academic prestige, 273–74
academy (the), 3, 10–11, 83. See also Sterne, Jonathan, interview
acoustemologies, 35, 232–33. See also audible history; historical acoustemologies
acoustic design, 257–57
acoustics (audible history), 235–38, 240
Adaptive Recognition with Layered Optimization (ARLO), 157–58, 160–61, 165
Advanced Research Consortium, 170
affect studies, 37
African American cultural production, 40, 48–49. See also black studies; blues music; Hurston, Zora Neale; OutKast; “OutKasted Conversations”
“America Eats” project, 57–58
archaeoaesthetics, 235, 245n3
archives: “America Eats,” 57–58; of animal sounds, 18n22; audible history projects creating, 244; Berkeley Folk Music Festival, 14, 180; of bodily sounds, 53; of digital humanity, 66, 69, 72; digitizing, 8; English Broadside Ballad, 217; folk life, 73; Hurston’s work in, 12, 57–58; Jazz Loft Project, 1–4, 11, 16n11; and memory, 72; and orality, 72–73; “OutKasted Conversations” as, 13, 69, 122, 128; PennSound Poetry, 157–59; performance as, 18n24, 52; personal sound, 232; pre-recording era, 233–34, 238, 245n4; “Public Secrets” project, 11, 257–59, 264n18; Radio Haiti, 8; repatriation of, 8; social sound, 232; Songs of the Victorians, 218–19
audible history: acoustics, 235–38, 240; archives, projects as, 244; auditioning subjects, 235–42; augmented reality, use in, 240–41, 245n3; bells example, 242; diverse media formats in, 232–33; earwitness accounts, 234–36, 239, 241–42; historically informed performance (HIP), 233; methods of, 232, 234; “Organs of the Soul” project and, 239–40, 242–43; pre-recording-technology era, 233–34, 238, 245n4; Projet Bretez, 240–43; and reenactment, 233, 237–38, 240, 242–44, 245n5; “The Roaring Twenties” project and, 10–11, 237–38, 240; roots of, 233; and soundscapes, 235–38, 240; strengths of, 244; technology, importance to, 233–34; transdisciplinary nature of, 243–44; Virtual Paul’s Cross Project and, 235–37, 240, 246n13. See also historical acoustemologies
The Audible Past, 6, 203, 208n57
audio mark-up, 268, 270, 275
audio player interface metaphor, 277–78
auditioning subjects (audible history), 235–42
infrastructures, need for, 282; and libraries, 9; low-tech solutions, 268; maker culture in, 84; materiality in, 134; overview of, 8–9; pedagogy, 278; peer review in, 14; reflexivity concept in, 137, 149n19; scholarship, 269, 273–74; sound, bias against, 9–11; sound, treated as semiotic, 251; and Sounding Out!, 84–85, 93, 101, 103; and sound studies, 8, 11, 16, 48, 267, 280; Sterne interview, 267–70, 282; text-centricity of, 9–11; visual, dominance of the, 10, 181, 281. See also digital image sonification; High Performance Sound Technologies for Access and Scholarship; sound practices
digital humanity: definition of, 66, 68; and digital vernacular, 67; and epideictic, 69, 75; evidence for, 67; folkness of, 69, 75; and libraries, 72; platforms enabling, 71; as secondary orality, 70–72; smartphone apps, 71; SoundCloud, 71; and vernacular digital culture, 67
digital image sonification: data fusion, 193–95; data sonification, 196–202; and digital aesthetics, 202; and evidence, 207n45; and historical consciousness, 182–83, 196–97, 202–4; materiality, as emphasizing, 203; scaling, 201–2; technique overviews, 182; tools for, 207n42. See also digital sound design
digital sound design (image sonification): about, 183–84; and historical consciousness, 184, 189–90; Hurt, Watson, and Hinton photograph, 182–83; Hurt, Watson, and Hinton project, 184–90; technology, advantages of, 184
digital vernacular, 65–67, 71
digitization. See remediation
disability, 253–55, 260, 262n3, 281–82
diversity, 93, 256, 263n14
DJs, 7, 48–50, 58
drums, in West African music, 33
earwitness accounts, 234–36, 239, 241–42
emoti-chair, 260–61, 264n24
English Broadside Ballad Archive (EBBA), 217
epideictic rhetoric, 69, 75
ethnodigital sonics, 30–32, 42. See also Voyage to the Islands, re-creation of music from ethnography: and knowledge transmission, 137; and learning, 138–39, 141, 144; performance, 55; recording, politics of, 144–45. See also Hurston, Zora Neale
ethnomusicology, 18n24, 30–31, 38–39, 205n13, 233
“ethno-" prefix, 30
feather-bed resistance, 54
Feld, Steven, 7–8, 18n25, 232
field recordings: and learning, 142; politics of, 139, 144–45; repatriation of, 8; in “A Tale of Two Soundscapes," 254. See also Hurston, Zora Neale
folklore preservation, 54–56, 60n27. See also Hurston, Zora Neale
folkness: definition of, 69; of digital humanity, 75–76; rhetorical, 75–76; as secondary orality, 73–74; and sound, 69, 74; technology enabling, 71
folk revival, American: about, 73; Hum- thead’s Revised Map of the World, 191–95; melogaph, Seeger’s, 205n13; recording aesthetic, 206n23; as secondary orality, 73–74. See also Berkeley Folk Music Festival; digital image sonification
Frazier, E. Franklin, 40–41
Freedom’s Ring project, 11
hauntology, 50, 58
hearing: data, 182; as having history, 31–32, 235; instruments of, 171; as social practice, 238
Herskovits, Melville, 40–41
High Performance Sound Technologies for Access and Scholarship (HiPSTAS): about, 156–57, 172nn4–5, 268; and ARLO, 157–58; classification problems, 160; classification schema (TEI’s), 158–60, 163–64; goals of, 157; machine learning, use of, 157–58; tagging interface, 158–59; and vocal gestures, 159; voice qualities, use of, 164

