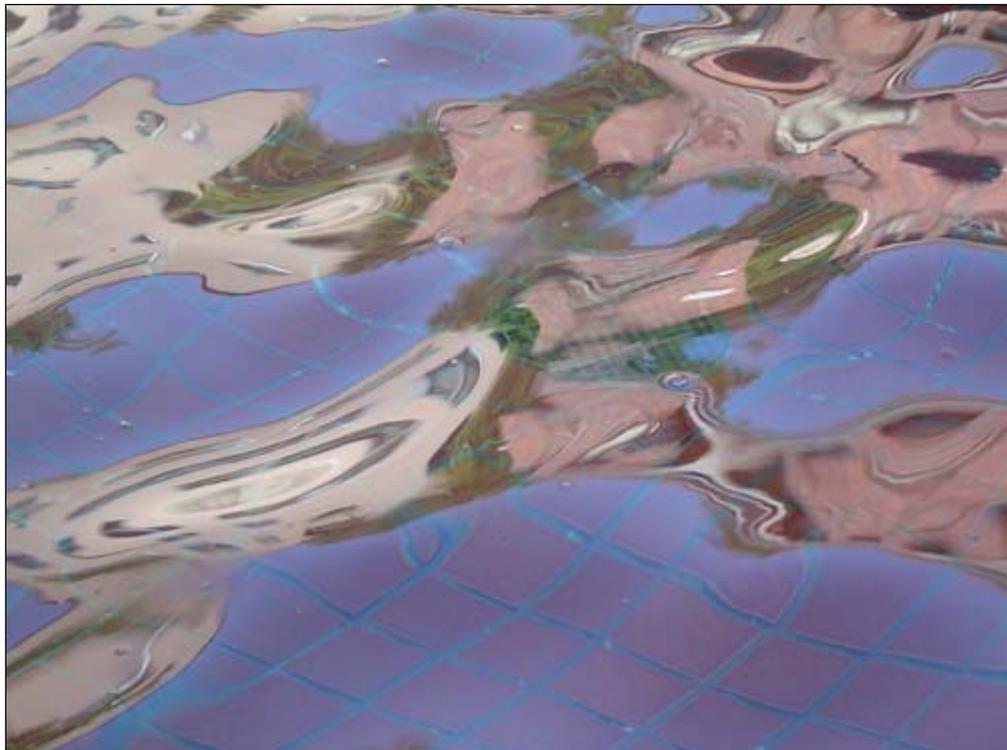




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Volume 3, Number 4
WFAE Up Front News



Ripples - Proscenia Archive

"He felt the ripples upon his face and heard their separate sounds as they struck."
Ambrose Bierce, "An Occurrence at Owl Creek Bridge" (1891)

✚ Welcome

This newsletter is an online supplement of [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 others in the field of acoustic ecology.

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

WFAE Newsletter Publication Dates

1 September (Contribution Deadline: 20 August)

1 November (Contribution Deadline: 20 October)

✚ Archive

Newsletter: 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.

✦ **Affiliate Report: FKL - by Clemens von Reusner**

At the March, 2006 Forum fuer Klanglandschaft board meeting, Clemens von Reusner (Braunschweig, Germany) took over the role of FKL representative to the WFAE Board from Albert Mayr. Albert was recognized and thanked for his outstanding work on behalf of the FKL and the WFAE.

In this first report, Clemens focuses on recent activities by members of the Forum fuer Klanglandschaft (FKL) and suggests resources of interest to this newsletter's readers.

There are two new soundscape projects in the city of Basel (Switzerland) concerning the urban area. Both are in the form of soundscape podcasts - small sound files of a few minutes length that can be loaded on a mp3-player.

First, the musician Nigel Halfhide gives an impression of his acoustic-travel-notebook leading us through Europe. Halfhide converts his acoustic souvenirs to sound installations and virtual sound worlds. ([Listen to Soundscapes](#))

Second, a recent series of recordings by FKL member Lorenz Schwarz reflect a documentary approach to soundscape. You can [hear his soundscapes recordings](#) online. The recordings are intended to encourage the listener to be more attentive to his/her own sound environment.

A couple of publications will be of interest to readers. The [acoustic study-guide](#) is provided as a service of the German Society of Acoustics. It offers an overview of the facilities for studying the acoustics in Germany, Austria and Switzerland.

Noise is regarded as one of the main environmental problems in Germany and elsewhere. For this reason the ministry of the Interior of Baden-Württemberg has published "[The noise booklet](#)" in co-operation with the office for environmental protection of the state capital Stuttgart.

Finally, [Sonambiente Berlin 2006](#) is a summer event in Berlin set to music for the eyes and ears. Installations, objects, performances, happenings visual art, sound art, video, new media, radio art, film: from June 1st to July 16th. This is the second time since 1996 the event has been staged. It includes over 40 internationally known artists and some 20 up-and-coming art school talents that make the metropolis reverberate with sound.

