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MUSIC RESEARCH AND DOCUMENTATION

RESPONSES IN MUSIC TO CLIMATE CHANGE

A Virtual Conference
4–8 October 2021

THE
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CITY UNIVERSITY
OF NEW YORK

THE CITY UNIVERSITY OF NEW YORK, THE GRADUATE CENTER

THE BARRY S. BROOK CENTER FOR MUSIC RESEARCH AND DOCUMENTATION

Conference organized and program edited by

MICHAEL LUPO

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The program of the conference closed on 7 September 2021
Presentations and discussions on 4-8 October are live streamed.
All presentations and discussions are recorded for archival purposes.

Dear Colleagues,

On behalf of The Barry S. Brook Center for Music Research and Documentation, I wish to welcome you to *RESPONSES IN MUSIC TO CLIMATE CHANGE*, a five-day international conference devoted to sharing perspectives on music on a rapidly warming planet. Confronting anthropogenic climate change may be the defining challenge of our time, and in making this event completely virtual, we heed the call of numerous communities to reduce CO2 emissions generated by ground and air travel.

Reimagining this conference—originally scheduled for April of 2020—as a virtual gathering is a testament to human resilience and perseverance in the face of the Covid-19 pandemic. We are compelled to assess how the arrival of the novel coronavirus has altered relationships between music-making and its many environments. Accordingly, our third evening addresses this topic with the roundtable discussion *Adaptations: Confronting Climate Change Amid Covid-19*.

We are delighted to have participants from eight countries and to include papers, presentations, and discussions that address climate change from diverse positions, both within and outside of academia. Although we may hold different views on the terms used, the ontological boundaries drawn, and the solutions proposed—differences that can guide productive change—we are all impacted by our changing environments, regardless of affiliation, age, or discipline.

This conference would have been impossible without the assistance of The Graduate Center of The City University of New York, which has supplied generous technical and promotional support. I am especially grateful for the guidance of my colleagues Barbara Dobbs Mackenzie, Director of The Barry S. Brook Center for Music Research and Documentation and Executive Director of *Répertoire International de Littérature Musicale* (RILM), and Zdravko Blažeković, Director of The Research Center for Music Iconography (RCMI) and Executive Editor of RILM.

I wish to extend special thanks to my colleagues Naomi Perley and Martha Schulenburg, whose counsel, editorial acumen, and technical help at every stage of this conference's organization has been invaluable. Heartfelt thanks also go out to Lori Rothstein (RILM), whose bibliography of sources germane to climate change, many taken from RILM's holdings, is shared with all participants and the public. It is an important and praiseworthy endeavor, and this conference has benefited immensely from her work.

MICHAEL LUPO
The Graduate Center, CUNY
Assistant Editor, *Répertoire International de Littérature Musicale* (RILM)

RESPONSES IN MUSIC TO CLIMATE CHANGE

(ALL TIMES IN EASTERN DAYLIGHT TIME, EDT/GMT-4)

MONDAY, 4 OCTOBER 2021

Welcome and Opening Remarks

MICHAEL LUPO (The Graduate Center, CUNY) and BARBARA DOBBS MACKENZIE (Barry S. Brook Center for Music Research and Documentation)

9:00 – 9:10 AM

KEYNOTE ADDRESS: *HEARING HEAT: AN ANTHROPOCENE ACOUSTEMOLOGY*

STEVEN FELD (UNIVERSITY OF NEW MEXICO)

9:20 – 10:35 AM

NEW MUSIC FOR A CHANGING CLIMATE

10:50 – 11:30 AM

Sabine FEISST AND Garth PAINE (Arizona State University), *Listening to Environmental Change: Teaching Acoustic Ecology Through John Cage's 49 Waltzes for the Five Boroughs*

Nicolas DONIN (Institut de Recherche et Coordination Acoustique/Musique [IRCAM]), *Signaling Climate Change in Music: From Data-Driven Composition to Meaningful Ambiguity*

CHAIR: David GRUBBS, Brooklyn College, CUNY

VOICES FROM SOUTH AMERICA

3:00 – 4:00 PM

Beatriz GOUBERT (Répertoire International de Littérature Musicale [RILM]), *Songs for the Younger Brothers: Native Ecological Knowledge Education to Save the Water in Bogotá*

Juan FERNANDO VELASQUEZ (University of Michigan), *The Call of the Sirirí: (Post)Conflict, Avitourism, Biodiversity, and Epistemologies of Sound in Twenty-First-Century Colombia*

Emily Hansell CLARK* (Vrije Universiteit Amsterdam), *Colonialism and Climate Change: Listening to Culture and Nature in Suriname*

CHAIR: Elizabeth MARTIN-RUIZ, The Graduate Center, CUNY

DOWN THE MOUNTAIN: A PRERECORDED PRESENTATION BY JOHN LUTHER ADAMS

4:30 – 5:00 PM

* Screening of prerecorded presentation only

TUESDAY, 5 OCTOBER 2021

AUDIOVISUAL ECOCRITICISM: FILM, TELEVISION, AND VIDEOGAMES

10:00 – 11:00 AM

Michael LUPO (The Graduate Center, CUNY), *Performing Environments: From Radiohead's "Bloom" to the Radiohead/Zimmer Collaboration "(Ocean) Bloom"*

Gabrielle CORNISH (University of Miami), *On Posthuman Soundscapes and Nuclear Futures*

Karen M. COOK (University of Hartford), *Playing with Fire (and Other Natural Disasters): The Sounds of Climate Change in Sid Meier's Civilization VI: Gathering Storm (2019) Revisited*

CHAIR: Jason Lee OAKES, Répertoire International de Littérature Musicale (RILM)

COMPOSER SPOTLIGHT: IN CONVERSATION WITH CHRISTOPHER TIN

DISCUSSANTS: MICHAEL LUPO (NEW YORK) AND CHRISTOPHER TIN (LOS ANGELES)

3:00 – 3:30 PM

ENVIRONMENTAL MULTIMEDIALITY

4:00 – 5:00 PM

Oli JAN (University of Glasgow), *Le Carnaval des Animaux en Danger: A Piece Exploring the Effects of Visual Imagery and Emotional Contagion in Experimental Music Theatre*

Kimberley BIANCA (University of Colorado, Boulder), *A Camouflage Opera: Audiovisual Design for Kurtág – Attila József, Fragments*

Josh WODAK* (Western Sydney University), *Probing Anthropocene Extinction and Evolution in Popular Music*

CHAIR: Martha SCHULENBURG, The Graduate Center, CUNY

* Screening of prerecorded presentation only

WEDNESDAY, 6 OCTOBER 2021

POLITICS, PEDAGOGY, AND ACTIVISM

10:00 – 11:20 AM

María Edurne ZUAZU (Cornell University), *Because Sirens Are Not Enough: Emergency Sounds, Environmental Crisis, and the Control of Wild- and Human-Life in Times of Disaster Capitalism*

Ben SAFRAN (Temple University), *“Art Music” as Nonviolent Direct Action for Environmental Justice: An Autoethnographic Case Study*

Karine AGUIAR S. SAUNIER (University of Campinas), *Gambás from Maués: Resistance, Eco-Spirituality and Environmental Activism of a Musical Culture in the Amazon Rainforest*

Thomas CIUFO (Mount Holyoke College), *Teaching Acoustic Ecology and Sonic Art in the Age of Environmental Crisis*

Chair: Claudia Cali, Queens College, CUNY

THE NATURE OF SOUND, SOUNDING NATURE

11:40 AM – 12:20 PM

Konstantin VLASIS (New York University), *Anthropocentric Sounds: The Sonic Measurement and Preservation of Nature within National Park Systems*

JOSHUA GROFFMAN (Southern Connecticut State University), *Where I Come From, Rain is a Good Thing: Country Music, Nature, and Community in New York’s Hudson Valley*

CHAIR: David McCarthy (Michigan State University)

HUMANITIES IN A CHANGING CLIMATE

2:45 – 3:45 PM

A PRESENTATION BY **Rebecca DIRKSEN** (Indiana University), **Yan PANG** (Point Park University), **Mark PEDELTY** (University of Minnesota), and **Elja ROY** (University of Memphis)

ADAPTATIONS: CONFRONTING CLIMATE CHANGE AMID COVID-19

4:00 – 5:00 PM

ROUNDTABLE DISCUSSANTS:

Aaron S. ALLEN, University of North Carolina at Greensboro; **Mark PEDELTY**, University of Minnesota; **Alexander REHDING**, Harvard University; **Jeff Todd TITON**, Brown University; **Denise VON GLAHN**, Florida State University; **Holly WATKINS**, University of Rochester

CHAIR: Steven FELD, University of New Mexico

THURSDAY, 7 OCTOBER 2021

ORGANOLOGICAL CONSIDERATIONS

10:00 – 11:00 AM

Althea SULLYCOLE (Columbia University), *Organology and Anthropogenic Climate Change*

Talia KHAN (Massachusetts Institute of Technology), *Eco-Organology: Interdisciplinary Approaches to the Greening Up of the Guitar Making Industry*

Chia-Hao HSU (Curator for Asia, Musical Instrument Museum), *Toward a Sustainable Acoustic Ecology: Revitalization of Indigenous Paiwan Flute-Making*

CHAIR: Eliot BATES, The Graduate Center, CUNY

INDIGENOUS EPISTEMOLOGIES

2:00 – 3:00 PM

Birgit ABELS* (Georg-August-Universität Göttingen), *Sound Knowledge, Sinking Islands: Music-Making in Micronesia in Times of Crisis*

Abimbola COLE KAI-LEWIS (New York City Department of Education), *Lonta!: Environmental Sustainability Messages in the Music of Sierra Leone's Freetong Players*

Kate GALLOWAY (Rensselaer Polytechnic Institute), *Sonic Ecologies, Environmental Monitoring, and Anticolonial Approaches to Listening through Playable Interactive Media*

Chair: Beatriz GOUBERT, Répertoire International de Littérature Musicale (RILM)

THE ANTHROPOCENE AND PLACE

3:10 – 4:10 PM

Rowan Bayliss HAWITT (University of Edinburgh), *Temporal Affect as Ecocritical Discourse: Sounding Multispecies Temporalities in the UK Folk Music Scene*

Stephen LETT (Independent Scholar, Norman, Oklahoma), *Debts of the Settler's Tin Ear*

