

# WFAE

## World Forum For Acoustic Ecology Newsletter: January-February, 2007

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**Volume 4, Number 1**

### WFAE Up Front News - Happy New Year!

#### ✦ WELCOME



This online newsletter is a supplement to *Soundscape: The Journal of Acoustic Ecology* published by the [World Forum for Acoustic Ecology](#). Our goal is to make available a bimonthly calendar of events, announcements, opportunities, and latest news from the WFAE Board, Affiliates, and other sources in the field of acoustic ecology.

This publication is made possible by news contributions from Hildi Westerkamp, Harold Clark, Robert MacNevin, Gary Ferrington, and the many members of the international affiliate organizations of the World Forum for Acoustic Ecology.

Please see the [Contributions Section](#) on how to submit material to this publication.

#### ✦ AFFILIATE NEWS

##### CHAIR REPORT, WFAE BOARD: Nigel Frayne, Chair

The WFAE conference, 'The West meets the East in Acoustic Ecology', in Hirosaki, Japan attracted a healthy mix of individuals from across the globe. The symposium and conference days provided an engaging forum for the presentation of projects and research as well as opportunities for informal meetings and discussions. The two day tour that followed enabled us to cement new friendships while immersed in the rich cultural heritage and extraordinary natural environment of northern Japan. I would like to sincerely thank our hosts and partners, Soundscape Association Japan and Hirosaki University for their support and hospitality in organising this event. In particular we thank Dr Tadahiko Imada, Dr Keiko Torigoe and Prof. Kozo Hiramatsu and their energetic band of students and staff.

During the conference the WFAE Board held two meetings. Top of the agenda was the future of Soundscape, our Journal. We reached a resolution that secures the future of the publication for at least the next three years with editorial ship being undertaken by affiliate organisations on a one year rotating basis. We will continue the work of resolving outstanding issues such as printing and postage over the coming months. A formal announcement about the Journal will be forthcoming in the new year.

The Board meetings, which included a representative from all of our current affiliates, enabled us to discuss issues such as workload, burn out and the difficult operational issues we face trying to run the WFAE online. We will be trying out some new ideas such as videoconferencing and online chat sessions in an effort to open the communication channels and bridge the geographical divide. A new co-chair position will be established to share the workload of the chair and to create opportunities for generational change in the organisation.

Inevitably we didn't have time to cover all the items on our agenda. The Board will continue to discuss these issues through next year. Also a number of prospective conferences are being discussed by the affiliates for the coming years. As the New Year approaches we can therefore look forward to new opportunities to meet and build on the growing interest in acoustic ecology throughout the world.

On behalf of the WFAE Board I would like to thank all affiliated members for your continued support and I wish you peaceful listening and space for quiet contemplation over the Festive Season.

**AMERICAN SOCIETY FOR ACOUSTIC ECOLOGY.** The ASAE continues to move toward establishing a more vibrant organizational structure. This goal has been challenging, due to the large distances between members. The New York Chapter has become a strong presence in its region, hosting numerous events and having a high profile at the fall 2006 Ear to the Earth Festival. To stay current with [New York Society for Acoustic Ecology](#) web site.

In New Mexico, the annual lecture series at the College of Santa Fe is once again happening, with events scheduled once a month through May. In addition, Steven Miller is curating an ongoing [Atrium Sound Space](#) installation, which is currently presenting a work by Maggi Payne.

In late January, an organizational meeting will take place in San Francisco, with the hope of catalyzing a Bay Area Chapter of ASAE. Recordists, radio producers, environmental advocates, and artists will come together under the mutual initiative of the ASAE's Jim Cummings and the Nature Sounds Society. If you'd like to take part, or be in touch with the group once it gels, contact Jim at [cummings\(AT\)Signacousticecology.org](mailto:cummings(AT)Signacousticecology.org).

The ASAE is seeking a new representative to the WFAE board. If you would enjoy engaging with other ear-minded folks to help shape the global activities of the WFAE, please let us know! It doesn't take much time commitment, and you'll make some good friends around the world.

