, July, 2001](#)

- Sound: An Enrichment or State
- Shapes, Surfaces and Interiors
- Acoustic Virtual Training for the Blind



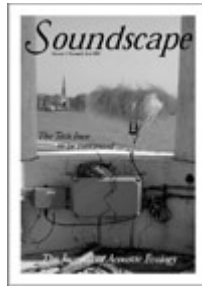
[Volume 2, Number 2, December 2001](#)

- Acoustic Communication Studies at Simon Fraser University
- Bringing Soundscapes Into the Everyday Classroom
- Teaching Acoustic Ecology
- Stockholm Soundscape Project
- "With the Calm, Comes Silence"
- The Concept of Soundscape and Music Education in Japan
- Sound Reflections
- Acoustic Ecology and Environmental Studies

[Volume 3, Number 1, July, 2002](#)

- Questionnaire
- Recovering Narcissus: Sound and Touch in the Digital World .





- Musical Information Networks
- Digital Arts' Black Sheep
- Sharing Experiences Towards the Possibility of an Electroacoustic Ecology



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- Ocean Bio-acoustics and Noise Pollution
- Antarctica: Austral Soundscapes
- Listening Underwater
- Creatures of culture?
- Soundwalking the Internet



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## Contributions: News & Announcements

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

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

The WFAE Newsletter:

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

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