Andrew CHUNG (University of North Texas), *The Music of New World Coloniality Is Music of the Anthropocene*

Chair: Russell SKELCHY, Répertoire International de Littérature Musicale (RILM)

* Screening of prerecorded presentation only

FRIDAY, 8 OCTOBER 2021

COMPOSERS FORUM

10:00 – 11:00 AM

Lola PERRIN (ClimateKeys), *An Introduction to ClimateKeys*

Priya PARROTTA (Music & the Earth International), *Climate Soul: Climate Change, Song, and the Geopolitics of Deep Feeling*

Kevin MALONE (University of Manchester), *“Troubled Waters”*

Chair: Rebecca LENTJES, Répertoire International de Littérature Musicale (RILM)

CONCLUDING REMARKS

11:00 – 11:15 AM

ABSTRACTS OF INDIVIDUAL PAPERS

Birgit ABELS (Georg-August-Universität Göttingen), *Sound Knowledge, Sinking Islands: Music-Making in Micronesia in Times of Crisis*

Contrary to the popular imagination of Micronesia as a tropical island paradise, this culturally diverse area has been deeply troubled by the interrelating effects of colonialism and climate change. Music studies and Indigenous Pacific studies have offered substantial critiques of the North Atlantic tradition of thinking about the Pacific Islands. These (A) point to the relevance of the performing arts as a site of critical cultural production offering analytical opportunities vis-à-vis the region's current social and cultural dynamics. (B), they have urged for epistemology to accept a plurality of knowledge systems rather than to insist on one authoritative way of knowing: Pacific Indigenous knowledge has, after all, historically provided coping strategies in response to irresolvable developments. Such strategies are much needed again right now. Therefore, I propose to look at the region's music-making as procedural knowledge. With this, my goal is to flesh out music's suggestions for such strategies. If the ecological health of Indigenous landscapes is a proxy for global ecological health, then Pacific Islander cultural coping strategies, and music and dance in particular, are a significant intellectual concern. As islands are sinking and sacred motherland is being lost throughout the region, singing is a strategy of maintaining a connection to disappearing land; indeed, a strategy of transforming a connection of existential importance into something that continues to exist when the physical land is lost. Music-making in the Western Pacific, I argue, constitutes knowledge that will prove to be a vital resource for survival in the postcolonial predicament of Micronesia. Rethinking music in terms of the procedural knowledge inherent in and specific to music-making by exploring the latter as knowledge practices, in my presentation, I will conceptually outline the resourcefulness of the knowledge of music as a potent cultural strategy for fostering resilience in the face of climate change.

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Karine AGUIAR S. SAUNIER (University of Campinas), *Gambás from Maués: Resistance, Eco-Spirituality and Environmental Activism of a Musical Culture in the Amazon Rainforest*

Gambá is a musical culture of the Brazilian Amazon with intense dispersion in the territory of the State of Amazonas and its border zone with the State of Pará. Shared among Quilombola and Sateré-Mawé indigenous communities, its first written records date from the end 18th century, attributing the term *gambá* to a drum and a dance similar to a drumming of the black slaves' *senzalas*. In this study, we will reflect on the musical culture of Gambá from the city of Maués (Amazonas) as an instrument of resistance and environmental activism, the latter being led by an eco-spirituality (Boff, 2011), based on popular Catholicism and official Catholicism (Reily, 2002), as well as in the Sateré-Mawé religiosity. In terms of environmental activism, the musical culture of Gambá has been an important mediator instrument of a Non-Governmental Organization that develops environmental education activities and practices of syntropic agriculture in the cultivation of guarana (*paullinia cupana*) through the revitalization of ancestral knowledge in the region. In these activities, we highlight the sharing of musical repertoires focused on environmental ecocritics and techniques for production of musical instruments based on sustainable practices among several groups of Gambá. Thus, we contextualize the notions of sustainability and resilience proposed by Jeff Todd Titon (2015) to an Amazonian reality in view of the weakening of environmental protection policies by the Brazilian Federal Government. Therefore, we opted for a collaborative ecomusicology based on the methodology developed by Samuel Araújo to build a collaborative network between local agents (musicians and non-musicians) aiming at the autonomy of the original communities to safeguard the threatened environmental and cultural heritage.

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Kimberley BIANCA (University of Colorado, Boulder), *A Camouflage Opera: Audiovisual Design for Kurtág – Attila József, Fragments*

This paper documents a relational process that draws on the interconnection of mind, society, and environment for the audiovisual design of *A Camouflage Opera*, an adaption of Kurtág - Attila József *Fragments*, performed by Soprano Judit Molnar and audiovisual designer Kimberley Bianca in November 2019 in Australia. The audiovisual design challenges the consumption of technological resources beyond "environmental aesthetics" through the theoretical lens of ecomaterialism to analyze media art and praxis. Kurtág's fragments were composed of the poetry of interwar writers,

specifically Attila József (1905–1937), the “proletariat poet” of Hungary. Kurtág highlights József’s mental illness and his infatuation with organic decay. Due to these concepts, three aesthetic themes emerged: organic, political, and personal decay. These themes map Felix Guattari’s “ecosophy,” which is the cyclical nature of interrelated ecologies and anthropogenic ecological degradation. Based on Guattari’s ecosophy, Keith Armstrong’s “ecosophical praxis” is embodied for the audiovisual performance design, proposing a form of art practice to understand that our ecological crisis is also cultural, driven by our sense of separation from ecology. The paper and documentation review how Bianca sources original, yet digitally discarded, environmental media for the projection design and the soundscape. To create an extension of the solo soprano, the audio and visual samples performed between the fragments are created from recordings of Molnar, distorting, manipulating, and rearranging her voice. The space design employs bricolage, minimizing the use of materials. With ecosophical praxis, Bianca scopes out a relational, interactive, embodied intervention as a cultural response to environmental crises.

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Andrew CHUNG (University of North Texas), *The Music of New World Coloniality Is Music of the Anthropocene*

Earth systems scientists have recently prosed dating the Anthropocene’s beginning to the period following European first contact with the Americas. Researchers argue that 16th-century colonial violence and contagions killed enough natives that their lands reforested, sequestering enough planetary CO₂ to trigger global cooling spanning the 17th century. This decline in greenhouse gases – dubbed the Orbis Spike – marks humanity’s first demonstration of abilities to unsettle planetary balances, and it is yoked to the onset of global modernity, proto-capitalism, and the settler-colonial expansion of Europe. The Orbis Spike proposal implies that any music responding to the violent, pestilential wipeouts of indigenous Americans in global settler-colonization also thereby responds to the planetary Anthropocene. I examine “The Death Song of the Cherokee Indian” by Anne Home Hunter (who wrote several English texts set by Haydn), the widest circulated musical example of the “death song” trope, wherein indigenous literary or musical characters sing stoic proclamations of their demise in battle or capture. These stylized, individual deaths of fictional indigenes register early modern, colonial fascinations with very real phenomena of Native American population crashes dating back to the Orbis Spike. I then trace early modern musical awareness of indigenous colonial deaths back to 17th-century operas like Purcell’s *The Indian Queen*. Musicologists

have interpreted these musics as records of post-1492 genocides. “Genocides” belong to global histories, being linked to activities of societies and politics. However, the Orbis Spike data suggests that these musics also index a planetary and species history, and thus record an “extinction” event. Humans, like other species, today face existential threats to its ongoingness as a species from the Anthropocene and its extractive capital logics, which achieved their first full fruition in global coloniality. These data suggest that Anthropocene musicologies must be decolonial, anti-racist, and skeptical of global capitalism as well as ecologically conscious.

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Thomas Ciuffo (Mount Holyoke College), *Teaching Acoustic Ecology and Sonic Art in the Age of Environmental Crisis*

This presentation will share pedagogical strategies developed for an interdisciplinary course on acoustic ecology and sonic art. The unifying theme of this course is an engagement with sound, environment, and self, through contemplative, critical, and creative exploration. Critical listening approaches and strategies are drawn from many sources, including deep listening practice (Oliveros), sonological competence (Schafer), soundwalks (Westerkamp), compassionate listening (Thich Nhat Hanh), and many others. These awareness practices are combined with readings from acoustic ecology, sound art, experimental music, sound theory, aesthetics, and ethics. The students engage in listening practices, soundwalks, and field recording exercises that lead into projects in soundscape studies, community engagement, and creative sound composition. Strategic listening exercises are used throughout the course, including describing and analyzing sounds, keeping listening diaries, using audio recorders for investigation, and then using their new-found skills to create soundscape compositions. Students move from basic listening practices and field recording into more complex projects, including creative sound compositions that explore aspects of location, context, transformation, and musical/sonic esthetics, as well as the embedded meanings in the sounds they discover or create. By creating a safe, reflective, and collaborative environment, students from a wide range of backgrounds are able to come together and explore this interdisciplinary field, while increasing their understanding of themselves and the world around them – in essence, a form of mindful engagement through sound in the larger context of our current state of environmental crisis. In this presentation, I would like to share some of the strategies I have developed for facilitating this type of engaged interdisciplinary learning experience. Specific strategies and techniques will be explained. The use of inexpensive equipment and free, open

source or web-based technologies makes this course accessible to a wide range of schools and students.
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Emily Hansell CLARK (Vrije Universiteit Amsterdam), *Colonialism and Climate Change: Listening to Culture and Nature in Suriname*

This paper investigates connections between colonial modes of listening and present-day resource extraction and conservation in Suriname. At the 1883 Colonial Exhibition in Amsterdam, elements of the human and nonhuman world – including living humans – were brought from the Netherlands' colonies in Southeast Asia and the Caribbean and displayed in immersive exhibits for consumption by European audiences. These multisensory displays represented life in the colonies, including through music and food, in ways that shaped notions of unequal groups of colonial subjects differentially connected to ancient culture and wild nature. At present, Suriname is preparing to participate in a carbon-offset program called REDD+ (Reducing Emissions from Deforestation and forest Degradation in Developing Countries), which entails selling the continued existence of the tropical forests that cover 93% of the country to offset the carbon emissions of wealthy, industrialized countries. Scholars have warned of the effects of such programs on indigenous and tribal populations. Suriname in particular has never officially acknowledged the land rights of its Amerindian and Maroon populations and has a long track record of human rights violations surrounding projects of both resource extraction and natural conservation. I use a sound studies framework to connect a colonial epistemology that formed separated realms of nature and culture and understood them both as being populated by different types of landscapes, people, and isolatable "resources" (such as at the 1883 Exhibition) to present-day projects of natural resource extraction and conservation (such as REDD+). I argue that inequalities across Suriname's ethnic groups and landscapes – for example, the unequally distributed effects of programs like REDD+ – are directly connected to a colonial history of hearing difference (including ethnic/racial, cultural versus natural, and human versus nonhuman difference). In doing this, I propose that music studies and sound studies can address climate change by attending to its long-developing epistemological underpinnings.