✦ **WFAE Board**



World Forum for Acoustic Ecology 2006

November 2 - 6, 2006

Hirosaki University International Music Centre

Hirosaki, Japan

The WFAE Board encourages member participation in this year's International Conference of the World Forum for Acoustic Ecology. The event this year will be held this November in Hirosaki, Japan. The event is being organized by the Japanese Association for Sound Ecology (JASE) and is co-hosted and co-supported by [Hirosaki University](#) and the [Soundscape Association Japan](#) (SAJ). This event will include lectures - paper presentations - discussions - soundwalks and excursions.

The conference will be held at the Hirosaki University's [International Music Center](#) (HIMC) which was established in 2005. Many of the events will take place in the Center's beautiful [auditorium](#) facility.

Within 1 to 2 hours drive from [Hirosaki](#), in Northern Japan, one can visit villages and

communities whose residents still keep traditional lives and values. For information visit the conference web site: <http://www.saj.gr.jp/en/hirosaki2006.html>

WFAE Membership. Become a member of a WFAE Affiliate organization for 2005. 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 Representatives:

- American Society for Acoustic Ecology ([ASAE](#))
Steven Miller <asae@wfae.net>
- Australian Forum for Acoustic Ecology ([AFAE](#))
Nigel Frayne <afae@wfae.net>
- Canadian Association for Sound Ecology ([CASE/ACÉS](#))
Charlotte Scott <case@wfae.net>
- Forum fuer Klanglandschaft ([FKL](#))
Clemens von Reusner <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). John Drever <ukisc@wfae.net>



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July - 2006

- **July 7-15: Sound Symposium**, St. John's NL, Canada
- **July 13-15: Digital Arts Week**, Zurich, Switzerland

August - 2006

- **August 22-26:** 9th International Conference on Music Perception and Cognition, Bologna, Italy

October - 2006

- **TBA:** Ear to Earth Festival - New York City, NY, USA

November - 2006

- **November 02-06:** WFAE Conference - Hirosaki, Japan

September - 2006

- **September 10 -12:** Sound, Music, and the Moving Image - London

March - 2007

- **March 1-3 2007** Santa Fe International Festival of Electroacoustic Music

On-Going

- Summer Workshops - Brazil
- Rochester - Soundscape Society monthly meetings
- DRIFT Radio - ongoing online broadcasts
- "Cathode Immersions" Prepared and Improvised Radio
- Fieldwork - Radio 2SER Weekly Broadcast
- Hearwear
- Other Voices - Other Sounds

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

JULY, 2006

Sound Symposium XIII

July 7-15, 2006

St. John's, NL, Canada

A nine-day festival of sound, artistry, exploration and collaboration set in the oldest city in North America... an explosion of creativity on the edge of the continent... an unforgettable experience. See [web site](#) for more information.

Digital Art Week 2006
July 13-15, 2006
VisDome of the ETH
Zurich, Switzerland

The Digital Art Weeks of the ETH Zurich in collaboration with the Stereolith Company sent out a call to sound artists for two channel soundscape works. The works chosen from those submitted were selected on their ability to "evoke" the presence of things or beings in space to the extent in which the each work "immerses" the listener into a completely imaginary sonic environment. The effect of evocation and immersion found in the works are enhanced by the Stereolith Loudspeaker System at playback. Unlike traditional loudspeaker configurations, this incorporates both the "left" and the "right" channels into a single construction. In this way, the system can be installed at any point within the listening space, allowing the listener to experience each work from any point within the space as if it was a live event.

All of the selected works will be presented during the Digital Art Weeks 2006 from the 13th to the 15th of July 2006 in the VisDome of the ETH Zurich, Switzerland. The contents of the program falls into three distinct categories, all of which focus on immersing the listener into a completely imaginary sonic environment. The first category "Real Worlds" can be linked back to sounds known to us from the world around us. However, these sounds are extended at times by including sounds created by electronic means. The artificially generated sounds blend into to the natural sounds in a variety of unique ways, thus provided the listener with an enhanced variant of the known sound world. The second category "Virtual Worlds", in contrast to the first one, uses only artificially generated sounds in order to create an immersive environment that evokes a natural one. The works falling under the third category, "Other Worlds" include attributions found in the first two categories, but most often in juxtaposition.

All of the selected soundscape works can be heard at the following URL below. Information about the artists and their works is also available. www.digitalartweeks.ethz.ch

We would like to thank all of the artists who submitted works, the ETH Zurich for the technical support, the Stereolith Speaker Company for the generous donation of loudspeakers, and the organizers of the DAW06 for making this event possible.

AUGUST, 2006

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

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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SEPTEMBER, 2006

Sound, Music and the Moving Image
September 10 -12, 2007
Institute of Musical Research
Senate House, University of London

Research in sound and music on screen is now gaining a momentum which is reflected, in turn, in the variety of approaches it embraces. Bringing together practitioners and scholars from different disciplines, the conference will provide an opportunity to reflect on and challenge prevailing methodologies and concepts in sound/music and image scholarship, and to speculate on future directions. A full programme of screenings and related events will be organized.

