

WFAE

World Forum For Acoustic Ecology Newsletter: November-December, 2006

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Volume 3, Number 6

WFAE Up Front News

✦ 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

Japanese Association for Sound Ecology (JASE). WFAE Board members are participating this week in the International Conference of the World Forum for Acoustic Ecology being held November 2-6 in Hirosaki, Japan. The event has been 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 includes lectures, paper presentations, discussions, soundwalks and excursions.

The conference is being held at the Hirosaki University's [International Music Center](#) (HIMC) which was established in 2005. Many of the events this week will take place in the Center's beautiful [auditorium](#) facility. For information visit the conference web site: <http://www.saj.gr.jp/en/hirosaki2006.html>.

American Society for Acoustic Ecology (ASAE). Both the New York and New Mexico chapters of the ASAE are actively involved in up-coming festival and workshop events.

The New York Society for Acoustic Ecology is participating in *Habitats* a multi-day festival aimed at strengthening the contributions that communities and neighborhoods make toward sustainable and environmental living. A second event, *Peter Stuyvesant's Ghost* (PSG), is a civic art project inspired by the rapid cultural and physical changes during the Dutch colonial period in what is now New York City. Using sound as the medium of performance, PSG hopes to tap into the visceral response that hearing, like smell, tends to generate.

The New Mexico Santa Fe Chapter of the ASAE in collaboration with the College of Santa Fe Contemporary Music Program, is offering a presentation by Steve Feld on December 8th. The program will consist of new audio and video from research in Europe, Japan, and Ghana. See [Calendar](#) section below for more details on ASAE activities.

Canadian Association for Sound Ecology (CASE). The 3rd Haliburton Soundscape Retreat is being sponsored by the Canadian Association for Sound Ecology November 24-26. The weekend retreat will take place at the Haliburton Wildlife Reserve in Ontario. It will include lectures/talks on the theme "the Soundscape in our Landscape" along with ear-cleaning exercises, show-and-tell sessions for participants and outdoor soundwalks. Speakers include R. Murray Schafer, Bernie Krause, Andrea Dancer, Kristi Allik and Robert Mulder. See [Calendar](#) section below for more details.

UK and Ireland Soundscape Community (UKISC). The UKISC welcomes four new members to its board and looks forward to renewed energy and exciting future activities.

Neil S. Bruce graduated with an MS in Electronic Engineering in 2005 from Surrey University and prior to that a B.Eng (Hons) in Electroacoustics from Salford University in 1996. His particular interest is in psychoacoustics. Neil is now embarking on a PhD, as part of the Positive Soundscape Project at the University of Salford. He is a dedicated supporter of the acoustic ecology movement and feels the preservation of existing soundscapes is of great importance for future generations. Neil is an avid phonographer and has a large collection of binaural recordings captured in the field. He has recently been working as a sound designer on a number of films, creating sonic soundscapes. The soundscapes were crucial to enhance the story through the use of sound. One production was recently shown at the Cannes Film Festival and another is in competition at The Salento International Film Festival, later this year.

Tsai-wei Chen completed Master of Fine Art at Slade, UCL and MPhil at Royal College of Art. Sponsored by The

Overseas Research Students Award Scheme, she is investigating Taipei sojourners' cultural identities through London's and Taipei's soundscape for her PhD in Goldsmiths College. Please visit <http://blog.yam.com/taiwansoundscape/>

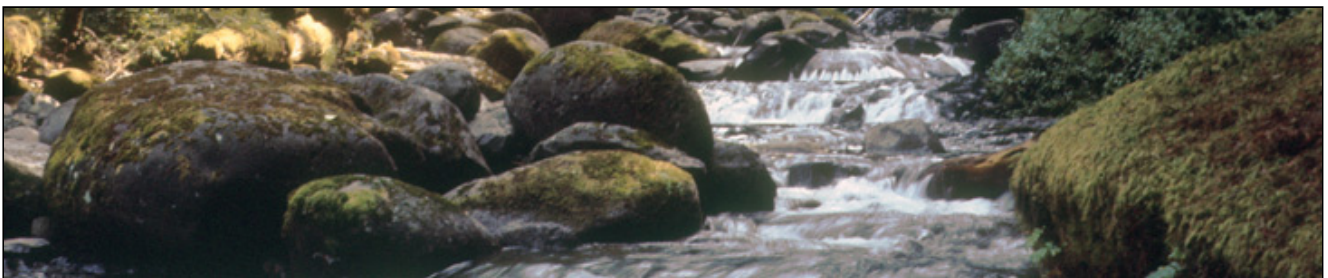
Matthew Sansom lectures in music at the University of Surrey where he teaches computer-based composition, free improvisation and soundscape studies. As a composer and sound artist his work is strongly influenced by field recording practice and phonography. He has had sound installations exhibited internationally - including Ely Cathedral (UK), Centre for Contemporary Arts (Glasgow), Korean Institute of Culture (Seoul), and t-u-b-e galerie für radiophone kunst installationen und audio - performances (Munich).

