

## Cultural Histories Of Noise Sound And Listening I

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Asian Sound Cultures University of Illinois Press  
Winner of the 2020 PROSE Award for Multivolume Reference/Humanities The period 1800–1920 was one in which work processes were dramatically transformed by mechanization, factory system, the abolition of the guilds, the integration of national markets and expansion into overseas colonies. While some continued to work in trades that were similar to those of their parents and grandparents, increasing numbers of workers found their workplace and work processes changed, often in ways that were beyond their control. Workers employed a variety of means to protest these changes, from machine-breaking to strikes to migration. This period saw the rise of the labor union and the working-class political party. It was also a time during which ideas about work changed dramatically. Work came to be seen as a source of pride, progress and even liberation, and workers garnered increased interest from writers and artists. This volume explores the multi-faceted experience of workers during the Age of Empire. A Cultural History of Work in the Age of Empire presents an overview of the period with essays on economies, representations of work, workplaces, work cultures, technology, mobility, society, politics and leisure.

London's West End Oxford University Press

In this rich study of noise in American film-going culture, Meredith C. Ward shows how aurality can reveal important fissures in American motion picture history, enabling certain types of listening cultures to form across time. Connecting this history of noise in the cinema to a greater sonic culture, *Static in the System* shows how cinema sound was networked into a broader constellation of factors that affected social power, gender, sexuality, class, the built environment, and industry, and how these factors in turn came to fruition in cinema's soundscape. Focusing on theories of power as they manifest in noise, the history of noise in electro-acoustics with the coming of film sound, architectural acoustics as they were manipulated in cinema theaters, and the role of the urban environment in affecting mobile listening and the avoidance of noise, Ward analyzes the powerful relationship between aural cultural history and cinema's sound theory, proving that noise can become a powerful historiographic tool for the film historian.

[Noise Music](#) MIT Press

Sounds are a vital dimension of transcultural encounters in the early modern period. Using the concept of the soundwave as a vibratory, uncanny, and transformative force, Jennifer Linhart Wood examines how sounds of foreign otherness are experienced and interpreted in cross-cultural interactions around the globe. Many of these same sounds are staged in the sonic laboratory of the English theater: rattles were shaken at Whitehall Palace and in Brazil; bells jingled in an English masque and in the New World; the Dallam organ resounded at Topkapı Palace in Istanbul and at King's College, Cambridge; and the drum thundered across India and throughout London theaters. This book offers a new way to conceptualize intercultural contact by arguing that sounds of otherness enmesh bodies and objects in assemblages formed by sonic events, calibrating foreign otherness with the familiar self on the same frequency of vibration.

[Hearing Cultures](#) University of California Press  
*Hearing History* is a long-needed introduction to the basic tenets of what is variously termed historical acoustemology, auditory culture, or aural history. Gathering twenty-one of the fields most important writings, this volume will deepen and broaden our understanding of changing perceptions of sound and hearing and the ongoing education of our senses. The essays stimulate thinking on key questions: What is aural history? Why has vision tended to triumph over hearing in historical accounts? How might we begin to reclaim the sounds of the past? With theoretical and practical essays on the history of sound and hearing in Europe and the United States, the book draws on historical approaches ranging from empiricism to postmodernism. Some essays show the historian of technology at work, others highlight how With theoretical and practical essays on the history of sound and hearing in Europe and the United States, the book draws on historical approaches ranging from empiricism to postmodernism. Some essays show the historian of technology at work, others highlight how military, social, intellectual, and cultural historians have tackled historical acoustemologies. Investigating soundscapes that include a Puritan meetinghouse in colonial New England, the belfries of a French village at the close of the Old Regime, the court hall of Elizabeth I, and a Civil War battlefield, the essays vary just as widely in their topics,

which include noise as a marker of social and cultural differences, the privileging of music as the sound of art, the persistence of Aristotelian ideas of sound into the seventeenth century, developments in sound related to medical practice, the advent of sound-recording technology, and noise pollution.

[The Age of Noise in Britain](#) Routledge

Long ignored by scholars in the humanities, sound has just begun to take its place as an important object of study in the last few years. Since the late 19th century, there has been a paradigmatic shift in auditory cultures and practices in European societies. This change was brought about by modern phenomena such as urbanization, industrialization and mechanization, the rise of modern sciences, and of course the emergence of new sound recording and transmission media. This book contributes to our understanding of modern European history through the lens of sound by examining diverse subjects such as performed and recorded music, auditory technologies like the telephone and stethoscope, and the ambient noise of the city.

