

## Program:

Friday March 22 (Cathedral of Learning Room 501)

**9:00**—Check in and coffee

**9:45**—Welcome

**10:00**—Panel 1: Death and Livingness

Discussant: Melanie Kaye Mosley

10:00—Savannah Rose Ridley

"This moment is not an appropriate time...to talk about history": Listening Against State-Time, Sonic Relationships with the American-Vietnam War Dead

10:20—Ioannis Tsekouras

Landscapes of sacrifice and salvation: Chronotopes of trauma postmemory in Pontic *parakathi* singing

10:40—Khadeeja Amenda

Building Sonic Pasts: Stories of Sound Making in Hyderabad's Fragile Archives

11:00—Panel Questions and Discussion

**12:00**—Lunch break

**2:00**—Keynote Talk

Shana L. Redmond

The Music of Black Living, Before and Between

**3:30**—Break

**5:00-7:00**—Panel 3: Performances (Frick Fine Arts Auditorium)

Discussant: Jay Rauch

Annick Odom

Music and Appalachian Storytelling

Eliza Gelinis

"Your Silent World"

Fabricio Cavero Farfan

Poem-Rite 4: "*Stories on Strings*"

Till The Teeth  
Sound and (Un)Event

Panel Questions and Discussion

Saturday March 23 (Cathedral of Learning Room 501)

**10:00**— Panel 3: Time in Western Art Music  
Discussant: Naama Perel-Tzadok

10:00—Nathan Courtright  
Quotation, Reference, and Nostalgia: Musical Borrowing as Compositional Technique

10:20—Nathaniel Harrell  
The Mass Ordinary in Sarah Kirkland Snider's Mass for the Endangered

10:40—Carlos Gutiérrez Cajaraville  
Towards a Transformation of Time: Sofia Gubaidulina's Hommage to T.S. Eliot

11:00—Panel Questions and Discussion

11:30—Reception and Lunch Break

**1:00**—Panel 4: Future Techniques  
Discussant: Dan Wang

1:00—Matt LeVeque  
The Fire in Tomorrow: Sampling as Futurity

1:20—Abimbola Cole Kai-Lewis  
*Glareification*: Representations of an Africanfuturist Past, Present, and Future

1:40—Janet Sit  
Bubble, bubble toil and trouble: examining and applying underwater time-space experiences towards an eco-activism informed artistic practice

2:00—Panel Questions and Discussion

**2:30**—Break

**3:00**—Panel 5: Intermedia Spaces  
Discussant: Ramin Akhaviyou

3:00—Mark Fredericks  
Visible Time: How the Artworks of Rico Gatson Synthesize Music, Time, and Space

- 3:20—Teerath Majumder  
The Spectacle of the Streamed Space: A Private and Separated Sonic Image for the Alienated and Isolated Viewer
- 3:40—Miguel Almeida  
“Wait, is this recording in mono!?” Time, space, depth and width—Adapting monaural techniques for the stereo era
- 4:00—Panel Questions and Discussion
- 4:30—Closing Remarks

## **Abstracts and Bios**

### **Miguel Almeida**

“Wait, is this recording in mono!?” Time, space, depth and width—Adapting monaural techniques for the stereo era

#### **Abstract:**

This paper explores how certain recording practices, dominant during the monaural era, were adapted, transformed, or sometimes forsaken in the context of stereo recording's emergence. In the monaural era, the creation of depth in recordings was largely achieved through phase relations resulting from the summing of frequencies that reach the microphones at different times. These techniques were pivotal in crafting a sense of space, crucial for capturing the nuances of musicians' performances and enhancing the listener's perception. With the introduction of stereo technology, there was a significant evolution in how space was perceived and constructed in audio recordings. The spatial approach transitioned from focusing on depth in mono recordings to emphasising width in stereo, therefore narrowing time relation strategies.

