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WFAE Up Front News

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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 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. 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.

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

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](#)

✦ [Introducing Your WFAE Board](#): WFAE Secretary



Gary Ferrington is a Senior Instructor Emeritus in the University of Oregon's College of Education in Eugene. He started his career in media and technology upon completing his graduate studies at the University of Southern California in 1967.

Over the years Ferrington has taught courses in newer media, visual continuity, motion graphics, media literacy, and instructional communications and design. He also coordinated the College's graduate program in Instructional Systems Technology from 1976-1991.

Ferrington's background in music composition and audio design provided a natural bases from which to explore his interest in soundscape and environmental studies.

Gary Ferrington has been a member and secretary of the WFAE since 1995. He is currently on the Editorial Committee for "Soundscape: The Journal of Acoustic Ecology," serves as webmaster for the WFAE, and is the online editor for the WFAE Newsletter. He also is the list coordinator for the American Society for Acoustic Ecology which he joined in 2004.

✦ [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.

March - 2005

- Sante Fe Electroacoustic Festival
- School of Sound symposium - London
- Building With Sound - Paris

April - 2005

- Open Ears Festival - Kitchener, ON Canada
- Sound Politics - New York
- IN Network Sleep Webcast
- Soundscape Conference - Postdam
- Convegno sul Paesaggio Sonoro - Palermo-[download current update](#) (PDF-4-20-05).
- II. International Conference "Semantics of Silence and Being Quiet" Riga, Latvia

May - 2005

- Acoustical Society of America/Canada - Vancouver, B.C.
- Introduction to Wildlife Sound Recording - London
- For Whom The Decibel Tolls: Reducing the Impact of Noise - Banff, Alberta

June - 2005

- Sonic Arts Network: Expo 966
- Summer workshops: Photography, Sound, Architecture, Design. AmazonBrazil

July - 2005

- International Congress on Sound and Vibration, 2005

Summer - 2005

- The Acoustic Ecology Research Group Conference, 2005

August - 2006

- 9th International Conference on Music Perception and Cognition

On-Going

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

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

MARCH, 2005

The College of Santa Fe Contemporary Music Program Presents

9th Annual Santa Fe International Festival of ELECTROACOUSTIC



...focusing on the interface between music and technology—the myriad ways in which composers and musicians make use of the latest tools available to them.

The technology, however, never takes center stage; it is a means to a creative end, as it has been for creative musicians of every era.
...Steven Miller, curator



This year's composer-in-residence is Richard Teitelbaum, composer, performer, and electroacoustic music pioneer. Since the 1960s he has been at the forefront of musical innovation through his work in improvisation, biofeedback music, and interactivity.

Schedule of Events

Thursday, March 3
Festival Kickoff hosted by Santa Fe Art Institute
6:00 pm, \$2—SFAI First Thursdays with Chris Jonas & Molly Sturges
7:30 pm, FREE—New work: Steven Paxton, Suzanne Hagood, Brian Allen, Chris Jonas, Molly Sturges



Friday, March 4
8:00 pm
CSF Forum
Jin Hi Kim (Korean komungo)
Maja Cerar (violin)
Liubo Borissov (interactive computer sound and image)

Saturday, March 5
8:00 pm
CSF Forum
Richard Teitelbaum
Jin Hi Kim, CSF Electroacoustic Ensemble

PUBLIC LECTURES

Wednesday, March 2, 4:00-5:15 pm, CMP T40-2
Richard Teitelbaum:
Thursday, March 3, 11:00 am-12:15 pm, CMP T40-2
Jin Hi Kim: An Introduction to Korean Music
Friday, March 4, 4:00-5:30 pm, CSF Forum
Jin Hi Kim: Living Tones—A Different Way of Making Music

\$7 for Friday & Saturday concerts \$12 for both concerts
\$5 for students & senior citizens
For information and reservations call (505) 473-6196
This project is made possible in part by New Mexico Arts, a division of the Department of Cultural Affairs, and the National Endowment for the Arts.

Bill Fontana
Speeds of Time
18 March, 10.00 - 22.00
[Haunch of Venison](#) - London

Bill Fontana (born 1947, USA) is internationally known for his pioneering experiments in sound. For his first major London show, Haunch of Venison will present *Speeds of Time, 2004* a musical deconstruction of Big Ben, the world's most famous acoustic icon. *Speeds of Time* is a twelve hour sound sculpture, and will run for one day only, 18 March from 10.00 until 22.00, as it tracks the movement of the internal workings of Big Ben. Fontana is interested in transforming the aural environment, and uses the physical environment as a living source of musical information whose aesthetic and evocative qualities conjure visual imagery in the mind of the listener. Since his breakthrough work, *Kirribilli Wharf, 1976*, Fontana has developed a practice based in real time recordings of natural and man made events that he recontextualises by representing them in different locations. *Speeds of Time* is an eight channel recording that covers the entire 12 hour cycle of the bells and the clockwork of Big Ben. Live sensors and microphones were mounted on the clockwork mechanism and near the bells to generate a spatial-acoustic composition which through the use of acoustic delays and repetitions, generates a musical universe in which the ticking and the bells move in changing asymmetrical orbits. Fontana graduated with a B.A. from the New School for Social Research, New York in 1970 and studied at the Cleveland Institute of Music in 1967. He has received numerous fellowships, including the John Simon Guggenheim Memorial Foundation fellowship in 1986. Fontana has presented sound sculptures at the Reina Sofia in Madrid, the Whitney Museum of American Art in New York, the Museum Ludwig in Cologne, and the San Francisco Museum of Art. In 2004, *Primal Soundings*, a permanent installation was unveiled at Leeds City Art Gallery. Later in 2005, *Pigeon Soundings*, a site-specific installation will be presented at the new Kolumba Museum in Cologne. Fontana lives and works in San Francisco. This project has been generously supported by Meyer Sound - www.meyersound.com. For further information please contact Calum Sutton, Haunch of Venison Call +44 20 7495 5050 or Email calum@haunchofvenison.com

Colloque européen
Construire avec les sons
Building With Sound
17 - 18 mars 2005
[Web Reference](#) (In French)

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

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.