Hinton, Sam, 182–88

historical acoustemologies: digital approaches to, 239–44; recreation of, 238; reenactment of, 232–33, 238; and “The Roaring Twenties” project, 11–12, 237–38, 240; soundscapes and subjectivities, 235. See also audible history

historical consciousness, 182–83, 196–97, 202–4

historical imagination, 32–33


history, 31–33, 232. See also audible history; digital image sonification; historical acoustemologies

humanities: collaboration in, 274; current transition moment, 3–4, 9, 48; editing and peer review, 104; multimodal scholarship in, 15; and “re-” prefix, 48; sound studies in, 168, 280

Humbead’s Revised Map of the World, 191–95

Hurt, “Mississippi” John, 182–89, 207n32

I am I be concept, 49–50, 54, 56

immersion, 256–59

inclusivity, 252–56

Jazz Loft Project, 1–4, 11, 16n1

Journal of the American Musicological Society, 216

learning: assessment of, 131–32, 147; banking model, 132; codification of, 131; creative projects, 146; encoding and decoding culture, 142; ethnography, 138–39, 141; as interpretive act, 130; metrication of, 132; and reflexivity, 137–39, 149n19; and remediation, 134–37; resonance, 139–45, 147; and sense hierarchies, 131, 146; silencing of, 132–33, 147n2, 148n4; and sonification, 135–36, 146; sounds’ potential for, 133–34, 145. See also pedagogy

Left of Black, 123

libraries: and digital humanities, 9, 269; and digital humanity, 72; and digital scholarship, 270–71; “folk-life” archives in, 73; recording studios in, 72; as silent spaces, 132

Lindsey, Treva, 126

Lipscomb, Mance: about, 179; photograph of at Berkeley festival, 178–81; sonification of Lipscomb Berkeley photo, 197–201

listening: academic, 277; close, 4, 14, 139, 168, 275–76; components of, 238; creating cultural frameworks, 125–26; to data, 196–97, 202, 208n51; distant, 276; embodied, 6, 250, 252–53, 279; empathetic, 144; and historical
imagination, 32; historically situated, 235, 240; and learning, 131, 134–35, 143, 145; reluctance toward, 274; shared, 141–43; technology shaping, 6; and vibration, 260