One more note to Americans reading this who are not members of the ASAE: we'd love to have you join our listserv and begin to share in what promises to be an exciting 2007. The ASAE is gearing up to edit the Soundscape Journal this year, and as more members join the ASAE, we will reach critical mass in more regions, which the New York and New Mexico folks can attest leads to rewarding synergies. Visit the [ASAE Listserve](#) web page to learn how to join the discussion group. Submitted by Jim Cummings, Chair ASAE.

**AUSTRALIAN FORUM FOR ACOUSTIC ECOLOGY.** The AFAE committee held it's final meeting for the year on the 11th December. While we are still small in number we have none-the-less increased our membership slightly and remained active through our regular meetings during the year. In addition to hosting a number of soundwalks we have been working on our new website which we look forward to launching in the new year. Five AFAE members attended the conference in Japan in November and presented papers on our work and interests in the many facets of acoustic ecology. We are looking forward to an active year in 2007 with continued regular soundwalks and some ideas for larger community projects on the drawing boards. To all our friends in the northern hemisphere - we wish you a freezing and yet cosy Festive Season! Submitted by Nigel Frayne, AFAE Treasurer and WFAE Board Representative.

**FORUM KLANGLANDSCHAFT.** The Forum Klanglandschaft reports that the Affiliate's website now offers the latest news and information about activities via a new [RSS-Feed](#). Readers are encouraged to access it for up-to-date information about the FKL and its members.

The FKL would like to note the publication of FKL-member Hans-Ulrich Werner.

**Soundscape-Dialog.** By Hans-Ulrich Werner. Acoustic Design and communication are conscious and creative "ways of sound" between elementary sense training and drafts for a carefully tuned society. Hearing examples from nature, different landscapes, village and city, the composition with sounds of film and virtual audio energize to intensive soundwalks through the own environment. The sounds and atmospheres of our time are human-made and they can also be changed by our ears. Soundscape dialogue connects the acoustic ecology of the Canadian composer and soundteacher R. Murray Schafer with a world-wide net of landscapes and methods of hearing. ISBN 3-525-48005-9. More information on the [FKL website](#).

**Soundscape-Dialog Landschaften und Methoden des Hörens.** Hans-Ulrich Werner. Akustisches Design und Kommunikation sind Bewusstheit schaffende Klangwege zwischen elementarem Sinnestraining und Entwürfen für eine sorgfältig gestimmte Gesellschaft. Hörbeispiele aus Natur, verschiedenen Landschaften, Dorf und Stadt, die Komposition mit Klängen für Film und Virtual Audio regen zu intensiven Soundwalks durch die eigene Umgebung und Lebenswelt an. Die Klänge und Atmosphären unserer Zeit sind menschengemacht, sie lassen sich durch die Kraft des Ohrs auch verändern. Soundscape-Dialog verbindet die Akustische Ökologie des kanadischen Komponisten und Klangpädagogen R. Murray Schafer mit einem inzwischen weltweiten Netz an Landschaften und Methoden des Hörens. ISBN 3-525-48005-9. More information on the [publisher's web site](#).

Subited by Clemens von Reusner, WFAE Board Representative

**UK and Ireland Soundscape Community.** A one day conference endorsed by the World Forum for Acoustic Ecology, and supported by the Mayor of London, EPSRC Noise Futures Network, UK & Ireland Soundscape Community, London Parks and Green Spaces Forum, and Zoological Society of London, is being held at the zoo on Wednesday 14 March 2007.

'Sounder Spaces' Conference' will explore how noise management and soundscape design can improve the use and enjoyment of London's green spaces and public realm. The Environmental Noise Directive, which requires noise mapping in London by mid 2007, is raising the profile of noise and 'quiet areas'. This conference explores not just practical management of negative impacts, but new dimensions of soundscape design - how the most can be made of the rich diversity of positive sounds in open spaces. The conference offers the chance to discuss issues with leading experts and contribute ideas at a formative stage in this novel area of work.