Ian Stonehouse is Head of the Electronic Music Studios at Goldsmiths College. He originally trained as a fine artist and film maker and has worked as a sound and animation lecturer, and as a freelance sound recordist and film/video editor. Prior to Goldsmiths, he was employed at London Electronic Arts (latterly the Lux Centre for Film, Video & Digital Arts) working with artists and video/film-makers such as Jane & Louise Wilson, Gillian Wearing, Gary Hume and Tacita Dean. He edited and mixed the CD 'Frankfurter Ahnung (News of the Esemplasm)', curated by Ben Watson, for Sonic Arts Network in 2005-06.

Forum Klanglandschaft (FKL) Clemens von Reusner has written and noted that the FKL has recently changed its name from "Forum fuer Klanglandschaft" to "Forum Klanglandschaft". The FKL has also issued an invitation to participate in a symposium to be held in Basel, Switzerland April 21-22, 2007. The event will present the latest work regarding soundscape studies to FKL members and the public. A call for papers, sound documentations, soundscape compositions, and art work has been issued. The deadline is December 31st. The only precondition for a submission is that of membership at the FKL. See the Opportunities section below for more information.

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🔗 NEWS CLIPS & SOUND BITES



Sound Art In New York. The "Ear to the Earth" sound-art festival was held in New York City in early October. Two items are online related to the sound design work of artist Bruce Odland and Sam Auinger during the event. Read [Elevated Harmonies](#) and [Green Thoughts](#).

Silence project is one man's start at preserving quiet in national parks. (CNEWS) Sound recordist Gordon Hempton has been searching for a one square inch of silence in America's national parks. Reclining against the trunk of a western hemlock tree, arms behind his head, Gordon Hempton listens closely to the quiet symphony of nature. The rumble of the Hoh River in the distance. A winter wren's trill. The chattering of a Douglas squirrel. Perhaps more striking is what's missing. There is no sound of airplane traffic, campground generators or over chatty hikers - all sounds that Hempton says are disturbing the peace at national parks across the country. Is this the place for which Hempton has been searching. [Read Full Story](#)

New York Artist Completes Residency. Composer/Acoustic Ecologist Michelle Nagai (ASAE) recently completed a residency with iLAB, the pilot residency program of the [Interdisciplinary Laboratory for Art, Nature and Dance](#) (iLAND). iLAND is a new dance research organization founded by choreographer Jennifer Monson that fosters collaboration among the performing arts and the sciences. The Language of the Listening Body was a two-week residency and workshop, co-lead by Nagai and choreographer Hope Mohr. The project featured a group of dancers exploring an active listening and moving practice in the urban soundscape of New York City. During the residency, the group hosted two public soundwalks - one in midtown Manhattan and another in Long Island City, Queens. Special guests included composer Pauline Oliveros, choreographer Barbara Dilley and noise activist Arline Bronzaft. [Read More](#) more about the project and iLAND or [view](#) a critical discussion of the residency process.

Musical Trespassing. (BBC) Even though you're in your own seat on the train, you have to share it with the music from the selfish kid with the fancy mobile phone four rows back. Or how about piped music insinuating its way around a hospital waiting room? Or a television barking away in the reception area? The Piped Music and Showing of Television Programmes Bill, being put forward by Lord Beaumont in the British Parliament, aimed to outlaw piped music on public transport and in hospitals. And it also proposes that anyone listening to music on longer journeys on public transport must use headphones. [Read Article.](#)

Tranquil Areas in England. The Council for the Protection of Rural England has updated its maps of "Tranquil Areas" in England. THE CPRE's criteria are explained in an [online site](#) and pdfs of the maps themselves can be [downloaded](#) as well.

Barking dogs, drum'n'bass - noise from next door can drive you mad. So what can you do about it? (Times Online) About half a million people have been forced to move in the past year because of noisy neighbours, says the National Society for Clean Air and Environmental Protection (NSCA). When it questioned 2,000 people about noise pollution, it discovered that 14% had been woken up by noisy neighbours, 5% had argued with their neighbours over noise, and 1% said they had been forced to move. If reflected nationally, says the NSCA, that amounts to half a million moves. [Read Article](#).

