

English 466 | Audio Culture Studies | Review

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Key Questions for Sound Studies

- **Reflexivity:** How to account for your own speaking and listening biases?
- **Culture:** For whom? By whom? How? Under what assumptions? To what effects?
- **Common sense:** On what terms are sound and listening understood?
- **Epistemology:** How is knowledge produced about and through sound?
- **Ontology:** Where does sound begin, or what do we assume is its source?
- **Phenomenology:** How is listening embodied and structured?
- **Agency:** Where is agency located, and in what relation to intent? How are subjects and objects defined?
- **Creativity:** Beyond recording, preserving, and circulating sounds, how are audio technologies used for art?

Texts We've Read Thus Far . . .

Author(s)	Key Term and Argument	Warrant and Direction
Michael Bull and Les Back	democracy of the senses no sense needs to be privileged over another sense	separating the senses is difficult, if not impossible account for multiple registers of perception
Brian Eno	ambient music sound may act as a surrounding, which is both ignorable and interesting	people do <i>not</i> have short attention spans make sounds a place to swim in
Hanns Eisler and Theodor Adorno	passive listening laypeople's ears are indefinite	amusement is rationally planned irrationality train ears against capitalism
Pauline Oliveros	deep listening "MY EARS FEEL LIKE CAVES"	listening is a process across self and environment aim for holistic composition
R. Murray Schafer	soundscape understand the world as a macrocosmic musical composition	the industrial revolution produced a lo-fi soundscape choose the sounds we wish to preserve and multiply

Pierre Schaeffer	acousmatic listening sound is an objectivity linked to a subjectivity	sounds are readily at our disposal separate sound from source to create new conditions of observation
Edgard Varèse	liberation of sound music is organized sound, including noise	machines cannot compose use machines to express composer's exact intent
Jonathan Sterne	audiovisual litany hearing and seeing are not outside history; technologies are cultural and political programs	history is nothing but exteriorities instead of source or copy, study transduction
Tara Rodgers	pink noises sound works can destabilize dominant gendered discourses	sound depends on orientation work toward equal power distributions
Le Tigre	glitch notions of mastery and accident are deeply gendered	glitches are often fetishized change music from within (glitch as art and politics)
Merzbow	beauty of noise noise is about pleasure, not concepts or academic arguments	noise is the unconscious of music use noise for trance and even silence
Jacques Attali	political economy music is often a disguise for the monologue of power; listening is political	to organize sound is to consolidate community study how noise prefigures social relations
John Cage	indeterminacy music is shifting from dissonance/consonance to noise/musical sound	form remains interesting across history experiment with compositional methods
Luigi Russolo	art of noises because machines, pure sound no longer provokes	noise recalls life compose noise for pleasure; turn industry into orchestra
Michel Chion	semantic, reduced, and causal listening the sound of cinema demands interpretive methods	the audiovision of cinema can be interpreted through distinct techniques
Kodwo Eshun	hyperembodiment machines increase intensity	interpret technologies as additive, not subtractive

William Burroughs	the cut-up the Word is a virus that must be excised	storage media can be used for creative purposes
John Oswald	plunderphonics listening to pop music is not a choice	interpret piracy/plagiarism according to whether sound is bettered by the borrower

Materialist Media Studies Techniques to Review

"Pops and hisses" (glitches and noise), skeuomorph, remediation, encoding, the obvious, the arbitrary, affordances, hacking, reversal, "bad weather," waste/obsolescence, technical particulars, cultural particulars, and historical particulars

Voice-Over Terminology to Review

Voice-over (working definition), six common components of narration, time (order, duration, frequency), mood (mimesis, diegesis, focalization), voice (diegesis, time of narration, narrative level), analepsis, prolepsis, semantic listening, causal listening, reduced listening, counterpoint, internal/external logic of audiovisual flow, synch point, grain of the voice, voice of the grain, and voice-over as: representation, familiar, unfamiliar, disappearing, and people hearing themselves

Artists to Review

Laurie Anderson, Boredoms, DJ /rupture, DJ Shadow, Faust, Grandmaster Flash, Holly Herndon, Hugh Le Caine, J Dilla, Kool Herc, Lead Belly, John Lomax, Christian Marclay, Oval, Pamela Z, Les Paul and Mary Ford, PGR / Kim Cascone, Public Enemy, Sonic Youth, and Iannis Xenakis