Further details and an application form can be downloaded from <http://www.noisefutures.org/sounderspaces.php> Please return it to ben.crofts(at sign)london.gov.uk, or telephone 020 7983 4317 or Minicom 020 7983 4458 and ask to speak to Benjamin Crofts.

Submitted by John Levack Drever

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## 📌 NEWS CLIPS & SOUND BITES



**A Small Slice Of Tranquility.** (BBC) Beginning inside the mother's womb, with the very first sounds we hear, this two program series is an evocative, absorbing and often surprising journey through a world of rhythms, noise and silence, in search of a small slice of tranquility. [Read and Listen.](#)

**One Man's Noise.** (CBC) When Tim Wilson fled the city for the quiet of a tiny fishing village, he found that he couldn't escape from noise. He reflects on the ecology, metaphysics and rich inner meanings of sound. [Read More.](#)

**Noise dispute man 'shot himself'** (BBC) Trevor Fallon worked as a caretaker for the Gwent Theatre Company A theatre caretaker who had made numerous complaints about 'noisy neighbours' shot two brothers before killing himself, an inquest has heard. [Read More](#)

**What you can do to cut back on noise pollution.** (CBC) The best way to reduce noise is at the source of the noise: adjust or repair the source so it no longer produces (as much) noise. It's also possible to alter the workplace environment to adequately compensate for the noise, for example, building sound barriers between workers and the noise source. [Read More.](#)

**"Silent Jet" Making Noise in Aviation Circles.** (Globe and Mail) A radical new 'silent jet' that looks like a giant, flying sting ray and makes the noise of a washing machine is being touted as the quiet, clean future of air travel. [Read More.](#)

**Hockey cheers may harm ears: study.** (CBC) Three hours of sitting next to a roaring, buzzing chainsaw punctuated by the occasional deafening blast of a jet taking off wouldn't be anyone's idea of a good time. But that's the equivalent of what hockey fanatics endured during the Edmonton Oilers' Stanley Cup playoff run last spring, according to a study published in the Canadian Medical Association Journal. The study found that the ears of fans, staff and players were subjected to dangerously high noise levels, enough to potentially cause hearing problems. [Read More.](#)

**Male Whales sing for love.** (CBC) The low-frequency songs of fin and blue whales seem to be love ballads rather than navigational signals, scientists say. Unlike some other whales, fin and blue whales don't congregate in breeding areas to mate. Their low-frequency calls can travel long distances and would help in finding a mate, the researchers say. [Read More](#)

**Doomed love songs of whales.** (BBC) They are the loudest love songs in the ocean, sung by the largest animals on Earth. But scientists fear that the serenades of whales will disappear from the deep, drowned out by the noise of ships. [Read More.](#)

**Back to nature for pain relief.** (BBC) Distracting patients with images and sounds from nature has proved to be very effective in controlling pain in a certain type of surgical lung procedure. [Read More.](#)

**Acoustic Ecology** (In These Times) Steven Feld, in his documentary soundscape series The Time of Bells, brings European history alive as bells of all kinds—from animals, churches, bicycles, carnivals—form the raw material for short aural essays about particular places. "I work with time and space in order to tell a story about time and space," says Feld. " [Read Article.](#)

**Listen Up! Opening Our Ears to Acoustic Ecology.** (Zoogoer) In the forest or on a city street, sounds bring the world alive. Whatever beauty or complexity, pattern or structure we might see around us, the world would be stark beyond recognition if we could not hear all that lies beyond our sight, hidden around corners or behind the screens of people or trees. The subtle voices of birds quietly chirping their territorial presence can fill a hillside, with an occasional outburst from the middle distance letting us know that crow, or chipmunk, is also nearby. These sounds can call us out of ourselves, so our awareness expands to know the land a little more fully, more intimately. [Read More.](#)

## 📌 SOUNDSCAPE STUDIES



**Puget soundscape Interactive Sound Map:** A research project by Brett Becker. Click on map to access site. Turn up computer sound system to listen. See alternative [Flash-based map](#).