Caretaker's war on noise ends in shots and suicide. (Timesonline) A man in the village of Govilon, near Abergavenny in south Wales, shot two brothers and then killed himself after being driven to distraction by the noise of their motorcycles. Mr Trevor Fallon, a caretaker at a local theatre, is believed to have hit the brothers when he fired his shotgun at the revving motorcycle over the garden fence. [Read Article](#).

Blyth Soundwalks in the English landscape. Sound artist [James Wyness](#) has uploaded the sounds from two soundwalks in the Northumbrian town of Blyth. There are about 3 hours of high quality mp3s and over the weeks ahead he will blog details of the ideas/aesthetic approaches he adopted. He recommends headphone listening as the walks were largely recorded binaurally. The project is a public art commission. [Listen](#) and [read blog](#).

Describing the Contemporary Sound Environment. A thesis by David Paquette presents and analyses three approaches to the subjective approach of the everyday sound environment: The World Soundscape Project descriptive model, Barry Truax's information based Acoustic Communication model, and the perceptual and phenomenological work of French researchers Jean-François Augoyard and Pascal Amphoux. These models are then combined in a methodological and analytical framework to study listeners' relationships to contemporary urban environments. Paquette received his Master's thesis during the summer 2004 at Simon Fraser University in Burnaby, B.C., Canada [Read Thesis Online](#).

Music At Work. (Spherion Survey) According to a study by from Spherion Corp, Nearly half of adults ages 25-29 say they listened to their iPod, MP3 player or other music devices while working, whereas only 22 percent of adults ages 50 to 64 claimed to do so. Overall, almost one-third of all workers listen to music at the office. [Read Article](#)

Sounding out Devon. (BBC) Sonic Postcards is a new, unique national education programme which is trying to link schools across England by the medium of sound. The Devon project focuses on the impact of sound in the lives and individual lives and demonstrates the possibilities for creativity through the manipulation of sounds with technology. [Read More](#).

Sound of Silence. These days, in our 24/7 western world, silence is in pretty short supply, and in most of urban Britain, as in New York, it's pretty hard to find. It's not easy to get New Yorkers to be quiet individually, let alone collectively. But for a few brief minutes on the anniversary of 9/11, that's just what they have recently started doing. They too need now to stop, to pause and to remember. [Read Article](#).

Herring Break Wind to Communicate, Study Suggests. (National Geographic) In polite society, flatulence is often a social faux pas—especially when issued deliberately. But in the world of fish, group "raspberry-blowing" sessions appear to perform an important social role.

This intriguing idea comes from scientists who discovered that herring create a mysterious underwater noise by farting. Researchers suspect herring hear the bubbles as they're expelled, helping the fish form protective shoals at night. It's the first ever study to suggest fish communicate by breaking wind. [Read Article](#).

Acusmarte: sound for sound. Visit an online website which is a work in progress exploring a number of unique soundscapes. The site is in Portuguese. Comments are encouraged. [Visit Site](#).

Indian noise pollution. (BBC-2005) India's Supreme Court banned loud music, firecrackers and the honking of vehicle horns from 2200 to 0600. The ruling came in response to a public interest lawsuit which called for action against noisemakers. Health experts argue noise pollution in India is a major cause of heart attacks and other stress related illnesses. [Read Article](#).

Humans not alone in linking faces, sounds. (CBC-2003) Rhesus monkeys are able to match sounds and facial expressions. Their skill may be an evolutionary forerunner to our ability to interpret the signals, researchers say. "The presence of multimodal perception in an animal's communication signals may represent an evolutionary precursor of humans' ability to make the multimodal associations necessary for speech perception." [Read Article](#).

Woman with no ears hears. (BBC 2002) A woman born with no ears has been able to hear for the first time, and has had artificial ears created. Janet Craven, who suffers from the rare genetic disorder Treacher Collins syndrome, underwent two operations in which a state-of-the-art hearing aid was attached to the bone in the side of her head. Her sister that when she Craven left hospital, "... we walked out of the hospital she asked me 'what's that noise?',"

and she had to describe it to me. I told her it was the wind - she had never heard the wind before and she says it still keeps her awake at night" [Read Article](#).

