



# The Audible Past

Jonathan Sterne

CULTURAL ORIGINS OF SOUND REPRODUCTION

# The Audible Past Cultural Origins Of Sound Reproduction

**Jonathan Sterne**



## **The Audible Past Cultural Origins Of Sound Reproduction:**

*The Audible Past* Jonathan Sterne, 2003-03-13 Table of contents      *A Cultural History of Sound, Memory, and the Senses* Joy Damousi, Paula Hamilton, 2016-12-08 The past 20 years have witnessed a turn towards the sensuous particularly the aural as a viable space for critical exploration in History and other Humanities disciplines This has been informed by a heightened awareness of the role that the senses play in shaping modern identity and understanding of place and increasingly how the senses are central to the memory of past experiences and their representation The result has been a broadening of our historical imagination which has previously taken the visual for granted and ignored the other senses Considering how crucial the auditory aspect of life has been a shift from seeing to hearing past societies offers a further perspective for examining the complexity of historical events and experiences Historians in many fields have begun to listen to the past developing new arguments about the history and the memory of sensory experience This volume builds on scholarship produced over the last twenty years and explores these dimensions by coupling the history of sound and the senses in distinctive ways through a study of the sound of violence the sound of voice mediated by technologies and the expression of memory through the senses Though sound is the most developed field in the study of the sensorium many argue that each of the senses should not be studied in isolation from each other and for this reason the final section incorporates material which emphasizes the sense as relational      *The Audible Past* Jonathan Sterne, 2003-03-13 Table of contents      *Cultural Histories of Noise, Sound and Listening in Europe, 1300-1918* Kirsten Gibson, Ian Biddle, 2016-11-18 *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      **The Sound Studies Reader** Jonathan Sterne, 2012-11-12 *The Sound Studies Reader* blends recent work that self consciously describes itself as sound studies along with earlier and lesser known scholarship on sound from across the humanities and social sciences *The Sound Studies Reader* touches on key themes like noise and silence architecture acoustics and space media and reproducibility listening voices and disability culture community power

and difference and shifts in the form and meaning of sound across cultures contexts and centuries Writers reflect on crucial historical moments difficult definitions and competing accounts of the role of sound in culture and everyday life Across the essays readers will gain a sense of the range and history of key debates and discussions in sound studies The collection begins with an introduction to welcome novice readers to the field and acquaint them the main issues in sound studies Individual section introductions give readers further background on the essays and an extensive up to date bibliography for further reading in sound studies make this an original and accessible guide to the field Contributors Rick Altman Jacques Attali Roland Barthes Jody Berland Karin Bijsterveld Barry Blesser Georgina Born Michael Bull Adriana Cavarero Michel Chion Kate Crawford Richard Cullen Rath Jacques Derrida Mladen Dolar John Durham Peters Kodwo Eshun Frantz Fanon Lisa Gitelman Gerard Goggin Steve Goodman Stefan Helmreich Michelle Hilmes Charles Hirschkind Shuhei Hosokawa Don Ihde Douglas Kahn Friedrich Kittler Brandon LaBelle James Lastra Richard Leppert Mich le Martin Louise Meintjes Mara Mills John Mowitt R Murray Schafer Ana Mar a Ochoa Gautier John Picker Benjamin Piekut Trevor Pinch Tara Rodgers Linda Ruth Salter Jacob Smith Jason Stanyek Jonathan Sterne Emily Thompson Frank Trocco Michael Veal Alexander Weheliye

**Singing the Body Electric: The Human Voice and Sound Technology** Miriama Young, 2016-03-03 Singing the Body Electric explores the relationship between the human voice and technology offering startling insights into the ways in which technological mediation affects our understanding of the voice and more generally the human body From the phonograph to magnetic tape and now to digital sampling Miriama Young visits particular musical and literary works that define a century and a half of recorded sound She discusses the way in which the human voice is captured transformed or synthesised through technology This includes the sampled voice the mechanical voice the technologically modified voice the pliable voice of the digital era and the phenomenon by which humans mimic the sounding traits of the machine The book draws from key electro vocal works spanning a range of genres from Luciano Berio s Thema Omaggio a Joyce to Radiohead from Alvin Lucier s I Am Sitting in a Room to Bj rk and from Pierre Henry s Variations on a Door and a Sigh to Christian Marclay s Maria Callas In essence this book transcends time and musical style to reflect on the way in which the machine transforms our experience of the voice The chapters are interpolated by conversations with five composers who work creatively with the voice and technology Trevor Wishart Katharine Norman Paul Lansky Eduardo Miranda and Bora Yoon This book is an interdisciplinary enterprise that combines music aesthetics and musical analysis with literature and philosophy

