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*Aurality Listening And Knowledge In
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JAZMINE EMILIANO

Theatre Noise Cambridge Scholars Publishing

Testing Hearing: The Making of Modern Aurality argues that the modern cultural practices of hearing and testing have emerged from a long interrelationship. Since the early nineteenth century, auditory test tools (whether organ pipes or electronic tone generators) and the results of hearing tests have fed back into instrument calibration, human training, architecture, and the creation of new musical sounds. Hearing tests received a further boost around 1900 as a result of injury compensation laws and state and professional demands for aptitude testing in schools,

conservatories, the military, and other fields. Applied at large scale, tests of seemingly small measure-of auditory acuity, of hearing range-helped redefine the modern concept of hearing as such. During the twentieth and twenty-first centuries, the epistemic function of hearing expanded. Hearing took on the dual role of test object and test instrument; in the latter case, human hearing became a gauge by which to evaluate or regulate materials, nonhuman organisms, equipment, and technological systems. This book considers both the testing of hearing and testing with hearing to explore the co-creation of modern epistemic and auditory cultures. The book's twelve contributors trace the design of ever more specific tests for the arts, education and communication, colonial and military applications, sociopolitical and industrial endeavors. Together, they

demonstrate that testing as such became an enduring and wide-ranging cultural technique in the modern period, one that is situated between histories of scientific experimentation and many fields of application.

Theatre and Aural Attention Wesleyan University Press

Audible Empire rethinks the processes and mechanisms of empire and shows how musical practice has been crucial to its spread around the globe. Music is a means of comprehending empire as an audible formation, and the contributors highlight how it has been circulated, consumed, and understood through imperial logics. These fifteen interdisciplinary essays cover large swaths of genre, time, politics, and geography, and include topics such as the affective relationship between jazz and cigarettes in interwar China; the sonic landscape of the U.S.- Mexico border; the critiques of post-9/11 U.S. empire by desi rappers; and the role of tonality in the colonization of Africa. Whether focusing on Argentine tango, theorizing anticolonialist sound, or examining the music industry of postapartheid South Africa, the contributors show how the audible has been a central component in the creation of imperialist notions of reason, modernity, and culture. In doing so, they allow us to hear how empire is both made and challenged. Contributors: Kofi Agawu, Philip V. Bohlman, Michael Denning, Brent Hayes Edwards, Nan Enstad, Andrew Jones, Josh Kun, Morgan Luker, Jairo Moreno, Tejumola Olaniyan, Marc Perry, Ronald Radano, Nitasha Sharma, Micol Seigel, Gavin Steingo, Penny Von Eschen, Amanda Weidman.

Testing Hearing Springer

This collection of ten original essays is the first to read Virginia Woolf through the prism of our technological present. Expanding

on the work of feminist and cultural critics of the past two decades, this volume offers a sustained reflection on the relationship between Walter Benjamin's analyses of mass culture and technology and Woolf's cultural productions of the 1920s and 1930s. It also brings out the extent to which Woolf was beginning to image the technological society then taking shape. This book takes part in contemporary efforts to rethink modernism as a more globalized and technologized phenomenon

Sound and Literature Duke University Press

Since its first appearance in 1962, the impact of *The Gutenberg Galaxy* has been felt around the world. It gave us the concept of the global village; that phrase has now been translated, along with the rest of the book, into twelve languages, from Japanese to Serbo-Croat. It helped establish Marshall McLuhan as the original 'media guru.' More than 200,000 copies are in print. The reissue of this landmark book reflects the continuing importance of McLuhan's work for contemporary readers.

Keywords in Sound Duke University Press

This book explores the critical field of theatre sound and the sonic phenomena of theatre. It draws together a wide range of related topics, including sound design and sonic sonographies, voice as a performance of sound, listening as auditory performance, and audience as resonance. It explores radical forms of sonic performance and our engagement in it, from the creation of sonic subjectivities to noise as a politics of sound. The introductory chapters trace the innate aurality of theatre and the history of sound effects and design, while also interrogating why the art of theatre sound was delayed and underrepresented in philosophy as well as theatre and performance theory. Subsequent chapters

explore the emergence of aurally engaged theatre practice and focus on examples of contemporary sound in and as theatre, including theatre in the dark, headphone theatre and immersive theatre, amongst others, through theories of perception and philosophies of listening, vocality, sonority and noise.