Muffling Howl of Passing Trains Isn't Easy. (LA Times) For the last four years, the 72-year-old retired human resources director and Orange resident, along with a growing band of cohorts in other Orange County cities, have logged decibel readings for thousands of Amtrak, Burlington Northern and Metrolink trains passing through the county's 55 street-level "grade crossings."

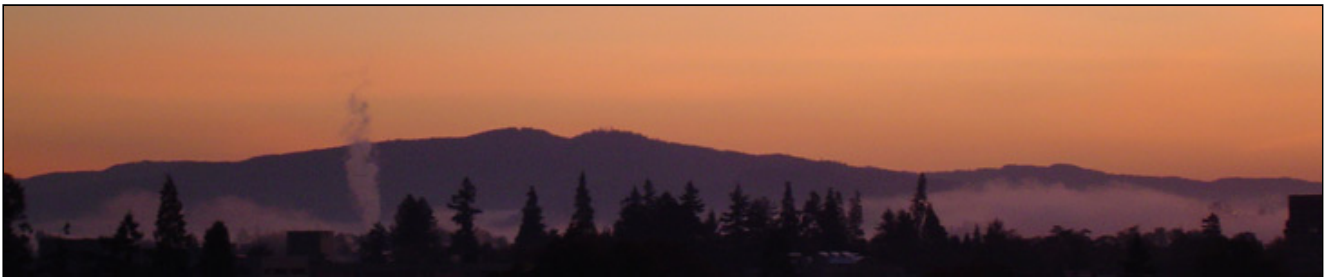
"Our purpose is the need for quiet zones," Owens said, "and we will tell anyone — city councils, transportation agencies, even Metrolink — of the need to eliminate excessive and unnerving noise from train horns." [Read Article](#).

Is This What the Big Bang Sounded Like? (National Geographic) As University of Virginia astronomy professor Mark Whittle tells it, the big bang 13.7 billion years ago spawned a big noise along with billions of stars and galaxies. Whittle has come up with a soundtrack to the birth of the cosmos—and it doesn't sound anything like a bang. The noise was more of a "descending scream, building into a deep, rasping roar, and ending in a deafening hiss," he said. [Read Article](#).

Invitation to Join AMP. Every artist could use some help finding what they need, such as collaborators, a support system, venues, places to sleep, tour personnel, and many other resources. Artists locally and worldwide need better ways to connect with both people and services. AMP, the Artists Meeting Place and Resource Collective, is a physical and virtual worldwide collective of over 1200 artists (including musicians, painters, performers, and many more) in nearly 40 countries networking together to build and support local and international artists, create new art communities, and enhance those that already exist. Oriented towards creating community, AMP is much more of an OurSpace than it is like MySpace. AMP's two main goals are quick, easy and useful creative connections, and a network of ways to make your life easier, better, bigger, and more interesting. AMP can save you money and time; expand your creative network and the possibilities that you can see for yourself; consolidate, organize, and clarify information; and open doors that you never even knew existed. [More Information Online](#).

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📅 CALENDAR



November 1, 2006

World-Wide Fourth annual Extreme Slow Soundwalk.

November 1st is All Saints Day. Preceded by Halloween on the 31st of October and followed by All Souls Day on the 2nd, this stretch of days is a time, in many traditions and faiths, to honor the departed - a time to visit resting places and make offerings and a time to acknowledge the living spirit that moves around us. Like every other day, November 1 is also a day to listen. Join with others around the world in making an extreme slow soundwalk wherever you are on Wednesday, November 1, 2006. Visit www.treetheater.org/extreme_slow to read journal entries from prior years' walks, find out locations and times of planned walks and get more details about the event. Organized by Brooklyn-based composer Michelle Nagai mn@treetheater.org.

November 3-4, 2006

sonic.focus: theory and practice between sound and image

Brown University

Providence, RI

Sonic.focus is a project that examines complementarities and antagonisms between sound and image in contemporary culture. Starting with film & video screenings on October 20th and 27th, the events will culminate in a conference and performance series to be held at Brown University on November 3 and 4, 2006.

This program is prompted by the emergence over the past decade of an auditory culture that parallels the dominant visual culture. Among the phenomena that signal this emergence are: the increasing presence of sound in visual arts exhibitions and venues; the proliferation of visual and media practices in which sound is central to meaning; and the development of a body of theory that examines the nature, history, and circulation of sound as a useful social or conceptual model. [Learn More](#).