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Abimbola COLE KAI-LEWIS (New York City Department of Education), Lonta!: *Environmental Sustainability Messages in the Music of Sierra Leone's Freetong Players*

The Freetong Players (also known as the Freetown Players) are an internationally recognized

musical arts troupe that addresses pressing issues encountered in Sierra Leone. The group was originally founded by artist and playwright Charlier Haffner – Sierra Leone's current Minister of Culture and Relics. One of the various topics that the Freetong Players tackled was the devastating mudslides which occurred on August 14, 2017. More than one thousand Freetonians died when an unstable hillside collapsed amid torrential rains, rapidly sweeping away homes and residents. The Freetong Players used their signature acapella singing to create a song in conjunction with the British Council promoting public awareness about deforestation, environmental sustainability, and maintaining waterways. The ensemble's song demonstrates the timeliness of using the musical arts to reach Sierra Leoneans and inform them about critical community topics. This presentation investigates the Freetong Players' song urging Sierra Leoneans to protect their environment. It incorporates both lyrical and video analyses. Additionally, it draws upon informal conversations with troupe members, including Tutie "2.T" Haffner, about their work in August 2018 – one year after the aftermath of the tragic mudslides. The presentation integrates the warnings that the Freetong Players deliver in their song and contrasts them with the imagery shown throughout the video. I adopt an ecomusicological perspective which considers how we can better understand and advocate for our environment through music.

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Karen M. COOK (University of Hartford), *Playing with Fire (and Other Natural Disasters): The Sounds of Climate Change in Sid Meier's Civilization VI: Gathering Storm (2019) Revisited*

The second expansion to Sid Meier's *Civilization VI* introduces several new game mechanics to the popular world-building series, the timeliest being the concept of climate change. Each game's map represents an active landscape, which will not only randomly generate a variety of natural disasters (such as floods, sandstorms, or volcanos) but which will be inevitably affected by the actions of your and other civilizations. Using resources such as coal will raise CO2 levels and thus also the global temperature, which will melt polar ice caps, flood coastlines, and affect migration. While in each new game the player has the option to exclude, include, or even escalate natural disasters, no civilization can fully escape the ravages of climate change. From a ludic perspective, such environmental concerns are therefore a fundamental part of this expansion's game play. From an auditory perspective, however, these issues play a small role in the game's sound world. The musical underlay consists of variants on each civilization's main theme, while the host of sonic cues

alert the player to unit actions, building completions, or other similar advances. Natural disasters have their own brief auditory moments; tornados are rushes of wind, while volcanoes burst and rivers gush. But such an alert is fleeting, and might leave the player unaware that their territory has been affected. Moreover, such sounds call the player's attention only to temporary natural events; cumulative climate change itself is insidiously silent. While the game brings necessary attention to an increasingly real threat, its sonic interpretation of that threat symbolizes its continued invisibility to those not yet experiencing the terrible effects of climate change in the real world.

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Gabrielle CORNISH (University of Miami),
On Posthuman Soundscapes and Nuclear Futures

What does nuclear disaster sound like? Following the reactor explosion at the Chernobyl Nuclear Powerplant on 26 April 1986, Soviet scientists measured the radioactive fallout not by sight, but by sound: the clicks from Geiger counters alerted them to invisible dangers. As these auspicious pops have come to give voice to our greatest nuclear fears, composers have also attempted to represent fallout in music. Yet musical representations are necessarily removed from nuclear disaster; works like Penderecki's *Threnody for the Victims of Hiroshima* (1961) bear "witness" without actually reproducing the traumatic event (Rothberg 2000; Hirsch 2012). Avoiding such "infidelity" was Craig Mazin's primary goal when he created and wrote the HBO miniseries *Chernobyl* (2019). Mazin repeatedly emphasized his efforts to "get it right": to represent the Chernobyl disaster less as entertainment than as historical testimony — though this accuracy has been largely disputed by historians (Brown 2019; Komska 2019). This mythology, however, has powerfully persisted, drawing viewers to their televisions night after night. And Mazin was not alone: the composer, Hildur Guðnadóttir, took field recordings of a decommissioned powerplant in Latvia, from which she then created the entire score for the series. This paper broadly positions radioactive disaster as a sonic phenomenon. Drawing on public reception, radiation acoustics, and memory and trauma studies, I explore the connections between sound and historical fidelity through Guðnadóttir's score. I argue that her construction of the soundtrack from the sounds of the recent nuclear past represents an attempt to remember — and re-remember — the horrors of nuclear catastrophe. Yet her eschatological *musique concrète* also emphasizes the endurance of fallout. While the Chernobyl disaster may have happened more than thirty years ago, its sound worlds — and their disastrous effects — still remain. Ultimately, this paper

asks what listening to Chernobyl can teach us in a tenuous atomic present — and our ever-encroaching nuclear futures.

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Nicolas DONIN (Institut de Recherche et Coordination Acoustique/Musique [IRCAM]), *Signaling Climate Change in Music: From Data-Driven Composition to Meaningful Ambiguity*

On Nov. 9, 2019, the *New York Times* unusually featured a discussion of new music events as part of its Science section. A paper by Knvul Sheikh, entitled "This Is What Climate Change Sounds Like," displayed the work of The ClimateMusic Project, a San Francisco-based non-profit which promotes "science-guided" musics in order to raise climate change awareness as well as climate literacy in the general public. Most installments of this project — particularly those pertaining to new music — associate musical parameters such as tempo and pitch with data such as carbon emissions or atmospheric temperature, resulting in ever-intensifying musical forms that intend to convey an emotional sense of urgency in the listener. As impressive as they can be, these pieces end up telling the same story by the same means. Can new music tellingly address climate change, without giving up its values of innovation and complexity? I'd like to sketch a positive answer, by discussing two recent works by Swedish composer Malin Bång, premiered in 2017. *Kudzu/The Sixth Phase/* (for piccolo flute/writing pad, bass clarinet/objects, percussion/objects, inside piano, tabletop guitar, violin/typewriter, and cello) encapsulates a talk based on newspaper articles from several countries, addressing climate change evidence. While *Kudzu* displayed words and drawings in the service of scientific explanation, *Jasmonate*, a shorter composition derived from the latter, seems to be a "pure" new music ensemble piece with limited political or scientific power. However, it weaves together a diversity of ways to "signal" climate change, such as the following: performers voice formal cues corresponding to extinction phases; sandglasses are used both as symbols and sound-sources; specific playing techniques are linked to physiological stakes (for example, breathing in the flute evokes asphyxia); conversely, the typewriter is used to type sentences about irreversible climatic events but the text remains hidden, contrasting with the clear sound of typing. Ambiguity may well be a meaningful channel to signal climate change, in line with the culture of new music.

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Sabine FEISST and Garth PAINE (Arizona State University), *Listening to Environmental Change: Teaching Acoustic Ecology Through John Cage's 49 Waltzes for the Five Boroughs*

In the face of ever more dramatic manifestations of climate change, listening to the voices of the land is a powerful tool to learn about its ecosystems and human impact that affects them. John Cage was an astute and environmentally engaged listener and artist, but has rarely been acknowledged by the Canadian artist circle around R. Murray Schafer indebted to acoustic ecology and soundscape composition. Yet such works by Cage as *4'33"* (1952) and *49 Waltzes for the Five Boroughs* for any number of performers, listeners, or record makers (1977) are great frameworks to explore concepts including soundscape, soundwalking, and sound mapping. Above all, these works can be used to teach academic and non-academic communities about auditory awareness and engage them in environmental stewardship and creative placemaking endeavors using deep listening modes and field and video recorders to produce provocative composite places as media installations. This paper examines and contextualizes *49 Waltzes*, which offers a framework to experience and record 147 audio-visual snapshots of New York City or other urban environments through listening, soundscape compositions, audio-visual installations, and sound mapping. It also shows how iterative realizations of the work build a growing media archive, reflecting environmental change. The paper reports on experiences and insights gained from teaching listening and acoustic ecology through *49 Waltzes* in five iterations of an undergraduate course titled "Media Art and the Environment" (Hochschule Ansbach), the graduate seminars "Music, Nature and Sustainability" and "John Cage" (Arizona State University) and in community workshops. The methodologies and outcomes from these activities are detailed, covering embodied learning experiences such as soundwalks and other listening exercises, the use of I Ching apps, and the growing of an audio-visual installation archive. The paper builds on work by Dunn, Feld, Gillespie, Ferrari, Friedman, McCartney, Monachi, Rothenberg, Schafer, Westerkamp, and Waldock among others.

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Juan FERNANDO VELASQUEZ (University of Michigan), *The Call of the Sirirí: (Post)Conflict, Avitourism, Biodiversity, and Epistemologies of Sound in Twenty-First-Century Colombia*

During the last decade, avitourism often has been described as a profitable and eco-friendly

activity that can benefit Countries like Colombia, which need new sources of income to sustain local economies after decades of conflict. However, avitourism also relies on an economy of difference that tends to commodify biological diversity to fuel neo-extractivist "green industries." By analyzing the presence of the call of the Sirirí in Ana Maria Romano's work *El Suelo Desde el Viento* from an acostemological perspective, this paper explores and compares the birder's and the local's listening preferences to study how they reveal contrasting epistemologies of sound connecting humans and nonhuman beings. In turn, the analysis of these epistemologies shows how they make possible different ontologies, connecting/disconnecting territory, culture, nature, and human and nonhuman bodies. Hence, birdsongs and sound become a central part of sensorial experiences that participate in the construction of multiple relations between humans and nonhumans, calling into question the binary culture/nature while making audible the limits and biases of the conventional notions such as biodiversity. Ultimately, such analysis invites us to consider more holistic understandings of nature and environment that intertwine humans and nonhumans in different ways that can question "universal" boundaries separating humans and nonhumans.

