

GRIEF

SONIC EXPRESSIONS OF LOSS, PAIN AND SADNESS

SPECIAL ISSUE OF SEISMOGRAF PEER

This special issue of audio papers seeks to understand sonic expressions of grief. In both public and private lives grievances for many currently stem from war, disease, social injustice and the climate crisis. How is grief expressed today? Where do we find it in the past? What are the aesthetics and ethics of grief? And how do we experience and perceive our listening to it?

Paired with pain, sadness, remorse, anger and loss, all the aggravating affects and movements of the soul, grief can manifest in various kinds of sonic expressions. In different cultural contexts expressions of grief can be heard as cries, wails, sobs and mourning, or chiming of bells. Voiced mourning rituals – like the Finnish / Karelian *itku*, Indian / Tamil *oppari*, Irish / Gaelic *keening*, and Turkish / Anatolian *ağit* for example – used as archaic methods to seek relief from grief and loss, have traditionally been part of women's social duties. Reviving these collective forms of grieving have also found space in the contemporary world (see Wilce 2009).

Musical genres evolving around grief and sadness are plenty. In the context of Western art music elegies, lamentos and requiems are a staple. Within folk music we find the blues, spirituals and ballads. There are nevertheless various sonic manifestations of grief that are not musical nor performed. It can also be enforced as a (gendered) norm of expression and containment, or even forced silence (Nations, Corlis & Feitosa 2015; Walter 2000).

Seismograf Peer invites scholars from various disciplines such as sound studies, musicology, art history, anthropology, sociology, cultural studies, performance studies, artistic research

within sound art and experimental music to reflect upon and investigate, contextualize and historicize the theme of grief in the format of an audio paper. This format offers authors to present their research in sound, in a way that gives the thematic of grief 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

- Wilce, J. S. 2009. *Crying Shame: Metaculture, Modernity, and the Exaggerated Death of Lament*. Wiley.
- Nations, M., Corlis, J., & Feitosa, J. I. D. 2015. Cumbered cries: Contextual constraints on maternal grief in Northeast Brazil. *Current Anthropology*, 56(5), 613–637.
- Walter, T. 2000. Grief narratives: The role of medicine in the policing of grief. *Anthropology & Medicine*, 7(1), 97–114.

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SUBMISSION GUIDELINES FOR AUDIO PAPERS

DEADLINE

15 October 2022

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).

LANGUAGE

Only audio papers and abstracts in English are accepted. Other languages may appear in the audio paper, but the work should be intelligible in English (spoken translations or summaries might be needed).

KEYWORDS

Add five keywords.

SUBMISSION

Transfer / send the audio file (MP3) and the abstract file including bibliography and biography (Word) to sanne@seismograf.org no later than 15 October 2022.

FORMAT OF AUDIO PRODUCTION

The production of the audio paper is, like the regular conference paper, carried by a strong and clear scientific question or argument introduced by voice-over or speech. The question or argument can be unfolded through a narrator's speech or through various voices, e.g. interviews. Besides this, the overall argument in the audio paper also has to be unfolded, discussed or framed through a sonic argumentation such as music, found sounds, sound souvenirs, soundscape recording or soundscape compositions, - all woven into a coherent dramaturgy. It is important that the sounds do not only illustrate and frame the discursive layers in the audio paper, but also carry essential information that supports or questions the narrated content in itself.

Please visit seismograf.org/fokus/fluid-sounds for further thoughts on and examples of audio papers.

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 visibility 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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