November 9-12, 2006**Habitats** (ASAE Chapter: [New York Society for Acoustic Ecology](#))**Brooklyn Lyceum and Gowanus Canal, Brooklyn****Soundwalks on November 9 & 10 at 1 pm and 3 pm****NY Soundmap kiosk available throughout, soundmap jam on November 12, 7-9 pm**

Habitats is a multi-day festival aimed at strengthening the contributions that communities and neighborhoods make toward sustainable and environmental living. It brings together community members, artists and scientists in a large-scale, site-specific collaborative endeavor. Habitats explores collaborative and interdisciplinary action by encouraging artists from different backgrounds and cultures to follow their inner vision while working together under a common framework of understanding. This framework materializes when the artists build together and become the dwellers of a unique and integrated environment. Website: www.global-habitat.net/ and Contact: info@global-habitat.net

November 10-11, 2006**Lighthouse, Poole, Dorset, UK**

The second annual Unsafe Festival, which will be held on Friday 10th / Saturday, November 11th at Lighthouse in Poole, Dorset, UK. There will be a film show and short performance on the Friday, and Saturday will involve workshops, performances, installations and seminars.

Sound works that take risks – artistically, aesthetically, philosophically, sonically, even physically will be presented. All submissions will be featured in a sonic art event within the main festival, and will be diffused on a multi-speaker system. More information: [Adrian Newton \(nemeton@clara.co.uk\)](mailto:nemeton@clara.co.uk)

November 15-19, 2006**Peter Stuyvesant's Ghost** (ASAE Chapter: [New York Society for Acoustic Ecology](#))**St. Marks Church and East Village, NYC****Soundwalks on November 17 at 9 pm & November 18 at 3 pm**

Peter Stuyvesant's Ghost (PSG) is a civic art project inspired by the rapid cultural and physical changes during the Dutch colonial period in what is now New York City. Using sound as the medium of performance, PSG hopes to tap into the visceral response that hearing, like smell, tends to generate. Guided soundwalks, sound art accessed via public pay phone and customized maps explore the contemporary topography of the East Village while making palpable the pre-urban terrain of Peter Stuyvesant's seventeenth century farm. PSG is part of Five Dutch Days 2006, taking place November 15-19 in New York City. Website: www.cityinasoundwalk.org/psg/ Contact: [Lise Brenner brennerl@hotmail.com](mailto:LiseBrenner@hotmail.com)

November 18, 2006**SOUND Festival****Aberdeen, Scotland**

SOUND is the North East of Scotland's contemporary music festival. Following a pilot event, "Upbeat" in 2004, the first festival was launched in November 2005, and is on its way to becoming an annual event.

SOUND aims to make contemporary music more accessible to audiences of all ages and backgrounds by presenting an eclectic but very broad range of contemporary music - classical, traditional, popular, jazz, experimental - through a wide range of events including concerts, talks, electroacoustic installations, and workshops. [More Information.](#)

November 24-26, 2007**The Soundscape in our Landscape - The 3rd Haliburton Soundscape Retreat****Canadian Association for Sound Ecology**

For those of you who can't make it out to Japan to the WFAE conference but want to participate in something a little closer to home (for North Americans at least!) below is information about the upcoming Canadian Association for Sound Ecology retreat at the end of November in Haliburton Ontario. Speakers: R. Murray Schafer, Bernie Krause, Andrea Dancer, Kristi Allik & Robert Mulder.

The weekend long retreat will take place at the Haliburton Wildlife Reserve on the weekend of November 24-26, 2006 and will include lectures/talks on the theme "the Soundscape in our Landscape" along with ear-cleaning exercises, show-and-tell sessions for participants and outdoor soundwalks. Registration deadline, November 7th. [Download here](#) the full descriptive document and registration form. More information: nadene@magma.ca

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, Bill Thompson, 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](#).

December 8, 2006**Bells, Water, Car Horns: New Work on EcoAcoustics and Acoustemology:
A presentation by Steven Feld****7:30 PM O'Shaughnessy Performance Space, Benildus Hall, College of Santa Fe
Info: 505-473-6196**

The presentation will consist of new audio and video from current research in Europe, Japan, and Ghana, to appear on 4 CDs on the VoxLox, EarthEar, and Smithsonian Folkways labels: The Time of Bells 4; Suikinkutsu: A Japanese Underground Water Zither; Por Por: Honk Horn Music of Ghana; and The Anomabo Shoreline. Free and open to all. Sponsored by the College of Santa Fe Contemporary Music Program and the American Society for Acoustic Ecology (ASAE) - Santa Fe Chapter

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](#).

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](#).

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.