José Fortes, a prominent sound technician in the Portuguese phonographic industry, exemplifies this transition. His career trajectory, beginning in the late 1950's, provides a privileged insight into the transition from traditional recording practices of the monaural era to the approaches of the multitrack/binaural era, epitomising a pivotal technological and methodological shift, along with other technicians of his generation. They did not simply discard older techniques; instead, they ingeniously adapted them to exploit the expansive spatial capabilities of stereo sound. This adaptation necessitated a deep understanding of acoustics and sound propagation, rather than equipment manipulation, allowing for the effective projection of these environments into studio multitrack recordings.

#### **Bio:**

Ph.D. student in Ethnomusicology, specializing in Portugal's recording practices. Holds degrees in Music, Musicology, Ethnomusicology and Music Teaching. Serves as a teacher and board

member at Sintra Conservatory of Music. Contributed as an editor and reviewer at INET-MD and was part of the Editorial Team for the Enciclopédia da Música in Portugal no século XX. His research interests encompass recording practices, sound and music learning and issues of genre and style in punk and heavy metal.

### **Khadeeja Amenda**

Building Sonic Pasts: Stories of Sound Making in Hyderabad's Fragile Archives

#### Abstract:

In this paper, I discuss the possibilities of building a sonic archive for Hyderabad, the capital city of the South Indian city of Telangana. Hyderabad, in its present form, was carved out of the princely Hyderabad State in 1948 through military action. The city was initially the capital state of Telugu-speaking Andhra Pradesh and became a part of Telangana in 2014 after the formation of the new state. Hyderabad and Hyderabadis (its residents) underwent political turmoil between these annexations and bifurcations, leaving its archives in a fragile condition. Whether in recorded or non-recorded format, there is no sound archive for Hyderabad. I identify two reasons for the unavailability of sonic archives: the chaotic past of Hyderabad and the slower pace of technology access in the global south. For narrating sound-making stories, I use the methodological framework of “un-airing” the past sounds as proposed by Smith (2004). Un-airing refers to the sonic historian's task of finding the past sounds from the pre-recording era through an aural engagement with the existing archives. In spaces like Hyderabad, new meanings should be attributed to sound reproduction technology as only limited sounds are available in the recorded format. These new meaning-making practices on what technology can be, are applicable to other spaces in the global south, and taking technological questions beyond accessibility debates. I build a sonic past for Hyderabad by using unconventional sonic sources such as photographs, maps, paintings, newspaper reports, police orders, travel diaries and literary sources. The paper provides the life of sound to understand the sonic and musical past of the city. Keywords: Hyderabad, Sound, Music, Archive, Unairing, Sonic History.

#### Reference:

Smith, B. R. (2004). Listening to the Wild Blue Yonder: The Challenges of Acoustic Ecology. In *Hearing Cultures Essays on Sound, Listening, and Modernity* (pp. 21–42).

#### Bio:

Khadeeja Amenda is a PhD candidate in Cultural Studies in Asia programme at the Department of Communication and New Media, National University of Singapore, Singapore. Her doctoral work is on the history and contemporary sound and sensory practices of listening in Hyderabad, India. She can be reached at [khadeejaamenda@u.nus.edu](mailto:khadeejaamenda@u.nus.edu).

