

WFAE

World Forum For Acoustic Ecology Newsletter: September-October, 2006

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Volume 3, Number 5**WFAE Up Front News**✦ **WELCOME**

This newsletter is an online 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.

The newsletter is made possible by the contributions of 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.

✦ **NEWS CLIPS & SOUND BITES**

It's How You Say It. (Reuters) Scientists have reported the first scientific evidence that people unconsciously gesture with their voices. "This is an aspect of language that has never been explored and one that could shed insight into the way that people think," said Howard Nusbaum, chairman of the Department of Psychology at the University of Chicago.

Nusbaum coauthored a paper in the *Journal of Memory and Language* that reported on a group of experiments said to provide the first evidence of "analog acoustic expression" -- people unconsciously modulating their voices in ways that provide an additional channel of expression understood by others. [Read Full Article](#).

Ah, a nice noisy day in the garden. (Timesonline) The Noise Abatement Society has reported a 28% increase in complaints of garden noise compared with last summer, while local authorities across the country report a rise in complaints about noisy neighbours of between 10% and 100%.... Cathy Strongman, the eco editor of *Insideout*, a design magazine, said: "In the old days sounds such as church bells helped create a sense of belonging. Today it is the opposite. Noise is encouraging the breakdown of communities." [Read Full Story](#).

Reflecting On the Lack of Acoustical Consideration at Ground Zero. (Noise Off) Author Arline L. Bronzaft raises questions regarding the soundscape design of the Twin Tower memorial in New York City. While the current Mayor launches an initiative in to combat excessive noise in 24 high-noise neighborhoods of the city, architects of the memorial have given little thought to the soundscape of the memorial and the acoustic context within which it is to be placed. [Read Full Story](#).



Do cows have 'accents'? (BBC) Dairy farmers in Somerset say they have noticed a new phenomenon - cows moo with regional accents. Cows apparently have regional accents like humans, language specialists have confirmed. Experts examined the issue after dairy farmers noticed their cows had slightly different moos, depending on which herd they came from. The article includes audio examples. [Read Full Story](#).

The Sound of the City. (Goethe Institute) Writer Golo Foellmer notes that artists have been exploring the acoustic design of our cities since the 1960s. And yet this aspect of urban life is largely ignored in architecture, construction and urban planning.

A shift towards acoustic urban architecture encounters two problems. First, an awareness of the acoustic problems of cities must be created, countering the dominance of the visual, to encourage developers and local authorities to provide funding for acoustic measures. And second, to implement these measures, concepts must be developed based on the recognition that sound penetrates people's consciousness far more than visual images. [Read Full Story](#).

Survey on Location and Context Based Media. (Binaural Media) Binaural decided to commission a wide set of interviews with environmental sound artists. The aim is to create an overview of the artists and their work. Many of these interviews are ongoing and Binaural thought it important to make these texts available as they continue to grow. Hopefully the interviewees link and learn from each other and develop a variable resource for both those who are simply interested in finding out more about the artists work in environmental sound and those who wish to develop and deepen their understanding and practice. All interviews were conducted for this first issue by Mark McLaren and are [available online](#).

Silkthreads; A journey to China. An exhibition with a difference has been mounted at [The Silk Museum in Macclesfield, UK](#), and will run until October 31, 2006. It is a collaboration between Visual Artist Denise Bryan, Sound Artist Adrian Wilkins and the staff of the Silk Museum. The exhibit, *Silkthreads: A Journey to China*, tells the story of a journey along threads of the Ancient Silk Roads using historical material and contemporary artworks, created by Bryan and Wilkins. [Learn More.](#)

Atrium Sound Space. The College of Santa Fe, Santa Fe New Mexico, has established an Atrium Sound Space - or sound gallery. The facility is soliciting pieces for possible programming. See the "submissions info" page on the [web site](#). The site provides a history of the space along with images and current exhibits.

NAISA Sound Channel Newsletter Available. New Adventures in Sound Art (NAISA) is a non-profit organization that produces performances and installations spanning the entire spectrum of electroacoustic and experimental sound art. NAISA publishes a monthly newsletter. If you would like to receive the NAISA Sound Channel directly to your inbox, send a message to naisa@naisa.ca with "Subscribe" in the subject heading. The current issue includes the following topics:

- 1) Sign Waves indoor installations opening reception
- 2) Sound Travels SOUNDwalks series on Toronto Island
- 3) "Sonic Board walk" open 24/7 until October 1st
- 4) Sound Travels performance weekend highlights
- 5) New Sound Travels festival weekend package rates
- 6) RWB Call for submissions - TRANS-X - Sept 30th deadline
- 7) SOUNDplay Sept 14-Oct 30 highlights
- 8) Translocal events planned for Deep Wireless 2007
- 9) Links/News

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🗓 CALENDAR

September 10 -12, 2007

Sound, Music and the Moving Image

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. Updates and further details will be posted on the [conference website](#) as they become available.

