**Illegible: Literary Audiation**

*Notes day 1: Saturday Jan. 13, 2018*

* *Present: Gabe, Alex, Alina, Miranda, Amanda, Harry, Chip (via Zoom), Monica (later), Jessica & Nina & Schuyler (before panel)*

First Session

* Initial chat about Dickens Universe (Santa Cruz event)
  + also monsters, historians
* Reintroductions –
  + Alex: excited to be here for literature weekend, sad that not everyone could be here, excited for the talks today, and for talking about upcoming CFP conference. 1st Semester at UC Berkeley was really good.
  + Harry: Excited to be here, to hear the talks. Doing his QE this semester – one of his areas on sound studies. Looking forward to the materials that will be recommended here.
  + Alina: Looking forward to getting out of my usual headspace and think about new things in sound studies.
  + Miranda: Has big dreams, but never does anything with them... so trying to find more manageable small things that she can do. Starting work on her dissertation. Also doing speaking engagements (unrelated to dissertation: 200 years of Frankenstein) & feeling a bit conferenced-out... also hosting Dickens Universe Winter grad-student conference where students get feedback from a professor, who ends up being the moderator of your panel. Also participating in the Universe Dickens Festival (unrelated to the conference)... lots of things! Will give us more details by email.
  + Gabriel: Doing good. Had a brutal quarter in Fall... feeling euphoric now. 2nd year of History of Consciousness. Spent a lot of time last quarter helping with an accrual of Grateful Dead business records. Weird but useful experience. Also TAing and taking classes. Some frustrating things regarding sexual violence at UCSC, and in his department. Collaborating on bringing an exhibition to Santa Cruz about anti-violence activism. Very happy to be here.
  + Amanda: Glad to be here, though tired. Ate a lot of briquet, drank a lot of beer, then went off coffee (or went to decaf) during a 5-day meditation retreat. Saying "no" a bit more than before. Has a dog now – Dezzy. Thinking-not-thinking about dissertation, applying to a bunch of grants. Writing seminar soon (8hrs sleep, cardio every day, track everything you do in 15-minute intervals retrospectively). May take breaks from time to time.
    - If anyone feels a need for a break, take one!
* Sound activity ideas –
  + Big blockbuster movie blindfolded?
  + Open mic
* Did anyone here want to submit? –
  + Miranda: Would be happy to help out in any way, or submit/talk as needed
  + Alina: Same; happy to do what I can to help prepare at UCSC (since I'll be there)
  + Harry: Not much time, so no time to make a submission, but happy to help out at the conference
* About money / budget –
  + everyone should submit receipts! $200 per person, more for those who need it, less for those who don't
  + submit receipts to Courtney (we can do this together) ... might be better to do longhand than bother with Adobe.
* **"Audiation"** defintion = coined by Edwin Gordon ... audiation is to music, what thought is to language... when you hear music in your head, before you pluck it out on your instrument. Thought/Language, Internal/External... fits well with the theme of the readings ("sound meaning association across languages")
* Zoom video conference with Chip – Douglass Dossier
  + works on 19th century American lit. Talking about Frederick Douglass, and Jazz in 1920s... what can sound account for, and what can't it account for? Illegibility – what is productive in terms of Aunt Hector's screams and cries, and what is not?
  + Starting with Saidiya Hartman (p3-4), "have chosen not to reproduce Douglass' s account of the beating" ... "are we witnesses who confirm the truth of what happened...?" – what's the role of the audience?
    - Gabe: How is she imagining herself situated in there? There's still a dearth of black scholarship – even fewer back in the 90's. Addressing the white audience, but also black scholars? Who is the intended audience?
    - Alex: being a witness, versus a voyeur (when actual violence) – but when it's the representation of violence... "Only more obscene than the brutality unleashed at the whipping post is the demand that this suffering be materialized and evidenced by the display of the tortured body or endless recitations of the ghastly and the terrible" – morality?
    - Alina: how is it amoral to bear witness to the suffering of others? Most Christians wear a cross, which bears witness to Jesus' sacrifice
    - Miranda: "martyr" means "witness"
    - Chip: bearing witness is inherently voyeuristic. Douglass doesn't willingly choose to witness – but is trapped in a closet as a child and forced to bear witness. Traumatic exposure.
    - Amanda: Black folks couldn't legally 'bear witness' to anything – or have bodily autonomy, or verifiable voice. This is Douglass' narration; subject to a white guarantor ... a verifiable witness. Douglass was neither a witness nor a voyeur, in a sense. Unwilling viewer.
    - Alex: Hartman is asking questions, not making statements so much... omitting a quote, and asking questions about why.
    - Gabe: Religious parallels – Aunt Hester is raised up and suspended by her hands... There's a way in which she has a sort of iconicity. Images and depictions of slavery in popular culture of the time? This could be Hartman's way of pushing back against pornographic depiction of slavery and brutality at the time... perhaps.
  + Frederick Douglass' self-censorship.
  + Looking at the Fred Moten:
    - Chip: p.6 – My argument starts with the historical reality of commodities who spoke—of laborers who were commodities before, as it were, the abstraction of labor power from their bodies and who continue to pass on this material heritage across the divide that separates slavery and “freedom.”
      * it's the cry's recalcitrance that's so valuable ... speech of the commodity may be unrepresentable/illegible, but should still be represented
    - Gabe: Derrida discussion – a "set" is a boundary of things contained within that boundary. If we elaborate that to include a social group, everyone within the group. "Invagination" produces something within a part of that set, without being fully integrated (a taking part IN without being a part OF) – *familia* (including slaves) but slaves were completely disowned in another sense.
    - Alex: What's illegible isn't just the screams, but Douglass's emotions as well – "I wish I could commit to paper the feelings with which I beheld [the spectacle]" (p.16 of Douglass excerpt)