The [Puget Soundscape interactive sound map](#) represents a novel tool for presenting location specific acoustic data. Sound files are embedded into the map at GPS locations that signify the coordinates where underwater hydrophone recordings were taken. The sound map opens an acoustic window into the keynote sounds of the Puget Sound; the calls of Orca pods J, K and L are sharply contrasted by the haunting din of shipping traffic. Through online accessibility the map allows terra-bound homo sapiens the possibility of listening to a world of underwater sounds that most are unaware of. The primary version of the map was created by using publicly available code from [Google Maps API](#). An alternate, [Flash-based map](#), dynamically responds to cursor movement and pushes the map more toward that of a musical instrument.

The Puget Soundscape interactive sound map is the culmination of research performed by Brett Becker while enrolled in the [Beam Reach Marine Science and Sustainability School](#).

**The Hum of Lima by Kathy Kennedy.** I spent July 2006 trying to capture the essence of Lima, Peru by making field recordings for an upcoming installation project. To arrive into a bustling metropolis and find the signature sounds of that environment presents a real challenge. This is a brief account of my findings.

The city of Lima has a population of 5 million, and a long history of being a bustling metropolis. During the 19th century, Lima was the biggest and most important city in all of South America, and that is why it has an infrastructure for roads and grand buildings. It is located on the coast of the Pacific ocean, at an average altitude,



unlike much of this mountainous country. The weather is generally unchanging, un-windy and humid so that sound travels well.

Apart from the doves I heard each morning in the bohemian suburb of Barranco where I stayed, there were very few other distinctive sounds. The roar of traffic is pervasive, of course some areas with more truck sounds than others. Taxis, which are the predominant form of travel, beep their horns as soon as they see anyone on the street who may be interested in a ride. Buses, smaller than the north American variety, would be no more outstanding a noise factor than other vehicles if it weren't for the bus attendants who lean out and call destinations in rapid, auctioneer style. They make a kind of song phrase out of each stop that builds to a climax of pitch and tempo each time. There is a

tremendous agency with which these men hurry on the passengers or hurry along the driver. Expressways in and out of the city are 4-5 lanes each way.

I found it difficult to find specific sounds of the city of Lima (or keynote sounds) since the sound of traffic and horns was always so dense, seemingly at all times of day. There is a traffic sign in strategic places with a symbol like a trumpet with a bar across it saying "silencio." The sign is there to discourage drivers from abusing their car horns, and I'm told that tickets have been given out (although you would not think so based on the current behaviour). The next most predominant sound is of street merchants and restaurateurs advertising their wares. Peru is one of the more poor countries of South America, and the competition to sell merchandise is fierce.

Fortunately for me, I was also scheduled to give a workshop on acoustic ecology as part of the VAE10 (visualidad arte electronica) festival, where I would learn much more from my keen students about this noisy soundscape. Most were unfamiliar with the formal concepts and so we began indoors with several listening exercises from Schafer's book 'A Sound Education.' We took our first soundwalk together through a fairly busy neighbourhood, paying attention to the different kinds of spaces available from the sidewalk (grand foyers with tall ceilings, tiny, overcrowded shops, many half open patios, etc). I learned through them that the sounds of ice cream vendors and knife sharpening trucks have been prey to noise disturbance citations. These and bus attendants have been warned by city police to keep the noise level down. This seems rather futile and short sighted since they are only trying to be heard above the existing din!

In addition to the workshop, I proposed a group performance piece that culminated into a very successful event. It is called 'The Hum' and is one of a series of performances that I hope to realize in many different contexts.

A group of performers occupy a long line of physical space. They are placed at a distance from each other just far enough so that one 'hummer' can only hear the person on either side of them. This is a volume guideline that ensures that no one is humming too loud or too soft. The idea of this piece is to create a vocal, human complement to the surrounding sounds. It is particularly effective in a noisy, urban environment, where the vast majority of sounds are not human. The presence of the Hum creates an organic accompaniment that highlights the opposing qualities of the predominant sounds. The Hum is also a metaphor for the individual voice in a public, civic place. The volume is unimposing and the sound is porous, through which other sounds still can be heard. In fact, other sounds are suddenly heard even better, given this new point of reference from which the ear very quickly learns to adjust. (I have noticed consistently that during the process of the 30-45 min. of humming, most surrounding sounds do gradually drop in volume.

