

Ruby Kirk
Senior Capstone

Annotated Bibliography

Box, Olivia. "A Noisy City Affects Birdsong." *JSTOR Daily*, 27 June 2022,
<https://daily.jstor.org/a-noisy-city-affects-birdsong/>. Accessed 24 Jan. 2024.

This article describes research that shows how birdsongs have risen in frequency and changed more frequently over time throughout generations in response to urban landscapes and environments. Some scientists theorized that the rise in frequency is due to the loud sounds of the city, which birds need to be heard over in order to communicate. When compared with birdsongs in rural areas, whose songs were more "stable" and didn't raise frequency, the birds of the city were changing their patterns much more often. Part of my project is to compare the sounds of nature with the sounds of the city and human invention. This is a very concrete and direct example of noisy buildings, cars, and other human made things impacting nature and other animals in an evolutionary sense. Knowing this, my recordings of birds will have much more meaning.

Eno, Brian. "Brian Eno: Revaluation (A Warm Feeling)." Interview by Irial Eno. *Mono.Kultur*, vol. 34, summer 2013, pp. 3-40.

Brian Eno is a musician, producer, and creator of "ambient" music. He uses technology in interesting ways to manipulate sounds (like his voice) to create new forms of songs. His work is both auditory and visual, and some of which, according to this magazine, has "an earnest fascination with human nature and our interaction with our environment." Learning about his creative process and body

of work will be helpful for my task of finding the meaning of the sounds I have recorded and will make.

Fear, David. "'32 Sounds' Is the Greatest Documentary You've Ever Heard." *Rolling Stone*, 2 May 2023,

www.rollingstone.com/tv-movies/tv-movie-reviews/32-sounds-review-greatest-documentary-ever-heard-sam-green-asmr-philip-glass-1234722425/. Accessed 24 Jan. 2024.

This article reviews a documentary by Sam Green, with music production by Mark Mangini about a listener's experience with sound. It focuses on sound in movies, and sound curated in interesting and creative ways for the listener. It's a deep dive into how the sound around us shapes the world and how we perceive it. I plan to watch this documentary and learn about the work of foley artists, and sound designers, and gain a new understanding of how sound or visuals can impact an idea or way of thinking. I'm really interested in how sound in movies isn't actually what the specific actor is doing at that time, but a completely different object recorded later to fit over the visual. This documentary might broaden my understanding of this field and what's possible. It is not available to stream yet, but it is playing at the Bryn Mawr Film Institute in March.

Hot Sugar's Cold World. Directed by Adam Lough, Rough House Pictures, 2015. *Facebook*, Meta, www.facebook.com/1015080085227174/videos/1018211644914018/. Accessed Nov. 2023.

This is a documentary about a producer who uses samples he records himself (with a zoom handheld mic) for unique sounds in his songs. This documentary is really inspiring to me because I'm only using samples I record for some songs in

my project. Using the same samples everybody uses gets old and repetitive, but using new sounds that no one else has leads to creative sounds and ideas that wouldn't be had otherwise.

LaBelle, Brandon. *Acoustic Territories: Sound Culture and Everyday Life*. 2nd ed., New York City, Continuum, 2010.

This book is by Brandon LaBelle who is a sound artist and focuses on sound studies. His book looks at sounds in urban spaces, the acoustics of different environments, and the impact listening has. In his introduction, he describes how sounds carry with them a history of everything and everywhere they have been, as sounds are physical air molecules pulsing through space. This theme of sound having an imprint on time and a history is present in my project because I am thinking of sounds as capturing a moment in time. Throughout my project I will read further into this book and learn new thoughts about the role of sound, sound pollution, and auditory life.

Lanzendorfer, Joy. "Why Aren't There More Women Working in Audio?" *The Atlantic*, 30 Aug. 2017,

www.theatlantic.com/entertainment/archive/2017/08/why-arent-there-more-women-working-in-audio/537663/. Accessed 23 Jan. 2024.

This article highlights how historically, and now, there are very few women in audio careers. Audio engineering and other technical jobs are dominated by men, and the women who are in the field often feel like they have to work harder to be recognized. Because audio engineering is part of the STEM field, the technology based art usually attracts men - who then shape the sound of the music in our

culture. This is really helpful because it gave me an understanding of how few people there are like me in the production industry, doing what I am doing for this project. All experiences I have had with music production and the industry have reflected this. Studios are mostly employed by men, who do the recording, and have a lot of say over how the audio sounds. I have learned mostly everything I know about music production from a man, at a studio or on YouTube. But I can take that knowledge and join the community of women in this field.

Rubin, Rick. *Creative Act: A Way of Being*. Canongate Books, 2023.

Rick Rubin is a record producer. His book is about creativity in all art forms. It's about going against the grain, and following a new path, one that feels honest. His work is relevant to my project not only because he makes music and is part of the production industry, but also because of what he has to say about creativity. He says that "a musician may delay releasing an album for fear they haven't taken the songs as far as they can go. Yet an album is only a diary entry of a moment of time, a snapshot reflection of who the artist is for that period. And no one diary entry is our life story." This idea of capturing a moment in time, and songs' ability to do so, is a crucial part of my project and process. His thoughts and words will help me develop ideas about the trajectory and meaning of the whole process.

Russolo, Luigi. *The Art of Noise (futurist manifesto, 1913)*. Translated by Robert Filliou, Ubu Classics, 2004. Pamphlet.

This is a letter from Luigi Russolo to Balilla Pratella, both Italian Futurist composers. The Futurists were an art movement in the early 20th century all about speed, technology, youth, modernism, mechanics, and liberation from the past.

They glorified war, and violence, they were anti-feminist, and they were early fascists. In the letter, Russolo says, "In antiquity, life was nothing but silence. Noise was really not born before the 19th century, with the advent of machinery. Today noise reigns supreme over human sensibility." This line of thinking inspires me to delve into the meaning of sound in an industrial landscape, and its (somewhat toxic) relationship with nature. It was originally published in 1967 as a Great Bear Pamphlet by Something Else Press.

Schmelzer, Matthias, et al. *The Future Is Degrowth: A Guide to a World beyond Capitalism*. London, Verso, 2022.

This book is about the idea of "degrowth," where economic growth is recognized as a problem that feeds systematic inequality. People who support degrowth say that even if we completely transition to renewable energy, because capitalism is a growth model, the systems of production would still be unsustainable and cause environmental and civil rights damages, and there would still be drastic differences between industrialized countries and those that they exploit. This book will help me understand how I want to compose one of my songs which will have an auditory message of a hopeful future where we don't rely on exploitative capitalism and constant economic growth, but a harmonious balance between us and the rest of nature. I want to do this by recording sounds in nature, completely void of human industry, which will become overwhelmed by sounds of human production and destruction in a slightly uncomfortable medley, but then resolve into a harmonious balance symbolic of a future of degrowth.

Unkovic, Alec, compiler. *Sonic Presence (or Absence): Sound in Contemporary Art*.

Philadelphia, Fabric Workshop and Museum, 2023. Pamphlet.

The Fabric Workshop and Museum is a non-profit arts organization in Philadelphia. They recently had an exhibit called *Sonic Presence* that explored sound, real and imagined, through different sonic and textural mediums. This booklet is a summary of all the artwork that was showcased. The art used visual tools, like instruments, sculptures, paintings, and more to conceptualize the cultural importance and resonance of sound. One specific event that it covered was called "Transonic Communities" which was an interactive performance that looked into the human voice and "the transformative potential of sound within an urban setting." This is extremely relevant to my work because I am trying to discover sound in an industrialized city and the rhythms that can be found within.