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APRIL, 2005

Sound Politics

Location: New York, United States

Conference Date: 2005-04-08

The techno-politics of sound will be the focus of this mini-conference and panel discussion. The first session will explore issues in sonic media archaeology while the second will focus on acoustic surveillance in contemporary film and the challenges of contemporary sound art. The evening features a panel discussion on the question of "An Acoustic Turn in Cultural and Media Studies?"

Contact:

Levke Harders

Phone: +1-212-758-5893

Fax: +1-212-758-1629

Email: academic.residence.ny@uv.hu-berlin.de

Visit the website at <http://www.hu-ny.org>.

II. International Conference "Semantics of Silence and Being Quiet",

April 14 - 17, 2005

**International Higher School of Practical Psychology,
Riga, Latvia**

info: Ms. Jogita Sipola: jogita@sppa.lv

The Conference is supported by the Association of Psychological Consultation, Association of Practical Psychology, Association of Ontopsychology, and Latvian Fund of Psychology Development.

Silence is a physical phenomenon, but at the same time it does have a clearly expressed social and psychological content. Silence in its physical nature is very much like music, which comes into being through sound, but its organization in the context of culture creates a definite aesthetic effect, which is drawn upon in so many occasions in human life - during

celebrations, rites, specialized performances, meditations, etc. It would be interesting to look at silence as a cultural phenomenon from the perspective of philosophy, sociology, anthropology, arts research, culturology, musicology, philology, pedagogy and psychology. A multidisciplinary approach to what is a sparsely studied phenomenon could indicate new approaches to problems in these areas of knowledge as it brings silence into lime-lights and serves as the basis for verification of empiric facts, conclusions. The Conference will initiate the creation of research unit "Semantics of the Silence and Being Quiet".

IN Network Sleep Webcast

Web [Link Connection](#)

By Michael Mandiberg and Julia Steinmetz

April 15 - 23

From their bedtime at 11PM in Los Angeles, and 2AM in New York, until they wake eight hours later, the artists Michael Mandiberg and Julia Steinmetz will sleep together on cell phones. Separated by three time zones and 3000 miles, they curl up in the same sonic space. Connected via cell phone, they will hear the sound of each other breathing, tossing and turning, snoring, etc. This audio will be webcast real-time as they sleep.

This sleep webcast is part of IN Network their month long extended cell phone life-art performance about distance, communication, intimacy, telepresence, and living together while apart. In August 2004 Michael moved to New York; Julia remained in Los Angeles, postponing her move until the end of April because of commitments to her job and her collaborative art practice. Faced with most of a year apart, one of the things they did was switch both of their cell phones to a provider with free "IN Network" service.

Michael and Julia started out having normal conversations, giving each other updates about their days, and sending cameraphone pictures back and forth, etc. As they switched to using hands-free microphones, they began using the phone differently. What began as a pragmatic attempt to make their relationship last the separation through good communication, turned into something less about communication and more about intimacy and presence through technology, and sharing sonic-virtual space.

During the month of March the artists are presenting this cell-phone life-art performance via a Photo Moblog and Podcast on Turbulence.org. In addition to these webcasts, the IN Network site will hosts a Podcast of recordings of their phone conversations, and all of their text and picture messages. The schedule of sleep webcasts is below.

IN Network Sleep Webcast Schedule:

Tuesday, April 15th, roughly 11PM PST to Wednesday, April 16th, roughly 7:30AM PST

Wednesday, April 16th, roughly 9PM PST to Thurs, April 17th, roughly 5:30AM PST

Tuesday, April 22n, roughly 11PM PST to Wednesday, April 23rd, roughly 7:30AM PST

Wednesday, April 23rd, roughly 9PM PST to Thurs, April 24th, roughly 5:30AM PST

IN Network Sleep Webcast:

<http://turbulence.org:8080/ramgen/encoder/mandiberg.rm>

[Free Real Player](#) (Required for webcast):

IN Network Website

<http://Turbulence.org/Works/innetwork>

IN Network Podcast (RSS 2.0 Feed)

<http://Turbulence.org/Works/innetwork/mp3/rss.xml>

Contact Info:

juliasteinmetz -at- yahoo -dot- com

michael -at- mandiberg -dot- com

IN Network is a 2005 commission of New Radio and Performing Arts, (aka Ether-Ore) for its Turbulence web site. It was made possible with funding from the Jerome Foundation.

Soundscape Conference

FKL Sponsored /WFAE Endorsed Event

April 22-24, 2005

Potsdam, Germany

Contact: Forum Klanglandschaft

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

Hammerstrasse 14, 4058 Basel, Switzerland

Fax +41 61 691 0064

Email: 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.

Open Ears

Kitchner, ON., Canada

April 26- May 1, 2005

Web Information: <http://www.openears.ca/>

Recognized as being one of Canada's most diverse and adventurous musical events, the Open Ears Festival of Music and Sound is an innovative event which celebrates the act of listening.

