

OPEN CALL FOR AUDIO PAPERS & RESEARCH PAPERS

# WHAT SOUNDS DO

NEW DIRECTIONS IN AN ANTHROPOLOGY OF SOUND

SPECIAL ISSUE OF SEISMOGRAF PEER

Sounds are ever present: They envelop and permeate us, consolidating, dissolving and complicating relationships. Through a genuine agency of their own, sounds can articulate protest or approval, serve as a political statement or thought, and establish ties between people, entities and environments.

This special issue of audio papers and research papers aims to chart new directions in an anthropology of sound (Schulze 2021) – focusing on the interpersonal, social, and political. What can sounds do? What agencies and articulations do sonic events and practices convey (LaBelle 2018)? Which forms of audible protest contribute to the current political discourse? What personae are audibly performed – in historical eras, in the present or in the near future (Schulze 2018)? Sound events and experiences make tangible how particular personae manifest themselves within their social sphere. What social relationships develop through sound, such as in, for example, Pauline Oliveros' Sonic Meditations and Deep Listening™ practice? How can sonic sensibilities contribute to new bodies of knowledge (Voegelin 2021)? How does this articulate in cultural contexts other than Western ones (Robinson 2020)?

Potential topics for submissions include - but are not limited to:

- historical or current examples of activism and sound practices that empower a social group or community and materialize or even strengthen its agency
- participation and involvement of the audience, visitors and listeners in sound art works or performances

- domestic practices and everyday situations in which interaction with a sound or a sonic ecology has a strong effect and inspires action
- marginalized or suppressed sensibilities as well as forms of knowledge and idiosyncratic fictions that are only recognised through their sonic articulation
- sonic phenomena that instigate world building processes and cultural development – maybe even altering social structures and their inherent belief systems
- surprising sonic stimuli for users that can be found in the sound design of existing or imaginary instruments, everyday tools or consumer goods

This issue is inspired by the conference WHAT SOUNDS DO which took place September 13-16, 2022 in Copenhagen. Organized by researchers at the Sound Studies Lab at the University of Copenhagen together with the Rhythmic Music Conservatory in Copenhagen, the conference presents artistic and research positions that offer new directions in an anthropology of sound.

NOTE: A participation in this conference is not mandatory to hand in a paper to this call. The conference and the special issue are completely unrelated.

Seismograf Peer invites scholars from various disciplines such as sound studies, anthropology, sociology, cultural studies, artistic research and experimental music, musicology, performance studies, art history within sound art to reflect upon and investigate, contextualize and historicize sonic anthropological approaches to sonic experiences and sensibilities in the format of an audio or a research paper. The format of the audio paper offers authors to present their research in sound, in a way that gives the thematic of sounds' agency the possibility to be heard first hand, not only described in text.

If you have any concerns or questions, feel free to contact one of the special issue editors prior to the submission deadline.

## REFERENCES

- LaBelle, B. (2018) *Sonic Agency*. Cambridge/MA: The MIT-Press
- Oliveros, P. (1974) *Sonic Meditations*. Sharon/VT: Smith Publications
- Robinson, D. (2020) *Hungry Listening: Resonant Theory for Indigenous Sound Studies*. Minneapolis/MN: University of Minnesota Press
- Schulze, H. (ed.) (2021) *The Bloomsbury Handbook of the Anthropology of Sound*. New York: Bloomsbury Academic

- Schulze, H. (2018) *The Sonic Persona: An Anthropology of Sound*. New York: Bloomsbury Academic
- Voegelin, S. (2021) *Sonic Possible Worlds – Revised Edition*. New York: Bloomsbury Academic

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## SUBMISSION GUIDELINES FOR AUDIO PAPERS

### **DEADLINE**

10 February 2023

### **LENGTH**

12-15 minutes

### **ABSTRACTS**

of 150-200 words are required for all audio papers submitted.

### **BIBLIOGRAPHY**

A written bibliography has to be attached following Harvard standard.

### **BIOGRAPHIES**

of up to 100 words for all authors are required. Portraits are welcome, but optional (please include photo credit).

### **FORMAT OF THE AUDIO PAPER**

The audio paper is a 12-15 minute-long audio production presenting a research question or focus. The audio paper combines speech and narratives with “sonic argumentation” which can

be composed through sound recordings, sound productions or any other sound practices, voice practices, the audible use of one's body, everyday tools, gadgets, musical instruments, computer software or all kinds of objects and agents. All audio papers are being peer reviewed by reviewers within the given field. The reviewers are asked to assess after these guidelines: A clear and contextualized research question / focus of exploration; a clear and vivid argumentation and exploration of the research question / focus; meaningful and original use of sound as medium and content to support, present and anesthetize the argumentation; coherence between dramaturgical composition (tempo, density, narrative structure) and content; appropriate references in the accompanying text (abstract and bibliography) and/or in the audio production.

Please visit [seismograf.org/fokus/fluid-sounds](https://seismograf.org/fokus/fluid-sounds) for further thoughts on and examples of audio papers.

## **SUBMISSION GUIDELINES FOR RESEARCH PAPERS**

### **DEADLINE**

10 February 2023

### **LENGTH**

6000-8000 words

### **ABSTRACTS**

of 150-200 words are required for all audio papers submitted.

### **BIBLIOGRAPHY**

A written bibliography has to be attached following Harvard standard.

### **BIOGRAPHIES**

of up to 100 words for all authors are required. Portraits are welcome, but optional (please include photo credit).

### **FORMAT OF THE RESEARCH PAPER**

The audio paper is an experimental format – but we are also inviting written articles of a more performative character. But, as with the audio paper, this does not mean that anything goes. Seismograf is an independent journal concerning aesthetics and art forms within the fields of sound, sound art and contemporary music. The readers of this journal are therefore not academics only, but cover a variety of people – dedicated listeners, artists, critics, curators etc. We are open towards written submissions that stretch the format beyond traditional academic publishing – but that are still being peer reviewed. The review guidelines concern: Strength, originality and clarity of the overall argument in the article; originality of and insight into the empirical material; strength and originality in presentation, argumentation and discussion; relevance of the literature references referred to.

All submissions will undergo rigorous peer review, based on initial editor screening and anonymized refereeing by at least two anonymous referees. Submitted contributions have to be original and not been published or submitted elsewhere.

## **ABOUT SEISMOGRAF PEER**

Seismograf Peer is a peer-reviewed online platform devoted to practical and theoretical issues in relation to contemporary music and sound art. Seismograf Peer covers a broad range of topics including sonic materialities, modes of listening, philosophy of sound and music, aesthetics, technology and audio visuality as well as performative, curatorial and archival matters related to the sonic arts.

Seismograf Peer encourages a wide spread of methodologies and theoretical discourses, ranging from the more established academic approaches such as sound studies, musicology, cultural studies and performance studies to artistic research, practice-based research, artist writing and media archaeology.

Seismograf Peer is hosted by Seismograf, a Danish magazine with a long and proud tradition of publishing essays, interviews and reviews by music journalists and critics as well as academics and composers, acting as an inspiring and important platform within the field. Seismograf Peer is a natural development of this tradition, acknowledging the demands of publication within universities, music academies and art schools.

Seismograf Peer is edited by Sanne Krogh Groth (Lund University), Rasmus Holmboe (University of Copenhagen), Meri Kytö (University of Eastern Finland), Andreo Mielczarek (Seismograf), Morten Riis, (Aarhus University), Ulrik Schmidt (Roskilde University), Holger Schulze (University of Copenhagen), Stefan Östersjö (Luleå University of Technology)

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