The Untold Story of the Talking Book University of Toronto Press

In the four centuries leading up to the death of Euripides, Greek singers, poets, and theorists delved deeply into auditory experience. They charted its capacity to develop topologies distinct from those of the other senses; contemplated its use as a communicator of information; calculated its power to express and cause extreme emotion. They made sound too, artfully and self-consciously creating songs and poems that revealed in sonorousness. Dissonance reveals the commonalities between ancient Greek auditory art and the concerns of contemporary sound studies, avant-garde music, and aesthetics, making the argument that “classical” Greek song and drama were, in fact, an early European avant-garde, a proto-exploration of the aesthetics of noise. The book thus develops an alternative to that romantic ideal which sees antiquity as a frozen and silent world.

Theorizing Sound Writing MIT Press

Shakespeare and Latinidad is a collection of scholarly and practitioner essays in the field of Latinx theatre that specifically focuses on Latinx productions and appropriations of Shakespeare’s plays.

Remapping Sound Studies Duke University Press

The study of listening—aurality—and its relation to writing is the subject of this eclectic edited volume. Theorizing Sound Writing

explores the relationship between sound, theory, language, and inscription. This volume contains an impressive lineup of scholars from anthropology, ethnomusicology, musicology, performance, and sound studies. The contributors write about sound in their ongoing work, while also making an intervention into the ethics of academic knowledge, one in which listening is the first step not only in translating sound into words but also in compassionate scholarship.

The Sonic Color Line Routledge

This collection of writings from Haitian anthropologist Michel-Rolph Trouillot includes his most famous, lesser known, and hard to find writings that demonstrate his enduring importance to Caribbean studies, anthropology, history, postcolonial studies, and politically engaged scholarship more broadly.

The Wiley Blackwell Companion to Religion and Materiality Routledge

In Atmospheric Noise, Marina Peterson traces entanglements of environmental noise, atmosphere, sense, and matter that cohere in and through encounters with airport noise since the 1960s. Exploring spaces shaped by noise around Los Angeles International Airport (LAX), she shows how noise is a way of attuning toward the atmospheric: through noise we learn to listen to the sky and imagine the permeability of bodies and matter, sensing and conceiving that which is diffuse, indefinite, vague, and unformed. In her account, the “atmospheric” encompasses the physicality of the ephemeral, dynamic assemblages of matter as well as a logic of indeterminacy. It is audible as well as visible, heard as much as breathed. Peterson develops a theory of “indefinite urbanism” to refer to marginalized spaces of the city

where concrete meets sky, windows resonate with the whine of departing planes, and endangered butterflies live under flight paths. Offering a conceptualization of sound as immanent and non-objectified, she demonstrates ways in which noise is central to how we know, feel, and think atmospherically.

Podcasting Duke University Press

How the ear came to play a central role in modern culture and rationality. Hearing has traditionally been regarded as the second sense--as somehow less rational and less modern than the first sense, sight. Reason and Resonance explodes this myth by reconstructing the process through which the ear came to play a central role in modern culture and rationality. For the past four hundred years, hearing has been understood as involving the sympathetic resonance between the vibrating air and various parts of the inner ear. But the emergence of resonance as the centerpiece of modern aurality also coincides with the triumph of a new type of epistemology in which the absence of resonance is the very condition of thought. Our mind's relationship to the world is said to rest on distance or, as the very synonym for reason suggests, reflection. Reason and Resonance traces the genealogy of this "intimate animosity" between reason and resonance through a series of interrelated case studies involving a varied cast of otologists, philosophers, physiologists, pamphleteers, and music theorists. Among them are the seventeenth-century architect-zoologist Claude Perrault, who refuted Cartesianism in a book on sound and hearing; the Sturm und Drang poet Wilhelm Heinse and his friend the anatomist Samuel S mmerring, who believed the ventricular fluid to be the interface between the soul and the auditory nerve; the renowned

physiologist Johannes M ller, who invented the concept of "sense energies"; and M ller's most important student, Hermann von Helmholtz, author of the magisterial Sensations of Tone. Erlman also discusses key twentieth-century thinkers of aurality, including Ernst Mach; the communications engineer and proponent of the first nonresonant wave theory of hearing, Georg von B k sy; political activist and philosopher G nther Anders; and Martin Heidegger.