    - Gabe: There are other seemingly non-communicative gestures in black speech... (Glissant excerpt p. 7)
    - Chip: Douglass can't communicate the sound of the scream or it's emotional impact... but it's clear that there is one
    - Miranda: Does Douglass' inability to express show that Hester's agentive screams (even if illegible) ARE communicating by not communicating.
    - Amanda: Could add to that by taking into account that Douglass might be CHOOSING not to express his feelings, knowing he has a mixed audience
    - Chip: What did he mean in saying "I suspected it might be my turn next"
    - Alina: But communication is bridging consciousnesses
    - Miranda: Language is to put thoughts to words... you can't describe all sensory experiences at once. In Audiation, which is to music what thought is to sound, sounds communicate... it can be rough, and not privileged, linear communication
    - Gabe: Idea that if you can't articulate yourself, then it isn't important... ideas are suppressed in this way. Some are culturally deemed to not have thoughts/feelings due to an inability to speak in a particular way.
    - Alina: Douglass is taking back his agency by using written discourse in this way... but either chooses not to describe the screams, or using hegemonic language which FAILS to represent the intensity of the emotion behind the screams... quote from p. 20-21 on Great House Farm: "I have sometimes thought that the mere hearing of those songs would do more to impress some minds with the horrible character of slavery, than the reading of whole volumes of philosophy on the subject could do. I did not, when a slave, understand the deep meaning of those rude and incoherent songs. I was myself within the circle; so that I neither saw nor heard as those without might see and hear. They told a tale of woe which was then altogether beyond my feeble comprehension"
    - Amanda: Body cam videos on police violence – Hartman's work is on the 19th century, but in a way it's not.
    - Miranda: Compare Douglass' experience with language, and experience with slave songs, with something like Uncle Tom's Cabin (white woman's perspective on slavery) ...
    - Chip: With the songs, there are different things available to you as an outside observer... same with Harriet Beecher Stowe (Uncle Tom's Cabin),... and Douglass is somewhere in the liminal – he is both an ex-slave and an observer. It isn't until he left the circle of slave-song that he is able to describe it. In a way, it's necessary to be an outsider in order to describe.
    - Alex: Noise as synecdoche of what can't be recorded. WHY can't it be represented? Maybe because what is being expressed is ineffable or BEYOND words, but also NOT representable due to formal convention. Maybe there isn't a form of language that doesn't allow him to write it... "I could not" "I did not" "my feeble comprehension" etc... he has the formal chops to describe, but uses negative narration to call attention to where language fails. Negative narrating the sonic component of something.
    - Miranda: Visual depiction often precedes audio... privileging of sight... sound recording just wasn't there yet. Technologically, sound wasn't represented so well at the time of Douglass' writing.
    - Amanda: Abolitionism and empathy "Imagine this was your family / wife / daughter" ... Hartman says that in that move, the subject is EVACUATED... they're feeling for themselves, rather than an other.
      * Harry: not wanting to focus on individual scenes in Hartman's piece... a spectacle for her is sonic/visual info that overwhelms you to the point where you can't fully respond. She wants to represent the larger structures, oppression more broadly ... both BEFORE and AFTER slavery. Quotidian practices are what dehumanize people... things we don't see and hear. Hartman's opposed to spectacle.
        + "These twin impulses animate a forceful operation in Douglass’s work, something like a revaluation of that revaluation of value that was set in motion by four of Douglass’s “contemporaries”... This disruption of the Enlightenment linguistic project is of fundamental importance since it allows a rearrangement of the relationship between notions of human freedom and notions of human essence..."
      * Alina: isn't all altruism selfish? (playing devil's advocate) ... take issue with the idea that people need to be seen as separable... communication is a way of bridging consciousnesses, and caring for another IS caring for oneself (and vice versa)... and spectacle that helps put you RIGHT there in the room is a way to dissolve inter-human distinctions
      * Miranda: Screams & cries of people are not necessarily 1:1 translatable... but there is some meaning in the scream?
* Moving to the Kheshti (introduction to book on world music):
  + started with a Derrida quote...
  + "the aural imaginary" –  Sound is therefore not only a vehicle in the communication of difference in world music but also contributes to the production of difference by materializing bodies in the imaginary of the listener. I develop this theory of materiality through the concept of “invagination”
    - *aural traces* and *aural other* – privileging hearing in production of sound... now we position the analysis towards the listener
    - Amanda: Instead of cultural appropriation, aural incorporation (taking the aural sense of others into the sense of self)... talk about how the ostensible consumption of these cultural forms are in this very productive mode of listening
  + Alex: Picked this a while ago, but Kheshti's talk is a pick-up from the last chapter (Zora Neal Hurston) and the "aural imaginary"
  + Miranda: "*Modernity’s Ear* traces the white woman’s racialized-gendered desire for the aural other as that which has produced the modern listening self" (5)... this is very interesting, because when we get into the feminization of listening, and suppressed voices (feminizing is a way to kill a movement, taking away power/voice)... it's a very important intervention to start at
  + Alina: but WHY is there feminization of the listener? I'm not convinced...
  + Amanda: Ethnographic arguments were real... ethnographers
    - Chip: p7 way that "others make you feel" captures the slipperyness ... eroticized pillow-talk with fantastical cultures – 'people down the mountain will want to buy mountain music because they are driven by a desire for an affective relation with the way the other’s music “makes you feel.”'
  + Alina: Important to have historical context
  + Gabe: This is just an introduction, which has a purpose to tease the reader and keep you interested...