The conference immediately precedes .Musicology and Recordings., the combined CHARM (Centre for the History and Analysis of Recorded Music) and Royal Musical Association annual meeting (13-15 September, Royal Holloway, University of London).

A call for papers will be issued in due course; keynote speakers will also be announced. Updates and further details will be posted on the conference website as they become available:

www.sas.ac.uk/imr.html follow the 'Events Programme' link.

Programme-related enquiries: smami.conference@btinternet.com
Local arrangements enquiries: imr@sas.ac.uk

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OCTOBER, 2006**October 2006
An Ear To Earth Festival
New York City**

[An Ear to the Earth](#) is a festival organized by the Electronic Music Foundation (EMF) in collaboration with a host of acoustic ecology and digital arts organizations, has been re-scheduled from March 2006 to October 6-14, 2006. For more details about the events being planned and to get involved, visit the Ear to the Earth [website](#).

NOVEMBER, 2006**November 2-6, 2006
WFAE Conference
Hirosaki, Japan**

This event is the next major international gathering of minds and the first to be hosted by our affiliate, Japanese Association for Sound Ecology (JASE) in collaboration with Hirosaki University. This much anticipated event should prove to be a wonderful opportunity for the acoustic ecology community to share ideas and embrace the culture and environment of this exotic and unique location in northern Japan. Details online: <http://www.saj.gr.jp/en/hirosaki/WFAE2006.html>

MARCH, 2007**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](#).

- Composer in Residence - James Tenney
- Featured Composer/Performer - Joan La Barbara
- Featured Composer - Diane Thome
- More composers & performers TBA
- Live Performances: 1-3 March 2007
- Radio Broadcasts: February 2007
- Indoor Sound Installations: February-March 2007

ON-GOING**Summer Workshops - Brazil**

SUMMER WORKSHOPS
LAGO MAMORI **AMAZON** BRAZIL

mamori
artlab

JULY - SEPTEMBER 2006
DESIGN **PHOTOGRAPHY** ARCHITECTURE **SOUND**

ROGER GRASAS PHOTOGRAPHER *THE GULLIVER PROJECT: TRAVEL AND PHOTOGRAPHY* 17 - 26 JUL
CURRO CLARET DESIGNER *GREETINGS FROM MAMORI LAKE!* 31 JUL - 9 AUG
FRANCISCO LOPEZ MUSICIAN *NATURAL AND VIRTUAL SOUND ENVIRONMENTS* 14 - 23 AUG
MARKO BRAJOVIC ARCHITECT *NEOTROPOS* 28 AUG - 6 SEP
CARLOS BARRANTES PHOTOGRAPHER *AMAZONIC HERBARIUM AND OTHER FANTASIES* 11 - 20 SEP

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 D.Di

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.

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Fieldwork - Radio 2SER Weekly Broadcast Sunday Nights 10.30-12.00 (Sydney Time) Streaming on www.2ser.com

Fieldwork is dedicated to environmental recordings and sound art compositions using environmental textures. Each week is devoted to an aspect of a monthly theme. for april -may this is 'life acoustic' - covering insects, birds and mammals. The first broadcast features micro recordings of insects around Marrackville and other insect recordings around the world. We are happy to play raw, treated or composed works. Expressions of interest can be emailed to Adam Hulbert at eightzerot@yahoo.com.

Recordings can be sent directly to:

Fieldwork at Radio 2SER,
Level 26, Building 1, UTS
1 Broadway Rd, Ultimo NSW 2007
Sydney AUSTRALIA

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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 audio stream online or for further information visit the DRIFT web site at

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

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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.

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.

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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.

Seeks Research Information. Tim Stephens is approaching his final year on a BA Fine Art degree, at Brighton University (UK). He is interested in accessing information, works, or any helpful leads or references for a Dissertation on; 'From the barely audible to the intrusively noisy-acoustic environments in art exhibition and installation' Any comment or feedback most welcome. Contact: timstephens145@hotmail.com.

Protected Hearing Workshops. Those of you who enjoyed Soundscape 6 (1) on hearing loss, guest edited by Elliott Berger, may be interested to learn that he and a co-presenter, Theresa Schulz will be teaching free 1-day seminars on hearing protection and hearing conservation in San Ramon, CA, on August 17, and in Calgary, Alberta, Canada, on September 20. Continuing education credits are available and free lunch and extensive handouts are included. Elliott has been teaching these highly regarded courses for 25 years throughout North America and in Europe, Africa and Australia. For additional information and/or to register, please visit <http://www.e-a-r.com/hearingconservation/earseminars.cfm>

Interactive Internet Soundscape. Scottish visual artist Su Grierson takes you directly into the Scottish non-urban environment through the use of sound. Unsupported by image or text the sounds trigger recognition, imagination, intrigue and concern. N ear H ear is a sound project for the internet. Sounds were posted on the site throughout June 2006 and will be interactive for the following year. Designed to be simple and accessible to all levels of users, the site also offers sound artists and phonographers an opportunity to participate by downloading, remixing and uploading files for future posting on the site and an eventual public 'hearing'. Visit the [N ear H ear web site](#).