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Kate GALLOWAY (Rensselaer Polytechnic Institute), *Sonic Ecologies, Environmental Monitoring, and Anticolonial Approaches to Listening through Playable Interactive Media*

I'm catching bugs and digging up fossils in *Animal Crossing: New Horizons* and donating them to Blathers at the Natural History Museum on my recently colonized island and flying as the thunderbird reviving animals harmed by the extractive industries and sabotaging pipelines across the Albertan tar sands in *Thunderbird Strike* by the Anishinaabe, Métis, Irish game designer Elizabeth LaPensée. Each of these entertaining causal games uses an overabundance of sound, music, and sound signals to simulate and sonify the actual world issues of settler-colonial capitalist resource extraction and labour. I sketch out modes of anticolonial listening and sounding in the sonic environments of *Thunderbird Strike* and *Animal Crossing* to diversify existing modes of environmental monitoring and sensory perception. Players are overloaded with an abundance of sonic material produced by in-game extractive and curatorial activities, but rather than attune their ears to the soundscaping their gameplay participates in, this sonic information overload is often dismissed by players as an aural wash of information in the background of gameplay. For example, over the course of the pandemic many of use accumulated environmental knowledge from the

comfort of our homes, listening to the soundscape of our recently colonized islands in *Animal Crossing*. Each island's soundscape contains the audible traces and resonances of our player character's complicit participation in colonialist actions inflicted on the land. There are, however, ways to play and decolonize *Animal Crossing* that adopt gameplay strategies informed by anticolonialism. This work in sound redefines the boundaries of human/nonhuman and reinserts marginalized voices to address the problematic settler colonial authority that conspicuously dominates the discourse on music, sound, and environment. This alternative mode of listening, sounding, and playing and those that are a part of LaPensée gameplay architecture articulate alternative ways of knowing, making, and listening, and their implementation can shift the collective consciousness to attend to qualitative sonic evidence that is embodied and connected to our personal encounters our worlds.

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Beatriz GOUBERT (Répertoire International de Littérature Musicale (RILM)), *Songs for the Younger Brothers: Native Ecological Knowledge Education to Save the Water in Bogotá*

Despite the marginal participation of indigenous subjects in Colombian politics, and in particular of indigenous women, Ati Quigua, a female Arhuaco leader from the Sierra Nevada de Santa Marta, develops an environmental project in Bogotá to protect water and create awareness of the dangers of anthropocentrism. She aspires to reach her ecological aim by sharing the ancestral knowledge on environmental care of the indigenous communities of the Sierra Nevada de Santa Marta, who consider themselves the elder brothers, with mestizos, to whom they consider younger brothers. As part of the educational initiative, Ati Quigua invited an intercultural team of musicians to record the album *Abre Sierra, Renace Bakatá* (The Sierra opens, Bogotá is reborn) (2009) to create awareness of the environmental crisis and to introduce indigenous ecological practices. More than fifty mestizo and indigenous musicians participated in the collaborative recording. While the indigenous musicians of the Sierra Nevada de Santa Marta performed traditional music of the Sierra, the Kichwa community from Ecuador performed commercial Andean music. The Muisca, original inhabitants of Bogotá, who suffered acculturation because of the expansion of the city, complemented the indigenous view by narrating the history of the urbanization of their territory. This paper explores how the songs in the album express the interculturality principle behind the project, which is at the core of the Latin American indigenous politics of Buen Vivir. It also

analyzes the relevance of the album in Ati Quigua's task of introducing indigenous ontologies where water, along with other living entities, should be entitled to Rights of Nature. In addition, she wants to support the reemergence of urban indigenous communities of Bogotá and the preservation of the Páramo de Sumapaz. An environment unique to the Andes, the high-altitude plateau is considered ancestral Muisca territory, and the main source of water for the Bogotá Plateau, one of the most densely populated areas of the country. Quigua, one of the few female leaders of the Arhuaco community of the Sierra Nevada de Santa Marta, focuses on designing a politics for protecting water and creating awareness of the dangers of anthropocentrism. She received the mandate of the elders of her community to share the environmental conservation knowledge of the elder brothers (Arhuacos, Koguis, Wiwas, and Kankuamos, the four indigenous communities of the Sierra) with the little brothers, the mestizos who inhabit the capital city. The intercultural approach included in the album is also reflective of the principles and indigenous politics of Buen Vivir. In this case, the collaborative work calls for education about the indigenous and the role of the album in this larger task. It analyzes the different types of songs included in the album and the musical and cultural knowledge. The album allows for an analysis of the introduction of native notions of environmentalism and musical collaboration in an intercultural space. The Colombian ska-punk band Dr. Krápula and indigenous female leader Ati Quigua invited outstanding mestizo and indigenous musicians to participate in this album. The relevance of indigenous knowledge for the preservation of the environment is expressed in the collage of various popular mestizo and indigenous styles. The Kichwa indigenous community that recently migrated from Ecuador shared their expertise in popular Andean music. The intercultural approach included in the album is also reflective of the principles and indigenous politics of Buen Vivir. In this case, the collaborative work calls for education about indigenous ontologies where water, along with other living entities, are believed to be entitled to Rights of Nature to exist and flourish.

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JOSHUA GROFFMAN (Southern Connecticut State University), *Where I Come From, Rain is a Good Thing: Country Music, Nature, and Community in New York's Hudson Valley*

This paper examines contemporary American country music as a tradition of hearing and sounding nature within the context of New York's Hudson Valley in the northeastern United States. The area has often been seen, contra New York City, as a pastoral, agrarian haven; contemporary ad copy markets it as an oasis of natural beauty to the

weekenders and second home buyers that drive much of the economy. In actuality, the Valley's spaces are hybrids: historic hamlets and countryside overlap with encroaching suburban development and gentrifying river cities made increasingly inhospitable to working class families who historically comprised their populations. Despite its identification with the American South and West, I have frequently run across country music in fieldwork done in the Valley. Responding to the call to examine the "limitations of common categories for sound and music," this paper considers country songs both as musical texts and as sonic objects within the landscape. I am guided by the questions: Where is country music heard within the Hudson Valley landscape? What imaginaries of the natural world does country offer? How do these imaginaries respond to present dilemmas posed by climate change? Country music crops up—at county fairs and farmer's markets, at community sing-alongs, on main street roaring defiantly from the speakers of a pick-up truck—in ways related to its ability to delineate spaces of pastoralism. Vocal and instrumental timbres, stock harmonic progressions, and lyric imagery proffer identities rooted in rurality, outdoor labor, and immersion in non-human nature. Extending my previous work on "pastoral ideology" in the Valley, I note that music of place and nature is never apolitical. Rather, the portrayals of environment, nature, and human agency that emerge from contemporary country participate in cultural debates about environmental stewardship, belonging, and authenticity, making audible points of commonality and schism across political divides.

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Rowan Bayliss HAWITT (University of Edinburgh), *Temporal Affect as Ecocritical Discourse: Sounding Multispecies Temporalities in the UK Folk Music Scene*

In recent years, the British folk music scene has borne witness to multiple projects and collaborations which take the natural world and (anthropogenic) landscapes as their point of departure. Building on an extensive history of political and environmental folksong, these contemporary eco-conscious folk musicians are particularly attentive to the fact that they are negotiating the parameters of human-nature relationships at the point of a climate emergency. Much like the rhetoric around this climate emergency, such "ecological" folk music often demonstrates both an understanding of the past and aspirations for the future. Questions of time and how humans and nonhumans alike experience it are therefore recurrent tropes in contemporary folk music in the UK; quotidian "clock" time, "deep" or "geological" time, and nonlinear temporalities are intertwined with musical time in this repertoire. While much literature

has addressed the relationship between time and music (e.g., Kramer 1988; Taylor 2016), musical understandings of time from an ecocritical perspective remain virtually non-existent. This paper will utilize musical and discourse analyses alongside perspectives from critical time studies to comprehend how British folk music can index temporalities within and beyond the human scale. Drawing on case studies from across the UK, I suggest that understanding how time acts as a tool of power and informs our relationality to the natural world is central to uncovering folk music's contribution to ecocritical discourse.

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Chia-Hao HSU (Curator for Asia, Musical Instrument Museum), *Toward a Sustainable Acoustic Ecology: Revitalization of Indigenous Paiwan Flute-Making*

Given that critiques of economic exploitation and environmental destruction are urgent issues among Indigenous peoples in Taiwan today, the nexus between music and climate change has come to the fore of the issue of sustainability that associated with the revitalization of cultural knowledge. In 2009, Typhoon Morakot, one of the most devastating typhoons to impact Taiwan in the recent decades, forced many Indigenous communities to leave their homeland and relocate in new sites closer to the plains. Since then, numerous Indigenous activists have regarded these old sites the symbolic center of the revitalization of their musical culture and traditional knowledge. While the Indigenous Paiwan music making is closely intertwined with the poetic to the environmental, many Paiwan musicians emphasize links between the protection of the environment and the issue of the cultural sustainability. Resonating with Indigenous sonic ecology literature (Cárcamo-Huechante, 2015) and the growing literature that have studied how the environment alters the way in which instruments are made (Bates 2012, Dawe 2015, Post 2019), this paper emphasizes the significance of environmental sound and the properties of natural materials used for sound production. To investigate how music intersects with climate change, I consider the revitalization of Paiwan flute-making in the recent years a move toward an "acoustic ecology" where "animal, human, physical, and spiritual planes of sonic activity intersect and engage with one another" (Cárcamo-Huechante, 2015:109). I argue that the nexus between the environment and cultural sustainability is a key site for understanding how Paiwan musicians claim the ontological components of musical practices—material knowledge, craftsmanship, aesthetics—that are deemed constitutive of the Indigenous Paiwan soundscape.

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Oli JAN (University of Glasgow), *Le Carnaval des Animaux en Danger: A Piece Exploring the Effects of Visual Imagery and Emotional Contagion in Experimental Music Theatre*

Le Carnaval des Animaux en Danger is an experimental music theatre (EMT) piece I composed that incorporates recordings of endangered animals' sounds and acoustic instruments. It explores the connection between EMT and music cognition theories involving listeners' imitation of music, such as Cox's "mimetic hypothesis" (2001, 2016) and Juslin's notion of "emotional contagion" (2010). Cox argues that music is comprehended by comparing what one hears to the sounds one has made; thus, the process of perceiving music always involves mimetic motor imagery and subvocalisation. Similarly, for Juslin, "emotional contagion" is one of the important mechanisms through which music induces emotive responses. From this perspective, EMT can be used to explore the effects of the mechanisms described above. Scholarship on EMT proposes that each element is related to one another non-hierarchically in the performative practice (Rebstock, 2012). As I will argue, this liberates movements in EMT from narration in the conventional sense, and a connection between action and sound can be established in its primitive, physical form, a pure "sound-making" act neutral from narrative meanings. Subsequently, with freedom to deconstruct and recombine not only visual but also rhythmic, audio elements, composers can create music particularly targeting to achieve emotional contagion in audience. Thus, with the interplay of movements, music and animal sound, my piece will serve as an investigation of such effects. This will hopefully aim to induce emotions relevant to the thematic concern of ecology, to provide potentials to develop composition method, and also to help understand how music induces emotion, a core aspect of music cognition.