Break for lunch! Talk begins at 1pm, ends around 3pm

-- Panels of speakers --

Post-panel discussion (pre-session2)

* Jessica Holmes came back to discuss with us, and talk a bit about sign language in the context of sound studies
  + University of Illinois Press – multisensory
* Later: Look into movies / public events ... or do a sound walk?
* Talk about the panel –
  + Alex: How do we think about noise? Roshanak queerness as a theory of interpretation... synesthesia
  + Gabe: use of word 'unintelligible'
  + Harry: noise AS disruptive/unintelligible?
  + Gabe: metaphorical sort of noise... defined by what it does
  + Amanda: noise can be context-specific and contextual/historical... in order to do what it does
  + Gabe: Zora Neal Hurston disrupts what we are accustomed to seeing in cinema ... method of radical syllogism
  + Amanda: Emmett Till's mother's scream (multisensory, maybe synesthetic) and how these senses carry a sense of a black body under duress
  + Gabe: Zora Neal Hurston's NON-pedagogical films... "He can read my writing, he can't read my mind"
  + Jessica: With-holding sound in the Face Opera II performance (Kim) – new music that is silence. Not like Cage's silent piece (a noisy silence – forcing audience to attend to sounds typically excluded from musical performance)
  + Alex: Synesthesia as disability or superpower (ex: "You hit Bb and taste yellow!") ... also autism (savantism), and the idea that it's a superpower... but is this just the idea that they "overcame" their disability? ("overcoming narrative" – David Mitchell & Sheron Snyder, *Narrative Prosthesis*)
    - Gabe: related to mysophonia – can be disabling by impairing participation in society as it exists
  + Jessica: Blindness in music discourse – Ray Charles, many others. Reducing disability to metaphor... romanticization
    - "New musicology" moving away from formalism... looking at musical scores for an objective truth, as a cultural phenomenon. Deafness as an end to music. Beethoven as experiencing a deficit.
  + Amanda: Laws that you can terminate a pregnancy in the case of disabled fetus (including deafness) – biological determinism.
  + Jessica: Idea that we can master musical technique and be virtuosos... but only the greats can be TRULY musical. Musicality as inherent, and born (not learned). Suzuki method threatened to supplant dominant music pedagogy – that learning by rote & memorization and repetitive exercises. Produces many virtuosos (many coming from asian countries)
  + Alex: Panel at UC Berkeley on virtuosity – 2hrs and no one could agree on what virtuosity was. Inhabiting / exhibiting / possessing versus observing / viewing virtuosity.
  + Gabe: Is there a translation in ASL for "noise" (yes for "voicing" and "hearing") ... differentiate between "listen ears" and "listen eyes" (for ASL).

Second Session

"Sound-meaning association biases evidenced across thousands of languages" (talk again after Dickens Soundscape)

* sound connected to shape, body size, body parts
* fairly conservative statistics... so trustworthy!
* Alex: Recommendation – radiolab – bliss is symbology
* some sign of universal language?
* Harry: concerns over idea of "basic vocabulary" and concepts that can be 1:1 translated
* Alex: comparison to Saussure... "debunked" idea that sounds have inherent meaning (onomatopoeia, exclamations) – but this study came after, and looked on the sound level in a larger survey with a larger database (than words that come to mind, prone to confirmation bias)
* Alina: Had a dream as a child to create a universal language
* Miranda: Darwin's expression of emotions to communicate danger (or Ekman?) – idea that myths, legends and sounds will be more universal... but they can't bury it so it will be preserved for 10k year. PBS documentary called *Containment*.

*Notes day 2: Sunday Jan. 14, 2018*

* *Present: Gabe, Alex, John Jordan [our PI], Alina, Miranda, Chip (via Zoom), Monica & Harry (later)*