[Hearing History](#) Routledge

*Cultural Histories of Noise, Sound and Listening in Europe, 1300-1918* presents a range of historical case studies on the sounding worlds of the European past. The chapters in this volume explore ways of thinking about sound historically, and seek to understand how people have understood and negotiated their relationships with the sounding world in Europe from the Middle Ages through to the early twentieth century. They consider, in particular: sound and music in the later Middle Ages; the politics of sound in the early modern period; the history of the body and perception during the Ancien Régime; and the sounds of the city in the nineteenth century and sound and colonial rule at the fin de siècle. The case studies also range in geographical orientation to include considerations not only of Britain and France, the countries most considered in European historical sound studies in English-language scholarship to date, but also Bosnia-Herzegovina, British Colonial India, Germany, Italy and Portugal. Out of this diverse group of case studies emerge significant themes that recur time and again, varying according to time and place: sound, power and identity; sound as a marker of power or violence; and sound, physiology and sensory perception and technologies of sound, consumption and meaning. guage scholarship to date, but also Bosnia-Herzegovina, British Colonial India, Germany, Italy and Portugal. Out of this diverse group of case studies emerge significant themes that recur time and again, varying according to time and place: sound, power and identity; sound as a marker of power or violence; and sound, physiology and sensory perception and technologies of sound, consumption and meaning.

[Beyond Unwanted Sound](#) Taylor & Francis

"The revised edition of *Acoustic Territories: Sound Culture and Everyday Life* offers an expansive reading of auditory life. It provides a careful consideration of the performative dynamics inherent to sounding and listening, and discusses how sound studies may illuminate understandings of contemporary society. Combining research on urbanism, popular culture, street life and sonic technologies, *Acoustic Territories* opens up a range of critical perspectives--it challenges debates surrounding noise pollution and charts an 'acoustic politics of space' by engaging auditory experience as found within particular cultural histories and related ideologies.

Brandon LaBelle traces sound culture through a topographic structure: from underground territories to the home, and further, into the rhythms and vibrations of streets and neighborhoods, and finally to the sky itself as an arena of transmitted imaginaries. The new edition includes an additional 'global territory' of the relational, positioning acoustics as a range of everyday practices that rework dominant tonalities. Questions of orientation and emplacement are critically raised, reframing listening as multi-modal and intrinsic to resistant socialities and what the author terms 'acts of compositioning.' The book is fully updated to include new relevant research and references surfacing since 2010, as well as a new preface to the second edition. *Acoustic Territories* continues to uncover the embedded tensions and potentialities inherent to sound as it exists in the everyday spaces around us"--*Bloomsbury Collections*.

[Soundscapes of the Urban Past](#) transcript Verlag

The essays in this collection offer new evidence and new conclusions on topics in the history of African Americans in Virginia such as the demography of early slave imports, the means used to regulate slave labor, the situation of female hired slaves in the backcountry, African American women in the Civil War era, and the Garveyite grassroots organizations of the 1920s.

[The Audible Past](#) A&C Black

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.

[The Bloomsbury Handbook of Sonic Methodologies](#) Harper Collins  
A vibrant history of acoustical technology and aural culture in early-twentieth-century America. In this history of aural culture in early-twentieth-century America, Emily Thompson charts dramatic transformations in what people heard and how they listened. What they heard was a new kind of sound that was the product of modern technology. They listened as newly critical consumers of aural commodities. By examining the technologies that produced this sound, as well as the culture that enthusiastically consumed it, Thompson recovers a lost dimension of the Machine Age and deepens our understanding of the experience of change that characterized the era. Reverberation equations, sound meters, microphones, and acoustical tiles were deployed in places as varied as Boston's Symphony Hall, New York's office skyscrapers, and the soundstages of Hollywood. The control provided by these technologies, however, was applied in ways that denied the particularity of place, and the diverse spaces of modern America began to sound alike as a universal new sound predominated. Although this sound—clear, direct, efficient, and nonreverberant—had little to say about the physical spaces in which it was produced, it speaks volumes about the culture that created it. By listening to it, Thompson constructs a compelling new account of the experience of modernity in America.

[The Sounds of Slavery](#) Oxford University Press

During and after the English civil wars, between 1640 and 1690, an unprecedented number of manuals teaching cryptography were published, almost all for the general public. While there are many surveys of cryptography, none pay any attention to the volume of manuals that appeared during the seventeenth century, or provide any cultural context for the appearance, design, or significance of the genre during the period. On the contrary, when the period's cryptography writings are mentioned, they are dismissed as esoteric, impractical, and useless. Yet, as this book demonstrates, seventeenth-century cryptography manuals show us one clear beginning of the capitalization of information. In their pages, intelligence—as private message and as mental ability—becomes a central commodity in the emergence of England's capitalist media state. Publications boasting the disclosure of secrets had long been popular, particularly for English readers with interests in the occult, but it was during these particular decades of the seventeenth century that cryptography emerged as a permanent bureaucratic function for the English government, a fashionable activity for the stylish English reader, and a respected discipline worthy of its own genre. These manuals established cryptography as a primer for intelligence, a craft able to identify and test particular mental abilities deemed "smart" and useful for England's financial future. Through close readings of five specific primary texts that have been ignored not only in cryptography scholarship but also in early modern literary, scientific, and historical studies, this book allows us to see one origin of disciplinary division in the popular imagination and in the university, when particular broad fields—the sciences, the mechanical arts, and the liberal arts—came to be viewed as more or less profitable.