Perhaps the most interesting musical element of "The Hum" is the carefully selected vantage points of listening among all of the performers. A good performance calls for a kind of tuning and adjusting of everyone's respective sense of volume with each other and with their environment.

The Lima Hum was a particularly successful one since we chose a very noisy part of the city, the mercantile district of Miraflores. Police made a guest appearance, trying to claim that we were disturbing the peace. It was only too easy to point to the traffic in the wide downtown street that was far louder than the sidewalk that we occupied. Finally they decided to watch and enjoy the peaceful atmosphere and gentle sounds that we were making to beautify the streets of Lima.

For more information on the upcoming Hum in Montreal and related events, please refer to:

<http://www.kathykennedy.ca/news/news.html>



Soundwalk recordings are synchronized with relative GPS-time series coordinates taken from the track-log. This makes it possible to present the soundwalks as 'tracks' on the map, letting the user explore and interact with the sounds of a place freely through the map interface.

Soundtrack is an exercise that plays on the contrast between the distanced and two-dimensional character of the map with the intimate and temporal flow of the soundscape. It breathes life into the once dead and static map, by overlaying it with the liveliness and dynamism of the soundtrack. In the meantime, it imposes a dimension of rationality onto the soundtrack by laying it bare and flat on the Cartesian grid of the map. In this paradoxical duality, the user is immersed in the place of the map by hearing it, while maintaining the all-seeing and ever-present 'God's-eye' mode of vision that works against this subjective and ephemeral presence.

Note: Gokce Kinayoglu is currently visiting Turkey and making sound recordings in Istanbul. He welcomes feedback about his work. Visit the [Soundtrack web site](#).

**Soundtrack.** A Research Project by Gokce Kinayoglu. Gokce Kinayoglu is a Ph.D. Candidate in Architecture Department at the University of California at Berkeley. He is interested in the contribution of auditor perception in making sense of place, in both real and virtual spaces. He is working with Prof. Yehuda Kalay from Architecture, as well as Prof. David Wessel from CNMAT, and Greg Niemeyer from Center for New Media.

*Concept:* Soundtrack brings together the bird's-eye experience provided by a satellite map with an immersive and intimate feeling of a stereo sound recording. The technique that is employed involves outdoor sound recordings made on the move i.e. 'soundwalks', and GPS track-log generated during the walk.

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## CALENDAR



**January 17, 2007****New Adventures in Sound Art****Ryerson University, Toronto**

New Adventures in Sound Art will turn the Ryerson Student Campus Centre and various venues around the city into Surrealist cabarets of sound poetry, experimental music, and performance art for a day long celebration of Art and inter-continental communications exchange. "Art's Birthday" is an annual event first proposed in 1963 by French artist Robert Filliou.

Art's Birthday. Net - an annual exchange-art event celebrated on January 17th by a loose collection of artists and artist organizations around the world. He suggested that 1,000,000 years ago, there was no art. But one day, on the 17th of January to be precise, Art was born. According to Filliou, it happened when someone dropped a dry sponge into a bucket of water. Modest beginnings, but look at us now. [More Information](#).

**February 10-11 2007****Introduction To Film Sound and Film Music****School Of Sound - UK**

A two-day series of talks introducing the creative use of sound and music with the moving image. The talks deconstruct the soundtrack, showing the interrelationship between sound, music, image and story. The programme includes a discussion of strategies and concepts for working with sound and music, from pre- to post-production. Participants will have time on the second day to discuss their own projects.

These talks are devised for anyone working in screen-based media with relevance for directors, writers and producers as well as sound designers, editors and composers.

Presenters: Larry Sider, Prof. Stephen Deutsch and Annabelle Pangborn. See Courses and Consultancy on [our website](#) for details on fees and venue. Limited to twenty places.

