Friday, March 2
9:00 - 9:30 a.m.  Breakfast and Registration
Hallway, Conrad Prebys Music Center

9:30 - 10:00 a.m.  Opening Address
Recital Hall (CPMC 127)

10:00 - 11:30 a.m.  Session 1: Practice/Research
Recital Hall (CPMC 127)

11:30 a.m. - 1:00 p.m.  Session 2: Audio/Vision
Orchestra Room (CPMC 136)

10:00 a.m. - 1:00 p.m.  Installations
Experimental Theater (CPMC 122)
and Classroom (CPMC 367)

-  

2:00 - 3:00 p.m.  Session 3: Space/Resistance
Orchestra Room (CPMC 136)

3:00 - 4:00 p.m.  Session 4: After Humans
Recital Hall (CPMC 127)

4:00 - 5:30 p.m.  Session 5: Humans/Instruments
Orchestra Room (CPMC 136)

-  

7:00 - 9:00 p.m.  Keynote Performance: Clara Latham
Experimental Theater (CPMC 122)
### Sonic Fluidities

**An Interdisciplinary Conference**

#### Conference Schedule

**At-A-Glance**

(Continued)

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<tr>
<td>9:30 - 11:30 a.m.</td>
<td><strong>Session 6: Gender/Sexuality</strong></td>
<td>Orchestra Room (CPMC 136)</td>
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<tr>
<td>11:30 a.m. - 1:00 p.m.</td>
<td><strong>Session 7: Traditions/Innovations</strong></td>
<td>Orchestra Room (CPMC 136)</td>
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<td>10:00 a.m. - 1:00 p.m.</td>
<td><strong>Installation and Demonstration</strong></td>
<td>Experimental Theater (CPMC 122) and Classroom (CPMC 367)</td>
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<td>1:00 - 2:00 p.m.</td>
<td><strong>Lunch</strong></td>
<td>CPMC Lounge</td>
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<td>2:00 - 4:00 p.m.</td>
<td><strong>Keynote Address: George E. Lewis</strong></td>
<td>Recital Hall (CPMC 127)</td>
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<td>4:00 - 5:00 p.m.</td>
<td><strong>Roundtable</strong></td>
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<td><strong>7:00 - 9:00 p.m.</strong></td>
<td><strong>Performance Session</strong></td>
<td>Experimental Theater (CPMC 122)</td>
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**Abstracts and bios available on:**

http://sites.google.com/view/sonicfluidities/  

*For location assistance, please note MAP on the inside back cover.*

All campuses in The University of California system are smoke-free.  
smokefree.ucsd.edu
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| 9:00 - 9:30 a.m. | **Breakfast and Registration**  
*Hallway, Conrad Prebys Music Center* |
| 9:30 - 10:00 a.m. | **Opening Address by Sarah Hankins**  
*Recital Hall (CPMC 127)* |
| 10:00 - 11:30 a.m. | **Session 1: Practice/Research**  
*Recital Hall (CPMC 127)*  
*Chair: Tom Erbe, Studio Director and Associate Teaching Professor of Computer Music, UC San Diego*  
**Sophie Stévance** and **Serge Lacasse** (Université Laval)  
Research-creation in music as an interdiscipline  
**Will Saunders** (Westminster University) and **Anna Homler** (performance artist/vocalist)  
An influence for Harry Partch in devising queer compositionist approaches to collaborative performance practice  
**Sam Topley** (De Montfort University)  
Sound Art and Craft: Making and Playing Textile-Based Electronic Musical Instruments |
| 11:30 a.m. - 1:00 p.m. | **Session 2: Audio/Vision**  
*Orchestra Room (CPMC 136)*  
*Chair: Sarah Hankins, Assistant Professor of Sound Studies, UC San Diego*  
**Viola Yip** (New York University)  
“Non-Cochlear” Music: Light as expanded musical materials  
(Installation on Saturday morning)  
**Gust Burns** (University of Washington)  
Liquid Perception: Thinking with Sounds and (Post-)Cinema Studies  
**Anna Clock** and **Lauren Sankary**  
‘I Could Turn You Inside Out’: The Radical Potential of Headphone Space in a Gendered Aurality  
(Demonstration on Saturday morning) |
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<tr>
<td>10:00 a.m. - 1:00 p.m.</td>
<td><strong>Installations</strong>&lt;br&gt;Experimental Theater (CPMC 122)&lt;br&gt;&lt;strong&gt;John Burnett&lt;/strong&gt; (University of California San Diego)&lt;br&gt;Splay&lt;br&gt;Experimental Theater (CPMC 122)&lt;br&gt;&lt;strong&gt;S. Mendelsohn&lt;/strong&gt; (University of California San Diego)&lt;br&gt;Security Chorus</td>
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<td>1:00 - 2:00 p.m.</td>
<td><strong>Break</strong></td>
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<td>2:00 - 3:30 p.m.</td>
<td><strong>Session 3: Space/Resistance</strong>&lt;br&gt;Orchestra Room (CPMC 136)&lt;br&gt;&lt;strong&gt;Eugenia Siegel Conte&lt;/strong&gt; (University of California Santa Barbara)&lt;br&gt;Sounding Sacred: Reconstituting Secular Sonic Space through Chorality&lt;br&gt;&lt;strong&gt;Audrey Amsellem&lt;/strong&gt; (Columbia University)&lt;br&gt;Noise of Silent Machines: A Case Study of LinkNYC&lt;br&gt;&lt;strong&gt;Asher Tobin Chodos&lt;/strong&gt; (University of California San Diego)&lt;br&gt;The Blues Scale: Historical and Epistemological Considerations</td>
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<td>3:00 - 4:00 p.m.</td>
<td><strong>Session 4: After Humans</strong>&lt;br&gt;Recital Hall (CPMC 127)&lt;br&gt;&lt;strong&gt;Tobias Linnemann Ewé&lt;/strong&gt; (University of British Columbia)&lt;br&gt;Terror far subtler than the ear, or: How much alienation can one inhumanist take?!&lt;br&gt;&lt;strong&gt;Joel Rust&lt;/strong&gt; (New York University)&lt;br&gt;Voice, after the Anthropocene&lt;br&gt;&lt;strong&gt;Julian Scordato&lt;/strong&gt; (Conservatory of Brescia)&lt;br&gt;Earth Song</td>
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Friday, March 2nd
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4:00 - 5:30 p.m.  **Session 5: Humans/Instruments**  
*Orchestra Room (CPMC 136)*  
*Chair: Amy Cimini, Assistant Professor of Music, UC San Diego*