Highlights of this year's festival include some outstanding women artists: the passionate Diamanda Galás, New York's Zeena Parkins and Ikue Mori and Canada's Hildegard Westerkamp and Anne Bourne. We are very excited to be presenting the world premiere of *The Salome Dancer*, an opera by Tim Brady and John Sobol—a lyrical and evocative drama that explores the conflicting psychologies of public celebrity and personal creativity through the morbid lens of contemporary media culture and which combines dance, film, live video and Tim Brady's impeccable electric guitar-driven ensemble. We will be presenting a number of other world premieres in performances by the Kitchener-Waterloo Symphony, Canadian Chamber Ensemble, Penderecki Quartet and the DaCapo Chamber Choir.

[Brochure available online.](#)

**Il Paesaggio Sonoro
Giornate Internazionali di Studio International
Conference**

Palermo, 27-30 aprile 2005

[Download Program Update](#) (PDF-4-20-05).

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

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MAY, 2005

**An Introduction to Wildlife Sound Recording, a workshop
at the Royal Geographical Society's Expedition Advisory
Centre, London.**

Date: Friday 6 May 2005

Timing: 9.30am to 5.00pm.

Venue: Royal Geographical Society, 1 Kensington Gore, London
SW7 2AR,
UK.

Details and booking form: <http://www.rgs.org/eacseminars>
e-mail: eac@rgs.org

**Acoustical Society of America
149TH Meeting Held Jointly with the
Canadian Acoustical Association.
16--20 May 2005
Vancouver, Canada**

[Web Info](#) available on line.

**For Whom The Decibel Tolls: Reducing the Impact of
Noise
Banff, Alberta
May 23-26, 2005**

About the Conference

This is the 4th Spring Conference on Environmental and Occupational Noise organized by the Alberta Acoustical Society, which will be held in Banff, Alberta. The 2005 spring conference provides a forum for the discussion of innovations in noise control and noise management technologies. Research, developments, and case studies will be used to highlight current issues, advancements in technology and software. Participants are encouraged to share experiences in environmental and occupational noise identification, measurement, regulations, and control.

The objectives of the conference are:

- to highlight environmental and occupational noise control innovations
- to promote responsible industrial development
- to identify and promote strategies for reducing workplace noise exposure
- to promote responsible management of human noise exposure
- to provide a forum for open discussion and networking
- to raise awareness about expanding noise issues

Check [Conference Website](#) for more information.

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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.

Expo 966
Sonic Arts Network
The Jerwood Space
171 Union St
London
SE1 OLN
United Kingdom

27th JUNE – 3th OCTOBER 2005
Mamori Art Lab - Workshops
AMAZON BRAZIL

Workshops: Photography - Sound- Architecture- Design
Students and professionals of these areas are invited to interact with one of the most sensational environments of our planet, from the respect and the admiration that the place deserves.



WORKSHOPS 2005

- FRANCISCO LOPEZ (sound) XABIER ERKIZIA (sound)
- CURRO CLARET (design) MARTIN RUIZ DE AZUA & GERARD MOLINÉ (design)
- QUIM VIÑOLAS (architecture) CARLOS BARRANTES (photography)
- ROGER GRASAS (photography) SANTIAGO CIRUGEDA (architecture)
- MARKO SLOBODANOV BRAJOVIC (architecture) MANUEL ARENAS (architecture)
- AFFONSO ORCIUOLI & IGNASI PEREZ ARNAL (architecture)

Web Site: www.malab.net

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

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 click on NEWS)

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SUMMER, 2005 - TBA

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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AUGUST, 2006

Ninth International Conference on Music Perception and Cognition 22nd-26th, August, 2006 Alma Mater Studiorum University of Bologna Bologna, Italy,

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

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

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

CONFERENCE STREAMS

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

SUBMISSION OF ABSTRACTS

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

LOCATION

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

FURTHER INFORMATION

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

Conference Organizers:

Mario Baroni
Anna Rita Addressi
Roberto Caterina
Marco Costa

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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 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.

"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 broad cast 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 will be teaching a course on hearing protection in March over the web through [audiologyonline.com](#). He has information posted on his [home page](#) on the right under Audiology Online Live Event.

Berger is a Senior Scientist, Auditory Research with the E-A-R / Aearo Company at Indianapolis, IN.

✦ ASAE member Michelle Nagal's [November One: Extreme Slow Soundwalk](#), illustrates the technique taught by Pauline Oliveros in which one is challenged to connect with the ground. This site explores a November soundwalk and provides a blog for those with slow sound walking experiences.

✦ ASAE member Steven Miller has rescheduled his concert at the [Deep Listening Space](#) in Kingston NY. It will take place on April 8, 2005 at 8:00 PM. The concert will feature works for live computer-based signal processing, live performer, multi-channel sound system, and recorded media. The website gives full info, directions, contact phone number, etc.

✦ **Silk threads Project.** So, as the temperature rises we are heading north to sort out Visas for the next leg of our trip. We hope that you have already seen all the new images and heard the new sounds in 'Silk', 'On Water', 'Getting Around' and 'Hats & Shoes'. If not take a look at: www.silkthreads.org

We will be going to Delhi and then up into the Himalayas should you want to request something from the mountains. Posted by Denise & Adrian

✦ **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



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Opportunities

Employment Opportunity Lancaster University Lancaster Institute for the Contemporary Arts

The Lancaster Institute for the Contemporary Arts represents an ambitious and exciting new initiative by the University, which is consolidating and expanding creative arts provision within the context of its continuing commitment to research and teaching excellence.

Based on an amalgamation of the Departments of Art, Music and Theatre Studies, the new Institute will come into being on 1 August 2005 and will foster interdisciplinary approaches, focusing on and facilitating a laboratory-based exploration of arts practice, and engaging academic, professional and creative-industries practitioners.

Applications are invited for six posts:

- * One at Professorial level, who is expected to become Director of the Institute for a period of up to three years in the first instance

Candidates for this post must have a proven interest in interdisciplinary approaches in the Arts, together with proven leadership skills and substantial high-level creative and/or academic research and teaching skills in one or more of Art, Music, Theatre Studies.