**A Cultural History of the Violin in Nineteenth-Century London** Tom Wilder, 2025-03-18 Examines the violin s evolution as not just instrument but valued objet d art through the eyes of musicians collectors makers dealers connoisseurs journalists auctioneers and traders The nineteenth century saw developments in the composition performance and reception of classical music that led to an unprecedented shift in how the violin was appreciated from humble craft object to one of art A utilitarian tool defined in 1800 by its tonal properties became by century s end an expensive objet d art classified almost exclusively in terms of

physical visible properties In London s vibrant musical life Cremonese violins acquired special significance and in turn helped shape the beliefs knowledge and behaviour of the disparate actors connected to the instrument musicians collectors makers dealers connoisseurs journalists auctioneers and traders By 1880 London had supplanted Paris as the centre of the international violin trade One firm in particular W E Hill Sons emerged as a major presence in both the local musical community and the global violin market The Hills were makers restorers dealers and connoisseurs They were also writers collectors and melomaniacs deeply implicated in London s instrument auction and exhibition scene The mutually reinforcing nature of these activities which they consciously turned to account for commercial reasons bear witness to events and developments earlier in the century Their story illuminates this first study of the violin s nineteenth century journey from simple musical instrument to mystified work of art

*Noise Matters* Greg Hainge, 2013-03-14 Everyone knows what noise is Or do they Can we in fact say that one man s noise is another teenager s music Is noise in fact only an auditory phenomenon or does it extend far beyond this realm If our common definitions of noise are necessarily subjective and noise is not just unpleasant sound then it merits a closer look or listen Greg Hainge sets out to define noise in this way to find within it a series of operations common across its multiple manifestations that allow us to apprehend it as something other than a highly subjective term that tells us very little Examining a wide range of texts including Sartre s novel Nausea and David Lynch s iconic films Eraserhead and Inland Empire Hainge investigates some of the Twentieth Century s most infamous noisemongers to suggest that they re not that noisy after all and it finds true noise in some surprising places The result is a thrilling and illuminating study of sound and culture

**Soundscapes of the Urban Past** Karin Bijsterveld, 2013 We cannot simply listen to our urban past Yet we encounter a rich cultural heritage of city sounds presented in text radio and film How can such staged sounds express the changing identities of cities This volume presents a collection of studies on the staging of Amsterdam Berlin and London soundscapes in historical documents radio plays and films and offers insights into themes such as film sound theory and museum audio guides In doing so this book puts contemporary controversies on urban sound in historical perspective and contextualises iconic presentations of cities It addresses academics students and museum workers alike With contributions by Jasper Aalbers Karin Bijsterveld Carolyn Birdsall Ross Brown Andrew Crisell Andreas Fickers Annelies Jacobs Evi Karathanasopoulou Patricia Pisters Holger Schulze Mark M Smith and Jonathan Sterne

**Recorded Music** Mine Doğantan, 2008 Bringing together an international collection of experts this work explores various philosophical issues surrounding modern music recordings With perspectives from practicing musicians musicologists sound artists and recordings engineers this reference asks how theoretical issues related to their work relate to the context of making and using recordings Additional questions asked by this study include What kind of spatiality is generated through recordings and by what means What is the nature of recorded space Do recordings reflect musical reality or create one and What are the philosophical bases of an ethics of recording

**Resoundingly Different** Roshanak

Kheshti,2005      **Sensory History** Mark Michael Smith,2007 No Marketing Blurb      Tikkun ,2006      **Throwing Voices**  
 Leila Akemi Takayama,2008      **Listening to Popular Music, Or, How I Learned to Stop Worrying and Love Led**  
**Zeppelin** Theodore Gracyk,2007 Publisher description      **Words, Worlds, and Material Girls** Bonnie S. McElhinny,2007  
 This wide ranging volume explores how gender and language are used and transformed to discuss enact and project social  
 differences in light of global economic and political changes in the late nineteenth twentieth and early twenty first centuries  
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 variety of sociolinguistic analytic strategies variation analysis media analysis interactional sociolinguistics ethnography of  
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*Anthropologica* ,2005 Includes reports of meetings of the institute      **Phonographies** Alexander G.  
 Weheliye,2005-05-20 Cultural study of the effects of sound technologies from the phonograph to the Walkman on African  
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