- **Asha Tamirisa** (Brown University)  
  Logics and Rhetorics of Modular Interfaces in Electronic Sound

- **Kevin Davis** (University of Virginia)  
  Instrumentality in the Expanded Field of Music Composition

- **Etha Williams** (Harvard University)  
  La femme clavecin: Vitalist Materialism, Reproductive Labor, and Queer Musical Pleasure in the Late Eighteenth Century

5:30 - 7:00 p.m.  **Break**

7:00 - 9:00 p.m.  **Keynote Performance: Clara Latham**  
*Experimental Theater (CPMC 122)*  
*Introduction by Suzanne Thorpe, UC San Diego*

**Bertha the Mom**  
Alice/Bertha: Jasper Sussman  
Mike/Breuer: Jonathan Nussman  
Alice’s Unconscious: Rachel Allen  
Mike’s Unconscious: Kathryn Schulmeister

**New Pope**  
Clara Latham and Amy Cimini
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<td>9:30 a.m.</td>
<td><strong>Session 6: Gender/Sexuality</strong></td>
<td><em>Orchestra Room (CPMC 136)</em></td>
<td><strong>Chair:</strong> Sarah Hankins, Assistant Professor of Sound Studies, UC San Diego</td>
<td><strong>Max Silva</strong> (University of Chicago)</td>
<td>Commas, Overtones, and Pain Play: Kinky Relationality in the Music of Georg Friedrich Haas</td>
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<td><strong>Anthony Rasmussen</strong> (University of California Institute for Mexico and the United States)</td>
<td>Acoustic Patriarchy: Hearing Gender Violence in Mexico City’s Public Spaces</td>
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<td><strong>Alec MacIntyre</strong> (University of Pittsburgh/Seton Hill University)</td>
<td>“Be Nice or Get Out”: Sonically Creating and Enforcing the Boundaries of Queer Space in Pittsburgh</td>
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<tr>
<td>11:30 a.m.</td>
<td><strong>Session 7: Traditions/Innovations</strong></td>
<td><em>Orchestra Room (CPMC 136)</em></td>
<td><strong>Chair:</strong> Wilfrido Terrazas, Assistant Professor of Music, UC San Diego</td>
<td><strong>Sean Colonna</strong> (Columbia University)</td>
<td>Sonic Phenomenology in Duke Ellington’s Daybreak Express</td>
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<td><strong>Audrey Slote</strong> (University of Minnesota)</td>
<td>Categorize Me, I Defy Every Label: Janelle Monáe’s Blurring of Binaries and Vision of Utopian Freedom in The Electric Lady</td>
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<td><strong>Otto Stuparitz</strong> (University of California Los Angeles)</td>
<td>The Indonesian Jazz Archive: Canonization, Curation, and Identity</td>
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<td><em>Experimental Theater (CPMC 122)</em></td>
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<td>1:00 - 2:00 p.m.</td>
<td>Lunch</td>
<td>Lounge, Conrad Prebys Music Center</td>
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<td>2:00 - 4:00 p.m.</td>
<td><strong>Keynote Address</strong></td>
<td>Recital Hall (CPMC 127)</td>
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<td></td>
<td><strong>Introduction by</strong> Jann Pasler, Distinguished Professor of Music, UC San Diego</td>
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<td></td>
<td><strong>George E. Lewis</strong> (Columbia University)</td>
<td>Black Liveness Matters: Karel Čapek meets Blind Tom</td>
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<td></td>