Seeking Funding For Argentinean Sound Map Project. Fernando Boto is doing a project in Buenos Aires called BA Suena and is about to build a sound map of Buenos Aires city. Ba Suena involves young students of several schools of Buenos Aires. Each school will represent an area of the city, and each one will build a kind of soundscape of the neighborhood or the area that it represents. Every soundscape will be uploaded to a web site, where the soundmap will be placed.

I am applying for funding to the Buenos Aires government. At the moment I am looking for more funding resources. I'd like to know if you know any foundation, embassy, etc that would be interested in support this educational/artistic project.

I based my project on Murray Shafer concepts and I took some exercises to do in the class from the A Sound Education book. Also, in the sound map the idea is to have a section related to some Acoustic Ecology concepts as the increment in noise level from 1930 to the present, which sounds are new and which one had disappeared from this time, etc. The idea is to give a more sensible and critical approach to the young students about sound in general and urban soundscape in particular.

SFU Sonic Studios Move. Barry Truax recently posted to the acoustic-ecology list serve news that the Sonic Research Studio at Simon Fraser University, Burnaby, B.C., Canada (traditionally the home of the World Soundscape Project which was started there in the early 1970s) moved to new quarters along with the entire School of Communication in January and has been active

during the recently completed teaching term.

Thanks to the extensive planning by Dave Murphy, the studio has been completely re-designed and is quite beautiful seen in photos that on the [studio website](#).

The facilities maintained the analog+digital configuration, including two computers, two mixers, and the 8-channel sound system using the AudioBox for spatial diffusion that has produced much of the studio's recent output of [soundscape compositions](#). In the photos, you'll see the WSP tape collection in the background which we continue to use on a daily basis. You'll also see the tape catalogue, sound references in literature file, and course outlines on the studio website.

Bill Fontana: Harmonic Bridge (16 June – 16 July 2006). This intriguing sound installation reveals the myriad of noises hidden within the Millennium Bridge. A network of vibration sensors have been placed within the bridge turning it into a vast stringed instrument which plays an ever-changing musical composition based on it's surrounding environment.

The noise created by pedestrians passing overhead, the wind, bicycles and the architectural elements which make up the bridge have been transformed into a sound installation which can be heard simultaneously in Tate Modern's Turbine Hall and also at Southwark Underground station. Harmonic Bridge is a Platform for Art project in association with Tate Modern. Thanks to Architecture Week, ARUP, Autograph Sound, Bruel & Kjaer, Haunch of Venison, Meyer Sound and Richmond Sound. http://www.resoundings.org/Pages/Harmonic_Bridge1.htm

FSAE Member Presents: Two Sound Installations - New York and Mänttä. Simo Alitalo, the Finnish Society for Acoustic Ecology Board Representative to the WFAE, has two sound installations in place thousands of miles apart.

Encounters/ Kohtaamisia is a sound installation whose aim is to provide a "Muybridgean" break-down of wave mechanics, this piece consists of several loudspeaker "chains" that are suspended from the ceiling and connected to each other with steel springs. Low sounds are routed to the sub-bass speakers which cause the loudspeaker chains to slowly rotate in mid-air. The sound material consists of water-earth encounters and waves hitting the shore. Sounds were recorded by hydrophones and underwater microphones buried in sand or placed underwater in East River and Coney Island. This installation is at [Location One](#) in New York. Interview with Simo Alitalo [available online](#).

A second installation, Viileaa - Sounds Cool 3.2. includes recorded and live sounds installed in three round rooms. It is part of the [XI Mänttä Art Festival](#) (June 11th – August 13th 2006) Mänttä Art Festival is an event of contemporary art representing Finnish visual art made by the artists of today.

Web Site Has Nature Recording Forum. Yannick Dauby writes, "... for those who can read french, the [Sonatura website](#) has opened a forum about nature sound recording that includes various discussions about fields, techniques, etc."

Pour les francophones, le [site de l'association Sonatura](#) a ouvert un forum de discussion autour de la prise de sons d'animaux et de nature, des techniques et de la pratique du terrain.

L'association Sonatura édite aussi une revue audio qui propose les enregistrements de ses membres (the organization Sonatura is also publishing a series of CDs of recordings made by its members.)

Presenting Soundscape Works Live. Arthur Clay writes, "About a year ago, I discovered a unique single tower loudspeaker system that is the most wonderful tool for presenting soundscape works live. I decided to make a project out of my experiences with the loudspeaker and have written a short paper. [Read more](#)."



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Opportunities

Deadline: July 7, 2006

EPSRC Research Studentship in Soundscapes

The Acoustics Research Centre has recently been awarded a large research grant by the Engineering and Physical Science Research Council (EPSRC) for a project called 'The Positive Soundscape Project: A re-evaluation of environmental sound.' This is a joint project with the Universities of Warwick, Lancaster, London (Arts) and Manchester Metropolitan. We are seeking a full time PhD research student for the project. The studentship will start on 1 October 2006 and last for three years. The student will be based in Salford but there will be opportunities to work with and visit investigators and researchers based at the other project centres.