- * A second Chair, together with four posts at Lecturer A/B level, one of which may be at Senior Lecturer level

Candidates for these latter five posts should have proven creative and/or academic research and teaching skills in one of the following areas, and in addition an interest in interdisciplinary approaches in the Arts:

- * Digital Fine Art
- * Art practice and Curatorship
- * Music Technology and Sound Art
- * Contemporary Performance, Live Art and New Media
- * Performance, Globalisation and Interculturalism and/or Theatre for Social Change

The two Chair appointments will be at Professorial level (minimum salary £43,513 p.a.). The Lecturer A/B appointments will be made at an appropriate point on a scale between £23,643 and £35,883 p.a. The Senior

Lecturer/Reader appointment will be made at an appropriate point on a scale between £37,558 and £42,573. The appointments will take effect from 1 September 2005 or as soon as possible thereafter.

The closing date for applications is 30 March 2005

More details under job reference numbers A441 - A446 at <http://www.personnel.lancs.ac.uk/CurrentVacancies.aspx>

CALL FOR PAPERS

The Society for Phenomenology and Media invites submissions for a special issue of *Glimpse: Media Phenomena* devoted to the theme of sound. *Glimpse: Media Phenomena* is a peer-reviewed, print journal that addresses 'mediation' as a political and philosophical problem of relations and connections. We invite submissions that examine the way that sound structures the environment and transforms sense. Topics include, but are not restricted to, the phenomenology of sound perception; the history of audio technology; sound and spiritual revelation; sonocytology and the sound of life; the relation between the auditory and other senses; acoustic ecology; the politics of noise and silence; sound poetry; sound in cinema; natural and artificial sound and fidelity in audile reproduction. We invite papers of 5000-7000 words, and shorter notes and comments of between 500 and 2000 words.

Deadline: September 1st, 2005.

Initial queries:
Stephen Crocker
Editor, *Glimpse: Media Phenomena*
Department of Sociology
Memorial University of Newfoundland,
St. John's, Newfoundland, Canada
A1C 5S7
Fax: (709) 737-2075
<mailto:bcrocker@mun.ca>

Disappearing Soundmarks CD

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

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

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

Please include your name, the location of the sound, the date and time of the recording and accompanying notes (250 words max.) describing the physical environment,

why it is of value to you and what are the reasons for the sound becoming endangered.

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

Call for Earshot No. 5 The Journal of the UK & Ireland Soundscape Community.

Title: NOISE: Debates, Strategies and Methodologies

Within the current milieu of the European Commission's noise mapping directive and the Greater London Authority's Ambient Noise Strategy, we welcome contributions from those of you that have been or are currently engaged in soundscape and/or noise studies within the UK and Ireland. We are interested to hear about your objectives, methodologies and findings.

Moreover we are interested in the prevailing culture and health debate surrounding noise abatement, and the addition of noise issues to, for example, the estate agent's and tourist industry's agenda.

As the built environment often defines and/or modulates our sonic environment, how are issues of sound and noise design being addressed in architectural/urban planning practitioner's education?

Not only would we like to hear from environmental and urban studies but would also encourage contributions that have explored alternative approaches, such as community arts, direct action or culture jamming. Finally, we welcome contributions to the Members' Activities and Comments pages. Submission guidelines, proposals and correspondence should be e-mailed to j.drever@gold.ac.uk

Join YDC Session 2005 - Call for Participation

The session 2005 of the UNESCO Young Digital Creators (YDC) is to be launched early next year with the following three programmes:

The Sound of our Water
Creating water soundscapes with digital sound.
<http://unesco.uiah.fi/water>

Youth Creating and Communicating on HIV/AIDS
Expressing oneself and reacting to HIV/AIDS issues via multimedia.
<http://digiarts-hiv-unesco.org/>

Scenes and Sounds of my City
Digitally audio-visualizing the past, present and future of

urban environment. <http://portal.unesco.org/culture>

How to participate

Rules of Participation:

- 5 to 15 participating students (12-18 years old) per school/centre/club
- Teachers/local moderators with basic computer skills and dealing with the subjects of art, music, natural sciences, languages, history, geography, philosophy or ethics, etc
- Basic equipment 2-5 computers per school/centre with internet connection

Registration:

The school/centre will have to send the Registration Form to: Doyun Lee (UNESCO YDC coordinator)

digiarts@unesco.org

tel: 33 1 45 68 43 72

fax: 33 1 45 68 55 89

Presentation of Artworks: The artworks, created by the young participants during session 2005, are to be exhibited and performed through international events such as:

- Ars Electronica (September 2005, Linz, Austria)
- Competition "Young Digital Creators Prize" at Computer Space (October 2005, Sofia, Bulgaria)
- World Summit on Information Society 2005 (November 2005, Tunisia)

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

RADIO TAXI

Kirsten Lavers, Cris Cheek, (TNWK) and Simon Keep invite sound artists(including writers, poets, visual artists, musicians working with sound) to submit work for a short range FM and internet radio event in late May and early June

2005.BACKGROUND

RADIO TAXI is a Taxi Gallery narrowcast and webcast initiative. Taxi Gallery is literally a black cab situated in a council estate on the outskirts of Cambridge, England. Since Sept 2001, over 25 different artists have made new works in response to the specific context offered by the gallery and its location. Taxi Gallery is a project that reaches for an extended conversation with local, national and international audiences (via its website) in response to a broad range of challenging contemporary artworks, approaches and ideas. For more info on Taxi Gallery – please visit www.taxigallery.org.uk

The translocal or “glocal” philosophy of Taxi Gallery is reflected in the forthcoming RADIO TAXI project which will integrate a 3 mile radius analogue FM broadcast with a worldwide digital transmission via a server capable of handling multiple streams. RADIO TAXI will be a live (ly) mix of locally originated programmes and interventions (significant community involvement by neighbourhood residents of all ages will be developed, including several major projects with Coleridge Secondary School and an evolving radio club), a curated programme of invited sound works and a schedule of sonic art from all over the world. The Radio Taxi webcast will be technically supported by Liam Wells (Norwich School of Art and Design) of n0media.