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Talia KHAN (Massachusetts Institute of Technology), *Eco-Organology: Interdisciplinary Approaches to the Greening Up of the Guitar Making Industry*

If tropical deforestation were a country, it would be the third highest CO₂-emitting country in the world. Beyond the urgent environmental need to consider greener materials, as wooden instrument manufacturers run out of top-tier woods, they will have no choice but to design instruments with more sustainable materials and methods. This paper proposes a new, interdisciplinary sub-field I have dubbed "eco-organology," with ideas drawn from the ecomusicological work of Aaron Allen, to reflect my

conviction that the development of specific, thorough, and thoughtful research on the interactions between instruments and the environment is an ethical imperative, critical to enabling the "greening up" of the wooden musical instrument industry. My primary case study is the guitar. Material flows in the lifecycle of a standard wooden guitar involves the destruction of old-growth forests and material waste in the guitar making industry. Additional ecological issues arise related to sourcing wood, due to legal restrictions and monopolization concerns. Based on my expertise in materials science, I outline four material options—alternative old-growth, alternative fast-growth, laminated wood, and man-made materials—that may decrease reliance on endangered, old-growth wood. Predicted pushback against these non-traditional materials are discussed, as well as potential ways to combat those reactions. These types of eco-organological discussions and solutions are generalizable to other wood-intensive instrument-making disciplines.

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Stephen LETT (Independent Scholar, Norman, Oklahoma), *Debts of the Settler's Tin Ear*

When a party finds themselves in debt, a writ of sequestration may be issued for some of that party's assets pending the outcome of litigation. If the party proves to have broken their contract, the asset may be credited to the account of the harmed party. In this way the credit/debt cycle may continue without much more than a hiccup. Upon recognizing the role of increased carbon dioxide in the atmosphere to global warming, engineers began developing technologies of carbon capture and sequestration. If the problem is excess carbon in the atmosphere, by removing that excess this response allows us to keep doing what we do, so long as we advance our technological capacity to capture carbon and find the space to sequester it. As we prepare to gather in response to a call for responses in music to climate change, I wonder about the strategic prospects of sequestration for settler academic production. Certainly, settler academics are in debt. However, both our concept of debt (tied to credit) and techniques of sequestration (to maintain the status quo) are a part of the problem. To redress the debts of the settler's tin ear, then, this paper explores the practices attending concepts of bad debt and transmutational sequestration as alternative strategies for remediation.

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Michael LUPO (The Graduate Center, CUNY), *Performing Environment: From Radiohead's "Bloom" to the Radiohead/Zimmer Collaboration "(Ocean) Bloom"*

From Radiohead's environmentally conscious album packaging and touring practices, to lead singer Thom Yorke's presence at COP15 and support for Greenpeace, Friends of the Earth, and art.350.org, the British rock band's commitment to curbing anthropogenic climate change is well known. However, references to the environment in their studio recordings tend to be ambiguous and cryptic, far afield from constituting what might be called protest music. A case in point is "Bloom," which when released as the opening track of the 2011 studio album *The King of Limbs* (TKOL), was regarded by critics and fans as a vaguely disquieting and disorienting portrayal of a submarine environment. Exemplifying the aesthetics of "wildness" and "mutation" that Yorke claimed for TKOL, and consistent with the group's adoption of DJ musicking, "Bloom" has itself bloomed. With a version for the band's live performances; five appearances on the TKOL RMX 1234567 remix album; an arrangement for voice, piano, and live electronics; and a filmic adaptation for a prequel to the BBC documentary *Blue Planet II* called "(Ocean) Bloom" created with composer Hans Zimmer, it is perhaps Radiohead's most extensively reimagined song. Extending Allan F. Moore's typology of relations between "what accompanies" and "what is accompanied" to extra-recording environments, this paper provides a brief song profile of "Bloom," tracing how ocean life, and the human relationship to it, is constructed through diverse performative remediations. I argue that in its original iteration as studio recording, "Bloom" constructs an aquatic environment tied to a folkloric, holistic understanding of the nature-culture divide. "(Ocean) Bloom," on the other hand, draws on exceptionalist conceptions of the human-nature divide, drawing on the emotive, activist plea for discovery and conservation with roots in Yorke's solo performance at the 2015 Pathway to Paris concerts. Across its transformations, "Bloom" takes on not any one of these meanings, but all at once, as listeners confront and consolidate the song through its varying contexts, images, and texts.

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Kevin MALONE (University of Manchester), *"Troubled Waters"*

In 2016, I visited Standing Rock Reservation, North Dakota, where thousands of Lakota people and their allies camped to protest the Dakota Access Pipeline being built across their ancient burial lands, a pipeline which had already burst, polluting millions of gallons of groundwater. In 2017, I visited Preston New Road, Blackpool, UK, where over a hundred

people had been protesting daily for three years against Cuadrilla's fracking operations, operations which had begun to irreversibly pollute adjacent farmlands with radioactive water. I attended and recorded further public climate emergency demonstrations in the USA and UK, transcribing chants, songs and marching rhythms performed by concerned citizens as they demanded a genuine voice in their lives, their health and their future and for their children. In response to these experiences, concerns, and the public's music-making, I composed *The Water Protectors* for four dis/assembled saxophones. The work was premiered on November 28th 2019 by Ebonix Saxophone Quartet who reside in watery Amsterdam. Saxophones are pipe instruments. In *The Water Protectors*, disassembled saxophones produce otherworldly sounds, suggesting voices and instruments increasingly vanishing within indigenous communities. When assembled, they more clearly reference descending modal scales, phrase structures and heterophonic techniques of Lakota songs and dance tunes, as well as chord-cluster group chanting and drumming of spontaneous street music-making. The saxophonists are required to treat the performing space and music as a ritualistic imperative. Clothing, posture, movement, and blocking are controlled to ensure cohesiveness between how music-making looks and sounds. The musicians move about the stage and engage with each other as necessary components to making unique musical sounds.

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Priya PARROTTA (Music & the Earth International), *Climate Soul: Climate Change, Song, and the Geopolitics of Deep Feeling*

Experiencing and expressing deep feelings for the environment is arguably one of the most defining elements of the human condition. However, a crucial aspect of modernity is the excising of such connections between humans and nature from popular culture. The unwise and unjust geopolitics of climate change which we live with today rely upon this absence. Music, however, can help us to reconnect to our deep feelings about the environment, and thus provide an alternative to the geopolitics of climate change. In this presentation, I will share my reflections on the ways in which music can support such a consciousness shift. I will also share original songs which are motivated by the possibility of humans developing healthier relationships to the life systems which sustain us.

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Ben SAFRAN (Temple University), *“Art Music” as Nonviolent Direct Action for Environmental Justice: An Autoethnographic Case Study*

In April 2018, I led a group of music school students and experienced activists into the headquarters of a large utility company for a guerilla performance of a new work for recorder, melodica, voice, household percussion, and orchestral doubling. The project was part of an ongoing nonviolent direct-action campaign challenging the company to invest heavily in solar energy and local jobs. While the culture and practices of contemporary classical music presented challenges, the performance successfully harnessed the indexicality of western art music to enrich the action’s impact. Many art music approaches to climate change are intended for performance in the concert hall. While this approach can be valuable as a way for the composer or musicians to express their feelings on climate change, such music typically does not offer a specific mechanism or strategy for enacting social change. Alternative approaches such as Ludovico Einaudi’s *Elegy for the Arctic*, which was performed in the arctic and disseminated online, typically do not offer a specific environmental critique or challenge to the audience. Following the work of sociologists on social movement strategy including Gene Sharp, Lee Smithey, and April Carter, I argue that nonviolent direct action can offer a way for musickers in genres most often viewed as non-oppositional to use their music to engage in specific, strategic campaigns for environmental justice. This paper offers one potential path to do so, and highlights strengths and concerns with such an approach.

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Althea SULLYCOLE (Columbia University), *Organology and Anthropogenic Climate Change* soundscape discourse, and challenges anthropocentrism with the study of ecology and environment. Moreover, current soundscape modeling that treats the “natural” world as a sublime wilderness often lack the histories, perspectives, and positionalities of indigenous peoples as significant to research domains. In light of the history and policies of the U.S. National Park Service as a whole, acoustic ecology campaigns of the NSNS, while enacted in the name of species mitigation, biodiversity, and visitor experience, also enact a level of epistemic violence proliferated by the wilderness mythology, religious ideologies, and Romantic aesthetics of the early United States’ colonial complex. To this end, I attempt to unpack the implications of “anthropocentric sounds” – what is heard, what is chosen to resonate, and what is muted, silenced, or excluded.

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Organology, or the systematic study of musical instruments, has experienced a recent resurgence in the field of ethnomusicology after remaining relatively dormant for several decades. This development is thanks to a number of scholars, such as Emily Dolan and Eliot Bates, who have drawn ethnomusicologists’ attention to the study of musical instruments, their construction, uses, and agencies as a means of understanding the complex webs of social relations upon which those instruments’ meaning rests. This paper reviews how current modes of organological inquiry amongst ethnomusicologists may contribute to research into the social responses to anthropogenic climate change. Specifically, by reviewing the extant literature and providing several case studies, it will consider how comparative study of the material and morphological elements, and especially the identification of botanical species, of musical instruments over time may serve as a record of, first, the changes in the natural environment brought about by anthropogenic climate change, and, secondly, the changing, adaptive responses to those changes in the practice of humanly organized sound.