First Session

* Introductions (Alina & Miranda & Chip & Monica for John)
* Update about what the group's been working on:
  + Meeting 1: conference in the Fall at UC Berkeley (slightly bigger, more diverse group) where we spent most of the meeting talking about "what is noise?" and thinking about what noise DOES. Alex & Gabe have complementing and diverging understandings on this, and treating noise as a metaphor opens up new ways of thinking about social phenomena. Feld's talk & readings by Cage & Hegarty... "noise as material." And the anechoic chamber!
  + Meeting 2: we met up here at UCLA yesterday morning, and the theme was "sound in the literary" – so we read analyses of Frederick Douglass' description of aunt Hester's screams, and discussed as a group the communicative power of sounds not rooted in normative language (screams). 3-speaker panel (Roshanak Keshti, Nina Eidsheim & Schuyler Whelden, & Jessica Holmes) talking about Zora Neal Hurston her ethnographic work; discussion of the show "The Voice" and the acousmatic question and played off of the hero's journey worked through Todorov's theory in order to go through a transformative process (or not, as the case may be); focus on a Korean Deaf artist (Kim) and Face Opera II without sound, as well as the artist's drawings of graphic scores depicting how music can be conveyed without sound. A paper looking at a data analysis of thousands of language, showing non-arbitrary relations between a sound an meaning across language ... indicative of embodiment of language (mimesis) – phonetic shorthand methods in Pittman's manuals (maybe synesthetic, imitating the shape of the mouth in the written form of the phoneme)
    - today: Dickens and Soundscape with John Jordan...
* Dickens and Soundscape – John Jordan
  + we can talk about the phenomenology of sound – taxonomy is limited. John's very interested in the embodiment of sound, and where these limitations lie. Somewhere to begin would be in a discussion of how the anechoic chamber forces embodiment & listening to the self. One place John would poke a hole in his taxonomy is in that Derrida says "there is no such thing as silence" (there is always a heartbeat, always something embodied). Is sound about making or perceiving? Can one happen before the other? The body doesn't occupy a place of reception or as a sound source, but participates in both. In a S. Feld paper, he emphasized this as a critique of the soundscape notion (which sometimes seems based on a Cartesian separation of consciousness and phenomena) ... embodiment needs to be a part of this picture. Shape of the mouth lies behind the production of the sound, which can be related to specific meanings in turn (even across languages)
  + John: Mary Douglas (famous anthropologist) who talks about "Purity in Danger," also talks about DIRT as "matter out of place" (is NOISE just "sound out of place") ... what is WHITE noise?
    - Miranda: "Noise is just sound that nobody wants" - Aaron Zwintscher in the performance called "Past the Point of Silence"
    - John: White noise can be used as a barrier to signal, to block out other sounds...
    - Alina: That's similar to what we were talking about yesterday in the Douglass readings, about screams as a way of blocking out the "signal" or meaning of communication
  + John's summary / discussion of Curiosity Shop paper:
    - The first version of this paper was for a 2003 conference (the year John Picker wrote the book "Victorian Soundscapes" with a chapter on Dickens). The paper didn't get finished & printed until 2015. Why this much time in between?
    - The chapter on Dickens wasn't too useful, except in its discussion of Charles Babbage (who "invented" the computer / difference machine) – Babbage had a wacky theory of sound, that the atmosphere was a giant recording machine ... that molecules in the air could store these sounds and they they may, someday with better technology, be retrieved. Maybe here "air" is a stand-in for a larger deity. OF COURSE Dickens was interested in this – it's so spooky!
    - So John wanted to find other evidence in Dickens that he was interested in Uncanny sound! What IS uncanny sound? Spooky sound that doesn't come from an identifiable sound ... this is how John came up with *simplistic taxonomy* with 5 kinds of sound: natural, mechanical, human voice, uncanny sound, silence.
