



PERIODS AND WAVES

A CONFERENCE ON SOUND AND HISTORY

Stony Brook University
April 29–30, 2016

PERIODS AND WAVES

A CONFERENCE ON SOUND AND HISTORY

Stony Brook University
April 29–30, 2016

Unless otherwise noted, paper presentations are 30 minutes.

Conference hashtag: #periodsandwaves

For abstracts, please visit:

<https://you.stonybrook.edu/periodsandwaves/abstracts/>

FRIDAY, APRIL 29, 2016

THE HUMANITIES INSTITUTE AT STONY BROOK

8:00–9:00am **Registration**, Humanities Institute Lobby

9:00am–12:15pm **Morning Sessions**

coffee break 10:30–10:45am, Humanities Institute Lobby

Session 1A: The Natural and the Technical, HUM 1006

Chair: **Stephen Decatur Smith** (Stony Brook University,
Music History and Theory)

Andrew Greenwood (Southern Illinois University Edwardsville)
"Scotland's 'Sonic Enlightenment'"

Kate Galloway (Memorial University of Newfoundland, Canada)
*"Curating Past Soundscapes and Sonic Memories through
Radio: Field Recording, Exploratory Soundwork, and the
Historical Evidence of Hearing Cultures"*

break

Henry Peter Reese (University of Melbourne, Melbourne, Australia)
*"The Noise of the Desert: Recording Aboriginal Australia in
the 1920s"*

Jennifer Hsieh (Stanford University)

"Elusive Noise: Techniques of Arbitration and the Hearing Subject in Environmental Noise Control"

Session 1B: Animating Inscriptions, HUM 1008

Chair: Catherine Bradley (Stony Brook University, Music History and Theory)

Mary Caldwell (University of Pennsylvania)

"Singing Joy, Singing Pain: Vocalizing Emotion in the Medieval Conductus"

Andrew Albin (Fordham University at Lincoln Center)

"The Manuscript is an Instrument and We Must Play"

break

Mark Rodgers (Yale University)

"Archive Traces: Petrucci's Frottole and the Process of Replication"

Kassandra Hartford (Muehlenberg College)

"A Listening Guide to No Man's Land: Capturing the Aural Culture of the First World War in Text and Music"

12:15–1:15pm **Lunch Break**

1:15–4:30pm **Afternoon Sessions**

break 2:45–3:00pm

Session 2A: Immersion, HUM 1006

Chair: Robert Crease (Stony Brook University, Philosophy)

Angharad Davis (Yale University)

"A Physical Possibility': Sound, Vibration, and the Fourth Dimension in George Antheil's Ballet Mécanique"

Daniel Sharp (Tulane University)

"Acousmatic Voices in the Brazilian Backlands"

break

Scott Wilson (Unitec Institute of Technology, Auckland, New Zealand)

"Dawn Chorus: Institutional Sound Use, Identity and Ideology"

John Melillo (University of Arizona)

"Breaking Waves and Aurality"

Session 2B: Intersensoriality, HUM 1008

Chair: Stephanie Jenson-Moulton (Brooklyn College of CUNY, Music)

Stefan Honisch (University of British Columbia, Vancouver, Canada)

“With Ravished Fingers’: Unseeing and Unhearing the Musical Encounters of Helen Keller”

Bryce Peake (University of Maryland, Baltimore County)

“Taking ‘Listening Seriously’ Seriously: Standpoint Acoustemology and Ethnographic Methods in Gibraltar’s British Botanical Garden”

break

Katherine Kaiser (Independent Scholar)

“Listening with Vocal Chords: An Embodied Approach to Recorded Voices in Twentieth Century Music”

Magdalena Zdrodowska (Jagiellonian University, Cracow, Poland)

“Sound-Amplifying Instruments for the Deaf: between Assistive and Emancipatory Technologies”

4:30–5:00pm **Coffee Break,** Humanities Institute Lobby

5:00–7:00pm **Plenary Session I,** Humanities Institute 1006

Chair: Erika Honisch (Stony Brook University, Music History and Theory)

Emma Dillon (King’s College London)

“Sound History and the Comedy of Absence”

Stefan Helmreich (Massachusetts Institute of Technology)

“For and Against Sound: Cosmic Waveforms, Cochlear Implant Music, and Hearing Humans”

7:00 pm **Reception,** Humanities Institute Lobby



SATURDAY, APRIL 30, 2016

STONY BROOK STUDENT ACTIVITIES CENTER

8:00–9:00am **Registration**, Student Activities Center 302

9:00am–12:15pm **Morning Sessions**

coffee break 10:30–10:45am, SAC 303

Session 1A: Soundstates, SAC 302

Chair: **Judith Lochhead** (Stony Brook University, Music History and Theory)