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Konstantin VLASIS (New York University), *Anthropocentric Sounds: The Sonic Measurement and Preservation of Nature within National Park Systems*

The Natural Sounds and Night Skies division (NSNS) was established in order to protect and maintain the sonic environments of the U.S. National Park Service. Through the sampling of acoustic data and use of shifting-baseline structures, the NSNS measures various sonic phenomena in order to assess and map park soundscapes. In this paper, I aim to show how the decontextualization of sound from setting (and sound from object), confronts

Josh WODAK (Western Sydney University), *Probing Anthropocene Extinction and Evolution in Popular Music*

Popular music is a generation-specific zeitgeist, while music affords otherwise unobtainable engagement with environmental themes. Despite being the most widespread form of music there is a paucity of scholarship on climate change vis-à-vis popular music. In turn, this presentation explores how popular music may provide a soundtrack that narrates the rapidity of contemporary biophysical change, drawing on the author’s recent publications on topic: “Shifting Baselines: Conveying Climate Change in Popular Music” (*Environmental Communication*); “Popular Music & Depopulated Species: Probing Life at the Limits in Song and Science” (*Music and Arts in Action*); “If a Seed Falls in

a Forest: Sounding out Seedbanks to Sonify Climate Change" (*Unlikely: Journal for Creative Arts*); and "Siren and Silent Song: Evolution and Extinction in the Submarine" (*The Aesthetics of the Undersea*). The presentation considers these issues through discussion of contemporary bands Radiohead, Beirut, and Ahonhi, in addition to the presenter's own music and sound art practice, which concern environmental sound sources in composition and the sounds of endangered lands. Collectively, the aim is to explore what environmental sensitivity pop music of our time can attune us to, by probing the limits of life through popular song (selfhood, nostalgia, sensation, and wonder) and science (evolutionary biology, climatology, and Earth System Science).
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María Edurne ZUAZU (Cornell University),
Because Sirens Are Not Enough: Emergency Sounds, Environmental Crisis, and the Control of Wild- and Human-Life in Times of Disaster Capitalism

This paper calls attention to the 21st-century development and adoption of a set of long-range, high-intensity audio technologies for emergency communications marketed for, and used in different catastrophic scenarios and conflicts propelled and intensified by, and otherwise foreshadowing, climate change. It examines applications of acoustic hailing devices (AHDs) and "Giant Voice" systems (GVS) for

"potential catastrophic situations" (hurricanes, severe thunderstorms, flooding, wildfires, etc.), their effective deployment in so-called natural disaster areas (e.g., in New Orleans in the aftermath of Hurricane Katrina), and for the bioacoustical management of human-wildlife conflicts (e.g., to deter polar bears from entering human enclaves amidst the shrinking of their sea-ice habitat, to protect gas & oil installations from "invasive wildlife"), as well as governmental and corporate deployments of those technologies in situations of "unrest" directly linked to the seizure and endangering of the habitats and livelihoods of human and non-human populations (e.g., use of AHDs as non-lethal weapons against the Standing Rock water protectors in the US, use of GVS to protect pipelines from the indigenous communities displaced and threatened by those same infrastructures in Myanmar). This paper argues that, while these emergency sound emissions respond to the manifestations of climate change and, more broadly, to the sense of an environmental crisis we need to be prepared for, these newly-developed audio technologies are technical solutions to fallaciously formulated problems. By unfolding the workings, composition, and logics underlying these emergency sounds, I show how these audio technologies advance the exploitation of the environment and of wild and human life; they are a symptom and a tool within the broader corporate and political praxes of what Naomi Klein has identified as "disaster capitalism."
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BIOGRAPHIES OF PARTICIPANTS

Birgit Abels

Birgit Abels is professor of Cultural Musicology at Georg-August-University Göttingen. She specializes in the performing arts of the Western Pacific Island world and has a deep interest in neo-phenomenological approaches to music, Indigenous epistemologies and postcolonial theorizing. She directs the *European Research Council (ERC) project Sound Knowledge. Alternative Epistemologies of Music in the Western Pacific Island World (2020–2025)*. Her books include *Sounds of Articulating Identity. Tradition and Transition in the Music of Palau, Micronesia* (2008, recognized with the ICAS Book Prize), *Austronesian Soundscapes. Performing Arts in Oceania & Southeast Asia* (ed., 2011), and *Embracing Restlessness. Cultural Musicology* (ed., 2016).

John Luther Adams

Living for almost 40 years in northern Alaska, John Luther Adams discovered a unique musical world grounded in space, stillness, and elemental forces. In the 1970's and into the '80s, he worked full time as environmental activist. But the time came when he felt compelled to dedicate himself entirely to music. He made this choice with the belief that, ultimately, music can do more than politics to change the world. Since that time, he has become one of the most widely admired composers in the world, receiving the Pulitzer Prize, a Grammy Award, and many other honors. In works such as *Become Ocean*, *In the White Silence*, and *Canticles of the Holy Wind*, Adams brings the sense of wonder that we feel outdoors into the concert hall. And in outdoor works such as *Inuksuit and Sila: The Breath of the World*, he employs music as a way to reclaim our connections with place, wherever we may be. A deep concern for the state of the earth and the future of humanity drives Adams to continue composing. As he puts it: "If we can imagine a culture and a society in which we each feel more deeply responsible for our own place in the world, then we just may be able to bring that culture and that society into being. This will largely be the work of people who will be here

on this earth when I am gone. I place my faith in them." Since leaving Alaska, JLA and his wife Cynthia have made their home in the deserts of Mexico, Chile, and the southwestern United States.

Karine Aguiar de Sousa Saunier

[Karine Aguiar de Sousa Saunier](#) is a recording artist and researcher born and raised in the city of Manaus, nested in the heart of the Brazilian Amazon rainforest. She has a Master's in Environmental Sciences and Sustainability in the Amazon (Universidade Federal do Amazonas) and now is a PhD candidate at Universidade de Campinas (UNICAMP), where is developing a research project with Amazonian Ecomusicologies under Suzel Ana Reily's supervision and funded by Coordenação de Aperfeiçoamento de Pessoal de Nível Superior (CAPES).

Aaron S. Allen

Aaron S. Allen is director of the Environment & Sustainability Program in the Department of Geography, Environment, and Sustainability, in the College of Arts and Sciences, and an associate professor of musicology in the School of Music, in the College of Visual and Performing Arts, at UNC Greensboro. Allen co-edited with Kevin Dawe the collection *Current Directions in Ecomusicology: Music, Culture, Nature* (Routledge 2016), which received the 2018 Ellen Koskoff Edited Volume Prize from the Society for Ethnomusicology. He and Jeff Titon are currently co-editing *Sounds, Ecologies, Musics* for Oxford University Press.

Kimberly Bianca

Kimberley Bianca is an Australian media artist and community organizer. She is a PhD candidate in Emergent Technologies and Media Arts Practices at CU Boulder, where her practice-based research includes community workshops and participatory performance. In 2019, she completed her M.Phil at The University of New South Wales while directing

the arts organization and festival, Electrofringe. She has a B.Sc. in Art and Technology from Saxion University in the Netherlands, where she co-developed the software-based public art project, KaleidOk. Before academia, Bianca freelanced as a VJ internationally.

Claudia Cali

Dr. Claudia Cali is Substitute Assistant Professor of Music Education at Queens College, where she devotes time and energies to teaching about young children's musical lives. Her research brings attention to children's musical play, and also to families and the influences that music has on parent-child relationships. She has been an active piano performer and studio teacher, with a keen interest in musicology and history of music both in Italy, her country of origin, and in the United States for about 20 years. Prior to her appointment at Queens College, she has been on the faculty of The Juilliard School, Teachers College Columbia University, New York University, Long Island University and Brooklyn College.

Andrew Chung

Andrew Chung is an assistant professor of music theory at the University of North Texas and conducts research on interdisciplinary theoretical and speculative approaches to music and sound. His work explores their connections to the Anthropocene, the philosophy of language, violence, performativity, and philosophies of race. Andrew is a specialist in European New Music and earned his doctorate in music from Yale University.

Thomas Ciufu

Thomas Ciufu is a sound artist, composer, and improviser working at the intersections of electronic music, electroacoustic performance, sonic art, and emerging technologies. Additional research interests include acoustic ecology, listening practices and innovative approaches to teaching and learning. His recent collaborative CD project, *Sonic Constructions* was released on the innovative pfMENTUM record label.

Emily Hansell Clark

Emily is a postdoctoral researcher working at the Vrije Universiteit Amsterdam and the Netherlands Institute for Sound and Vision (Beeld en Geluid). She holds a PhD in ethnomusicology from Columbia University with a focus on music, sound, and migration in the former Dutch colonial empire.

Abimbola Cole Kai-Lewis

Abimbola Cole Kai-Lewis is an educator in the New York City Department of Education. She is a certified Special Education teacher who has established school partnerships with the Apollo Theater and TED-Ed. Dr. Kai-Lewis completed her doctoral studies at the University of California, Los Angeles. Her dissertation investigated the music of South African hip-hop collective Cashless Society. For the past seven years, Dr. Kai-Lewis has collaborated with hip-hop emcee Chosan. Their research explores their shared Sierra Leonean heritage as well as issues of home, identity, migration, and social justice. Dr. Kai-Lewis was a member of the 2020-2021 cohort of The Metropolitan Museum's Professional Learning Community. She is presently part of the Apollo Theater's School Programs Advisory Committee and the New York City Department of Education's District 13 Equity Fellows program. Her work appears in edited volumes, encyclopedias, and journals.

Karen M. Cook

Karen M. Cook is Associate Professor of Music History at the Hartt School, University of Hartford. She specializes in theory and notation of the fourteenth and fifteenth centuries, and also in medievalism in contemporary music & media, especially video games. Recent works were published or are forthcoming in the *Medieval Disability Sourcebook*, *The Oxford Handbook of Music and Medievalism*, *Teaching the Game*, *The Museum of Renaissance Music*, and the new *Journal of Sound & Music in Games*, for which she is on the editorial board. Her book *Music Theory in Late Medieval Avignon: Magister Johannes Pipardi* was published in 2021 as part of Routledge's RMA Monographs Series.

Gabrielle Cornish

Gabrielle Cornish is Assistant Professor of Musicology at the University of Miami's Frost School of Music. Her research broadly considers music and everyday life in the Soviet Union. In particular, her monograph-in-progress, *Socialist Noise: Sound and Soviet Modernity after Stalin*, traces the intersections between music, technology, and the politics of socialist modernity during the Cold War. Her research has been supported by the Fulbright Program, the Association for Slavic, East European, and Eurasian Studies, and the American Council for Learned Societies. Her writing has appeared in the *Journal of Musicology* and the *Slavic and East European Journal*, and she has bylines in *Slate*, *The Washington Post*, and *The New York Times*.