    - This was a good excuse to re-read and find passages that made use of these different sounds... Good example: Samson Brass who had his "tongue at his fingertips" ... another good example: 2 passages that talk about travel in this paper, with sounds of popular culture and urban soundscape, compared with sounds of travel. Pleasant travel where Nell is inside a wagon, and when it starts moving there is a "double knock" (like a heartbeat, incased in a dark caravan) – like being back in the womb... maybe no distinction between "inside" and "outside" for a fetus.
    - Sound is something that isn't just perceived through the ear alone. We tend to isolate the senses (where synesthesia is a blending / merging of different sensations). John Locke distinguishes between primary (vision/touch) & secondary (smell/taste/sound) qualities – with secondary being inferior. What happens when you block out one of these senses? When you GAIN deafness, you're blocking out one of the senses, and maybe an amplification of another of the senses...
    - What all of this was really designed to do, was to allow a space to talk about uncanny sound... merges the others, or comes from a source you can't figure out... Todorov (Bulgarian/French structuralist who wrote "The Fantastic") uses a simple taxonomy/paradigm to describe the fantastic in spooky stories – either the ghost turns out to have an empirical source, OR it's a real ghost... but sometimes you can't tell! In the *intermediate zone*, where it isn't clear, THAT's when you have THE FANTASTIC. Started looking for instances in the Curiosity Shop for "Fantastic Sound" (looking for Babbage moments in particular, where you have GHOSTS OF SOUND). Model for this is the Echo (which can be scientifically explained, but they are in another sense GHOSTS of sounds).
      * Alina: Overlap [today] of uncanny and mechanical sounds? "Machine" as sounds created by man-made contraptions, and uncanny by other-made... Machines that take on a life of their own... so they cross over into the uncanny, or even the human???
      * John: Either source is unidentifiable, or it's a blending of the other categories (a blending of the mechanical and human – a Talking Chair can blend voice & machine, for example). Ex: "What is a wind-chime? Is it natural or mechanical?"...
      * Miranda: "Aeolian Harp" as a response to that question... where the wind is the agent that plays the music. Poet is maybe an aeolian harp, where natural beauty flows through and produces poetry THROUGH the artist... Artists as the medium through which art comes into the world...  (Building of phonograph as modeling through the human ear – to reverse-engineer the gramophone technology and play back something from the past, to "suck" back the voice of Goethe, for example)
    - John also talked about Master Humphrey in the paper on the Curiosity Shop (the narrator of the first 3 chapters before a strange formal shift in the narration to 3rd person omniscient voice) ... in an earlier section, his "clock" story (which precedes the story of the Curiosity Shop), where there are ghosts of sound in the house... he lived inside a giant artificial ear (nooks, crannies, corridors), which could function as a giant play-back machine.
    - Going to the museum of modern art exhibit in SF (called "sound tracks") – a very interesting exhibit with sound devices & synesthesia experiments that also contained a large pool with porcelain bowls with an artificial current that pushed the bowls around so that they would bump into each other randomly – both visually and acoustically appealing. "is this mechanical or natural?" (mechanical, because of the motor) ... another exhibit in the same room was a single chair, sitting in isolation. Easy to miss this one! If you sit on the chair, you realize the chair is a sound exhibit. The chair is wired electrically, which creates the sounds of digestion (a kind of whoopee cushion effect)... is your bodily sound a mechanical sound, or a natural sound?
      * Gabe: Plenty of ecocritical pieces on conceptions of nature as aesthetic distinction. Where has ecocriticism brought us? Nature can't exist without touching against human creations? There may be space for something to be BOTH natural and manmade? Power of artwork by occupying this ambiguity (disequilibrium is another instance of "not-knowing" which is a very powerful place, of facing an uncanny state of dissonance)... in Count of Monte Cristo, he's hearing a voice of another person, and he doesn't know if it's a real person or if he's going crazy. That state of ambiguity is wonderful.
      * Miranda: Alexander Pope is trying to work this out... people try to figure out these instances of ambiguity, and it may not be worthwhile to come up with more taxonomical categories, but it's also interesting to think of art as manmade+mechanical ...