### **Carlos Gutiérrez Cajaraville**

Towards a Transformation of Time: Sofia Gubaidulina's Hommage to T.S. Eliot

#### Abstract:

One of the most common sensations in our Anthropocene era is that of the end of time, a profound shift that allows for no gaze into the future without skepticism, if not exasperated pessimism. This apparent inability to envision a future, and scarcely a present, manifests through two types of temporal conceptions, which underpin both our historical narratives and contemporary post-apocalyptic literature. On the one hand, there is a progressive, linear temporality fostered by capitalist logic; on the other, a kind of eternal return, a recurrent time that often carries a certain orientalist flavor, based on cyclical – natural or mythical – rhythms, or even on a kind of indigenous alterity whose thoughts on temporality are frequently oversimplified, if not directly occluded. Can music unfold a type of temporality that does not conform to either of the aforementioned? Since the 19th century, music has been considered a remedy and redemption against the unstoppable wheel of time. However, that transcendent and sublime experience seems impossible today (Latour 2015). In the following presentation, I will explore this topic through Sofia Gubaidulina's *Hommage à T. S. Eliot*, and Gilles Deleuze's concept of impossibility that he borrowed from Leibniz. All fascinated by time (Gubaidulina goes so far as to assert that the purpose of any work of art is the transformation of time), they will aid us in contemplating another temporal possibility that does not exclude the two former ones, but that is not absorbed by any of them.

**Bio:**

Carlos G. Cajaraville is Assistant Professor at the University of Valladolid (Spain). As a teacher, he imparts modules for undergraduates and graduates on music and poetry, music and philosophy, music criticism, and the musical expression of affections from the 17th to the 21st century, covering a wide array of repertoires and contexts, from courtly troubadours to current composers and songwriters. His research, committed to multidisciplinary exploration, focuses on the numerous ways in which music, philosophy and poetry have been related throughout Western musical history and culture.

### **Nathan Courtright**

Quotation, Reference, and Nostalgia: Musical Borrowing as Compositional Technique

**Abstract:**

“To me a composer develops his own personal language, suitable to express his field of experience and thought. When he borrows music from another style and thought from his own, he is admitting that he did not really experience what he is presenting but has to borrow from someone else who did.” These are Elliott Carter's thoughts on quotation, which he espoused as a significant reason why he found Charles Ives's music to contain a “disturbing lack of musical and stylistic consistency.” In this paper I advocate for a reevaluation of musical borrowing as a compositional technique the same as counterpoint or orchestration, and challenge Carter's notion that it dilutes individual expression. Instead, I posit borrowing as a dynamic means for composers to connect with both historical and contemporary musical landscapes. Through close analyses of examples from the works of Ives and George Crumb, this paper demonstrates how the two composers modify borrowed material to best serve and enhance their original material and use borrowings to clarify formal structures. Citing broader arguments on nostalgia and musical intertextuality as well as thoughts shared by George Crumb in his

own writing and my 2021 interview him, this paper demonstrates how the act of borrowing is understood as signaling shared experiences between composer and listener, fostering a new connection between past and present musical contexts.

Bio:

Nathan Courtright is a composer, scholar, and music educator based. His work focuses on personal and collective memory. Nathan's music explores the ways fragments of familiar music or musical objects placed within a disparate musical context can represent the way memories and the emotions attached can suddenly manifest with the smallest of stimuli or triggers in everyday life. Recent projects include pieces for Sō Percussion, TAK Ensemble, and a concerto for the Daedalus Quartet. Nathan received his Ph.D. in music Composition from the University of Pennsylvania. He resides in Dallas, Texas with his wife, daughter, and dog, Ives.

### **Fabricio Cavero Farfan**

Poem-Rite 4: "*Stories on Strings*"

Abstract:

Point-Line-Circle is the first "episode" of my series "Poem-Rites". However, this opportunity will be performed with Quipus (a pre-Columbian notation system with colored strings and knots). The main intention of the Poem-Rite series is to integrate diverse musical technologies, including notation systems, which expands the role of my composing with the experience of making my own instruments of clay, and my own notational tools, in this case, Quipus, which allow me to develop a unique way to notate and perform my composition. The Quipus invites us to be aware of the tactility since I adopt it to suggest "texture" and "color" while performing. It also allows me to elaborate on my fascination with pre-Columbian artifacts that challenge the "histories" that say that my ancestors were "savages" without a writing system. I do not seek to satisfy scientific or historical propositions, but to approach the poetics and symbolisms of strings and knots, as what they simply are, strings and knots, which I connect with my poem "Point-Line-Circle". This performance has a preestablished structure with improvisational segments for the voice and musical technologies (aerophones made of clay, electroacoustic viola, computer, speakers) and a video projector. This performance portrays principles of Andean storytelling in which music is not an isolated expression from other arts, but a wholesome experience in that englobes singing, poetry, dance, and costume.