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.](#)

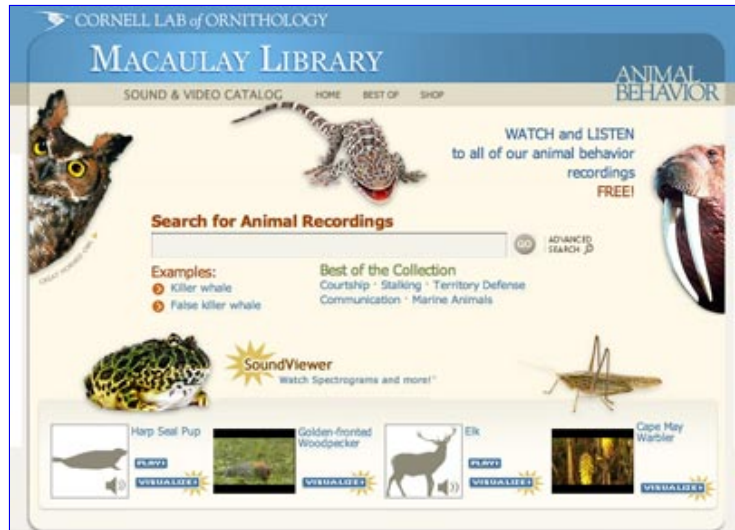
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EarToon by Tom Lamar



Click to Enlarge

Web Site Exploration

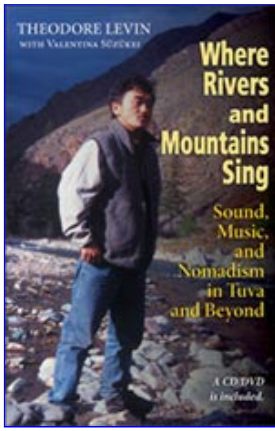


Explore the Macaulay Library of animal sounds. Watch and listen to a large collection of animal behavior recordings.



Listen: Making Sense of Sound. (Scout Report) This very detailed and well-thought out set of online activities gives users the opportunity to listen closely to the particular sounds of the natural world. Based at the Exploratorium in San Francisco, this site was sponsored by the National Science Foundation and the National Endowment for the Arts. Listening Guides includes testimonies and suggestions about listening to wildlife, urban environments, and even to build new experimental musical instruments. Users can learn about Bart Hopkin, who makes such instruments, and also play a number of online games. Finally, the Online Activities area lets users watch and listen to a number of fun and interactive features, such as a listening memory game. [Visit Site.](#)

Resource

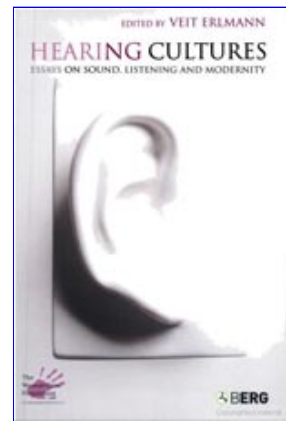


Where Rivers and Mountains Sing by Theodore Levin, takes readers on a journey through the rich sonic world of inner Asia, where the elemental energies of wind, water, and echo, the ubiquitous presence of birds and animals, and the legendary feats of heroes have inspired a remarkable art and technology of sound-making among nomadic pastoralists. For inner Asian pastoralists, sound and music form part of a spiritual relationship with the natural environment that has endured in the face of formidable social and political challenges. As performers from Tuva and other parts of inner Asia have responded to the growing worldwide popularity of their music, Levin follows them to the West, describing their soul-searching efforts to nourish global connections while preserving the power and poignancy of their music tradition. ISBN: 0-253-34715-7 and ISBN-13: 978-0-253-34715-2 Indiana University Press.

David Rothenberg reviews "Where Rivers and Mountains Sing," by Theodore Levin with Valentina Suzuki in the September/October 2006 Edition of [ORION Magazine](#). Read [Full Review](#).

Hearing Cultures by Veit Erlmann. *Hearing Cultures* is a timely examination of the elusive, often evocative, and sometimes cacophonous auditory sense. It answers such intriguing questions as: Did people in Shakespeare's time hear differently from us? In what way does technology affect our ears? Why do people in Egypt increasingly listen to taped religious sermons? Why did Enlightenment doctors believe that music was an essential cure? What happens acoustically in cross-cultural first encounters? Why do Runa Indians in the Amazon basin now consider onomatopoeic speech child's talk? The ear, as much as the eye, nose, mouth and hand, offers a way into experience. All five senses are instruments that record, interpret and engage with the world. This book shows how sound offers a refreshing new lens through which to examine culture and complex social issues.

