PERIODS AND WAVES

A Conference on
Sound and History

Stony Brook University
April 29–30, 2016
Stony Brook University  
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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 Stoever (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 Stoever 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”
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
coop-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