September - November

Bill Thompson Tour - USA/Europe

Composer Bill Thompson, University of Aberdeen, will be performing with experimental music/punk group Mickel Mass and with Faust in Hamburg on September 2nd. That festival event kicks off a [solo tour of Texas](#), with talks and performances in El Paso Texas on September 11 at the Ruben Center, September 14th at Texas State University in San Marcos, September 15th at the Toneburst Festival (Ceremony Hall) in Austin Texas, and a TBA date in Houston Texas on the 17th.

Returning to Europe, Thompson will be performing and giving a talk with the artist group urbanNovember in Amsterdam on October 13, and in Aberdeen at St Andrew's Cathedral, November 7th.

September 20th and 28th, 2006

Visiones Sonoras 2006

Morelia, Mexico

The Second Annual Visiones Sonoras 2006 is an international electroacoustic music festival and composer's meeting. It will take place in Mexico September 20th and 28th. The festival's main guests this year are Pauline Oliveros, Hans Tutschku and Javier Alvarez together with more than 25 artists from different countries. See [web site](#) for more information.

September 20th, 2006

Artist Review Series: Immersivity, Art, Architecture, Sound and Ecology

Electronic Music Studios, Goldsmiths College, London

Monthly transdisciplinary presentations, begin September 20, 2006 at Goldsmiths College in London. The program facilitates a critical exchange, discussion and review through an informal and supportive atmosphere, guided by specific research interests. The general interest 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 presenters 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.

For dates, times and location; the series full program; and all further info visit:

<http://www.liveartgardeninitiative.org.uk/events.html> Admission is free but reservation of a place is advisable. Please email lauren@liveartgardeninitiative.org.uk to reserve a place. The events are open to researchers, practitioners and artists and will take place at Goldsmiths College, London.

September 26, 2007

SOUNDWALK @ MELBOURNE CBD

Melbourne, Australia

The Australian Forum for Acoustic Ecology is hosting a on Tuesday 26th September 2006, from 8:15pm-9:30pm. This will be a group soundwalk starting at Jean D'Arc Statue, State Library on Swanston St. It will conclude near Flinders St station. The basis of a group soundwalk is that there is only one rule: NO TALKING. This allows auditory perception to become the focus and to be fully appreciated. All are welcome, and of course it's FREE to walk with us.

The AFAE is an affiliate of the World Forum for Acoustic Ecology <http://www.wfae.net> - an organization concerned with the inter-relationship between sound, nature and culture. Just email anthony@urbaninitiatives.com.au confirming your attendance.

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](#).

October, 6-8, 2006

Frakture Festival

Liverpool, England

Frakture Festival of Improvised Music 2006 brings some of the best improvisers from around Britain and a couple from Europe for 3 nights in October. It even deviates from improvised music as Philip Thomas will play some compositions on the Friday, sharing the bill with fellow Sheffield improvising group the Navigators. On the Saturday are the power quartet of Bruise and the mysterious Fraktal. The Sunday will see the Anglo/German trio of Toot. Moving from Church to Art Gallery and back to Church this year's festival will deliver an exciting breadth of music that is rarely available and shouldn't be missed. [Visit Web Site](#).

October 6-8, 2006

Bonny Institute Conference: "MUSIC AND PSYCHE AT THE EDGES OF LIFE"

Corte Madera, CA (San Francisco Bay Area)

A distinguished faculty will explore the therapeutic effectiveness of guided imagery and music at the thresholds of consciousness--for parents and their children both before and after birth, for people living in the shadowy worlds of mental or physical illness such as autism, AIDS, ALS, cancer, dementia or Alzheimer's Disease, and for those at the end of life. Continuing Education Credits are available. Visit [conference web site](#) for more information.



November 2 - 6, 2006

WFAE International Conference

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>

November 24, 25, 26, 2007

SoundAsArt :: Blurring of the Boundaries Conference

Aberdeen, Scotland, UK.

Besides some excellent papers and presentations from artists and academics alike, the conference has three Keynote speakers (Jonty Harrison, Rajesh Mehta, and Christina Kubisch), performers (Keith Rowe, Rohan de

Saram, ahem-myself and Patrick Keenan), installations by sound artist Giancarlo Toniutti, Karen Hay, and Patrick Wyness, and a soundwalk by Tony Whitehead. Also performing are the acousmatic group, invisibleEARs. The conference is free anyone that's intending to attend [needs to register](#). Full details available on the [Conference Web Site](#).