The project has three main strands: quantitative psychoacoustics, qualitative social science, and art. Outputs from each will inform the other two, and each will help to provide a context and validation for the others. You will focus particularly on integrating the qualitative and quantitative elements. This will involve performing psychoacoustic experiments, conducting focus groups and interviews, qualitative analysis, statistical analysis and more. The work will therefore suit an open-minded researcher with a background in at least one of the disciplines above but with a strong interest in learning about the others. You would be expected to help the three post-doctoral research fellows where appropriate. This project will give you a unique and specialised mix of skills and a rare opportunity to work with leading researchers in several different fields. You will be supervised by the Principal Investigator at Salford, Dr Bill Davies. You can read more about the project and download the bid document at www.acoustics.salford.ac.uk/soundscapes

The studentship is open to UK and EU students, under the usual EPSRC rules. For UK students, it provides a bursary at the standard national rate (currently £12,300 per annum) and additionally covers the university tuition fees. For an EU student, there is no bursary – only the tuition fees are paid for. To qualify for either UK or EU status you need to be resident in the relevant country for a period of at least 3 years immediately prior to the date of application.

You should hold, or be about to obtain, a First or Upper Second Class Honours degree or equivalent in an appropriate discipline and be prepared to register for a Ph.D.

Salford University has a history of over 30 years of research work in acoustics and the Acoustics Research Centre was rated 6* in RAE 2001. The Centre has a large team of 15 academic and research staff and has a portfolio of fundamental and applied research projects. The Centre is part of the University's Research Institute for the Built and Human Environment. For more details see www.acoustics.salford.ac.uk/research/

Enquires to Dr Bill Davies

Tel : 0161 295 5986; Email : w.davies@salford.ac.uk

To apply, send your detailed CV and covering letter to: Dr Bill Davies, School of Computing, Science and Engineering, Newton Building, University of Salford, Salford M5 4WT. Electronic submission is acceptable.

Notes to applicants:

It is vital to give a detailed CV and covering letter when applying. Please do not just send a list of qualifications and not much else. In the covering letter, you should explain why your background and experience make you a good candidate for this studentship. Read the bid document. If you

have research ideas about the project, tell us about them! We want to know why you believe you are the suitable candidate for this position.

Deadline: July 15- Call for Submissions. Tempography is a new international art form that examines the unexplored zone between the moving and the still image. The pieces are called "tempographs". They are still images extended in time. Each piece must be less than 30 seconds long. They are shown in sequences, with black before and after. A Tempography exhibition will take place at the cinema Zita in Stockholm in August. This is a call for submissions. Please have a look at the website: www.tempography.org for more information, and for the ever-important guidelines.

Deadline 21 July

Call For Proposals: Peter Stuyvesant's Ghost - Digital sound files

Final Nature of Artistic Contribution: Digital sound files of up to 1 minute to be accessed during performance dates via pay or cell phone. They may also be available on a CD. We are looking for both 'realistic' and interpretive reactions to historical information. The terrain this project will cover (pictured above) is the footprint of Peter Stuyvesant's original farm (Bouwerie), which included the area from 4th Ave. to the original East River shore, and from 4th Street to 22nd Street. Files will be archived and accessible on the internet after the performance dates.

Date of Event: November 15-19, 2006 Specific Event Description: A self-guided walk through the area of Peter Stuyvesant's farm, using a printed map and utilizing cell or payphones to access a central open-source telephony server (Asterix). The printed material will indicate a route around the farm, with specific points indicated where participants are asked to stop and call into the server. A payphone will be available at all chosen points. After making the phone call, the participant will dial the message code indicated for that particular site, thereby accessing a short (no more than 1 minute) sound file made in response to historical/topographical information provided to the artist about the site, which could include information about Dutch cows and pigs, church bells, hymns, language; memories of shops, streets, sounds of Holland; local sounds of nature (wind, birds, water); local work sounds (blacksmiths, milking, carpentry, printing); or other information suggested by artists.

Overall Project Description: PSG is a civic art project, inspired by the rapid cultural and physical changes engendered in this area by the Dutch colonial period. PSG encourages a multi-leveled understanding of the place that the East Village is now. Using sound as the primary performance medium, tapping into the visceral, non-cognitive response that hearing, like smell, tends to generate, PSG explores the contemporary topography while making palpable the pre-urban terrain of Peter Stuyvesant's 17th century farm. Through guided walks and discussion forums PSG will facilitate activities that connect past with current truths, and, perhaps, visions for the future, as alternative realities flicker briefly into life, and historical and environmental perceptions are deepened. The overall goal is a rich, many-layered experience of this terrain, literally moving audiences through it, primed for careful listening to what is currently here to be heard, while opening up imagination, and awareness of the past.