Rebecca Dirksen

Rebecca Dirksen is Associate Professor in the Department of Folklore and Ethnomusicology at Indiana University, where she is also an affiliate faculty member with the Center for Latin American and Caribbean Studies and the Center for the Study of Global Change. She was a 2020-21 Fellow at the Yale Institute of Sacred Music and a 2016-17 Fellow at the Radcliffe Institute for Advanced Study at Harvard University. Working across the spectrum of musical genres in Haiti and its diaspora, her research concerns cultural approaches to development, crisis, and disaster; sustainability, diverse environmentalisms, and ecomusicology; and applied/engaged/activist scholarship. Dirksen is the author of numerous journal articles and the book *After the Dance, the Drums Are Heavy: Carnival, Politics, and Musical Engagement in Haiti* (Oxford University Press 2020). She is also co-editor of *Performing Environmentalisms: Expressive Culture and Ecological Change* (University of Illinois Press 2021) and is currently the director of the Diverse Environmentalisms Research Team (DERT).

Nicolas Donin

Nicolas Donin is head of the Analysis of Musical Practices research group within IRCAM's joint lab with Sorbonne Université and the Centre National de la Recherche Scientifique. He has

published extensively on the history of music and musicology in the twentieth century, as well as the creative process of new music, using methodologies from musicology, social sciences, and cognitive studies.

Sabine Feisst

Sabine Feisst is Evelyn Smith Professor of Music and Senior Sustainability Scholar at ASU's School of Music, Dance and Theatre and Global Futures Laboratory. Focusing on 20th- and 21st-century music studies, she published four books including the award-winning *Schoenberg's New World: The American Years* (Oxford 2011) and over 80 articles in anthologies, journals and reference works. U.S. editor of *Contemporary Music Review*, editor of the *Oxford Handbook of Ecomusicology* and co-editor of Oxford's 9-volume set *Schoenberg in Words*, she co-directs ASU's Acoustic Ecology Lab which includes such research streams as EcoRift, EcoSonic, Health and Wellbeing, and Soundwalks.

Steven Feld

Steven Feld is a visual/sound artist and researcher, and Distinguished Professor Emeritus of Anthropology and Music at the University of New Mexico. His work of the last 45 years in rainforest Papua New Guinea (Voices of the Rainforest, Sound and Sentiment), Europe (The Time of Bells), and urban West Africa (Jazz Cosmopolitanism in Accra) is published equally in sound, photographic/film, and textual media. More at: www.stevenfeld.net.

Juan Fernando Velasquez

Juan Fernando Velasquez is lecturer at the Universidad de Antioquia, Colombia. He also holds a PhD in Musicology with certificates in Latin American and Cultural Studies from the University of Pittsburgh and was Postdoctoral Scholar at the Michigan Society of Fellows. His articles have appeared in journals like *Latin American Music Review* and the *Boletín de Musica de Casa de las Américas*. Velasquez also is the incoming chair of the Ibero-American Music Study Group at the American Musicological Society (AMS).

Kate Galloway

Kate Galloway is on faculty at Rensselaer Polytechnic Institute where she teaches in the Electronic Arts, Music, and Games and Simulation Arts Studies programs. Her research and teaching address sonic responses to environmentalism, sound studies, digital culture and interactive media, and Indigenous musical modernities and ecological knowledge. Her monograph *Remix, Reuse, Recycle: Music, Media Technologies, and Remediating the Environment* examines how and why contemporary artists remix and recycle sounds, music, and texts encoded with environmental knowledge. Her work is published in *Ethnomusicology*, *MUSICultures*, *Tourist Studies*, *Sound Studies*, *Feminist Media Histories*, and *Popular Music*.

Joshua Groffman

Joshua Groffman is a researcher and composer. Raised in New York's Hudson Valley, current work includes research on music, sound, and environmental politics in that area, as well as the opera, *Halcyon*; written in collaboration with poet Sarah Heady and commissioned by Vital Opera, it centers around the now-defunct Bennett College in Millbrook, NY. Published and forthcoming work appears in *Music & Politics*, *Routledge Handbook of International Trends in Environmental Communication*, *Hudson River Valley Review*, *Journal of Music Theory Pedagogy* and *Music Educators Journal*. He is associate professor and chair of music at Southern Connecticut State University.

Beatriz Goubert

Beatriz Goubert holds a Ph.D. in ethnomusicology from Columbia University. Her dissertation (book project) focuses on Andean popular music as a strategy for indigenous revitalization and its legal recognition in Colombia. Her academic interests include popular music and culture in Latin America, digital humanities, and environment and politics. She currently serves as editor for Latin America and the Caribbean of RILM, the international database of music publications. She is also the Secretary General of the International Association for the Study of Popular Music IASPM. She has developed

ethnographic archive digitization projects and has published on Latin American musical practices and cultural policies, including the book *Universidad, Músicas Urbanas, Pedagogía y Cotidianidad*, and multiple articles and book chapters.

David Grubbs

David Grubbs is Professor of Music at Brooklyn College and The Graduate Center, CUNY. At Brooklyn College he also teaches in the MFA programs in Performance and Interactive Media Arts (PIMA) and Creative Writing. He is the author of *The Voice in the Headphones, Now that the audience is assembled*, and *Records Ruin the Landscape: John Cage, the Sixties, and Sound Recording* (all published by Duke University Press) and, with Anthony McCall, *Simultaneous Soloists* (Pioneer Works Press). His next book, *Good night the pleasure was ours*, is forthcoming from Duke University Press.

Rowan Hawitt

Rowan Hawitt is a PhD candidate in Music at the University of Edinburgh, currently researching more-than-human temporalities in contemporary Scottish and English folk music from a multispecies ecocritical perspective. She received a BA(Hons) in Music from Corpus Christi College, Cambridge and an MPhil in Music from Trinity College, Cambridge, graduating in 2019 with the William Barclay Squire Essay Prize. She has recently published an article in *Ethnomusicology Forum* on 'ecological thinking' in contemporary Scottish folk music, and has further research interests in conservation and decolonial approaches to music and time.

Chia-Hao Hsu

Chia-Hao Hsu (PhD Ethnomusicology, UT-Austin) currently serves as the Curator for Asia at the Musical Instrument Museum in Phoenix, AZ. His research interests include organological studies and the intersections between music, Indigeneity, and sustainability.

Oli Jan

Oli Jan is a Taiwanese composer working in UK, having received exceptional talent visa in 2017. He has produced music both for concert and multimedia. He has academic trainings in linguistics and music, and starting from 2018 he holds the cross-disciplinary LKAS studentship at University of Glasgow and works on his PhD research “Experimental Music Theatre and Embodied Cognition.”

Talia Khan

Talia Khan earned Bachelors degrees in Materials Science & Engineering and Music at the Massachusetts Institute of Technology (MIT) in 2020. She is planning to go to Brazil in February of 2022 to study Amazonian plants through a Fulbright research grant, and will be going back to MIT to obtain her MS/PhD in Mechanical Engineering in the Fall of 2022. She is passionate about sustainable materials production and focuses her research efforts on harnessing the incredible properties of plants found in the Brazilian Amazon rainforest to create greener materials. Talia studied classical voice and performed in many musical theatre productions in her hometown of Phoenix, AZ. She began studying and performing jazz voice at MIT through the Emerson Jazz Fellowship, under the tutelage of esteemed composer John Harbison.

Stephen Lett

Stephen Lett is a historian of music theory who studies practices with music in psychotherapy and the contemporary disciplinary formation of music theory. His writing has been published in *Chacruna Chronicles* and the *Journal of Schenkerian Studies*, and is forthcoming in *Music Theory Spectrum*.

Michael Lupo

Michael Lupo is a PhD candidate in musicology at the Graduate Center (CUNY), an Adjunct Assistant Professor at The John Jay College of Criminal Justice, and an assistant editor at the *Répertoire International de Littérature Musicale* (RILM). Lupo has performed on drum set, percussion, and piano in numerous NYC-based

contemporary and popular ensembles, and his writing has been published by The Smithsonian Institution and *American Music Review*. His dissertation inspects social ramifications of the perceptual challenges offered in Luigi Nono’s late electroacoustic compositions.

Barbara Dobbs Mackenzie

Barbara Dobbs Mackenzie is Director of the [Barry S. Brook Center for Music Research and Documentation](#) and Executive Director of [Répertoire International de Littérature Musicale](#) (RILM). Barbara is a Past President of both the [International Association of Music Libraries, Archives, and Documentation Centres](#) (IAML) and of [NFAIS](#) (National Federation of Advanced Information Services). A non-teaching faculty member of the [PhD Program in Music](#) at the CUNY Graduate Center, Mackenzie serves on its Executive Committee. She is Mackenzie holds a PhD in musicology from the University of Michigan.

Kevin Malone

The work of Anglo-American Kevin Malone spans genres and media beyond conventional labeling, yet maintains an attractive surface with sophisticated character, expressivity, and design. Equally at home with electronics, multimedia, and installations to harpsichords, choirs, and orchestras, his music is acutely aware of social concerns and global events. He is Professor of Social and Autoethnographic Composition at the University of Manchester UK www.opusmalone.com.

Elizabeth Martin-Ruiz

Elizabeth Martin-Ruiz is a PhD candidate in ethnomusicology at the CUNY Graduate Center, focusing on the role of international music industries and music programming at non-profit organizations. She currently works at RILM overseeing Sales and contributing to the development of RILM products, internal databases, and the website. Prior to working at RILM, she worked for several live music performing arts organizations throughout New York City.

David McCarthy

David McCarthy is an interdisciplinary scholar and Adjunct Assistant Professor at the Residential College in the Arts and Humanities at Michigan State University. He is currently preparing a book manuscript on musical knowledge and race criticism in the United States during the 1960s.

Garth Paine

Garth Paine is a composer, performer and scholar. He has received several awards including the Best new Musical Score for Dance in Australia, 2014. In 2018, Garth was researcher-artist in residence at IRCAM/ZKM, developing Future Perfect for spatial audio, cell phones and VR, a collaboration that continues. He presented the Keynote at NIME2016 and a keynote at 2014 Ecomusicologies conference on listening to place. Dr. Paine is a Professor of Digital Sound and Interactive Media at Arizona State University, and Professor of Music Composition in the School of Music, Dance and Theatre. He is a Senior Sustainability Scientist in the Global Futures Laboratory and co-directs the Acoustic Ecology Lab. His music has been performed internationally. His new work FraKture for symphony orchestra and the audiences cell phones will be premiered by the ASU Symphony on November 20, 2021.

