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Western Riverina-Hearing the Old Birrego School; DAY 2: An open field-Listening to the Song of the tree; Day 4: The Murrumbidgee River-Mapping the mental soundscape.; Day 6: A nearby water hole-In search of the "kinda-blue-bird."; Day 7: The Old Birrego School-The ears warn, the eyes confirm.

Day 9: The Strong's Farm-The ears inform. Day 12: How to save 100,000 on sensors (or how to open a window and listen). ; Epilogue ; Chapter 14: Sonic Migrations ; Migrations ; Sounding Underground ; Listening and Remembering -Networked Improvisation for Four Commuters ; Networked Migrations : Listening to and Performing the In-Between Space ; Final Reflection; Chapter 15: Sound Architecture ; Chapter 16: The Sonic Ecology of Structures ; Chapter 17: Why Bring Nature into Your Music? ; Chapter 18: The Dawn Chorus ; Chapter 19: Bivvy Broadcasts

Chapter 20: A Philosophy of Eco-acoustics in the Interdisciplinary Project "Fragments of Extinction" Statement and Project Background ; Fragments, One Installation/Performance ; Part I: The Immersive Experience ; Part II: Nature Explained ; Part III: Nature Integrated ; Conclusions and Current Developments ; Coda ; Chapter 21: Towards Activist Sound ; Chapter 22: The Listening Experience of Paramnesia ; Paramnesia ; Daytime in Promenade ; Night-time in Repose ; Flashbacks ; Cadence ; Chapter 23: Musical Heuristics in Six Ecoacoustic Quintets

Sommario/riassunto

Environmental Sound Artists: In Their Own Words is an incisive and imaginative look at the international environmental sound art movement, which emerged in the late 1960's. The book presents a current perspective on the movement through a collection of personal writings by important environmental sound artists.