Specifically, PSG aims to: facilitate active participation on the part of a widely varied audience; consciously link art and performance making with history; invite contributions from artists that maintain this dual focus on historical relevance and an actively participating audience; bring together NYC- and Netherlands-based contributors; and explore the role of history in bringing the present into sharper focus.

Important Dates:

- July 21, 2006: 100 WORD TEXT ONLY description of your idea and contact info emailed to: twowhitecats24@hotmail.com
- July 30, 2006: Notification of acceptance of idea
- August 15, 2006: Bios and descriptive text for program (guide map) due
- September 15, 2006: Soundfile due

- November, 15-19, 2006: Performance dates

Coordinators: Lise Brenner, Ryan Holsopple, Michelle Nagai

Contact for Questions: Lise Brenner - twowhitecats24@hotmail.com

Deadline 21 July

Call For Papers (Abstracts)

SoundAsArt Conference: SoundAsArt: Blurring of the Boundaries Aberdeen, Scotland November 24th, 25th, and 26th

Over the past several years a growing fascination with the emerging art form Sound Art, has become prevalent within arts communities and academia. But what is it, how is it defined, and what is the impact on current practices of composers, artists, and those working in related fields (video, sculpture, architecture etc.)?

The SoundAsArt conference hopes to explore some of these boundaries, blurry though they may be, with the goal not of definition but of exploration. It is a peculiar characteristic of this art form to revel in the blurring of distinctions, the crossing of disciplinary boundaries, and the redefining of practices.

The conference will take place over a three day period and will feature papers/talks, installations, soundwalks, and performances. The entire content of the conference will be documented for release and made available online in pdf/mp3 format.

We welcome papers on the topic of sound art that address questions of origin, exploration of boundaries between related practices, investigations of current practices, and speculation on the future development of sound art. Papers by individuals wishing to present their own work in relation to these issues are also welcome.

For submission information go to the conference website at:

<http://soundasart.urbannovember.org>

Deadline 1 August.

Journal: Music, Sound, and the Moving Image

Call For Articles

"Music, Sound, and the Moving Image" will be the first international scholarly journal devoted to the study of the interaction between music and sound with the entirety of moving image media film, television, music video, advertising, computer games, mixed-media installation, digital art, live cinema, et alia. To be published by Liverpool University Press and co-edited by Anahid Kassabian (Liverpool University) and Ian Gardiner (Goldsmiths College), the journal will be truly interdisciplinary, inviting contributions across a range of critical methodologies, to include musicology and music analysis, film studies, popular music studies, cultural theory, aesthetics, semiotics, sociology, marketing, sound studies, and music psychology. It is hoped that the journal also will provide an important focus for the similarly diverse and expanding community of media music scholars.

The journal will be published twice a year, beginning January 2007, and its first issues will be open, embracing this diversity of topics and approaches. As it progresses it is intended that themed issues, under a guest editor, will alternate with open issues, perhaps encouraging writers to explore areas under-represented in current literature. The editors welcome contributions offering the broadest interpretation of the journal's title, not only seeking to build upon the existing scholarship on film music and film sound, but also to challenge its theoretical assumptions, and to extend its boundaries to include the full variety of moving image media and traditions.

Submissions for the inaugural issue should be e-mailed, by 1 August 2006, as Microsoft Word documents to: journal@liv.ac.uk Enquiries or requests for style guidelines should also be directed to this address.

ON-GOING

Call for Works

11th Annual Santa Fe International Festival of Electroacoustic Music College of Santa Fe Contemporary Music Program

**College of Santa Fe
Santa Fe, New Mexico, USA**

Submissions are being accepted for consideration for programming for the 2007 Santa Fe International Festival of Electroacoustic Music in two categories: 'Radio broadcasts' and 'Ambient sound installations.' Full information on both categories and submission details can be found on the 'Call for Works' link on the [festival website](#).

SFIFEM is a program of the Contemporary Music Program at the [College of Santa Fe](#) in Santa Fe New Mexico, USA.

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

The [Atrium Sound Space](#) 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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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.

Manilow to Drive out "Hooligans" (BBC News) A council in the Australian city of Sydney is taking radical measures against car-revving youths - the calming tones of singer Barry Manilow.

Officials in Rockdale say that local youths have been hanging around in car parks, revving their engines and generally annoying residents. So the council has decided to strike back.

From July, Barry Manilow's greatest hits will be piped into one car park in a bid to drive the youths away. [Read Full Story](#).

The sound that repels troublemakers. (BBC News) A device emitting a sound wave which is designed to drive young troublemakers away from a problem area of Swindon, UK, has been hailed as a success. The 'Mosquito' is a sonic deterrent device was installed by the Wyvern Theatre in an attempt to stop groups of up to 100 youngsters from gathering around Theatre Square.

It was named the 'Mosquito' because the sound resembles that of a buzzing insect. And it works by emitting a harmless ultra sonic tone that generally can only be heard by people aged 25 and under. In trials, it has proven that the longer someone is exposed to the sound, the more annoying it becomes. [Read Full Article](#).

