



# soundscapes

hearing in the age of digital media

november 14–15, 2013

## cmap1: SoundScapes

The rise of digital media over the last few decades has dramatically changed the way in which we make and consume sound within the contexts of our everyday lives. Whether we play ongoing music streams at home, freely reassemble audible objects with the help of our computers, listen to a diverse range of prerecorded sounds on the move, or find ourselves subjected to continuous sound in every arena of the public sphere—the advent of digital media has led to an unprecedented mobilization of sound as much as it has raised fundamental questions about existing structures of attention. While some critics argue that listeners have greater freedom and autonomy today than ever before, others feel as if today's digital soundscapes overwhelm and stupefy the human ear. Either way, listening today is not what is used to be. Recent media changes have reshaped how we attend to sound and music, and we need new vocabularies to study and evaluate how those changes have altered our sense of hearing and the importance of sound in contemporary art, entertainment, politics, and knowledge production.

## About cmap (comparative media arts project)

A series of interdisciplinary colloquia, lectures, and experimental workshops, cmap@vanderbilt is designed to explore the history, theory, and culture of older and newer media. The project examines the way in which different media structure the production of knowledge, the modes of cultural exchange, and the registers of artistic expression and sensory perception. As importantly, the project examines the possibilities of building innovative academic programs and research networks around the critical analysis and innovative making of media objects at Vanderbilt. For more questions, please contact [lutz.koepnick@vanderbilt.edu](mailto:lutz.koepnick@vanderbilt.edu).



comparative media arts project



VANDERBILT  
UNIVERSITY

Co-sponsored by the Curb Center  
for Art, Enterprise, and Public Policy,  
and The Max Kade Center for  
European and German Studies

**Thursday, November 14** at the First Amendment Center  
1207 18th Ave. S.

9:00: Continental breakfast

9:30–10:00: Introductory Remarks

**Lutz Koepnick**, German and Film Studies, Vanderbilt University

10:00–11:15: Session 1

**Anahid Kassabin**, School of Music, University of Liverpool

“Ubiquitous Listening and Distributed Subjectivity”

Respondent: **Kevin Murphy**, Art History, Vanderbilt University

11: 15: Morning break

11:30–12:45: Session 2

**Holger Schulze**, Sound Studies Lab, Humboldt-Universität Berlin

“The Soundscape as a Genre of Artistic Research: Critique and Advocacy of the Soundscape in the 21st Century”

Respondent: **Claire Sisco King**, Communication Studies, Vanderbilt University

12:45–2:00: Lunch

2:00–3:00: Session 3

**Mark Wallace**, Vanderbilt Brain Institute, Vanderbilt University

“Combining Sounds and Sights—A Multisensory View of Perception”

Introduction: **Joy H. Calico**, Blair School of Music, Vanderbilt University

3:00: Afternoon break

3:15 - 4:30: Session 4

**Michael Alcorn**, School of Music and Sonic Arts,

Queens University, Belfast

“Attention Seeking: Changing Environments for Composing with Sound in the 21st Century”

Respondent: **Richard Lloyd**, Sociology, Vanderbilt University

4:30: Afternoon break

4:45–6:00: Session 5

**Christopher Burns**, Peck School of the Arts,

University of Wisconsin-Milwaukee

“Sound and Simulation”

Respondent: **Jonathan Rattner**, Film Studies, Vanderbilt University

**Friday, November 15** at the Curb Center  
1801 Edgehill Avenue

9:00–11:30: Discussion, “Sound and Media Studies Today:  
Teaching and Research Within and Beyond the Academy”

Facilitators: **Joy H. Calico** and **Lutz Koepnick**

Limited seating. This session is intended for conference  
and project participants only.

11:30–1:00: Lunch

1:00–2:00: Session 6

**Wesley Bulla**, Audio Engineering Technology,  
Mike Curb College of Entertainment and Music Business,  
Belmont University

“Time Machine: The Sound of Recording History”

Introduction: **Jay Clayton**, Curb Center, Vanderbilt University

2:00–4:00: Studio Magic: Field Trip to Ocean Way  
Nashville Recording Studio

**Pat McMakin**, Director, Ocean Way Operations

Limited seating for conference participants only.

Studio tour and discussion at Ocean Way is sponsored by  
the **Mike Curb College of Entertainment and Music Business**,  
Belmont University.

## Participants

### Michael Alcorn

Alcorn is Professor of Composition and Head of the School of Music & Sonic Arts at Queen's University in Belfast, Ireland. He devised and developed the Music Technology pathway at Queen's and led the successful bid to develop the Sonic Arts Research Centre at the University. Alcorn's compositional interests lie at the intersection between instrumental, electroacoustic music and areas of new media creative practice, and his research interests include real-time score systems and new media practice.