**March 1-3 2007****2007 Santa Fe International Festival of Electroacoustic Music****College of Santa Fe, Santa Fe New Mexico, USA**

SFIFEM has a 10-year history of presenting cutting-edge international electroacoustic music performances, broadcasts, and installations in Santa Fe, New Mexico. For more information, see the [festival website](#).

**March 14, 2007****'Sounder Spaces' Conference, London Zoo**

A one day conference, endorsed by the World Forum for Acoustic Ecology, and supported by the Mayor of London, EPSRC Noise Futures Network, UK & Ireland Soundscape Community, London Parks and Green Spaces Forum, and Zoological Society of London, is being held at the zoo on Wednesday 14 March 2007.

It will explore how noise management and soundscape design can improve the use and enjoyment of London's green spaces and public realm. The Environmental Noise Directive, which requires noise mapping in London by mid 2007, is raising the profile of noise and 'quiet areas'. This conference explores not just practical management of negative impacts, but new dimensions of soundscape design - how the most can be made of the rich diversity of positive sounds in open spaces. The conference offers the chance to discuss issues with leading experts and contribute ideas at a formative stage in this novel area of work.

Further details and an application form can be downloaded from <http://www.noisefutures.org/sounderspaces.php> Please return it to ben.crofts(at sign)london.gov.uk, or telephone 020 7983 4317 or Minicom 020 7983 4458 and ask to speak to Benjamin Crofts.

**May, 2007****Translocal Events - Deep Wireless Festival**

May, 2007 will be the first Deep Wireless festival to include translocal events (performances and broadcasts that occur simultaneously in more than one location locally and internationally). For details on how you can participate or to send your own proposal e-mail [naisa@naisa.ca](mailto:naisa@naisa.ca).

**April 18-21, 2007****The School of Sound**

Since its inception in 1998, the School of Sound has raised the profile of sound in audio-visual media through an unequalled series of presentations which integrate practice with theory, and art with entertainment.

Each edition features master classes by practitioners, artists and academics working at the highest levels of art and media. Directors, sound designers, composers, editors, and theorists have shown us the soundtrack from hundreds of new angles. They reveal the methods, theories and creative thinking that lie behind the most effective uses of sound and music. If you work in film, television, commercials or multimedia, this event will provide the perfect complement to your technical expertise. [More Information](#).

**On-Going Series****Artist Review Series: Immersivity, Art, Architecture, Sound and Ecology**

Supported by the Networking Artists' Networks Initiative (NAN) through a-n The Artist Information Co.

Co-organised by the Live Art Garden Initiative and Electronic Music Studios  
Goldsmiths College, London, UK.

Transdisciplinary presentations facilitating critical exchange, discussion and review through an informal and supportive atmosphere; and guided by specific research interests. The general focus areas are: live art and mixed media performance; landscape & interactive architecture and sustainability; critical studies and philosophy; biophysics, acoustics, ecology and sound art. The guest review presenters invited are drawn from these backgrounds and disciplines. The aims of the artist review meetings are both to support the development of researchers or practitioners, through the sharing and review of recent practice including work-in-progress, and the Live Art Garden Initiative, an art, architecture and ecology project. Visit [web site](#) for dates, times and location; the series full program; and all further information.

- 20 Jan 2007 Ajaykumar, Charlotte Bernstein, Sebastian Lexer & Emmanuelle Waeckerle, Maria Llanderas, John Levack Drever & Lawrence Upton
- 14 Feb 2007 Robert Davis, Professor Johnny Golding, Helen Palmer, Dr. Aura Satz, Jon Thomson & Alison Craighead

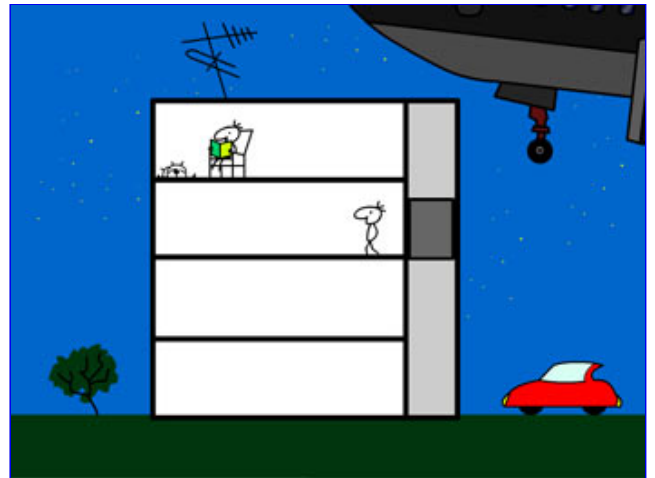
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### Web Site Exploration