      * Alina: would an absence of free will (in mankind) open us up to the argument that nothing is manmade, if people are just instruments that nature plays through...
      * Gabe: Artworks can be "true" without us fully understanding their mechanics. People try to negotiate the discomfort of "not knowing" by seeking to understand it on an empirical level. There's an anxiety of being caught up in the illusion of it... an ethical grey area. Bringing this back to Dickens – to what extent does he want people to deduce the reality of his uncanny characters, or was there a purpose to leaving some ambiguity?
      * John: Thinks he wants to leave it ambiguous – the uncanny examples can't be reduced to natural/supernatural... but since there are so many ways in which the taxonomy collapses, perhaps UNCANNY could lose its value as a concept?
      * Chip: Maybe the uncanny sounds in the Dickensian Soundscape are a convergence of different things – a distortion of sorts.
      * Alex: Fantastic... a different kind of uncanny than in "the Voice" show?
      * Chip: Dickens and Douglass are both interested in how a voice can be dismembered... We rely on notions of skin color and voice type to make decisions about authenticity.
      * Monica: Nina also talked about the acousmatic question in the Q&A, saying something like "you hear a voice, and you make an assumption – Oh, that's a black woman – but it's 1+1+1" ... there's a ghost-in-the-machine idea in Cartesian dualism, as in a disembodied voice on stage in opera, or an organ-player.... maybe not so much uncanny as politicized... but in terms of the uncanny, and getting back to the ontology of sounds, it's very materialist, and can be said to resemble how philosophers/neuroscientists talk about "soul" or a "qualia" outside the brain? With the uncanny, where something is coming from a different source or behaving differently than expected, is THAT what makes it uncanny? A relation between consciousness TO uncanny sound...
    - John: Freud's un-home-like concept, using "uncanny" because of this.... and a sense of dislocation/displacement of voice in the theatrical. There's a sound, but the source isn't readily identifiable. In the curiosity shop, the grandfather clock makes a sound at the death of Nell (a death knell – an unearthly sound). Novel was originally published in serial updates, and you have to wait a week to find out what the source of the sound is... the grandfather clock. In a way, it's OUR sound (OUR unhappiness at the death of a character) even though it has an empirical source.
      * Alex: Question about the vocal displacement discussion in the paper. p4: "perhaps the invalid of Saint Martin’s Court may be a figure for the reader, who, as he embarks on the task of making sense of a new text, must learn to listen as well as to see, to make meaningful distinctions out of the random noise of experience." ... and how a voice without a body is a metaphor for how the narrative works. Thinking about narrative as a voice without a body, or disembodied speech.
      * John: Literature is an interactive / relational media... which doesn't make sense until we make sense of it ("does a falling tree in an empty forest make a sound?") – there need to be an audience. We need to learn how to LISTEN to narrative, not just as oral, but as written (in order to extract the oral qualities). This is maybe more immediate in poetry than in prose narrative, but we can learn how to read audibly to restore this dimension for all written texts.
      * Chip: Listening to literature as related to problem-solving detective work. Cognitive appraisal has to happen when reading these (mysteries to solve, guesswork). In curiosity shop, you can't help but wonder "where the hell is that noise coming from?" and sonic experience can tend to be rather mysterious, where we need to do some guesswork.
      * Monica: A lot of it is really performative too. This conditions all instances of sound in the first place.
      * John: What about "the music of the spheres"?
      * Monica: In one sense, it's very metaphysical... you need to borrow a sense-organ from a divine body, like an angel (who has a privileged position), in order to create a version that our aural organs can parse
      * John: Medieval choirs as trying to reproduce heavenly music...