### Wesley A. Bulla

Bulla is Dean and an Associate Professor in the Mike Curb College of Entertainment and Music Business at Belmont. He has worked for EMI Music in their songwriter studio has worked on over 800 recording sessions for all types of music from rap to rock to country to classical. He has also worked as a touring musician playing drums, keyboards, and bass guitar and traveled all over the Southeast and Midwest. In addition to his academic duties he also is a music producer, recording engineer, sometimes songwriter and session musician.

### Christopher Burns

Burns is both Associate Professor of Music Composition and Technology at University of Wisconsin-Milwaukee and a composer, improviser, and multimedia artist. Recent projects emphasize multimedia and motion capture, integrating performance, sound, and animation into a unified experience. Across all of these disciplines, his work emphasizes trajectory and directionality, superimposing and intercutting a variety of evolving processes to create form. Burns also works as a music technology researcher. His improvisation software designs incorporate a variety of unusual user interfaces for musical performance, and explore the application and control of feedback for complex and unpredictable sonic behavior. In the instrumental domain, he uses algorithmic procedures to create distinctive pitch and rhythmic structures and elaborate them through time. Christopher is also an avid archaeologist of electroacoustic music.

## Participants (continued)

### Anahid Kassabian

Kassabian is the James and Constance Alsop Chair of Music at the Institute of Popular Music and the School of Music at the University of Liverpool. She is the author of *Ubiquitous Listening and Hearing Film* and co-editor of two volumes, *Ubiquitous Musics* and *Keeping Score: Music, Disciplinarity, Culture*. She is a past editor of *Journal of Popular Music Studies* and *Music, Sound, and the Moving Image*, and she is a past chair of the International Association for the Study of Popular Music (IASPM).

### Claire Sisco King

King is an Assistant Professor of Communication Studies at Vanderbilt. She also teaches classes for the film studies program, including courses on film history. Her research and teaching focus on the social and cultural implications of popular media, including film and television.

### Richard Lloyd

Lloyd is Associate Professor of Sociology at Vanderbilt, where he is also Affiliated Faculty for both Vanderbilt's program in American Studies and Peabody's Community Research in Action programs. His research interests include urban sociology, sociology of culture, social change, new media technology and social theory. He has received multiple awards and recognitions for his work. He is the author of *Neo-Bohemia: Art and Commerce in the Postindustrial City*.

### Kevin D. Murphy

Murphy is the Andrew W. Mellon Chair in the Humanities and professor of history of art at Vanderbilt University and a specialist in the architecture, architectural theory and material culture of the 19th century in France and the United States. With training in the history of art and in preservation studies, he explores the history of objects and their place in and impact on the physical environment.

### Jonathan Rattner

Rattner is Assistant Director/Assistant Professor of Film Studies and Assistant Professor of Art at Vanderbilt and an active member of Wildland Urban Interface Artist Collective. An intermedia artist who primarily produces experimental nonfiction films and videos, Rattner's work employs a mixture of documentary (found footage, interviews, historical research) and lyrical (soft-focus imagery, collage, jump cuts, non-diegetic sound design, long-duration wide shots) filmic elements. He has screened work at the Brooklyn Museum of Art, The World Social Forum in Brazil, the University of Iowa Museum of Art, and galleries, festivals and colleges in Europe and the United States.

### Holger Schulze

Schulze is visiting professor and principal investigator of the Sound Studies Lab at the Humboldt University in Berlin. His research focuses on the cultural history of the senses, historical anthropology of media, and sound in popular culture. He serves as curator for the House of Cultures of the World Berlin and is founding editor of the Sound Studies book series. He is an affiliated investigator at the Excellence Cluster Image Knowledge Gestaltung: an interdisciplinary laboratory at the Humboldt, a founding member of the European Sound Studies Association, and founder of the international research network Sound in Media Culture. Schulze is the author of the three-volume *Theorie der Werkgenese*, a generative theory of artifacts. He is co-editor of the international journal for historical anthropology *Paragrana*, and writes for *TEXTE ZUR KUNST*, *Deutschlandradio Kultur*, *Positionen*, *de:bug*. His most recent publication is *Towards Sonic Epistemologies*, a co-edited special issue of *Journal of Sonic Studies* (2013).

### Mark T. Wallace

Dr. Mark T. Wallace is the Director of the Vanderbilt Brain Institute, a Professor in the Department of Hearing and Speech Sciences at Vanderbilt University School of Medicine, Professor in the Department of Psychology, Professor in the Department of Psychiatry, a member of the Vanderbilt Kennedy Center for Research on Human Development, a member of the Center for Integrative and Cognitive Neuroscience, and a member of the Vanderbilt Vision Research Center.