This book shows how sound offers a refreshing new lens through which to examine culture and complex social issues. ISBN: 1859738281 [Publisher: Berg Publishers](#)



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✦ OPPORTUNITIES



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**

Programming for the 2007 Santa Fe International Festival of Electroacoustic Music is accepting submissions for consideration 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.

Deadline: December 1, 2006

**Call for Submissions: Sound:Space – Screen
Event supported by Sonic Arts Network**

South Hill Park Arts Centre is hosting the [Sound:Space Symposium](#) event on 20th January 2007. The day features talks and discussions examining contemporary artistic use of sound in the environment, featuring Janek Schaefer, Kode9 & The Spaceape, Neil C. Smith, Radio Access Memory, Prof. Aaron Watson, Acoustic research of

Megalithic monuments, Resonance FM, Open Source audio software, digital distribution systems.

Sound:Space Screen will present audio and video documentation of spatial sound installations, radio art, audio and architecture projects, environmental sound interventions during the whole day in our Cinema.

Artists are invited to send in submissions on audio CD or DVD (PAL format) to contribute to this unique event. Send to: Martin Franklin, Sound:Space, South Hill Park, Bracknell RG12 7PA. UK

Deadline: December 31, 2006

Call for Submissions: Papers, sound documentaries, soundscape compositions, and art work.

FKL Symposium, Basel, Switzerland - April 21-22, 2007

A call for symposium presentations has been made by the FKL. The main language of the symposium is German. However there is the possibility to submit contributions in English. The sole precondition for a contribution is a membership at the FKL. The symposium is a part of the annual FKL meeting .

Guidelines for submissions:

- For papers submit an abstract of 300 words
- For sound documentations submit an abstract on CD and a project description
- For soundscape compositions submit the entire work on CD and a description
- For art installations submit a detailed description and - if possible - an audio example. Please note that we can't take into account submissions that are too complex (space, technology).

Please send your submissions before 31 December 2006 to the FKL secretary: Lorenz Schwarz, Jacob Burckhardt-Str. 16, CH-4052 Basel, lorenz.schwarz@klanglandschaft.org. This email address is protected from spam bots, you need Javascript enabled to view it The FKL steering committee decides over the admission of your contribution to the agenda.

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 REPRESENTATIVES:

- American Society for Acoustic Ecology ([ASAE](#))
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Simo Alitalo <fsae(at)wfae.net>

- UK and Ireland Soundscape Community (UKISC). John Drever <ukisc(at)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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Ear Toons: Wake Up!!

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

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

Canadian Association for Sound Ecology presents
The Soundscape in Our Landscape

What: 3rd Haliburton Soundscape Retreat / the Soundscape in our Landscape

When: November 24-26, 2006

Speakers: R. Murray Schafer, Bernie Krause, Andrea Dancer, Kristi Allik & Robert Mulder

Deadline: registrations must be received by November 7th, 2006 (note: limited available spots)

The Canadian Association for Sound Ecology invites you to participate in its 3rd Haliburton Soundscape Retreat.

The weekend long retreat will take place at the Haliburton Wildlife Reserve on the weekend of November 24-26, 2006 and will include lectures/talks on the theme “the Soundscape in our Landscape” along with ear-cleaning exercises, show-and-tell sessions for participants and outdoor soundwalks.

Friday evening: a chance to meet all the registrants and speakers and a show-and-tell for those participants who would like to share their research and artistic works with those present.

Saturday: Bernie Krause (www.wildsanctuary.com) will discuss his research into bioacoustics and his recent Arctic Soundscape Project. Kristi Allik & Robert Mulder will discuss their recent work in Labrador on disappearing soundscapes and the use of soundscape in their site-specific and new media work. Murray Schafer will take us on a soundwalk which will include a site-visit to the latest venue for his Patria cycle. The evening will include more show-and-tell time for those participants who would like to share their research and artistic works with those present.

Sunday: Will begin with a soundwalk/performance and continue with a talk by Murray Schafer about his use of the environment in the Patria Cycle. Andrea Dancer will discuss Re/Sounding Space: The Soundscape in Social Space. This will be followed by discussion and suggestions for future CASE projects.

Registration fees for the retreat are \$195 (CDN) for CASE/WFAE members and \$225 for non-CASE/WFAE members. The registration fee covers meals and accommodation for the retreat. The non-CASE/WFAE rate provides the participant with membership in CASE or WFAE for one year which includes receiving the bi-annual publication Soundscape: The Journal of Acoustic Ecology. For more information e-mail case@magma.ca or call 416-910-7231.