Bio:

Fabricio synthesizes composition, performance, investigation, and pedagogy in his musicianship. He studied (and then taught) in Cusco, Lima, Buenos Aires, and Texas. He earned a bachelor's in viola performance (TCU, 2012) and a master's in Music Theory and Composition (SMU, 2015). In 2020 he attended the master's program at UNTREF in Buenos Aires, Argentina, where he was a member of the Orquesta de Instrumentos Autóctonos y Nuevas Tecnologías. Fabricio orbits between popular, traditional Andean, and academic music, taking inspiration from his commitment to his Andean Traditions. Currently, he is a Ph.D. student in the ICIT program at UCI.

### **Mark Fredericks**

## Visible Time: How the Artworks of Rico Gatson Synthesize Music, Time, and Space

### Abstract:

Contemporary artist Rico Gatson's paintings and videos weave together streams of music, time, and space to grapple with the cyclical nature of history and our society's inability to remedy or even address systemic racism. The artist's works deal with, in his words, issues of "identity, politics, history, [and] spirituality" and involve cultural subjects including the murder of Emmett Till, Malcolm X, and the historical influence and contemporary relevance of jazz and hip hop music. My consideration of Gatson's works uncovers an artist engaged in a practice that is imbued with musical concepts and references. The musical logics organizing his work can be used to understand Gatson as an artist effectively synthesizing music, time, and space. Gatson makes sonic concepts visible; his paintings use space to visually render music and time. By my reading, his geometric abstract paintings are rhythmic, actualizing hip hop beats through the visual repetition of his constructivist compositions and depicting jazz syncopations in his more complicated abstractions. By contrast, his video works manipulate space, bringing historical events into the present by using music and time to articulate particularities of place. Gatson's videos use kaleidoscopic patterns in combination with music to sensorially engulf the audience, collapsing spatial limitations and transporting the viewer into the subjects of his videos. Gatson communicates in an artistic language that restages geometric abstraction, at once dissolving the boundaries between music, time, and space and synthesizing our experience of them in a way that is decidedly musical.

### Bio:

Mark Fredricks is Research Administrator at the USF Institute for Research in Art, working between the Contemporary Art Museum and Graphicstudio, the university's publisher of fine art print and sculpture editions. His research interests include the intersection of music and visual art. He recently co-curated the exhibition "OFFSET: Robert Rauschenberg at USF Graphicstudio" for the Contemporary Art Museum.

### **Eliza Gelinas**

#### "Your Silent World"

### Abstract:

"Your Silent World" is a mixed media short film scored by an ambient generative soundscape and improvised electro-acoustic performance. The film was shot on a consumer-grade Bolex 16mm film camera and features hand-drawn animation, found footage, and home videos shot in the early 2000s. I decided to film strictly with analog equipment as a way of commenting on the rapidly improving entertainment technology of the 21st century. The generative soundscape, created in Max/MSP, selects samples from an archive of ambient field recordings to be played back at different intervals throughout the work. These recordings were captured either in the kitchen while my partner cooked or while walking around my neighborhood. When creating the ideal high-fidelity listening environment, these sounds are unwelcome as they distract from the immersive fantasy of hyper-authentically reproduced sound. Achieving a soundproof hi-fi space without isolating the listener from all noise, including people who make noise, is impossible. By superimposing these typically intrusive sounds as the soundtrack to an otherwise silent film, "Your Silent World" creates an eerie representation of reality and highlights the absurd desire to

replicate physical experiences. The euphonium is used for sound design, featuring real-time manipulation of effects that add an imaginative and interactive atmosphere to the performance.