    - Alex: When he first read this essay, and was really into the Babbage aspect, he reread the 9 Bridgewater Treatises – talking about atmosphere as a recording device in discussion of a slave ship that went down in the Atlantic. "No one will be there to testify for their lives, except for the air" (paraphrasal). What are the circumstances in which the air would testify? He decided to share this idea... but also interest to think about in the talk about testimony and detective work
      * Miranda: Sounds recorded in the pot as they're spun on the wheel, as another example. Idea of the materiality of sound, that it can maybe be captured in some way... another example of a vase that contains the cries of Jesus. Coming from this, and talking about detective work, you can maybe find the material traces of sound... Subversion of a detective novel in Sherlock Holmes, where the voice of the author steps into verifying that the solution found was indeed correct.
      * John: Recommends book by Steven Connor on ventriloquism... comes from somewhere other than where you think it should be... "stomach speech" ... Greek oracles where God is speaking through the mediums
      * Gabe: In all these instances, where does agency lie in the production of the sound? Could it be supernatural? (Not fitting with logical paradigms of how the world is constituted)
      * Monica: The voice in cinema, an authoritative voice that booms over the image... usually discussed from a psychoanalytic standpoint. Maybe there have been many anxious meanings tied to the voice (voice of the mother, etc), that maybe uncanny doesn't have to produce anxiety
      * Miranda: Uncanny voice in a Victorian seance, for example. A theatrical performance that people also attend and WANT to see. A person with an ability to throw their voice, or complicated series of knocks that come from a table somewhere... unknown source of the voice, but the audience experiences this many different ways
      * Gabe: Maybe this comes back to Freud, and the question of the repressed. The uncanny as a resurfacing of what has been repressed... The industrial transition could come from repressing God or the supernatural. In the discussion of Humphrey's mansion, and the ghosts in playback, there are moments of uncanny sound that are emerging after having been ignored / repressed & are waiting to come back into the world
      * John: Historicity of something that is historically / culturally repressed for political reasons... as with the slave ship
    - Alex: Detective fiction as a metaphor for knowledge, and talking about confession... noise as a metaphor for narrative, or with displacement as a metaphor for narrative... but this resists the closure / drive for closure that detectives (sonic forensics) have. In the discussion of "The Voice" there's a return to where you started, as discussed also by Foucault. The uncanniness allows for a generative narrative that differs from the detective model.
      * John: Detectives want to find solutions to mystery, which disobeys the Foucaultian model... While the uncanny leaves the mystery unsolved, and leaves us in suspense. In "the Voice," the real uncanny moment is the moment of shock where there is discomfort...
    - John: Another point in relation to narrative is that narrative omniscience has traditionally been modeled after Foucault's panoptic "guardian" perspective. What happens if you transpose this to a sonic environment? What if this narrator can overhear the world (rather than see)?
    - Monica: Idea of symbolic sound... coding issues in early film. A male-female couldn't kiss in old films, so lightning would flicker or something would happen to obscure things. Not sure if this is uncanny...
      * John: it can be seen as a metaphoric crossing of a boundary
    - John: M. Schafer and Soundscape – related critique?
      * Harry: Nicholas talked about articles critiquing M. Schafer, but soundscape is still largely in use. Soundscape as maybe too static a metaphor... sound is always changing. But also Schafer's wacky ideas about the unadulterated soundscape.
      * Alex: 'Landscape' usually associated with colonialism, and some other critiques mentioned by Feld
      * Gabe: Most people studying sound still find "Tuning of the World" and Schafer to be relevant, but not necessarily all-encompassing. Important to put things in a historical context, and try to step outside and observe the relations... Our relationships to land are different from native relationships to land. These soundscape ideas are really operative for an anglican text, but some of the 'uncanny' instances of voice may not be considered 'uncanny' in the context of other cultures.

