

RESONANCE

THE JOURNAL OF SOUND AND CULTURE

Editorial Board

Editors

Phylis West Johnson, *San Jose State University*

Jay Needham, *Southern Illinois University*

Managing Editor

Janet Vail

Editorial Board

Ros Bandt, *Australian Sound Design Project*

Daphne Brooks, *Yale University*

Nicolas Collins, *Art Institute of Chicago*

Christoph Cox, *Hampshire College*

Jemma DeCristo, *University of California, Davis*

Pamela Dube, *University of the Western Cape*

Nina Eidsheim, *University of California, Los Angeles*

Anna Friz, *University of California, Santa Cruz*

Yolande Harris, *University of California, Santa Cruz*

Shūhei Hosokawa, *International Research Center for Japanese Studies*

Novotny Lawrence, *Iowa State University*

Michele Leigh, *Independent Researcher*

Carter Mathes, *Rutgers University*

Christof Migone, *Western University*

Stephan Moore, *Northwestern University*

Timothy Morton, *Rice University*

Ufuk Önen, *Bilkent University*

Carolyn Philpott, *University of Tasmania*

Douglas Quin, *Syracuse University*

Susan Rogers, *Berklee College of Music*

Edward Shanken, *University of California, Santa Cruz*

Josh Shepperd, *Catholic University of America*

Ola Stockfelt, *University of Gothenburg*

Michele Thursz, *SEEK-ART*

Allen S. Weiss, *New York University*

Sonja D. Williams, *Howard University*

Call for Papers

Resonance: The Journal of Sound and Culture is an interdisciplinary, international peer reviewed journal that features research and writing of scholars and artists working in fields typically considered to be the domain of sound art and sound studies. These fields may include traditional and new forms of radio, music, performance, installation, sound technologies, immersive realities, and studies-based disciplines such as musicology, philosophy, and cultural studies. The scope extends to other disciplines such as ethnography, cultural geography, ecologies, media archaeology, digital humanities, audiology, communications, and architecture. The journal's purview investigates the research, theory, and praxis of sound from diverse cultural perspectives in the arts and sciences and encourages consideration of ethnicity, race, and gender within theoretical and/or artistic frameworks as they relate to sound. The journal also welcomes research and approaches that explore cultural boundaries and expand upon the concept of sound as a living, cultural force whose territories and impacts are still emerging.

We would like to thank the authors and reviewers and are proud to share their valued research here in the first issue of our third volume. Additionally, we want to thank the following people for their support, hard work, and guidance in the development of this journal: David Famiano, Cheryl Owen, Laura Kenney, and Janet Vail. Our continued thanks go out to the members of our talented editorial board for their hard work, insights, and guidance.

About the Authors

Jeffers Engelhardt is professor of music at Amherst College. He teaches courses in ethnomusicology, community-based ethnography, and religious sound. His current book project is *Music and Religion*. He is editor-in-chief, *Yale Journal of Music*, and religion and digital and multimedia editor, *Journal of the American Musicological Society*.

Kate Bancroft is a third-year student at Amherst College majoring in law, jurisprudence, and social thought.

Alex Rule is a third-year student at Amherst College majoring in music and Spanish.

Charlotte Wang is a second-year student at Amherst College majoring in music.

Ningning Huang is a PhD candidate in the Department of Literature at UC San Diego who specializes in transnational Asia and Asian American studies, queer of color critiques, comparative ethnic studies, animal studies, and biopolitics. Huang holds a bachelor's degree from Lingnan University, Hong Kong, and a master's degree from Duke University.

James M. Kopf received his PhD from Pennsylvania State University, where he is currently a postdoctoral teaching fellow. He is currently working on a book project based on his dissertation, tentatively titled *Investigations Concerning Music & the Soundscape: Heidegger, Ingarden, Reik*.

Carter Mathes is a specialist in African American literature, 20th-century literature, and African diaspora studies. His first book, *Imagine the Sound: Experimental African American Literature After Civil Rights* (University of Minnesota Press, 2015), focuses on the relationship between sound and literary innovation during the 1960s and '70s. Currently, he is working on a second book, *Ecologies of Funk*, that examines formations of Black radical thought in literature and music as they move between Jamaica and New Orleans during the second half of the 20th century. He has published essays in venues including *Small Axe*, *Contemporary Literature*, *Callaloo*, and *African American Review*, and has articles and chapters in progress and forthcoming on jazz in the civil rights movement, dub music within contemporary Jamaican literary aesthetics, and Afrofuturism in low-fi hip-hop production.