Bio:

Eliza Gelinias is a composer, filmmaker and multi-instrumentalist living in Western Massachusetts who specializes in creating music that accompanies film, digital media projects, contemporary dance, and theater. They specialize on low-brass and electric bass as an instrumentalist, and perform live electroacoustic music to experimental visual media that they create using a combination of digital animation and analog filmmaking techniques. Eliza holds a Master's degree in Music Composition from The Hartt School at University of Hartford.

### **Nathaniel Harrell**

The Mass Ordinary in Sarah Kirkland Snider's *Mass for the Endangered*

Abstract:

Ecomusicologists recognize the Anthropocene as the current geological age. While some scholars have proposed that its origins are tied to early 18th-century Anglo-American industrialization, others have connected its origins to early 17th-century American colonialism. The Anthropocene's uncanny temporal boundaries invite and challenge contemporary scholars to reassess modern historical perspectives and the environmental effects of past historical events, especially in relation to present and future threats of anthropogenic environmental crises. In what ways does the Anthropocene affect our perception of musical time and musical objects of the past?

The Mass ordinary provides the central structural device for Sarah Kirkland Snider's highly acclaimed *Mass for the Endangered* (2020). Snider's *Mass* not only directs emotional attention to contemporary environmental crises but also draws attention to the complexities that historical and traditional musical objects now face within the Anthropocene. Drawing on American philosopher Graham Harman's Object-Oriented Ontology, this paper examines the Mass ordinary and the Anthropocene as objects united within Snider's *Mass*. In this paper, I understand time as an emergent property of objects, and I consider the Mass ordinary a transtemporal object: an object that has remained a source of inspiration for composers for centuries and one that predates any proposed start of the Anthropocene by several hundred years. I argue that while the Anthropocene poses a threat to the future survival of the Mass ordinary, Snider's *Mass* presents it as an object that has outlasted previously endangered lifeforms and one that may tragically outlast those to which Snider's work alludes.

Bio:

Nathaniel Harrell is a Ph.D. candidate in musicology at the University of Maryland. His research focuses on 21st century Western art music by American composers that relates directly to aspects, notions, and conceptions of nature, natural environments, or contemporary environmental concerns. In his dissertation, he thinks about this music through the lens of American philosopher Graham Harman's object-oriented ontology. His work seeks to bring Harman's object-oriented ontology into conversation with the field of ecomusicology.



## **Abimbola Cole Kai-Lewis**

*Glareification: Representations of an Africanfuturist Past, Present, and Future*

### Abstract:

During the marketing campaign for his 2021 album *Glareification*, hip-hop emcee Chosan incorporated dialogue and iconography from the films *Black Panther* (2018) and *Coming 2 America* (2021). Promotional images of Chosan depict him wearing a gilded crown – an allusion to the movies' respective fictional Wakandan and Zamundan monarchies. Scholars criticize both of the aforementioned motion pictures for their widespread stereotyping and the formulation of collective imaginaries (Bonsu 2009; Bowles 2021; Bonsu and Godefroit-Winkel 2021; Ajayi 2021). Nonetheless, Chosan references King T'Chaka of Wakanda and King Akeem Joffa of Zamunda when he transforms into the character King Chozey Choza as part of his marketing strategy. Cinematic inspired imagery from *Black Panther* and *Coming 2 America* used in Chosan's *Glareification* promotional videos and social media posts reveal a distinctly Africanfuturist influence in his work.

This presentation investigates Africanfuturist representations in the marketing of *Glareification*. It invokes author Nnedi Okorafor's theory of Africanfuturism and its role in reimagining Africa by combining aspects of the past, present, and future (Okorafor 2011; Okorafor 2015; Okorafor 2017; Okorafor 2021; Okorafor 2023). She also wages that Africanfuturism blends African culture, history, and mythology (Okorafor 2019). Okorafor, who is a writer for the *Black Panther* graphic novel series (Okorafor 2018), provides a theoretical model that can be applied to the marketing imagery for *Glareification*. Through interviews, lyrical analyses, musical analyses, and video analyses, this presentation will explore how Chosan embraces Africanfuturist concepts to promote *Glareification*.