machine learning, 158

materiality, 4, 7, 134, 203, 244

media ecology, 69–70, 77n12

media studies, 6–7

melogaph, 205n13

methods: of audible history, 232, 234; of historical imagination, 32–33; Sounding Out! survey, 101–2

metrication of learning, 132

microtones, 35, 37–39, 41

multimedia preservation, 271

multimodal scholarship: and academic career paths, 273; accessibility of, 254; citing, 274; in humanities, 15; institutional support for, 15; maintenance of, 271–72; “Organs of the Soul” project as example of, 239–40, 242–43; preservation of, 271; Projet Bretez as example of, 240–43; “Public Secrets” project as example of, 11, 257–59, 264n18; “The Roaring Twenties” project as example of, 11–12, 237–38, 240; Romantic Era Songs Project as example of, 225n8; and Scalar platform, 7, 11, 14, 19n38, 217, 239, 270; Songs of the Victorians project as example of, 218–19; in sound studies, 12; Virtual Paul’s Cross Project as example of, 235–37, 240, 246n13. See also digital image sonification; “OutKasted Conversations”; Sounding Out!; Voyage to the Islands, re-creation of music from

music: Angolan, 30, 32–34, 36, 39–40; in black studies, 5; Capturing Sound: How Technology Has Changed Music, 216; Choir! Choir! Choir!, 64–66, 71, 76; and digital technologies, 7, 31; ethnomusicology, 18n24, 30–31, 38–39, 205n13, 233;

Eurocentrism in, 38–39; information retrieval, 275; Koromanti, 30, 33–37, 40; Norton anthologies of, 216; OutKast, 120–23, 127; popular, 5; and recording technologies, 7; Voyage to the Islands, 29–30, 32–35, 38; West African, 33–34. See also Augmented Notes; Berkeley Folk Music Festival; blues music; folkness; folk revival, American; Hurston, Zora Neale; “OutKasted Conversations”; Voyage to the Islands, re-creation of music from

Musical Instrument Digital Interface (MIDI): about, 31, 43n15; microtones in, 39; in re-creating music from Voyage to the Islands, 36–37, 41–42

Musical Passage: A Voyage to 1688 Jamaica, 43n2

Music Encoding Initiative (MEI), 222, 225n16

noise: class lesson on, 135–37, 148n12; in image sonification, 198–99; subjectivity of, 5, 237

Norton music anthologies, 216

Omeka, 9

Ong, Walter J.: contemporary relevance, 75–76; criticisms of, 68, 72–73; on folk life, 73–74; on literacy, 67–68, 72–73; and media ecology, 70; on oral-formulaic composition, 72–73; on orality, 67–69; as Phil Collins, 67; relevance of, 75; secondary orality theory, 70–72; in sound studies, 66–67; on technology, 76

oral interpretation, 51–52

orality, secondary: cycles of, 74; digital humanity as, 70–72; folk revival as, 73–74; Ong’s theory of, 70–72

orality theory, 37, 72–73

“Organs of the Soul” project, 239–40, 242–43

OutKast, 120–23, 127
“OutKasted Conversations”: about, 120, 123, 125, 128–29; advertising of, 128; as archive, 13, 69, 122, 128; digital format, advantages of, 122–23, 126–28; editing, 127; Hurston’s influence on, 123–24; interviewee selection, 125; “Left of Black” influence on, 123; Lindsey’s interview, 126; and listening, 125–26; origins of, 121–22; premise for, 122; and southern blackness, 123–25, 129; success of, 128; and viewer feedback, 127–28

Partridge, Dan, 1–3

pedagogy: in digital humanities, 278; Digital Music-Cultures course, 133–34, 148n5; as interpretive acts, 130; remediation’s value in, 135; software design, similarities to, 130; in Sounds of Learning project, 138–145; Sterne on, 278–79. See also learning

peer review: advantages to, 273; in digital humanities, 14; disadvantages to, 104–5, 273; versus editorial processes, 105, 107; public, 127; Sterne on, 272–73