Atmospheric Noise OUP Oxford

An examination of the role of sound in twentieth-century arts. This interdisciplinary history and theory of sound in the arts reads the twentieth century by listening to it—to the emphatic and exceptional sounds of modernism and those on the cusp of postmodernism, recorded sound, noise, silence, the fluid sounds of immersion and dripping, and the meat voices of viruses, screams, and bestial cries. Focusing on Europe in the first half of the century and the United States in the postwar years, Douglas Kahn explores aural activities in literature, music, visual arts, theater, and film. Placing aurality at the center of the history of the arts, he revisits key artistic questions, listening to the sounds that drown out the politics and poetics that generated them. Artists discussed include Antonin Artaud, George Brecht, William Burroughs, John Cage, Sergei Eisenstein, Fluxus, Allan Kaprow, Michael McClure, Yoko Ono, Jackson Pollock, Luigi Russolo, and Dziga Vertov.

Middle English NYU Press

Podcasting: New Aural Cultures and Digital Media is the first comprehensive interdisciplinary collection of academic research exploring the definition, status, practices and implications of

podcasting through a Media and Cultural Studies lens. By bringing together research from experienced and early career academics alongside audio and creative practitioners, the chapters in this volume span a range of approaches in a timely reaction to podcasting's zeitgeist moment. In conceptualizing the podcast, the contributors examine its liminal status between the mechanics of 'old' and 'new' media and between differing production contexts, in addition to podcasting's reliance on mainstream industrial structures whilst retaining an alternative, even outsider, sensibility. In the present tumult of online media discourse, the contributors frame podcasting as indicative of a 'new aural culture' emerging from an identifiable set of industrial, technological and cultural circumstances. The analyses in this collection offer a range of interpretations which begin to open avenues for further research into a distinct Podcast Studies.

Sinister Resonance University of Chicago Press

Forging new ideas about the relationship between race and sound, Furlonge explores how black artists--including well-known figures such as writers Ralph Ellison and Zora Neale Hurston, and singers Bettye LaVette and Aretha Franklin, among others--imagine listening. Drawing from a multimedia archive, Furlonge examines how many of the texts call on readers to "listen in print." In the process, she gives us a new way to read and interpret these canonical, aurally inflected texts, and demonstrates how listening allows us to engage with the sonic lives of difference as readers, thinkers, and citizens.

Kwaito's Promise Oxford University Press

The unheard history of how race and racism are constructed from sound and maintained through the listening ear. Race is a visual

phenomenon, the ability to see "difference." At least that is what conventional wisdom has lead us to believe. Yet, *The Sonic Color Line* argues that American ideologies of white supremacy are just as dependent on what we hear—voices, musical taste, volume—as they are on skin color or hair texture. Reinforcing compelling new ideas about the relationship between race and sound with meticulous historical research, Jennifer Lynn Stoever helps us to better understand how sound and listening not only register the racial politics of our world, but actively produce them. Through analysis of the historical traces of sounds of African American performers, Stoever reveals a host of racialized aural representations operating at the level of the unseen—the sonic color line—and exposes the racialized listening practices she figures as "the listening ear." Using an innovative multimedia archive spanning 100 years of American history (1845-1945) and several artistic genres—the slave narrative, opera, the novel, so-called "dialect stories," folk and blues, early sound cinema, and radio drama—*The Sonic Color Line* explores how black thinkers conceived the cultural politics of listening at work during slavery, Reconstruction, and Jim Crow. By amplifying Harriet Jacobs, Frederick Douglass, Elizabeth Taylor Greenfield, Charles Chesnutt, The Fisk Jubilee Singers, Ann Petry, W.E.B. Du Bois, and Lena Horne as agents and theorists of sound, Stoever provides a new perspective on key canonical works in African American literary history. In the process, she radically revises the established historiography of sound studies. *The Sonic Color Line* sounds out how Americans have created, heard, and resisted "race," so that we may hear our contemporary world differently.

Audible Empire Harvard University Press

In mid-1990s South Africa, apartheid ended, Nelson Mandela was elected president, and the country's urban black youth developed kwaito—a form of electronic music (redolent of North American house) that came to represent the post-struggle generation. In this book, Gavin Steingo examines kwaito as it has developed alongside the democratization of South Africa over the past two decades. Tracking the fall of South African hope into the disenchantment that often characterizes the outlook of its youth today—who face high unemployment, extreme inequality, and widespread crime—Steingo looks to kwaito as a powerful tool that paradoxically engages South Africa's crucial social and political problems by, in fact, seeming to ignore them. Politicians and cultural critics have long criticized kwaito for failing to provide any meaningful contribution to a society that desperately needs direction. As Steingo shows, however, these criticisms are built on problematic assumptions about the political function of music. Interacting with kwaito artists and fans, he shows that youth aren't escaping their social condition through kwaito but rather using it to expand their sensory realities and generate new possibilities. Resisting the truism that "music is always political," Steingo elucidates a music that thrives on its radically ambiguous relationship with politics, power, and the state.