### Bio:

Dr. Abimbola Cole Kai-Lewis is an Adjunct Assistant Professor at York College - City University of New York. She is a member of the Apollo Theater's School Programs Advisory Committee and the Metropolitan Museum of Art's Professional Learning Community alumni network. She completed her dissertation on the South African hip-hop collective Cashless Society in the Department of Ethnomusicology at the University of California, Los Angeles. Abimbola is currently conducting collaborative research with rapper Chosan. She has shared her work at national and international conferences. Her articles are featured in edited volumes, encyclopedias, and journals.

## **Matt LeVeque**

*The Fire in Tomorrow: Sampling as Futurity*

### Abstract:

The practices of sampling and plunderphonics have irrevocably and irreversibly altered the landscape of several forms of popular and experimental music. Sampling has a deep and diverse history that includes the likes of Pierre Schaeffer, J Dilla, John Oswald, The Avalanches, and many others. What these artists hold in common, however, is a fixation on – or, one could say, a fetishistic obsession with – archival recordings. With the utilization of old recordings comes the risk of the fantasy and indulgence of nostalgia, an unrequited yearning for a mythical, stable, fictionalized past. If nostalgia is a resistance to the fallibility and instability of the past, does plunderphonics successfully avoid this temptation? In dialogue with the ideas of theorists Mark Fisher and José Esteban Muñoz, this paper argues that sampling as a practice effectively circumvents the danger of effecting cultural mythology through a romanticization of the past, instead transforming archival materials into a utopian tapestry that imagines possible futures.

Bio:

Matt LeVeque (b.1996) is a percussionist, composer, and improviser based in Los Angeles. His work revolves around questions of intimacy, relationality, nostalgia, and absence, in pursuit of an aesthetic of queer futurity. In addition to instrumental concert music, his work expands to include electronic music, sound and video installations, films, intermedia performance, and written text. Matt is currently pursuing a Performer-Composer DMA at the California Institute of the Arts, where he studies with Tim Feeney and Michael Pisaro-Liu.

### **Teerath Majumder**

The Spectacle of the Streamed Space: A Private and Separated Sonic Image for the Alienated and Isolated Viewer

Abstract:

The sound of modern film has almost invariably been the result of a curatorial process that allows filmmakers to select and place sonic events with the purpose of creating/ supporting a narrative. This process at once attempts to separate the sound sources from any naturally occurring spatial artifacts and synthesizes an artificial space that becomes a collage of spatial signatures. As such, film sound always is an autonomous and fabricated image—much like its visual counterpart—that presents itself as reality, thereby engendering separation between production and reception. This paper postulates that the private viewing space that streaming has given rise to perfects this separation by lending ever more credibility to the sonic image through immersion and the negation of the social phenomenon of visiting and being in a theatre space.

The paper engages with “situationist” ideas put forth by Guy Debord, the deconstruction of sonic space by Georgina Born, acoustic ecology, and relational aesthetics to critique the affordances that streaming provides producers of fixed visual media to isolate the viewer and control their sonic and social environment. This criticism leads to the conclusion that streamed content further alienates the viewer from the mechanisms of production and isolates them socially by making the spectacle of “immersion” the objective; an objective approached through a sophisticated concoction of spatiotemporal distribution disguised as a coherent acoustic ecosystem.

Bio:

Teerath Majumder is a Bangladeshi composer, designer, technologist, and educator who works in interactive and immersive media, computer music, and sound design. He is interested in how sound facilitates and mediates social relationships among people, spaces and objects. His 2022 project Space Within engaged audience members and featured musicians in a collaborative creation of electronic music. He frequently collaborates with dancers, filmmakers, visual artists, and writers in various capacities.

Teerath holds a PhD in Integrated Composition, Improvisation and Technology from the University of California, Irvine and is currently an Assistant Professor of Sound Design at Columbia College Chicago.