<td>Abstract: In 1920 the Czech writer Karel Čapek experienced an early success with the play R.U.R., which posed interaction and conflict between human capitalists and a new source of labor, the “robota,” which has come down to us in various languages as “robot.” Most English-language critics have been content with a translation of the Czech word as “forced labor,” but parallels to the condition of slaves under the US chattel system stand out at various points in the play. Thus, juxtaposing the famous slave composer-pianist Blind Tom with Rossum’s Universal Robots provides the basis for a complex critical assemblage comprising technology, blackness, liveness, and the sounding/listening subject.</td>
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<td>4:00 - 5:00 p.m.</td>
<td><strong>Roundtable:</strong> The Fluidity of Sound in Interdisciplinarity Research</td>
<td>Recital Hall (CPMC 127)</td>
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<td>Moderator:</td>
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<td><strong>David Borgo</strong></td>
<td>Professor of Music, University of California San Diego</td>
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<td>Panelists:</td>
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<td></td>
<td><strong>George E. Lewis</strong></td>
<td>Edwin H. Case Professor of American Music, Columbia University</td>
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<td></td>
<td><strong>Clara Latham</strong></td>
<td>Performer/Composer</td>
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<td><strong>Roshanak Kheshti</strong></td>
<td>Associate Professor of Ethnic Studies, University of California San Diego</td>
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<td><strong>David Kirsh</strong></td>
<td>Professor of Cognitive Science, University of California San Diego</td>
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<td><strong>Break</strong></td>
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7:00 - 9:00 p.m.  **Performance Session**  
*Experimental Theater (CPMC 122)*

Body Piece No. 2  
Daniel Fishkin and Ensemble  
(University of California San Diego)

The Janus Switch  
David Stout  
(University of North Texas)

ち — Chi for candles, live voice, and sounds  
Akiko Hatakeyama  
(University of Oregon)

mother woke me (wake me)  
Jasper Sussman and Alexandria Smith  
(University of California San Diego)

Loup-Garou  
Alexander Dupuis  
(Brown University)
Sonic Fluidities Organizing Committee
Sarah Hankins, Faculty Advisor
Samuel Chan, Chair
Juan David Rubio Restrepo
Suzanne Thorpe

Proposal Review Committee
Landon Bain, TJ Borden, Barbara Byers, Celeste Oram, Johannes Regnier, Hillary Young,
Samuel Chan, Juan David Rubio Restrepo, and Suzanne Thorpe

Videographer
Sindhu Thirumalaisamy

Photographers
James Gutierrez and Kevin Zhang

University of California San Diego
Department of Music
David Borgo, Chair
Barbara Jackson, Chief Administrative Officer
Linda Higgins, Fiscal Manager
Elizabeth Cuevas, Fiscal Assistant
Neal Bociek, Facilities Manager
Brady Baker, Facilities Assistant
Trevor Henthorn, Manager of Audio Computing

Production Department
Jessica C. Flores, Production Manager
Daniel Ross and David Espiritu, Jr., Theatrical Production Specialists
Aaron Sum, Peter Ko, Scott Nielsen, Jeremy Olson, Production Technicians

Andrew Munsey, Recording Engineer
Recording Assistants: Martin Chapman, Daniel McFarland, Forest Reid & Jonathan Yergler

Jennifer Bewerse, Promotions Design
Kayla Wilson, Original Logo Design
Rachel Allen, Program Design

Special Thanks
David Borgo, Amy Cimini, Kirstie Dorr, Tom Erbe, Jessica Flores, Sarah Hankins, Roshanak
Kheshti, David Kirsh, Clara Latham, George Lewis, Jann Pasler, and Michael Trigilio