Transmission dates:

6pm 27 May – 6am 31 May (GMT)& 6pm 3 June –
Midnight 5 June (selected highlights)

The selected highlights will remain archived on the Taxi Gallery website for the foreseeable future. An audio CD selection will also be included in a forthcoming full colour Taxi Gallery publication.

SUBMISSION DETAILS THERE ARE THREE WAYS TO TAKE PART IN RADIO TAXI:

1. A 1 hour (unedited, raw) field sound recording made at night (anytime between dusk and dawn) from a specific location anywhere in the world. Please include exact details of the location, date and time of the recording.
2. A recording made for the duration of a taxi journey (see Jan Cain's 'Ride' in the Taxi Gallery web archive). Please include details of the journey including departure and arrival destinations and reasons for the journey. These recordings will be played during the overnight programme during the broadcast period – a programme inspired by Jim Jarmusch's film 'Night On Earth'. All submitted recordings will be fully credited on the website.
3. Contribute to the curated programme by submitting new or existing soundworks that in some way address at least one or more of the following themes:

Neighbourhood The Commons Everyday Location
Transition Conversation Collection Transmission

No other limits and we're also happy to receive proposals/ideas for works to be carried out on site or via live – streaming. Submissions should be sent (preferably in audio CD format – please get in touch if this is a problem) with details, credit info and weblinks to:

38 Stanesfield Rd, Cambridge, CB5 8NH England. Queries to: info@radiotaxi.org.uk

Submission Deadline: 1 May 2005 latest – though we'd encourage early submissions.

Call for works and papers

In and out of the sound studio

A conference at Concordia University, Montreal, July 25-29, 2005 You are invited to propose papers, presentations, performances and concert works for a conference at Concordia University July 25-29, 2005, focusing on gender and sound technologies. Artists, scholars and producers in such areas as:

- museum sound theatre soundfilm, video, digital media or video game sound design electroacoustic

musiccommunity radioradio artpublic radiosound
documentaryperformance artmusic recording

- ... and other areas of sound practice

All are encouraged to submit proposals for scholarly presentations as well as less traditional forms of address. Presentations will be in French and/or English. Performances will take place at Concordia's Oscar Peterson Hall, Studio XX, la Société des Arts Technologiques, and CKUT Radio. Conference participants will have the opportunity to attend academic panels as well as technical, aesthetic and professional sessions on working with sound technologies. During the conference, we will be doing initial production on a sound documentary about gendered practices in sound work. Interviews and audio recordings will take place during the conference, and a production room will be set up for ongoing editing throughout the event. Please send: A 250-300 word abstract technical requirements for your presentation. Also include a short CV . Deadline: April 15, 2005 In and Out of the Sound Studio Conference
Dr. Andra McCartney
Communication Studies
Concordia University
HB 404
7141 Sherbrooke St. W.
Montréal, QC
H4B 1R6
Canada

Email to: andra@vax2.concordia.ca

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.100animaisemaa.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



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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.

Cell Phones Get Surround Sound. (Zednet) How about a new kind of phone that can make it sound like you're literally in the middle of a soothing forest stream?

A new line of multimedia phones has hit the streets in Japan over the past few weeks that incorporates three-dimensional sound technology from British start-up Sonaptic.

The Sonaptic technology is based on the science of "psychoacoustics," which essentially studies precisely how sound waves interact with the ear in order to create sound effects.

The most immediate applications are games, video clips and music, the company said. While the technology is currently aimed at cell phones and being built into phone chips in Japan, it could also be used for portable audio devices such as MP3 players and portable game or video players.

Sonaptic's technology could be disorienting for other people. People sitting next to someone playing a game or listening to music on the bus, for example, might find themselves also seemingly in the middle of a field of gunshots or onstage at a concert. Source: ZDnet. [Read Full Story.](#)

Toxic Chemical Causes Hearing Loss in Whales, Study Suggests (AP) A toxic chemical used to prevent barnacles from clinging to ship hulls may cause deafness in marine mammals and could lead whales to beach themselves, Yale researchers say.

The hearing loss would be the latest environmental hazard linked to TBT, a chemical already known to cause death or genetic mutation in small aquatic life such as sea snails and clams. TBT, short for tributyltin, is banned in many countries but is still widely used.

The Yale study, which will be published in the Biophysical Journal in March, found that TBT interferes with the ability of the inner ear's outer hair cells to regulate chloride levels. Those hair cells help amplify sounds and are critical in the normal hearing process. When the chloride is not regulated, it can affect hearing, researchers said. Globe Mail (subscription req'd) [Read Full Story.](#)

The Earth hums. Although inaudible to human ears, powerful ocean waves produce a quasi-harmonic humming

sound in the ground that can be detected just about anywhere with seismometers.