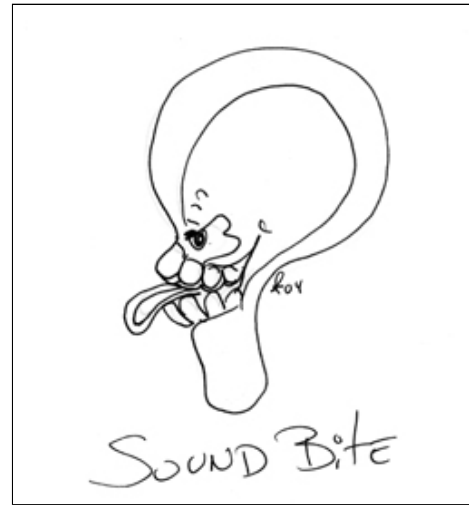
**Listen To Your Buds.** Hearing loss is possible at any time, and prolonged exposure to certain loud activities (such as a functional jackhammer or the roar of lions) can create serious hearing problems. Of course, there is the more common danger of creating a hearing loss problem through the unsafe usage of personal audio devices. The site was created by the American Speech-Language-Hearing Association, and is directed both towards educators and young people. The site's visual and audio features are quite catchy, and the various interactive activities offered here include a game that informs listeners about the various decibel levels that they may encounter during the average day. The site is rounded out by a short section of videos that demonstrate both how the ear works and how loud noises can cause hearing loss. [Visit web site.](#)

### EarToons by Tom Lamar

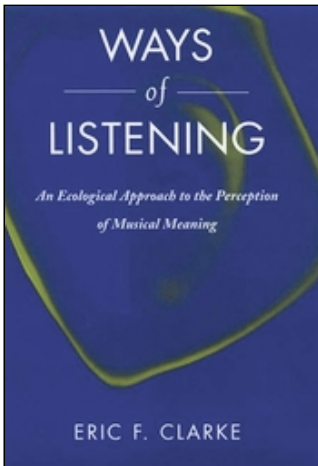


**Neuro.** This animation by Bruno Bozzetto reflects the reasons why many of us have become acoustic-ecologists.

Born in Milano, Italy, in 1938, Bruno Bozzetto produced three animated feature films "West&Soda", "Vip my brother superman", "Allegro non troppo" and many animated shorts. He has been awarded many prizes among which the Golden Bear to "Mister Tao" at the Berlin Film Festival in 1990 and the Oscar nomination to "Grasshoppers" in 1991. Together with Piero Angela he has also directed a hundred animated shorts of educational scientific matter. Bruno Bozzetto's best known character is Mister Rossi. Since 2000 he has been devoting his time to Flash animations for the web gaining great success. His website is [www.bozzetto.com](http://www.bozzetto.com). Visit Neuro by click on the picture or [this link](#).



📌 Resources



**Ways of Listening:  
An Ecological Approach to the Perception of Musical Meaning**  
Eric F. Clarke

Theories of musical meaning and psychological research on music have tended to treat music as a special domain, removed from the practical realities of everyday life. *Ways of Listening* takes a different approach, tackling musical meaning from the perspective of perception, and treating meaning in terms of listeners' experiences and responses, rather than in abstractly philosophical terms. Using an eclectic mix of musical examples, the book discusses the relationship between music and "everyday" sounds, music and motion, music and subjectivity, and the experience of music as a virtual environment.