December 1-3, 2006

Time, Sound, and Transcendence: Forging a New Vision for Improvised Music Pedagogy and Practice **The University of Michigan, Ann Arbor, Michigan**

The International Society for Improvised Music is happy to announce its first inaugural conference and invite proposals for performances, workshops, and papers from individuals involved in all kinds of improvised music.

Submissions are welcome from artists/educators working in tradition-specific realms—e.g. Jazz, traditional Hindustani, European baroque, Arabic maqam—as well as in trans-stylistic approaches. Given the dearth of trans-stylistic approaches to improvisation pedagogy, proposals are welcome for hands-on workshops that present strategies in this regard. [Read More Online](#).

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](#).

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✦ **EarToon by Tom Lamar**



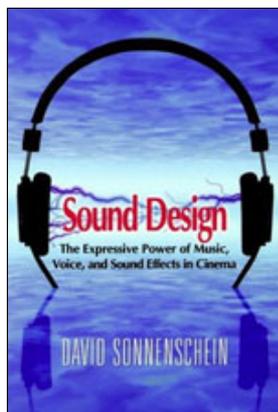
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✦ **Web Site Exploration**



The [World Soundscape Project](#) (WSP) was established as an educational and research group by R. Murray Schafer at Simon Fraser University during the late 1960s and early 1970s. It grew out of Schafer's initial attempt to draw attention to the sonic environment through a course in noise pollution, as well as from his personal distaste for the more raucous aspects of Vancouver's rapidly changing soundscape.

✦ **Resource**



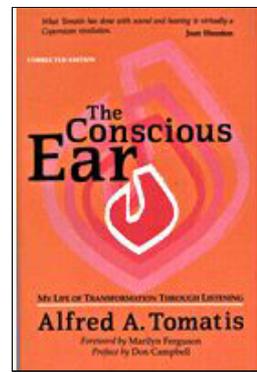
Sound Design: The Expressive Power of Music, Voice and Sound Effects in Cinema.

By David Sonnenschein. "(This) is a fascinating read for anybody who has even a passing interest in the subject. Whether you are considering a career in sound design or film, are already involved and want to improve your skills, or want to learn more about how sound propels a film's narrative, this book is a must-read."

"Sound is a frequently misunderstood aspect of film production. As any sound designer knows, budget, scheduling and political considerations can often mean that he or she is not called in until after the picture is edited. But the next time you watch a particularly dramatic scene, turn the sound off. Energy, tension and emotion all evaporate. As Sonnenschein points out, that's the power of sound." Review excerpts: [Steve Harvey](#). (Michael Wiese Productions; www.mwp.com) Book: 300+ pages, 6 x 9, illustrations ISBN: 0-941188-26-4

The Conscious Ear. The work of Alfred A. Tomatis, the french physician, psychologist, and educator, has had a revolutionary impact on our understanding of the ear, opening the way to a transformation of human listening and a breakthrough in the treatment of learning disorders like dyslexia. This is the first translation of his famous autobiography and is an intimate account of the life and work of an indisputable genius and a veritable Renaissance man.

Tomatis' life is the story of his discoveries and the many challenges he confronted along the way. It is a fascinating journey into a researcher's mind. The reader follows step by step the reasons that led Tomatis to call his own scientific beliefs into question and to develop progressively the Tomatis Method. Anyone interested in music, sound and health should read this book that "opens the ear" in many surprising ways. The Conscious Ear, by Alfred A. Tomatis, [Station Hill Press](#). Book: 300 pages, 6x9, photographs, ISBN 0-88268-108-7



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✦ OPPORTUNITIES

September 10th and 17th

Live improvised sound works with Matt Marble Portland, Oregon, USA

Both musicians and non-musicians are welcome to participate in the creation of live improvised sound works. These works require no reading of music nor is any instrumental 'skill' or stylistic training necessary - just the ability to listen to others and make one or a few simple tones, scrapes, or bumps in response. These cyclical works of varying instrumentation (e.g. bells, guitars, flutes, Indonesian angklung, harmonicas, etc) explore an interactive listening which leads the group as a whole to move in (and out of) tune with one another, giving rise to beautifully shifting colors of sound and a gradual confounding of one's sense of space and self. If you are interested please email kollodi at kollodi@gmail.com and if you have questions about the scores email matt at memarble@gmail.com. For more information access the [Faces Of Sound](#) site. This site has images of scores and (4 min) samples of audio to give you a better idea of what this work is like.