These aren't ordinary ocean waves but unusual pressure waves that form when water waves with similar frequencies, but from opposite directions interact. Unlike normal waves, the pressure waves do not lose their strength as they travel to the ocean bottom. When one of these waves interacts with the sea bottom, it produces a small tremor, or microseism, that travels thousands of miles through the solid Earth at about 2.5 miles per second. Source: Wired News. [Read Full Story.](#)

Art soundscape heard but not seen. An art installation consisting entirely of the sound of human voices was exhibited at London's Tate Modern gallery. Created by US artist Bruce Nauman, *Raw Materials* was made up of 22 segments of spoken text played over loudspeakers into the museum's vast turbine hall. "It feels like being inside a radio - it could feel like being inside someone's memory," noted Mark Lawson of BBC Radio 4's Front Row. [Read Full Story.](#)

Here Come The Podcasters (NewsScan Daily) It's called "podcasting," and it has the potential of changing the dynamics of broadcasting the same way blogs have changed the dynamics of print and TV journalism. Podcasting allows anyone with a PC to become a broadcaster -- at virtually no cost. Programs distributed with this technology can be received anywhere, anytime (without requiring the listener to be near a PC), and they can be paused, rewound or fast-forwarded. The number of regular podcasts is now more than 800, with many focusing on gadgets, technology, new bands and music, or developments in politics, movies and sports. One podcaster says, "It would be great if I made a fortune doing it, but I don't see how that could possibly happen. I'm not really trying for it, either. I'm hoping to meet some interesting people and establish some good communications with people on weird topics." From Newsscan. (AP/USA Today 7 Feb. 2005) [Read Full Story.](#)

Blind Student "Hears in Colour" (BBC News) A blind student has developed software that turns colours into musical notes so that he can read weather maps.

Victor Wong, a graduate student from Hong Kong studying at Cornell University in New York State, originated the idea of translating individual colours into music, and enlisted the help of a computer graphics specialist and another student to do the programming work.

In order to have an exact reference to the screen, a pen and tablet device is used.

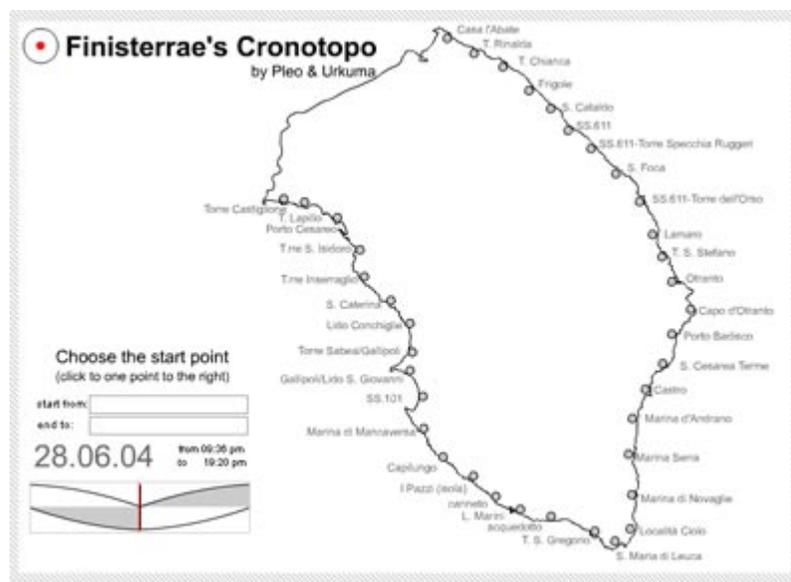
The software then assigns one of 88 piano notes to individually coloured pixels - ranging from blue at the lower end of this scale to red at the upper end. Mr Wong says the application is still very much in its infancy and is only useful for reading images that have been created digitally. [Read Full Story.](#)



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Site Visit: Cronotopos



The [Cronotopos](#) is defined by Mikhail Bakhtin (writer 1934\1985) "a time-space", that is a kind of interconnection, through that it is possible to describe, at the same time, an historical and imaginary time and space.

Sound artists PLEO and URKUMA choose to take as reference Murray Schaffer's soundscapes, recording 30 seconds of sound every 5 kilometers along Salento's coast, from T. Castiglione(Jonic coast) to Casalabate(Adriatic coast).

Nearly 185 kilometers were scoured and "recorded" , from 9.36 a.m. to 7.20 p.m. on 28.06.2004; passing trough "finisterrae's coast", which was considered the border-land of the south-east of Italy.

The listener can live again the sonic exploration of PLEO and URKUMA recordings. Every sample is assembled obtaining a single track, made by "fade-in and fade-out" technique.

It is a "sonic-safari" through nature, buildings, streets, pre-recorded bells, aqueduct, dogs, voices...silence.

Pleo & Urkuma



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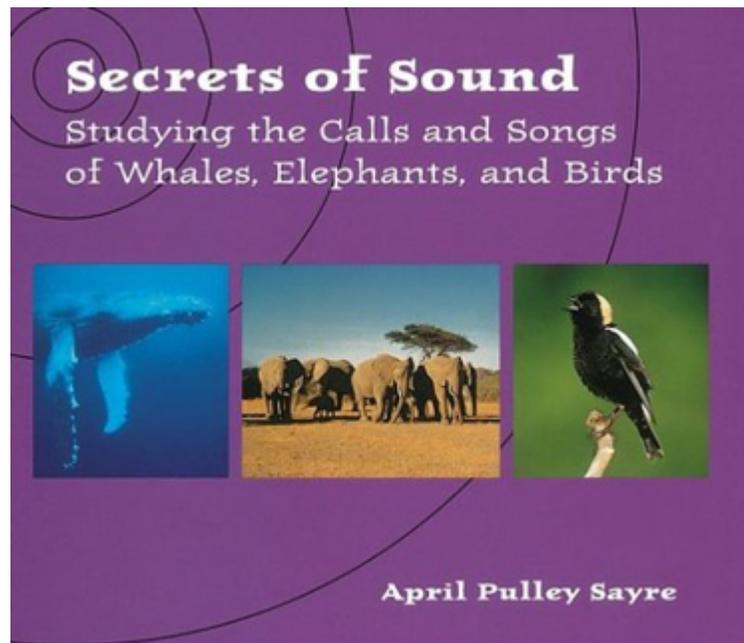
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Resources