-- Break for Lunch --

Talking about the upcoming conference:

* Google form to vote on various abstract submissions
* Talking about individual submissions
* Talking about panel possibilities (grouping)
* If people want to opt-in to the curatorial process (organizing panels), let Gabriel & Alex know... Interested members: Gabriel, Alex, Harry
* Other moving pieces:
  + sound installation by Susan Phillips & one other, which is a sound installation at the arboretum ... while they won't be there at the time of the conference, we can still get a tour of the forest.
  + concert with Indexical (experimental music); guitar & drum duo... others as well, with ethnicity/race/voicing as a theme (up on campus during dinner break, also off-campus disco party "people's disco")
  + to make sure we have real enthusiasm for this, we COULD have a writing retreat, if people are still interested in doing this on Sunday ... peer-review, or faculty-lead workshop? (Amanda & Miranda are excited about this; Miranda more generally interested in a collaborative writing experience, but could also be done later outside of the conference)
* Miranda's suggestion: 1.5 day conference, with last half of 2nd day as a structured social time (cocktail hour type thing) ... maybe instead of a writing retreat for this one?
  + Don't overbook second day!
* Faculty respondents to the panels? To build relationships between panelists & faculty, and ensure faculty attendance.
  + UC Berkeley Media conference had this...
  + If we only have 7 panels tops, it could work
  + Miranda had experience sending out a call for professors to check a box if they were interested in being a respondent, where students sent papers to the profs in advance so that they profs could be well-prepared

If we can do it, DO it!