Teen's Use "Mosquito Alarm" to their Advantage. (Metro.com UK) A high-pitched alarm which cannot be heard by adults has been hijacked by schoolchildren to create ringtones so they can get away with using phones in class.

Techno-savvy pupils have adapted the Mosquito alarm, used to drive teenage gangs away from shopping centres.

Schoolchildren have recorded the sound, which they named Teen Buzz, and spread it from phone to phone via text messages and Bluetooth technology.

Now they can receive calls and texts during lessons without teachers having the faintest idea what is going on. [Read Full Story](#).

Hospital Try To Bring Down the Decibels. (Washington Post) Wham! Wham! Wham! The sound source was actually a pillbanger, used to crush medications for geriatric patients who can't swallow whole pills. This and other sounds form a concophony of noise as work shifts change throughout the day and night at many hospitals. The noise level can reach an unhealthy 113 decibels. Montefiore Medical Center in New York is hoping to make a change. [Read Full Article](#).

Noisy, Wiggling Ears Explained. (Discovery.com) Human ears can wiggle and make noise, and now researchers have a better understanding of how these unusual processes work.

Since ear wiggling involves complex coordination of facial muscles, the research could shed light on related disorders, such as Bell's palsy, which can cause facial paralysis. [Read More](#).

How Was It For You? (Globe and Mail) Toronto's Four Seasons Centre for the Performing Arts has had acoustical issues since its construction. What those problems are depends on who you ask and where you sit for specific concerts. [Read More](#).



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SITE VISIT: N ear H ear



Scottish visual artist Su Grierson takes you directly into the Scottish non-urban environment through the use of sound. Unsupported by image or text the sounds trigger recognition, imagination, intrigue and concern. N ear H ear is a sound project for the internet. Sounds were posted on the site throughout June 2006 and will be interactive for the following year. Designed to be simple and accessible to all levels of users, the site also offers sound artists and phonographers an opportunity to participate by downloading, remixing and uploading files for future posting on the site and an eventual public 'hearing'. Visit the [N ear H ear web site](#).



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Resources

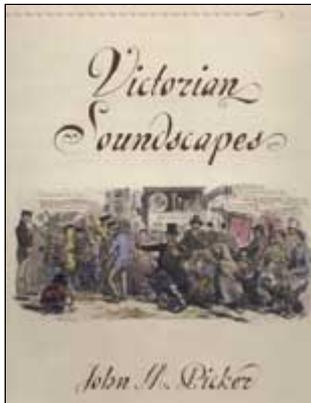
Contributors Hildegard Westerkamp

PUBLICATIONS

Victorian Soundscapes

John M. Picker

Oxford University Press



Far from the hushed restraint we associate with the Victorians, their world pulsed with sound. This book shows how, in more ways than one, Victorians were hearing things. The representations close listeners left of their soundscapes offered new meanings for silence, music, noise, voice, and echo that constitute an important part of the Victorian legacy to us today. In chronicling the shift from Romantic to modern configurations of sound and voice, Picker draws upon literary and scientific works to recapture the sense of aural discovery figures such as Babbage, Helmholtz, Freud, Bell, and Edison shared with the likes of Dickens, George Eliot, Tennyson, Stoker, and Conrad.

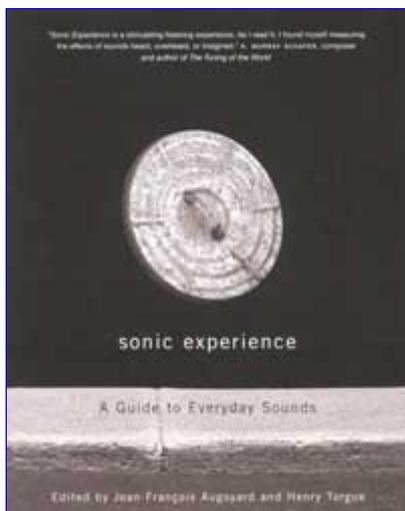
Sonic Experience, A Guide to Everyday Sounds

Edited by Jean-François Augoyard et Henri Torgue

Foreword by R. Murray Schafer,

Translated by Andra McCartney and David Paquette

McGill-Queen's university Press, 2005, 215 pages



Never before has the everyday soundtrack of urban space been so cacophonous. Since the 1970s, sound researchers have attempted to classify noise, music, and everyday sounds using concepts such as Pierre Schafer's sound object and R. Murray Schafer's soundscape. Recently, one of the most significant teams of soundscape researchers in the world has been concerned with the effects of sounds on listeners and has developed the concept of "sonic effect" specifically to analyze the effect of everyday sounds in the contexts of architectural and urban spaces. In a multidisciplinary work spanning musicology, electro-acoustic composition, architecture, urban studies, communication, phenomenology, social theory, physics, and psychology, Jean-François Augoyard, Henry Torgue, and their associates at the Centre for Research on Sonic Space and the Urban Environment (CRESSON) in Grenoble, France, provide an alphabetical sourcebook of eighty sonic/auditory effects. [More Information.](#)



Listen To The Raindrops.