### **Annick Odom**

#### Music and Appalachian Storytelling

##### Abstract:

Born and raised in Morgantown, West Virginia, Annick Odom draws heavily from the cultural memory of tall tales and ballads passed down from elders in the community. She learned many of these knee-to-knee from the late ballad singer and storyteller Phyllis Marks of Glenville, WV. Beyond re-arranging older songs and stories, she explores archives for found text, creating her own compositions. She also commissions composers, mostly from WV, to create songs for bass and voice.

##### Program:

"Elevator Story": Tall tale learned from Phyllis Marks, music composed by Annick Odom for solo bass and voice

"Untapped Potential": By Jacob Sandridge, a West Virginian composer, for solo bass and voice

"This is Home": By Jane Rogers, collaborating with a West Virginian lyricist Julianna Warner, for solo bass and voice

##### Bio:

Annick Odom is a Belgian-American musician born and raised in West Virginia. She is a performer-composer, songwriter, bassist, clarinetist, storyteller, and folk singer. Many of her compositions blend music learned from traditional West Virginian ballad singers with newly commissioned pieces and self-written work. She has performed with the chamber groups/bands Linen of Words, SQUEE!, and Sweet Joe Pye, all of which have played original work, including her compositions. Annick also frequently works as a teaching artist and facilitator to support musical communities. She studied clarinet and double bass at the University of Michigan and the Royal Conservatoire of The Hague.

### **Savannah Rose Ridley**

"This moment is not an appropriate time...to talk about history": Listening Against State-Time, Sonic Relationships with the American-Vietnam War Dead

Abstract:

In 2021 monastics from the Plum Village Community of Engaged Buddhism gathered in the Deer Park Monastery meditation hall to take part in oracle readings drawn from Vietnam's national epic, *The Tale of Kieu*. Plum Village, rooted in Vietnamese Buddhism and founded by peace activist Thich Nhat Hanh, emerged directly from the American-Vietnam War. Indeed, Kieu's character, compared to Vietnam itself, has become tied historically to the Vietnamese fight for self-determination. In these oracle readings, presence of the dead as ancestors is woven throughout as practitioners listen for new meanings to emerge from the text meant to guide their future practice—dialogically sounding and listening to the presences of war, its invisible dead, and wounds of living beloveds.

In this paper I analyze live-streamed videos and primary literature on Kieu Oracle readings in Plum Village; prayer ceremonies undertaken by Plum Village in Vietnam in 2007 for the war-dead; and speeches from Bill Clinton's historic presidential visit to Vietnam in 2000 (including his own uneasy invocation of Kieu) which signaled reopening diplomatic relations. Clinton's speeches contextualize an international model of cooperation, based on the goals of transitional justice—the success of which relies on rhetorical elision of continuing war wounds in both nations. I argue that, counter to state narratives of grief, justice, and historical time, the Kieu Oracle readings, adapted by Nhat Hanh for spiritual practice, take on dialogic life, continuing relationships of care with the war-dead and transforming Vietnamese cultural practices in diaspora—tending to nodes of suffering in and across time.

Bio:

Savannah Rose Ridley is a doctoral student in ethnomusicology at Indiana University-Bloomington. They are currently the Editorial Assistant for the Society for Ethnomusicology. Savannah's research primarily explores the interlocking roles of sound, devotion, the breath, and ecological activism in the International Plum Village Community of Engaged Buddhism. Their other research interests include poetics, ethics, grief and death studies, constructions of silence, more-than-human sounding/hearing, and conceptions of inner voice in both devotional and literary contexts. In their free hours, Savannah can usually be found with poets (by trade or disposition), or else, walking slowly and listening in their beloved local park.

**Janet Sit**

Bubble, bubble toil and trouble: examining and applying underwater time-space experiences towards an eco-activism informed artistic practice

Abstract:

This paper examines perceptual re-orientations of time and space as it relates to underwater sound-making and sound-hearing experiences in selected current artistic practices and towards an application into my music and sound art practices. Technological advancements enable more detailed underwater recordings and reveal new possibilities in our understanding of soundscapes in context of music-making.