PennSound Poetry archive, 157–59

performance: as analysis, 58; as archive, 18n24, 52; ephemerality of, 49–50; ethnographic, 55; in ethnomusicology, 18n24; generative nature of, 50; and hauntology, 50, 58; historically informed, 233; as inquiry, 48; traditions of, 7, 18n23–24; of written texts, 51–52. See also DJs

personal sound archives, 232

photographs: of Hurt, Watson, and Hinton, 182–85, 187–88; of Lipscomb, 178–79; as media, 181; remediation of, 180–81. See also digital image sonification

Photosounder (software), 198–201, 207n42

physical experiences, 250–52, 259–61

platforms: academy, as the new, 114; changeability of, 272; enabling digital humanity, 71; media studies research on, 7; Omeka, 9; problems with, 270–72; publishing, 216–17; Scalar, 7, 11, 14, 19n38, 217, 239, 270; silence of, 10; Sounding Out! as, 95–101, 105. See also Augmented Notes

Pleasure Ninjas Collective, 126

poetry, 157–60, 164, 277

polyrhythm, 37–39

power: colonial, 7, 30; in cotton industry, 188; and digital humanities, 9; of historical imaginings, 33; of photographs, 199; sounds as, 140; and technology, 8. See also Sounding Out!: politics of pre-recording era, 233–34, 238, 245n4

Projet Bretez, 240–43

prosody, 161–63, 165–66, 168, 171

Provoke! Digital Sound Studies, vii–viii, 66, 253, 268

“Public Secrets” project, 11, 257–59, 264n18

publishing platforms, 216–17

Radio Haiti archive, 8

recording technologies: in audible history, 234; constraints of, 18n24; for home computers, 31, 36; Hurston’s use of, 55, 58, 124; in libraries, 72; in ornithology, 18n22; political nature of, 7–8, 18n23, 144–45, 181, 234

Red Rooster, 47–48

reflexivity (learning concept), 137–39, 149n19

remediation: definition of, 134; of digital images, 180, 197; and distortions, 181, 204n7; and learning, 134–37; pedagogical value of, 135; of photographs, 180–81. See also digital image sonification