Michael Palmese is an assistant lecturer in music at Maynooth University whose primary research interests encompass music and art from the 20th and 21st centuries, particularly minimalism and postminimalism, Samuel Beckett, and the intersections between music and politics. He earned his PhD in musicology with a minor in comparative literature from Louisiana State University in 2019.

Allen S. Weiss is Distinguished Teacher in the departments of Performance Studies and Cinema Studies in the Tisch School of the Arts at New York University. He is the author and editor of over 40 books in the fields of sound art, experimental theater, landscape architecture, and gastronomy, including *Phantasmic Radio* (Duke); *Breathless: Sound Recording, Disembodiment, and the Transformation of Lyrical Nostalgia* (Wesleyan); *Varieties of Audio Mimesis: Musical Evocations of Landscape* (Errant Bodies); a novel, *Le livre bouffon* (Le Seuil); a gastronomic autobiography, *Métaphysique de la miette* (Argol); and a collaboration with Chantal Thomas on *East Village Blues* (Le Seuil–Prix Le Vaudeville). He directed *Theater of the Ears* (a play for electronic marionette and taped voice based on the writings of Valère Novarina) and *Danse Macabre* (a marionette theater for the dolls of Michel Nedjar).

Asa Young earned his BS from the University of California, Santa Barbara, in psychological and brain sciences. As lab manager and research affiliate to UCSB's META Lab, he researched the neural basis of consciousness. Asa's current work involves the mapping of disordered states of consciousness in clinical populations as well as the treatment of these conditions with neurostimulation as a research associate to Neurofield Incorporated.

About the Editors

Phylis West Johnson is Professor & Director of Journalism and Mass Communications at San Jose State University and Emeritus Professor of Sound and New Media in the College of Mass Communication and Media Arts at Southern Illinois University Carbondale. She has served as editor for *Soundscape: The Journal of Acoustic Ecology* and the *Journal of Radio and Audio Media*. Her most recent book publication is *Moving Sounds: A Cultural History of the Car Radio* (Peter Lang, 2019). She received her PhD in 2003 from Southern Illinois University Carbondale.

Jay Needham is an artist, musician, and cultural producer who utilizes multiple creative platforms to produce his works, many of which have a focus on sound and site-specific field research. His sound art, works for radio, visual art, performances, and installations have appeared worldwide at museums, festivals, and on the airwaves. His most recent sound installation is on permanent display in the BioMuseo, designed by Frank Gehry in the Republic of Panama. Needham's writing appears in the books *Hearing Places: Sound, Place, Time, Culture* and *Moving Sounds: A Cultural History of the Car Radio*. His research has been published in *Exposure*, *Soundscape: The Journal of Acoustic Ecology*, and *Leonardo Music Journal*. Needham is a professor in the School Media Arts at Southern Illinois University Carbondale. He received his MFA from the School of Art at California Institute of the Arts.

Resonance: The Journal of Sound and Culture (e-ISSN 2688-867X) is published four times a year in March, June, September, and December by University of California Press, 155 Grand Avenue, Suite 400, Oakland, CA 94612-3764.

See <https://online.ucpress.edu/res> for single issue and subscription orders, and claims information.

For complete abstracting and indexing coverage for the journal, please visit: <https://online.ucpress.edu/res>. All other inquiries can be directed to customerservice@ucpress.edu.

Copying and permissions notice: Authorization to copy article content beyond fair use (as specified in Sections 107 and 108 of the U.S. Copyright Law) for internal or personal use, or the internal or personal use of specific clients, is granted by The Regents of the University of California for libraries and other users, provided that they are registered with and pay the specified fee through the Copyright Clearance Center (CCC), www.copyright.com. To reach the CCC's Customer Service Department, phone 978-750-8400 or write to info@copyright.com. For permission to distribute electronically, republish, resell, or repurpose material, use the CCC's Rightslink service, available at <http://caaa.ucpress.edu>. Submit all other permissions and licensing inquiries through University of California Press's Reprints and Permissions web page, <https://online.ucpress.edu/journals> or via email: jpermissions@ucpress.edu.

© 2022 The Regents of the University of California. All rights reserved.