In order to register, please print out and fax or mail back the form below with your registration information and payment. Registrations must be received by November 7th and space is limited.

A Research and Artistic Work In Progress: Regions in Transition of the Canadian Omniscape (Abstract)

By Kristi Allik and Robert Mulder

A large portion of the Canadian acoustic and visual landscape is still undocumented. While these regions are relatively unspoiled and largely unexplored from a soundscape perspective, they are in the process of rapid and significant change - most likely within the next two years - moving from their current state towards a new, relatively uncertain future. Therefore, we are currently documenting these traditional sound and visual landscapes.

Our chosen locations are Labrador (coastal region and lower Churchill Falls) and the Mackenzie River. At these locations, sound and visual data are recorded through the use of recorders, dB meters, digital photography, GPS and compass. Local inhabitants, if willing, may be interviewed. The resulting data as well as additional commentary relevant to the project is carefully journaled, documented, and archived. Furthermore, recorded data from acoustic and visual landscapes is used to create an OMNISCAPE, namely, an interactive synthesized audio-visual landscape constructed from data collected from the original geographical regions. This omniscape enables the user to navigate through a virtual three dimensional acoustic and visual panorama. These omniscapes will be displayed publicly with a multiple speaker and screen setup, allowing the viewer to "visit" and interact with these landscapes.

GORILLAS IN THE MIX by Bernie Krause

Subject: Natural soundscapes furnished not only the roots of human language, but also the inspiration for our music. Parallel to the influences of the philosophies of Bacon and Descartes, the fine arts, literature, and landscape design, music has become an important focus of our place within the natural world. However, the more our claims of separation from the "lower animals" have become the more our music has begun to reflect precisely that profound disengagement from the wild natural. Where animals in our deserts and forest environments were the first to teach us to dance and sing as we mimicked and shadowed their elegant movements and voices, now, the natural acoustic world has been turned upside down as many artists try to grapple with evidence that we're fast approaching not only a silent spring, but a silent summer, fall and winter, as well. The ancient roots of our spirituality are at serious risk as a result.

Re/Sounding Space: The Soundscape in Social Space by Andrea Dancer

As people go about their daily activities, they are participating in and shaping social space – but whose space is it? Contemporary theorists are investigating ways in which the ordinary person in their everyday lives can subvert capitalist, global, and environmental domination. Where is sound, the soundscape situated in these theoretical conversations?

How does the sound environment contribute to a society's values and to whose benefit? Is the individual a passive or active constructor of sound-space? I invite you to explore these ideas with me in a discussion of the soundscape in Post-modern thought about social space.

Use of the soundscape in outdoor environmental works by R. Murray Schafer

Murray Schafer's new creation (opera), "Patria 8 - The Palace of the Cinnabar Phoenix" was very premiered September 13-16, 2001 at Wolverton Hills on the Oak Ridges Moraine (near Pontypool, Ontario) and was remounted from August 31 to September 10, 2006, in Haliburton Forest and Wildlife Reserve. Participants of the retreat will get a chance to visit this outdoor location amongst many others over the course of the weekend and the use of the outdoor environment as a performance space in new music will be discussed.

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Canadian Association for Sound Ecology
c/o Musicworks Magazine
401 Richmond Street West #358, Toronto, ON M5V 3A8

Haliburton Soundscape Retreat Registration Form
Deadline to receive registrations is November 7, 2006

Name _____
Address _____
City _____
Province _____ Postal Code _____
Country _____
Telephone Number _____
Fax Number _____
Email Address _____
Web Url _____

For Registrating by Visa or Mastercard

Visa/MC # _____ Expiry Date _____

Signature _____

Please provide on a separate sheet of paper a 50-word summary of your 'show and tell' presentation, if you wish to do one, and/or a 50-word summary of any project ideas you

would like to propose. Note: there are a limited number of 'show and tell' spots available and we will be offering this on a first come first served basis.

Registrations should be submitted to: The Canadian Association for Sound Ecology, c/o Musicworks, 401 Richmond Street West #358, Toronto, ON, M5V 3A8, Canada. You can also fax this form along with your VISA number to 905-454-7662. Registration fees for the retreat are \$195 (CDN) for CASE/WFAE members and \$225 for non-CASE/WFAE members.

Payment can be made by cheque, money order, Visa or Mastercard. Please make cheque or money order payable to The Canadian Association for Sound Ecology.

Nadene Thériault-Copeland
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