Sara Ballance (University of California, Santa Barbara)

“Noisy Bodies: Gender, Physicality, and the Nineteenth-Century Silent Piano”

Alexandra Kieffer (Rice University)

“Debussy’s ‘Consonant’ Sevenths and the Challenge of Reception History”

break

Clara Latham (Dartmouth College)

“Echoes of Helmholtz: Sonic Materiality and Psychoanalytic Technique”

Nicholas Tochka (University of Maryland)

“Sound, Sovereignty, and “the Battle for the Mind” in the Early Cold War, c. 1945–1960”

Session 1B: Histories of Hardware, SAC 303

Chair: **Ryan Minor** (Stony Brook University, Music History and Theory)

Felix Gerloff (Academy of Art and Design Basel, University of Applied Sciences and Arts, Northwestern Switzerland, Basel, Switzerland) and

Sebastian Schwesinger (Humboldt-University Berlin, Berlin, Germany)

“The Genealogy and Efficacy of the Decibel”

Andrea Bohlman (University of North Carolina, Chapel Hill) and

Peter McMurray (Harvard University)

“Rewind: or, Rethinking the Phonographic Regime”

break

Ted Gordon (University of Chicago)

“The Buchla Box and the Cultural Technique of Electronic Music”

Lilian Radovac (New York University)

"Outside the Box: Segregating Sound in 1970s New York"

12:15–1:15pm **Lunch Break**

1:15–4:30pm **Afternoon Sessions**

break 2:35–3:00pm

Session 2A: Empires and Regimes, SAC 302

Chair: Margarethe Adams (Stony Brook University, Ethnomusicology)

G. Douglas Barrett (Akademie Schloss Solitude, Stuttgart, Germany)

"The Limits of Sound: Critical Music After Sound"

David Suisman (University of Delaware)

"The Militarization of Sound: Power, the State, and the Acoustics of Modern Warfare"

Eleni Kallimopolou (University of Macedonia, Thessaloniki, Greece)

"Religious Buildings in Transition: The Meanings of Sacred Sound in Early 20th-Century Thessaloniki"

Naomi Waltham-Smith (University of Pennsylvania)

"Parisian Soundstates of Emergency"

Session 2B: Special Session, SAC 303

Discussants:

Don Ihde (Stony Brook University, Philosophy)

Jennifer Stoeber (Binghamton University, English)



As part of this session of five shorter (20-minute) papers, Professor Ihde will situate the themes animating his new book, *Acoustic Technics* (Lexington, 2015), in the long arc of sound studies, while Professor Stoeber will share a preview of her forthcoming book, *The Sonic Color Line* (NYU Press, 2016).

Andrés García Molina (Columbia University)

"Telecommunications in Cuba and Theories of Sound, Media, and Infrastructure"

Megan Hill (University of Michigan)

"Asakusa Meibutsu': A Geisha in a Tokyo Soundscape Montage"

Jacques Vest (University of Michigan)

"On the Bottling of Souls: The Metaphysics of Sound"

Reproduction, 1878-1929

Stephanie Probst (Harvard University)

“Sound to Point and Line: Visualizing Music at the Bauhaus”

Alexander Newton (University of Texas-Austin)

“Music on the Body, Music in the Ears: Gendered Hollywood Film”

4:30–5:00pm **Coffee Break**, Staller Center (Music Wing) Lobby

5:00–7:00pm **Plenary Session II**, Charles B. Wang Center Lecture Hall 2

co-sponsored by Stony Brook’s Cultures of Communication Series

Chair: **Benjamin Tausig** (Stony Brook University, Ethnomusicology)

Alexander Rehding (Harvard University)

“Three Music Theory Lessons 1999–1518–1834”

Emily Thompson (Princeton University)

“Sound Practice: Hybrid Technologies in the American Film Industry, 1926-1933”

7:00 pm **Reception**, Staller Center (Music Wing) Lobby

Principle Organizers:

Erika Honisch, *Stony Brook University*

Benjamin Tausig, *Stony Brook University*

Conference Committee:

Marié Abe, *Boston University*

Michele Friedner, *Stony Brook University*

Matthew Brounley, *Stony Brook University*

Judith Lochhead, *Stony Brook University*

Robert Crease, *Stony Brook University*

Eric Zolov, *Stony Brook University*

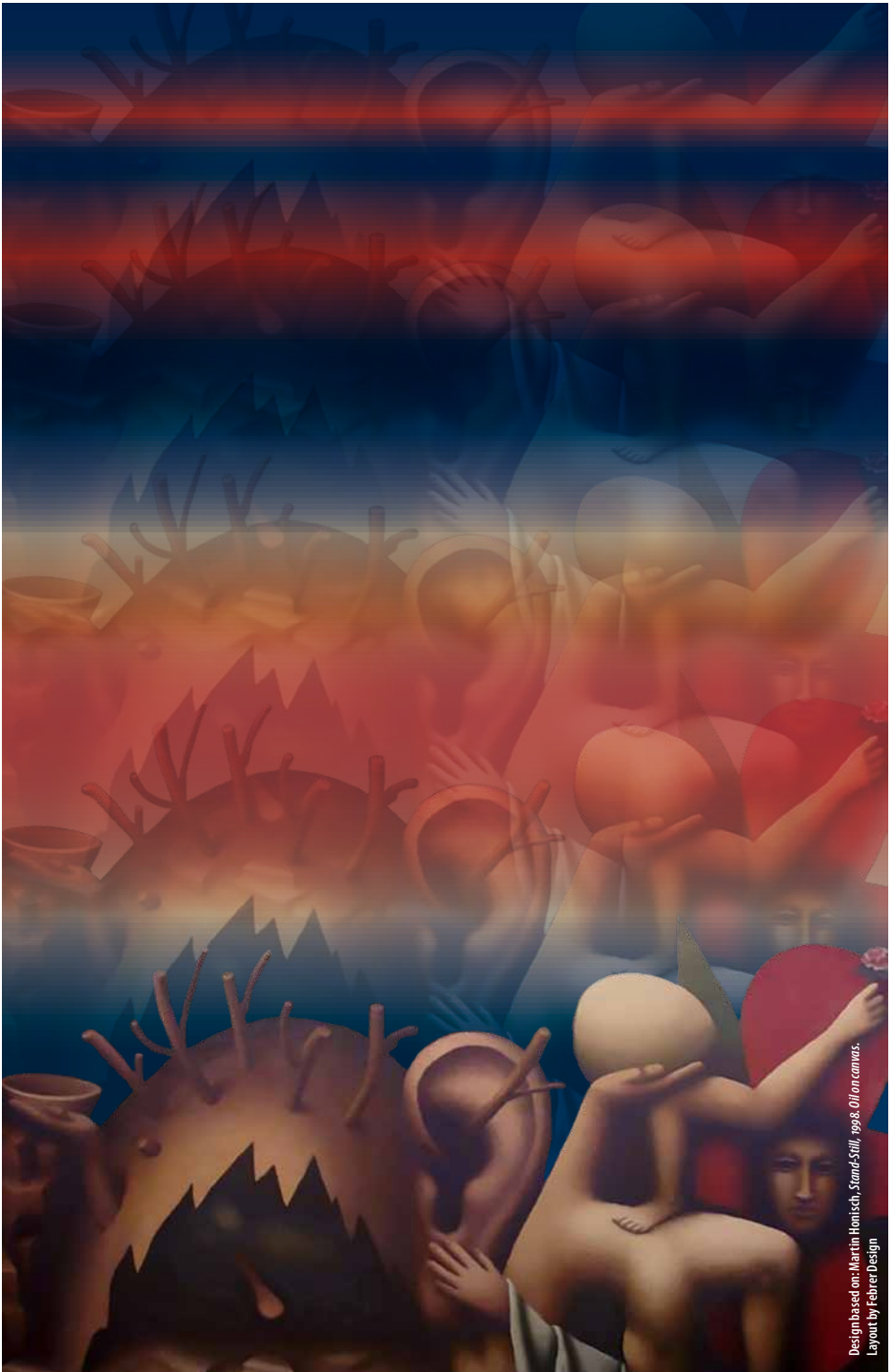
This conference was hosted by

Stony Brook University’s Department of Music, School of Health and Rehabilitation Sciences, and Department of Philosophy.

It was supported by a grant from the Research Initiatives Fund for Fine Arts, Humanities, and Lettered Social Sciences at Stony Brook University, with assistance from Stony Brook University’s Consortium for Digital Arts, Culture, and Technology.

We extend warm thanks to Dean Sacha Kopp for his continuing support of the FAHSS fund, Kathleen Wilson for the use of the Stony Brook Humanities Institute, Margaret Schedel for indispensable logistical assistance, and Perry Goldstein, for unwavering encouragement and advocacy.

Our sincere gratitude as well to: Ross Aftel, Germaine Berry, Pamela Block, Michael Boerner, Stephen Decatur Smith, Victoria Febrer, Perry Goldstein, Jean Elyse Graham, Michael Hershkowitz, Martin Honisch, Rebecca Lentjes, Jay Loomis, Joshua Teplitsky, Adrienne Unger, and Martha Zadok.



Design based on: Martin Honisch, *Stand Still, 1998, Oil on canvas.*
Layout by Fébret Design

supported by Stony Brook's FAHSS, cDACT, and Humanities Institute
co-organized by Department of Music, Department of Philosophy, and School of Health Technology & Management