Yan Pang

[Yan Pang \(she/they\)](#) is a composer, performer, and scholar. She is currently a visiting assistant professor of music at Point Park University. She received her PhD in Music with a minor in Theater Arts & Dance at the University of Minnesota. Her work focuses on inter-cultural composition and performance. A selection of her varied publications includes the album *Glory Times* (as songwriter and music director) by the China Scientific & Cultural Audio-Video Publishing Company, the scores "Nowhere Home" and "The Others" by Contemporary Music Score Collection, UCLA, the article "Field to Media" (co-author with Mark Pedelty et al.) by Cambridge University Press, and the textbooks *Cool Math for Hot Music*, *All About Music*, *Basic Music Technology*, and *The Future of*

Music (co-authored Guerino Mazzola et al.) by Springer.

Priya Parrotta

Priya Parrotta is a writer, musician and activist dedicated to promoting environmental consciousness across borders. She is the Creative Director of Music & the Earth International (musicandtheearth.org), an initiative which produces resources for environmental awareness and healing. Priya's work is informed by her close connections to South Asia, the Mediterranean, and the Latin Caribbean. She enjoys reflecting upon themes such as encounter, hybridity, interfaith dialogue, and creative resistance. She is the author of a book titled *The Politics of Coexistence in the Atlantic World* and is a nominee for the 2022 US Artists Fellowship in Music.

Mark Pedelty

Mark Pedelty is a Professor of Communication Studies and Anthropology at the University of Minnesota and Fellow at the Institute on the Environment. His two most recent books are *Ecomusicology: Rock, Folk and the Environment* (Temple University Press, 2012) and *A Song to Save the Salish Sea: Musical Performance as Environmental Activism* (Indiana University Press, 2016). Dr. Pedelty has conducted ethnographic field research in El Salvador, Mexico, British Columbia, and Washington State. He also directs music videos, composes, and performs for Ecosong.net. Pedelty teaches courses in environmental communication, research methods, and music.

Naomi Perley

Dr. Perley holds a PhD in Musicology from the CUNY Graduate Center. Her research focuses on the Wagnerian legacy in fin-de-siècle France, and particularly on the impact it had on French chamber music during this period. She is a lecturer at the Metropolitan Opera Guild, leading classes for the Guild's Opera Boot Camp and Score Reading series. Naomi is a classically trained pianist, and she also sings professionally with Polyhymnia, a choir devoted to Renaissance sacred music.

Lola Perrin

[Lola Perrin](#) is a composer-pianist and founder of [ClimateKeys](#); a global initiative with a no-fly policy where she and other artists create concerts with environmental experts triggering 70+ concerts in 15 countries. She has performed concerts and scores for silent films at the South Bank Centre, BFI, Barbican Cinema, Watershed, and worldwide venues. She toured *Music from our Times* throughout the north of England and to Switzerland, Germany, and Belgium. She has her own label and has produced and released two solo CDs while her recordings are used by filmmakers including the BBC.

Alexander Rehding

Alexander Rehding is Fanny Peabody Professor at Harvard, where he teaches music theory and runs the Harvard Sound Lab. His book *Alien Listening: Voyager's Golden Record and Music from Earth* (with Daniel Chua) is hot off the press. He is currently working on a study tentatively titled *A Playlist for the Anthropocene*.

Lori Rothstein

Lori Rothstein is an editor at [RILM Abstracts of Music Literature](#) with a background in communications and print media. In conjunction with the conference, she has been working to develop RILM's coverage of acoustic ecology and sound studies.

Elja Roy

Elja Roy is an Assistant Professor of Film at the University of Memphis. She earned her PhD in Communication Studies from the University of Minnesota. She finished her Master's degree in Journalism and Mass Communication from the University of Calcutta, India. Her research brings production-based case studies to explore the intersection of environmental communication and ecocinema. Roy has conducted field research in the Pacific Northwest, Minnesota, Illinois, India, and Bangladesh. Her doctoral dissertation, *Art, Activism and Sundarbans: A Case Study of Ecomusical Environmental Movement through Film*, is half-written and half a documentary film, "[Musical Mangrove](#)." It examines an artistic

environmental movement involving multicultural ethnic groups and minorities in the Global South through community-based co-productions. Roy also taught Video Production at the University of Minnesota and Critical Media Studies at Gustavus Adolphus College, MN.

Benjamin Safran

Ben Safran is a Philadelphia-based musicologist and composer. Their research has been presented at national conferences across the United States and published in the *Journal of the Society for American Music* and the *Yale Journal of Music and Religion*, including work on contemporary classical music, protest music, identity and media, ecomusicology, and childhood and youth studies in music. Ben's compositions have been performed across the country by members of ensembles ranging from the Philadelphia Orchestra and Network for New Music to a group of activists performing a guerilla concert in a corporate lobby. A native of Massachusetts, Ben has a PhD in music from Temple University.

Martha Schulenburg

Martha Schulenburg PhD candidate in musicology at the CUNY Graduate Center, completing her dissertation which traces the transmedial influences on Tin Pan Alley via the figure of the vampire or "vamp", and its significance as a gendered and racialized figure. Ms. Schulenburg's scholarship on diegetic music in the works of David Lynch and has been published in *Music in Twin Peaks: Listen to the Sounds* (Routledge, 2021). Ms. Schulenburg previously studied bassoon performance at Towson University and earned a MM in musicology at the Peabody Conservatory of the Johns Hopkins University.

Russell Skelchy

Russell Skelchy is the associate editor at Répertoire International de Littérature Musicale (RILM) responsible for literature on the music of Southeast Asia. His research interests include imperialism, music of Southeast Asia, decolonization, and sensory studies. His publications have appeared in *Ethnomusicology*,

Sound Studies, South East Asia Research, Journal of Popular Music Studies, and Action, and Criticism and Theory for Music Education (ACT). He also has co-edited the volume *Sonic Histories of Occupation: Experiencing Sound and Empire in a Global Context*, which is scheduled to be published in 2022.

Althea SullyCole

Althea SullyCole is a multi-instrumentalist and ethnomusicologist. She has studied her primary instrument, the West African kora, for nine years, three of which were spent in Dakar, Senegal. She is currently working on her doctorate in ethnomusicology at Columbia University, where she is associate editor of *Current Musicology* and research assistant in the African Languages Studies Program. She is also co-chair of the Organology Section at the Society for Ethnomusicology.

Christopher Tin

Christopher Tin is a two-time Grammy-winning composer. His music has been performed and premiered in many of the world's most prestigious venues – Carnegie Hall, Lincoln Center, and the United Nations – and by ensembles diverse as the Royal Philharmonic Orchestra, Metropole Orkest, and US Navy Band. His song "Baba Yetu", originally written for the video game *Civilization IV*, holds the distinction of being the first piece of music written for a video game ever to win a Grammy Award. He is signed to an exclusive record deal with Universal under their legendary Decca label, and published by Concord and Boosey & Hawkes. He works out of his own custom-built studio in Santa Monica, CA.

Jeff Todd Titon

Jeff Todd Titon, professor of music, emeritus, Brown University, has been speaking and writing about sound, music and sustainability for many years. His latest book is *Toward a Sound Ecology* (Indiana University Press, 2020). He is an honorary life member of SEM and in 2020 received the lifetime scholarly achievement award from the American Folklore Society.

Konstantine Vlasis

Konstantine Vlasis is a graduate student in ethnomusicology at New York University. His research centers on Icelandic traditional music, acoustic ecology campaigns, and environmental sound art. Vlasis is published in a special "environment" issue of *MUSICultures*, where he examines the practices of Icelandic intoning societies, and explores how both music and nature can shape cultural identity.

Denise Von Glahn

Denise Von Glahn is Professor of Musicology in the College of Music at Florida State University where she served as Curtis Mayes Orpheus Professor of Musicology and Coordinator of the Musicology Area (2015-2021) and Director of the Center for Music of the Americas (2008-2020). She has published numerous articles and two books relating music to nature and the environment, *The Sounds of Place: Music and the American Cultural Landscape* and *Skillful Listeners: American Women Compose the Natural World*. Recent essays on Charles Ives and Judith Shatin have considered musical works that address the impacts of noise pollution and global warming.

Holly Watkins

Holly Watkins is Professor and Chair of Musicology at the Eastman School of Music, University of Rochester. She is the author of *Musical Vitalities: Ventures in a Biotic Aesthetics of Music* (Chicago, 2018) and *Metaphors of Depth in German Musical Thought* (Cambridge, 2011). Her research centers on the history of nineteenth- and twentieth-century musical aesthetics, especially those of Romanticism, with special emphasis on the roles of metaphor and natural imagery in music criticism and analysis. She is currently occupied with notions of plant-thinking and how Hegelian dialectics might be understood in an era of human-generated climate change.

Josh Wodak

Dr. Josh Wodak is a researcher, writer, and artist whose work critically engages with cultural and ethical entanglements between environmental

engineering and conservation biology as means to mitigate species extinction and biodiversity loss in the Anthropocene. He holds a BA (Honours) in Anthropology (Sydney University, 2002), a PhD in Interdisciplinary Cross-Cultural Research (Australian National University, 2011) and has exhibited his media art, sculpture and interactive installations in art galleries, museums, and festivals across Australia and internationally. He is currently a Senior Research Fellow at the Institute for Culture and Society, Western Sydney University; a Chief Investigator at the ARC Centre for Excellence in Synthetic Biology; and an Adjunct Senior Lecturer, School of Biological, Earth, and Environmental Sciences, UNSW.

María Edurne Zuazu

María Zuazu recently completed her PhD in Music at The CUNY Graduate Center. She has been a Fulbright and Fundación la Caixa fellow. Her essays on *telenovela*, militarized uses of sound, historical memory, and music videos have appeared in *Latin American Music Review*, *Women & Music*, and edited volumes about new Spanish popular music and new media. Her dissertation, "Ruin Sound," on the intersections of auditory and material cultures in relation to sites of modern ruination, is currently nominated for the Barry Brook Award.