Contributors: Hildegard Westerkamp and Katharine Norman

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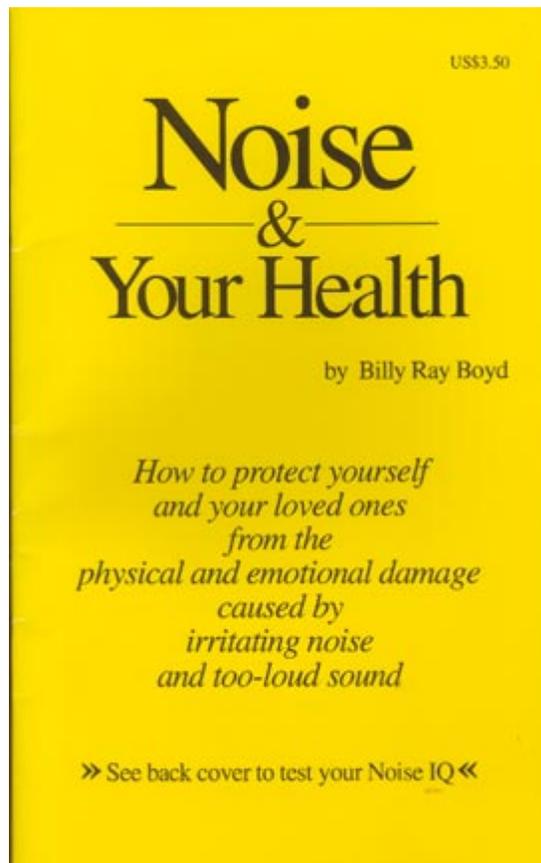
BOOKS, ARTICLES AND TEXTS



Can whales communicate across miles of vast ocean? Can elephants talk to one another with sounds we can not hear? Can birds' calls help us count them in the sky? These are the kinds of questions that drive the work of acoustic biologists.

In *Secrets of Sound*, author April Pulley Sayre introduces us to three creative scientists--Christopher W. Clark, Katy Payne, and Bill Evans--who have dedicated themselves to researching how and why animals communicate. Sayre explores how new technologies and secret military information recently released are helping these scientists make exciting discoveries. Such work raises as many questions as it answers, and for the scientists (and readers) that's half the fun.

This book celebrates the challenges of lab and fieldwork and the thrill of discovery. It not only explores the world of animal communication but also highlights the critical role scientific research can play in preserving endangered animals. Publisher: Houghton Mifflin Company, September, 2002. ISBN: 0618015140



"Noise and Your Health" by Bill Ray Boyd is if an informative 32 page publication on the effects of noise and personal health.

In ten sections by author provides an overview of the hearing process, the stress of loud sound in a variety of environments, government ineffectiveness in addressing many sound issues, how to evaluate your hearing for damage and what you can do to protect your ears so one has a lifetime of good listening.

"Noise and Your Health" is a publication one could use in listening workshops or courses on environmental issues.

Publisher: Taterhill Press, San Francisco, 1996.
Distributed by C. Olson & Co. P.O. Box 100-NB,
Santa Cruz, CA 95063-0100 (408) 458-9004. The book is available on Amazon.com.

Web Sites

Smithsonian Folkways Opens Archives Online

Smithsonian Folkways has digitized their amazing and diverse collection of field recordings, creating a resource that can seem almost infinite in its wonders.

The newly redesigned site includes excerpts from most tracks of most of titles. Though the streaming clips are only 30 seconds long (too often not getting past the narrated introductory comments for the sounds that

follow), this still allows for a taste of the global reach of the vision embodied by Mo Asch and his many collaborators.

More exciting, the digitized library now makes it practical to print "Custom CDs" of any title, for \$18 each (cassettes are also available). While the Custom CDs include printed out (letter-sized typed) copies of full liner notes.

Here's a taste of the sorts of things that await your http-hopping fingers:

- South African Homestead
- Ionosphere
- Sounds of the Junkyard (acetylene torch, baler, magnetic crane, baling, trucks, etc)
- Voices of the Satellites (Sputnik, Explorer)
- Sound Patterns (includes the music of street huskers, bird song in 4 speeds,
- yugoslavian cow ceremony, etc)
- Jim Nollman playing music with turkeys, etc (mostly predating his orca work)
- Vox Humana (Alfred Wolfsohn's Experiments in Extension of Human Vocal Range)
- Sounds of Medicine
- Sounds of the American Southwest
- Rail Dynamics
- The Lyrebird, narrated exploration of its songs and imitations
- Watkins Glen Speedway
- And, perhaps the deepest treasure trove, many releases from Tony Schwartz, who did a regular radio series of New York soundscapes through the 50s and 60s. Among Tony's titles are:
 - An Actual Story in Sound of a Dog's Life
 - Sounds of My City: The Stories, Music, and Sounds of the People of New York
 - The World in My Mailbox (tapes people sent to him)
 - Nueva York: A Tape Documentary of Puerto Rican New Yorkers
 - Millions of Musicians (city pitchmen, country auctioneers, music in speech,
 - rhythm of words, calls and whistles, and, as they say, MORE!)
 - Music in the Streets (street musicians, religious music, street festivals, parades)

Here are two starting points for your exploration:

The [folkways genre listing](#), for your browsing pleasure. Of course, in addition to soundscape-oriented titles (see the categories Documentary, Miscellaneous, Oral History, Science and Nature, Sounds), there are Oral Histories and Spoken Word selections in several categories--"American History" includes "Born to Live: Hiroshima (Voices of Many)"--and of course there's a literal world of folk music to be heard).