“re-” prefix, 48, 59

research creation, 269

resonance (learning concept), 139–45, 147

rhetoric, 65–67, 73–75, 77n4

“The Roaring Twenties” project, 11–12, 237–38, 240

Romantic-Era Songs project, 225n8
sansas, 34–35, 37, 41, 43n15
Scalar platform, 7, 11, 14, 19n38, 217, 239, 270
secondary orality. See orality, secondary
Seeger, Pete, 65, 205n13
self-publishing, 272–73
semiotics, 251
sense hierarchies, 131, 146
slavery, 40–41
Sloane, Hans, 29, 34, 43n12. See also Voyage to the Islands
Smith, Eugene W., 1–2, 7
software design, 130
Songs of the Victorians project, 218–19
sonification, 135, 208n51. See also digital image sonification
SoundCite, 217
SoundCloud, 10, 71, 268, 270
Sounding Out!: blog format, advantages of, 91–92, 95, 97–98, 116n16–17; blog format, consequences of, 91, 98, 114; community building approach, 86, 90–91, 105, 108; as community hub, 103–4, 111–12; as craft, 91, 98; as digital activism, 91, 98; and digital humanities, 84–85, 93, 101, 103; editorial process of, 104–8; founding of, 86, 88, 90, 100; as interdisciplinary, 91–93; as labor of pleasure, 83–84, 112, 114; as platform, 95–101, 105; and podcasts, 92; politics of, 93, 95, 100, 114; recognition and prestige of, 86, 100; and social media use, 97, 100, 108–11; Sterne on, 268; tagging and linking on, 98–100; versus traditional academic labor, 97–99.
104–5, 114, 115n2; writing, pushing past, 91–92
Sounding Out! Editorial Collective: about, 115n1; benefits from SO!, 99; on blogging and making, 84–85; Google Hangout screenshots, 85–87, 94, 96, 99, 113; working with writers, 97–98
Sounding Out! survey: disciplinary connections, 103–4; editorial process, 104–8; methods, 101–2; questions, 102; results overview, 102–3; social media, 108–11; writers’ engagement, 111–12
sound practices: audience for, 252; and embodied listening, 251–52; goals of, 251–52, 262; immersion in digital spaces, 256–59; increasing inclusivity, 252–56; physical experiences during, 259–61
soundscapes: and audible history, 232, 234–38, 240; Feld’s work on, 7; in libraries, 18n25; narrative descriptions of, 167; Projet Bretez and, 240–43; “Public Secrets” project, 258; as situated, 234; and subjectivities, 235; “A Tale of Two Soundscapes” project, 253–54; “The Roaring Twenties” project, 11, 237–238
Sounds of British Literature website, 216
sound studies: and black studies, 5; and cultural studies, 5–6; current state of, 12, 88, 92; and digital humanities, 8, 11, 16, 48, 267, 280; and digital technologies, 7; diversity in, lack of, 93, 263n14; early history of, 86, 88; in the humanities, 168, 280; and media studies, 6; prior work in, 4–5, 7, 16n2; professional groups in, 116n13; Sterne interview on, 280–81; Western focus of, 17n6
source bias, 38
Sterne, Jonathan, interview: academic listening, lack of, 277; audio mark-up, 268, 270, 275; audio player interface metaphor, 277–78; Auto-Tune, 270, 282n1; change in the academy, 269; citing digital projects, 274; close listening, 275–76; digital humanities, 267–70, 282; digital media as visual media, 277; digital scholarship, engagement with, 274–75; distant listening, 276; on Hurston, 279; infrastructure, need for, 282; institutional problems, 270–71; labor, 271; multimedia preservation, 271;
Sterne, Jonathan, interview: (continued) music information retrieval, 275; pedagogy, 278–79; platform problems, 270–72; practice, turn towards, 269; presentations and technology, 281–82; prestige and publishing, 273–74; project maintenance, 271–72; research creation, 269; self-publishing, 272–73; sound, visual representation of, 277–78; Sounding Out!, 268; sound studies field, 280–81; tenure and promotion, 270, 273–75; on this book, 278–80

Systems of Prosodic and Paralinguistic Features in English, 161–64, 169

“A Tale of Two Soundscapes” project, 253–54 teaching. See pedagogy
technology: and audible history, 233–34; and collection accessibility, 155–56; in cultural studies, 5–6; enabling folkness, 71; in media studies, 6; Ong on, 76; and presentations, 281–82; recording equipment, 7–8; studying, importance of, 155–56

TEI’s Transcriptions of Speech classifications: authenticity versus computational tractability, 164–65; contextual information, 170; HiPSTAS use of, 158–60; paralinguistic features in, 165–67; prosodic features in, 165–66; source for, 163; text, emphasis on, 166–67, 173n39; voice qualities and qualifications in, 163–64
tenure and promotion: and blogging, 83, 99, 115n12; and multimodal scholarship, 3, 115n2, 244; Sterne interview, 270, 273–75; writing, emphasis on, 11, 244

Text Encoding Initiative (TEI), 10, 163, 165–66
text mining, 9

“unholy trinity,” 53–54
universal design, 15, 253–55

vernacular culture, 7, 65, 67, 71, 73, 76, 148n5. See also Berkeley Folk Music Festival; Choir! Choir! Choir!; folkness; folk revival, American vernacular expression, 65–66
vibration, 260
Virtual Paul’s Cross Project, 235–37, 240, 246n13
vocal gestures, 159
Voyage to the Islands, 29–30, 32–35, 38
Voyage to the Islands, re-creation of music from: the bamboomba, 35, 41; bias, problems created by, 38–39; cassette recording for, 35–36; digital recording for, 36–37, 41; documentarian rejection, 39–40; and historical imagination method, 32–33; instruments created and modified for, 32–35; and microtones, 35, 37–39, 41; MIDI, use of, 36–37, 41–42; Musical Passage: A Voyage to 1688 Jamaica, 43n2; music created for, 32–34, 39, 41, 43n11; music creation, importance of, 38; overview of, 32; sansas, 34–35, 37, 41, 43n15; slavery questions raised by, 40
Voyant Tools, 9

Watson, Arthel Lane “Doc,” 182–86, 188–90
West African music, 33–34
This page intentionally left blank