*Ways of Listening* emphasizes the continuity between music and everyday reality. It starts from the premise that a significant overlap exists between our auditory experience of music and the primarily practical function of auditory perception in the lives of human beings. Framed by the ideas of ecological theory, the book emphasizes the importance of understanding perception as the relationship between perceivers and their environments, as a reciprocal relationship between perception and action, and in terms of the ways in which sounds specify events. (Quoted from Oxford University Press)

Oxford University Press|USA. Price: \$45.00. See the [book's web site](#) for information and reviews.

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📌 OPPORTUNITIES



**Accepting Submissions - Atrium Sound Space**  
**College of Santa Fe**  
**Santa Fe, New Mexico, USA**

The [Atrium Sound Space](#) gallery is accepting submissions of multi-CD based sound installations for programming consideration.

The Atrium Sound Space is a gallery for sound installations located in the lobby of Benildus Hall, on the College of Santa Fe campus in Santa Fe, New Mexico. Dedicated to presenting sound installations as sonic environment in public spaces, the Atrium Sound Space runs continuously throughout the year - 24 hours a day, 7 days a week.

Though the Atrium Sound Space will be formally launched in early Fall 2006, it has already hosted installation pieces by Peter Swanzy and Al Margolis (in conjunction with the Santa Fe International Festival of Electroacoustic



Music), and Steven M. Miller. The Fall schedule will be announced in September.

Sound artists interested in submitting pieces for programming consideration can find technical specifications and submission guidelines/information on the Atrium Sound Space [submissions page](#).

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#### ✦ **WFAE MEMBERSHIP**

Become a member of a WFAE Affiliate organization. See membership information and download a membership form from the [WFAE Web](#) site. The [EarthEar](#) audio disc catalog is now offering a 10% discount to all WFAE members. Just enter the coupon code "WFAE" on the first page of the online shopping cart. International orders: please remember to use the drop-down menu.

#### ✦ **WFAE BOARD AFFILIATE ORGANIZATIONS**

- American Society for Acoustic Ecology (ASAE): [contact-asae@wfae.net](mailto:contact-asae@wfae.net)
- Australian Forum for Acoustic Ecology (AFAE): [contact-afae@wfae.net](mailto:contact-afae@wfae.net)
- Canadian Association for Sound Ecology (CASE): [contact-case@wfae.net](mailto:contact-case@wfae.net)
- Forum Klanglandschaft (FKL): [contact-fkl@wfae.net](mailto:contact-fkl@wfae.net)
- Japanese Association for Sound Ecology (JASE): [contact-jase@wfae.net](mailto:contact-jase@wfae.net)
- Suomen Akustisen Ekologian Seura (Finnish Society for Acoustic Ecology): [contact-fsae@wfae.net](mailto:contact-fsae@wfae.net)
- UK and Ireland Soundscape Community (UKISC): [contact-ukisc@wfae.net](mailto:contact-ukisc@wfae.net)

#### ✦ **WFAE AFFILIATE WEB SITES:**

- American Society for Acoustic Ecology ([ASAE](#))
- Australian Forum for Acoustic Ecology ([AFAE](#))
- Canadian Association for Sound Ecology ([CASE/ACÉS](#))
- Forum fuer Klanglandschaft ([FKL](#))
- Japanese Association for Sound Ecology ([JASE](#))
- Suomen Akustisen Ekologian Seura (Finnish Society for Acoustic Ecology), ([FSAE](#))
- UK and Ireland Soundscape Community (UKISC). John Drever <[ukisc@wfae.net](mailto:ukisc@wfae.net)>

#### ✦ **NEWSLETTER AND JOURNAL ARCHIVES:**

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

**Past Journal Issues Online.** The Journal Editorial Committee has added Soundscape Vol. 4, No.2 and Soundscape Vol. 5, No.1 as online editions. These may be accessed through the [WFAE web site](#), or as a [special section](#) of this newsletter. Past editions of the Journal are added two years after publication.

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## About The WFAE

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

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

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

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

Information:

- [WFAE Web Site](#)
- [WFAE Listserv](#) discussion group
- WFAE Secretary: [secretary@wfae.net](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)



## 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
- Hildegard Westerkamp - Correspondent

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### Publication

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