[Static in the System](#) University of Georgia Press

Beloved as the city of light, Paris in the nineteenth century sparked the acclaim of poets and the odium of the bourgeois with its distinctive sounds. Street vendors bellowed songs known as the *Cris de Paris* that had been associated with their trades since the Middle Ages; musicians itinerant and otherwise played for change; and flâneurs-writers, fascinated with the city's underside, listened and recorded much about what they heard. Aimée Boutin tours the sonic space that orchestrated the different, often conflicting sound cultures that defined the street ambience of Paris. Mining accounts that range from guidebooks to verse, Boutin braids literary, cultural, and social history to reconstruct a lost auditory environment. Throughout, impressions of street noise shape writers' sense of place and perception of modern social relations. As Boutin shows, the din of the *Cris* contrasted economic abundance with the disparities of the capital, old and new traditions, and the vibrancy of street commerce with an increasing bourgeois demand for quiet. In time, peddlers who provided the soundtrack for Paris's narrow streets yielded to modernity, with its taciturn shopkeepers and wide-open boulevards, and the fading songs of the *Cris* became a dirge for the passing of old ways.

[A Cultural History of Work in the Age of Empire](#) Oxford University Press

This Element examines the problem of hospital noise, a problem that has repeatedly been discovered anew, with each new era bringing its own efforts to control and abate unwanted sound in healthcare settings. Why, then, has hospital noise never been

resolved? This question is at the heart of *Making Noise in the Modern Hospital*, which brings together histories of the senses, space, technology, society, medicine and architecture to understand the changing cacophony of the late twentieth-century hospital. This Element is fundamentally interdisciplinary – despite being historical, it comes up to the present day and brings in scholarship on space, place, atmosphere and the senses that will have relevance to scholars working outside of historical research. The intersection between medical and sensory histories also puts interdisciplinary research at the Element's core.

*The Sound Studies Reader* University of Illinois Press

A groundbreaking collection that studies noise not merely as a sonic phenomenon but as an essential component of all communication and information systems.

**Acoustic Territories** Bloomsbury Publishing USA

The field of Sound Studies has changed and developed dramatically over the last two decades involving a vast and dizzying array of work produced by those working in the arts, social sciences and sciences. The study of sound is inherently interdisciplinary and is undertaken both by those who specialize in sound and by others who wish to include sound as an intrinsic and indispensable element in their research. This is the first resource to provide a wide ranging, cross-cultural and interdisciplinary investigation and analysis of the ways in which researchers use a broad range of methodologies in order to pursue their sonic investigations. It brings together 49 specially commissioned chapters that ask a wide range of questions including; how can sound be used in current academic disciplines? Is sound as a methodological tool indispensable for Sound Studies and what can sound artists contribute to the discourse on methodology in Sound Studies? The editors also present 3 original chapters that work as provocative 'sonic methodological interventions' prefacing the 3 sections of the book.

*City of Noise* Routledge

*Listening to British Nature: Wartime, Radio, and Modern Life, 1914-1945* traces the impact of sounds and rhythm of the natural world and how they were listened, interpreted, and used amid the pressures of modern life to in early twentieth-century Britain. Author Michael Guida argues that despite and sometimes because of the chaos of wartime and the struggle to recover, nature's voices were drawn close to provide everyday security, sustenance and a sense of the future. Nature's sonic presences were not obliterated by the noise of war, the advent of radio broadcasting and the rush of the everyday, rather they came to complement and provide alternatives to modern modes of living. *Listening to British Nature* examines how trench warfare demanded the creation of new listening cultures in order to understand danger and to imagine survival. It tells of the therapeutic communities who used quiet and rural rhythms to restore shell-shocked soldiers and of ramblers who sought to immerse themselves in the sensualities of the outdoors, revealing how home-front listening in the Blitz was punctuated by birdsong broadcast by the BBC. In focusing on the sensing of sounds and rhythms, this study demonstrates how nature retained its emotional potency as the pace and unpredictabilities of life seemed to increase and new man-made sounds and sonic media appeared all around. To listen to nature during this time was to cultivate an intimate connection with its vibrations and to sense an enduring order and beauty that could be taken into the future.

**Asian Sound Cultures** Stanford University Press

Tracing efforts to control unwanted sound--the noise of industry, city traffic, gramophones and radios, and aircraft--from the late nineteenth to the late twentieth century.

**Cultural Histories of Noise, Sound and Listening in Europe, 1300–1918** University of Michigan Press

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*Noise, Water, Meat* Routledge

This book examines the meanings, uses, and agency of voice, noise, sound, and sound technologies across Asia. Including a series of wide-ranging and interdisciplinary case studies, the book reveals sound as central to the experience of modernity in Asia and as essential to the understanding of the historical processes of cultural, social, political, and economic transformation throughout the long twentieth century.

Presenting a broad range of topics – from the changing sounds of the Kyoto kimono making industry to radio in late colonial India – the book explores how the study of Asian sound cultures offers greater insight into historical accounts of local and global transformation. Challenging us to rethink and reassemble important categories in sound studies, this book will be a vital resource for students and scholars of sound studies, Asian studies, history, postcolonial studies, and media studies.

**A Cultural History of Early Modern English Cryptography Manuals** Springer

The first scholarly examination of underground music in the digital age