The multi-disciplinary research incorporates sound art practices, critical eco-feminist theories, and ocean humanities; I build on concepts derived established and emergent writers in these areas. By de-centering terrestrial viewpoints, I investigate how underwater experiences,

distinct in its time-space relational properties, can intersect and shape terrestrial experiences as a tool for communication and activism.

Drawing from recent scientific research, this presentation will include relevant updates to underwater listening. I examine the entangled relationships of time-space-ness and investigate how listeners' auditory habits can be re-shaped and expanded by engaging with phenomena beneath the water surface. I will discuss my re-orientation process from studying to immersing in ocean environments and how I apply my experiences towards an artistic practice that is part music-making, part communication, part activism.

This work will contribute to a broader understanding on the interconnectedness of sound, time, space, further developing the ongoing dialogue and creative practices focused on underwater sound environments. This research-creative practice has implications for intersecting disciplines across music and sound art, acoustic ecologies, ocean humanities, community outreach and engagement, offering new "ears" through which to interpret and appreciate the rich tapestry of sounds that surround us.

Bio:

Janet Sit is a current composition student at the University of California San Diego with a background in zoology. Her research explores de-centerings of terrestrial reference points towards underwater and near-water perceptions and histories within ocean humanities, critical theories, and her lived experiences from [the former colony of] Hong Kong. Her artistic practices include acoustic/electronic media, sound installations and, more recently, underwater field recordings. Parallel to exploring music and sound in her works, Janet seeks to engage diverse audiences to support dialogue and community-building on environmental and social matters.

### **Till The Teeth**

Sound and (Un)Event

Abstract: tbd

Bio: tbd

### **Ioannis Tsekouras**

Landscapes of sacrifice and salvation: Chronotopes of trauma postmemory in Pontic *parakathi* singing

Abstract:

This paper examines the musical mediation of place. But more specifically it concerns a place that no longer exists: the pre-1923 mountainous Pontic-Greek community of Santa, on the southern slopes of the Pontic Alps in Northeastern Turkey. The Pontians or Pontic Greeks are the descendants of the 1916-1923 Greek-Orthodox refugees from the contemporary region of Karadeniz in Turkey. The Pontians' ancestors abandoned their homeland during the wars and the genocides that sealed the collapse of the Ottoman Empire. The mountainous community of Santa and its traumatic history of destruction, displacement, and massacre has an emblematic position in Pontic collective memory. In this paper, based on continuous fieldwork (since 2012) and

archival research, I examine the musical remembering of Santa in the contemporary practice of dialogical singing known as *parakathi*. Based on theories of critical geography, musical mediation of space, affect, musical landscapes, soundscapes, and post/memory, I analyze how the *parakathi* tunes and lyrics evoke the memory of the Santa destruction, by mediating the ineffability of the trauma transference. I ultimately demonstrate that *parakathi* music offers chronotopes of the postmemory of Pontic trauma, by affectively commemorating the hardships and the pain experienced by the Pontic refugees.

Bio:

Ioannis Tsekouras is a Postdoctoral Researcher in the Cultural Anthropology and Ethnomusicology Laboratory of the National and Kapodistrian University of Athens and music faculty in the Deree American College of Athens. He specialized in the anthropology of music with a focus on collective memory, place, ethnicity, refugee studies, affect, trauma, and cultural heritage. His most recent publication is the chapter “Imaging and Sounding the Ancestral Homeland: Pontic Folkloric Choreocartography and the Politics of Greek Ethno-Regionalism” in the volume *Re-Imagining the Balkans: How to Think and Teach a Region*. Festschrift for Maria Todorova (eds. Augusta Dimou, Theodora ragostinova, and Veneta Ivanova, De Gruyter).