Deadline: September 13th, 2006

Call for Papers/Abstracts/Proposals Hawaii International Conference on Arts & Humanities January 12 - 15, 2007

Waikiki Beach Marriott Resort & Spa, the Radisson Waikiki Prince Kuhio, and the Pacific Beach Hotel, Hawaii, USA

Call for papers, abstracts, student papers, work-in-progress reports, research proposals, workshop proposals, poster sessions, research tables, or reports on issues related to teaching, practitioner forums, panel discussions, and tutorials. [Click here](#) for more information on the format of submissions.

All areas of arts & humanities are invited. [Check here](#) for a complete list of suggested areas of arts & humanities. Submissions may be made electronically via e-mail to humanities@hichumanities.org.

Deadline: November 15, 2006

Call for Works 11th Annual Santa Fe International Festival of Electroacoustic Music College of Santa Fe Contemporary Music Program 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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✚ 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 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 <fkl@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>

✚ 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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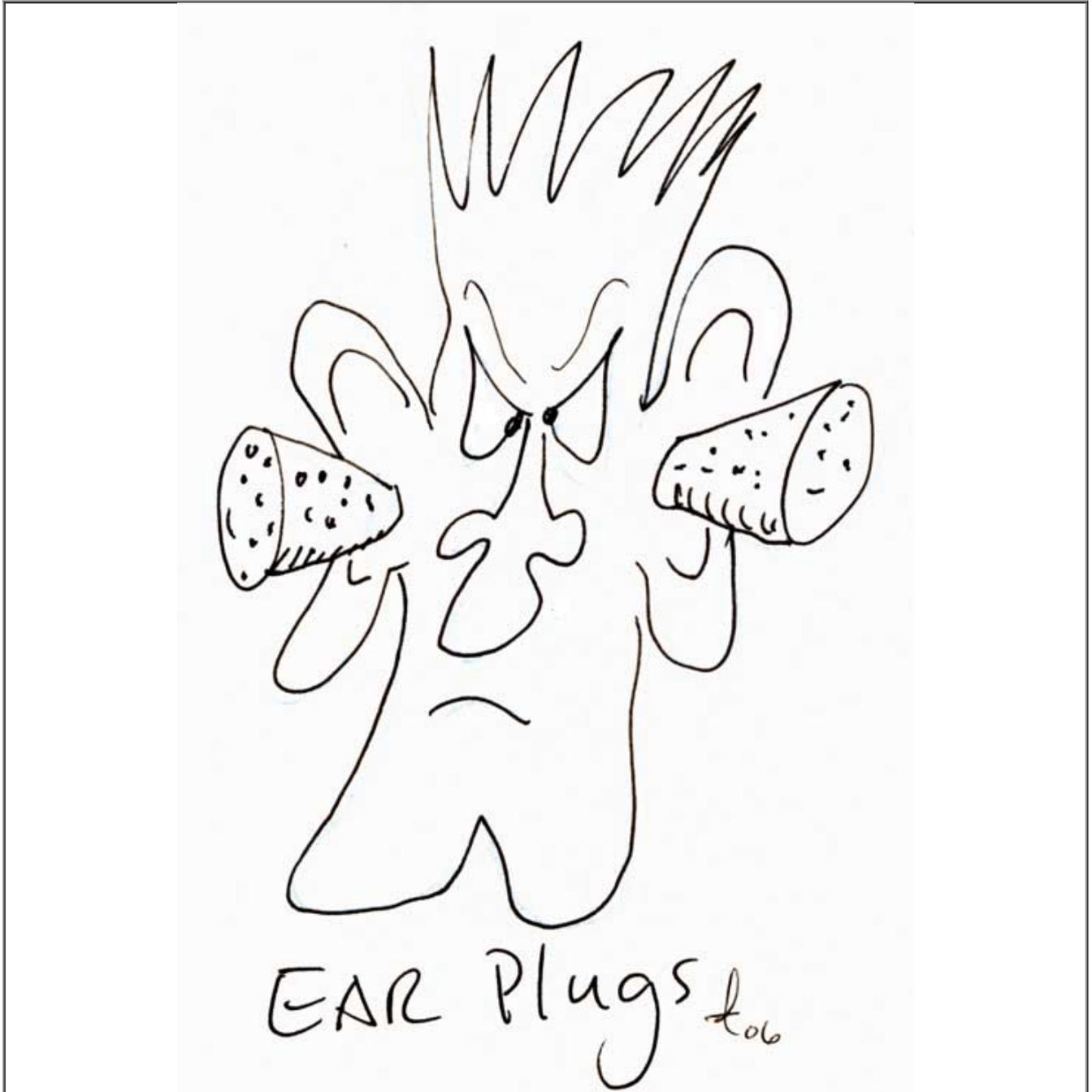
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Ear Toons: Ear Plugs

by Tom Lamar





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



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

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secretary@wfae.net