Author, Nick Kettles

Ecologist, April 2006

Online article from ExactEditions.com

This is a highly informative article that takes a look at the contemporary world of soundscape by first providing an historical context for the study of sound and then examines today's soundscape issues and debates.

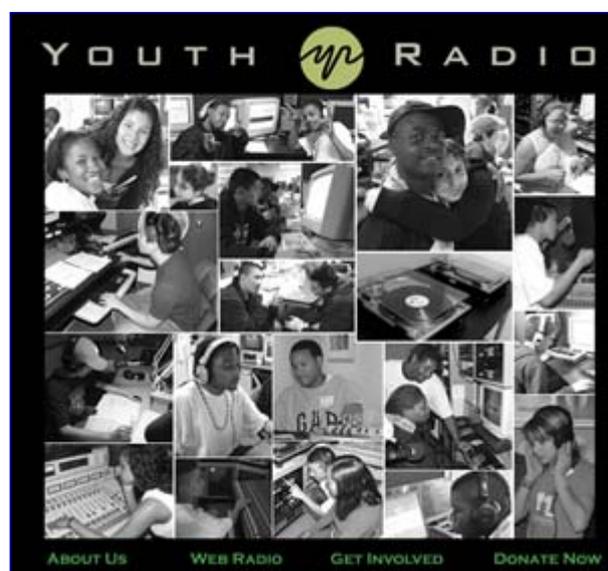
The article stresses that education will play a critical role in how humans give attention to concepts like noise and quiet in the years to come.

This is a must read article for those who have been in the field for years and those new to acoustic-ecology.

"Must We All Become Deaf" L'association Le Centre du Son, basé en Isère, nous provoque: Ils viennent de lancer un manifeste intitulé "Sommes-nous tous devenus sourds?" Allez donc voir de quoi il en retourne sur leur site

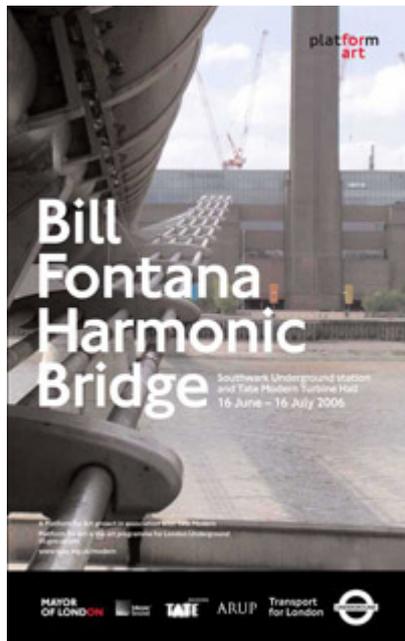
The Center for Sound, based in Isère has made available a document, "Must We All Become Deaf". The publication is in French and can be accessed on the internet at the following URL: <http://www.lecentreduson.info/Manifeste/>

WEB SITES



Youth Radio. (Scout Report) With an impressive headquarters in downtown Oakland, Youth Radio is fast becoming a compelling and insightful media phenomenon that should be watched closely. Their mission is a laudable one, and as their website puts it, "... is to promote young people's intellectual creative and professional growth through training and access to media and to produce the highest quality original media for local and national outlets." Of course, the real heart of the site contains the actual programming, which is streamed 24 hours a day, 7 days a week. Along with unique mix of music, individuals can listen to a host of stories reported by young people. Visitors can also browse a list of recently added

stories by topic, browse a list of recently added stories by topic, which include relationships, society, sports, poetry, and health. Those who are hoping to get some of the basic flavor of the offerings here would do well to take a look at the story featuring reporting from a group of Berkeley High School students at the World Social Forum in Caracas, or by listening to the commentary offered by Lauryn Silverman on the modern conundrum of multi-tasking. [Read More](#)



This sound sculpture explores the musicality of sounds hidden within the structure of the London Millennium Foot Bridge. This bridge is alive with vibrations caused by the bridge's responses to the collective energy of footsteps, load and wind. This sonic world is inaudible to the ear when walking over this bridge. It will be revealed by the use of the accelerometers (which are vibration sensors) that are listening to the inner dynamic motions of the bridge. Harmonic Bridge will be realized by installing a network of live accelerometers on different parts of the Bridge in order to acoustically map in real time its hidden musical life. The live sonic mapping translates into an acoustic sculpture by carefully rendering sounds from this listening network into a spatial matrix of loudspeakers. This sculpture only renders the natural acoustic movements of the Bridge, but tunes the presence of this live sonic data to the characteristics and architecture of the two spaces in which the work is presented: the Turbine Hall of the Tate Modern, and the Main Concourse of Southwark Station of the London Underground.

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Ear Toons: ZZzzz

by Tom Lamar





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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
- 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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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
- 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.

Gary Ferrington, WFAE Secretary
secretary@wfae.net