Folkways search on [Tony Schwartz](#) titles.

Smithsonian Song Catalog Online. (NewsScan) Some 30,000 songs from the Smithsonian Folkways catalog - including such greats as Lead Belly, Woody Guthrie and Pete Seeger -- went on sale yesterday for 99 cents apiece at MSN's Music Store. About two-thirds of the proceeds will go to the Smithsonian. MSN Music has encoded the tracks in the Windows Media format, and will have exclusive rights to sell the Smithsonian collection through September. When that expires, the Smithsonian hopes to launch its own music download service, offering more extensive text and documentation features than are currently available. (New York Times 20 Jan 2005)
<<http://www.nytimes.com/2005/01/20/arts/20folk.html>>

Inhabiting the Car. By John Urry. A paper presented at the Unesco International Conference, Universidade Candido Mendes, Rio de Janeiro, May 2000

In this paper I consider just how neglected the car has been in contemporary social analyses. Yet it is the most important example of a global technology. I try to rectify this neglect by considering some of the ways in which we can think of people inhabiting the car and more generally inhabiting the system of automobility. The car combines exceptional flexibility and coercion. I consider the nature of time that automobility both presumes and generalises. I analyze just how people inhabit the car as a place of dwelling, suggesting that there have been three characteristic modes of dwelling within the car, from 'inhabiting-the-road', to 'inhabiting-the-car', to 'inhabiting the intelligent car'. I consider whether there are some emerging convergent technologies that might enable a new kind of automobility to emerge that dispenses with the old-fashioned steel-and-petroleum Ford car of the last century.

<<http://www.comp.lancs.ac.uk/sociology/papers/urry-inhabiting-the-car.pdf>>

The Nature of Sound at Biscayne National Park.

When you visit Biscayne National Park, you enter a world of memorable sights. When you listen, you enter a world of inspirational sounds.

<<http://www.nps.gov/bisc/sound.htm>>

Windows Noises by Clown Staples. ASAE president Jim Cummings posted a note on that organization's listserv suggesting that individuals check out this interesting web site.

An individual has orchestrated a musical piece from Windows alert sounds. The flash piece lasts several minutes, and includes a continuing screen shot of the composer controlling several sound sources. You can [listen to the flash based clip](#) and find more information about the projected described [online](#) as well.

Macaulay Library of Animal Sounds. Look inside the world's largest collection of animal sounds. The [Macaulay Library](#) QuickTime VR tour includes clips from the library's 160,000 nature sound recordings (representing 67% of the world's bird species), its growing collection of animal behavior video clips and views of its 226-acre wildlife sanctuary.

In the mid-90s, the Macaulay library began digitizing all of its holdings, using Apple technology to build a server system, database and software to store, manage and make the collection accessible to the public.

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

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

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

Information:

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

Gary Ferrington, WFAE Secretary
secretary@wfae.net





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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.

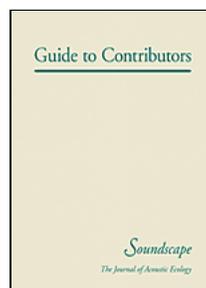
In the past, *The Soundscape Newsletter*, *The New Soundscape Newsletter*, and the WFAE web site, have been the primary means of keeping the acoustic ecology community connected and informed. Now it is time that we pool our energies through this new publication.

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:

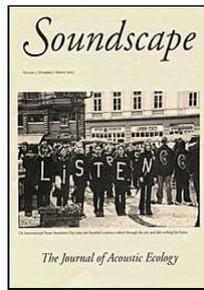


[Contributor's Guide](#) (230 KB) (Reader Assisted)

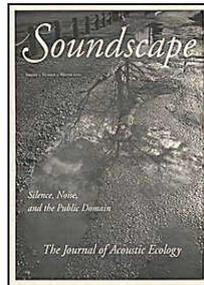
Instructions for the preparation of materials for submission to soundscape – *The Journal of Acoustic Ecology* by Robert MacNevin. All contributing authors are asked to follow these guidelines in the preparation of manuscripts for the Journal. Topics include organization, font, style, submission of graphs,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

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

- An Introduction to Acoustic Ecology
- Acoustic Atmospheres

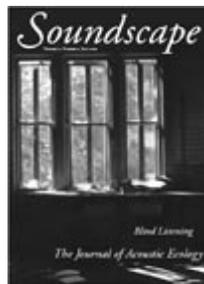


- Learning is Living
- Associative Listening
- Learning to Listen



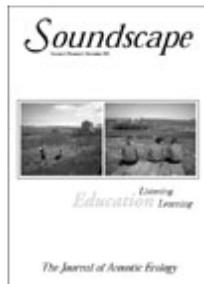
[Volume 1, Number 2, Winter, 2000](#) (700KB)

- 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

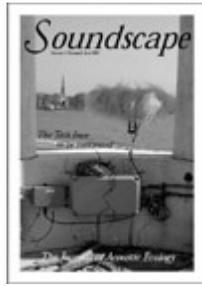


[Volume 2, Number 2, December 2001](#)

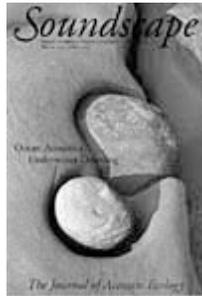
- Acoustic Communication Studies at Simon Fraser University
- Bringing Soundscapes Into the Everyday Classroom
- Teaching Acoustic Ecology
- Stockholm Soundscape Project
- "With the Calm, Comes Silence"
- The Concept of Soundscape and Music Education in Japan
- Sound Reflections
- Acoustic Ecology and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

The WFAE Newsletter:

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

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Publication

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