Sonic Skills A&C Black

In twenty essays on subjects such as noise, acoustics, music, and silence, *Keywords in Sound* presents a definitive resource for sound studies, and a compelling argument for why studying sound matters. Each contributor details their keyword's intellectual history, outlines its role in cultural, social and political discourses, and suggests possibilities for further research.

Keywords in Sound charts the philosophical debates and core problems in defining, classifying and conceptualizing sound, and sets new challenges for the development of sound studies.

Contributors. Andrew Eisenberg, Veit Erlmann, Patrick Feaster, Steven Feld, Daniel Fisher, Stefan Helmreich, Charles Hirschkind, Deborah Kapchan, Mara Mills, John Mowitt, David Novak, Ana María Ochoa Gautier, Thomas Porcello, Tom Rice, Tara Rodgers, Matt Sakakeeny, David Samuels, Mark M. Smith, Benjamin Steege, Jonathan Sterne, Amanda Weidman

Musicians in Transit Duke University Press

In this audacious book, Ana María Ochoa Gautier explores how listening has been central to the production of notions of language, music, voice, and sound that determine the politics of life. Drawing primarily from nineteenth-century Colombian sources, Ochoa Gautier locates sounds produced by different living entities at the juncture of the human and nonhuman. Her "acoustically tuned" analysis of a wide array of texts reveals multiple debates on the nature of the aural. These discussions were central to a politics of the voice harnessed in the service of the production of different notions of personhood and belonging. In Ochoa Gautier's groundbreaking work, Latin America and the Caribbean emerge as a historical site where the politics of life and the politics of expression inextricably entangle the musical and the linguistic, knowledge and the sensorial.

Vamping the Stage Springer

The issue of the senses and sensual perception in Michel Foucault's thought has been a source of prolific discussion already for quite some time. Often, Foucault has been accused of overemphasizing the centrality of sight, and has been portrayed

as yet another thinker representative of Western ocularcentricism. This innovative new work seeks to challenge this portrait by presenting an alternative view of Foucault as a thinker for whom the sound, voice, hearing, and listening, the auditory-sonorous, actually did matter. Illustrating how the auditory-sonorous relates most integrally to the most pertinent issues of Foucault - the intertwining and confrontations of power, knowledge, and resistance - the book both presents novel readings of some of Foucault's most widely read and commented-on works (such as *Discipline and Punish*, the first volume of *History of Sexuality*), and discusses the variety of his lectures, essays, and interviews, some of which have not been noted before. Moving beyond a commentary on Foucault, Siisiainen goes on to examine other philosophers and political thinkers (including Roland Barthes, Jean-Luc Nancy and Jacques Rancière) in this context in order to bring to the fore the potentials in Foucault's work for the generation of a new perspective for the political genealogy of the sound, hearing, and listening, approaching the former as a key locus of contemporary political struggles. This work will be of great interest to students and scholars in a range of areas including political theory, philosophy, and cultural studies.

Dissonance Duke University Press

Vision is typically treated as the defining sense of the modern era and a powerful vehicle for colonial and postcolonial domination. This is in marked contrast to the almost total absence of accounts of hearing in larger cultural processes. *Hearing Cultures* is a timely examination of the elusive, often evocative, and sometimes cacophonous auditory sense - from the intersection of sound and modernity, through to the relationship between audio-technological advances and issues of personal and urban space. As cultures and communities grapple with the massive changes wrought by modernization and globalization, *Hearing Cultures* presents an important new approach to understanding our world. It answers such intriguing questions as: Did people in Shakespeare's time hear differently from us? In what way does technology affect our ears? Why do people in Egypt increasingly listen to taped religious sermons? Why did Enlightenment doctors believe that music was an essential cure? What happens acoustically in cross-cultural first encounters? Why do Runa Indians in the Amazon basin now consider onomatopoeic speech child's talk? The ear, as much as the eye, nose, mouth and hand, offers a way into experience. All five senses are instruments that record, interpret and engage with the world. This book shows how sound offers a refreshing new lens through which to examine culture and complex social issues.