

The City and Sound

Fall 2009

LCST2830 CRN 6278

Meeting: Fridays 12noon to 2:20pm

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We hear car horns and jackhammers and catch snippets of passerby conversation. The subway rumbles beneath our feet. Amidst the clamor, however, we can still discern the particular rings of our cell phones. Urban dwellers develop distinctive modes of hearing in order to cope with what sociologist Georg Simmel calls the “intensification of nervous stimulation” that characterizes modern metropolitan life. Yet the city has never been silent. Its walls – brick, stone, glass, steel – have always reflected the voices of urban inhabitants, human and animal, and the sounds of labor and transit. In this seminar we examine the city as a sonic environment. We’ll listen to the history of the sonic city by exploring the impact of early audio technologies and other sound-making devices on urban form and urban experience, and by imaginatively recreating the soundscapes of ancient and early modern cities around the globe. Then, turning an ear to the modern city, we’ll address such topics as urban music scenes and portable music devices; audio recorders, cell phones, and loudspeakers, and their impact on urban planning and experience; the politics of noise and silence; and sound art.




Required Texts. All texts will be posted as pdfs on **Blackboard**. For our “Radio” lesson, you’ll need to purchase one episode of *This American Life* (for 95¢!) through the show’s website (see below). We’ve attempted to provide all the readings for you, free of charge, so you can save your money for the...

Recommended/Required Equipment.

Headphones. If you don’t already have a good pair of headphones, we strongly encourage you to get some. Earbuds just won’t cut it. Nick has offered a few recommendations:

-  **Sony MDR-V6 Studio Headphones:** \$67.99 @ [B&H Photo/Video](#)
-  **Sony MDR-7506 Professional Monitor Headphones:** \$99 @ [B&H Photo/Video](#)
-  **AKG K 141 MK II Professional Headphones:** \$139 @ [B&H Photo/Video](#)

Recording Devices. Students are welcome to [borrow microphones](#) from the Equipment Center. Please make sure to familiarize yourself with their policies and procedures and to plan ahead, so the Center has enough time to accommodate your requests. Nick will review the school’s available equipment in class on September 11. If you’d like to purchase your own equipment, Nick recommends the following:

-  **Alesis ProTrack Handheld Stereo Audio Recorder for iPod:** \$139 @ [B&H Photo/Video](#)
-  **Zoom H4 Stereo Field Recorder:** \$219 @ [B&H Photo/Video](#)
-  **Sony PCM-D50 Portable Digital Audio Recorder:** \$499 @ [B&H Photo/Video](#)

If you’d like to explore other options, [Transom](#) provides reliable reviews of audio equipment.

Audio Production Software. You're not required to use any particular editing platform; we want you to use whatever tools you're most comfortable with, and whatever is best suited to helping you do what you want to do. Students with some audio production experience might choose to use **Pro Tools**, the industry-standard editing software. You might have your own copy of the software – but if not, you're welcome to use The New School's Pro Tools stations; you can check the labs' software configurations on [Academic Technology's website](#). You might also choose to use **Audacity**, a popular freeware platform – or, if you're brand new to production, you could opt for Apple's user-friendly **Garage Band**. You folks who like to get your hands dirty could also try **analog editing**. Nick will review the various editing platforms in class later in the semester and consult with students individually.

Your Contributions.

Attendance and Participation. 20%. A seminar's success depends on the presence and active, collegial participation of each participant. We need you to be here and to be *engaged*. You will be permitted **two excused absences** (for which you must have contacted Shannon *before* class and provided a *reasonable* excuse for your absence). Subsequent excused absences will impact your grade, and more than four excused absences will prevent you from passing the class. If, for any reason, you need to miss more than four class meetings, you are encouraged to drop the class. Any **unexcused absences** will negatively impact your grade, and more than three unexcused absences will automatically result in a failing grade. A pattern of late arrivals is likewise detrimental.

Yet simply *showing up* isn't enough. We expect you to contribute meaningfully to class discussions and in-class exercises – and to share your work when asked to do so. Attendance and Participation (which will be evaluated in terms of both the quantity and quality of your contributions) are worth **20%** of your final grade.

Laptops, iPods, and other communication devices serve as important learning tools. Therefore, I do not want to preclude their use in class. All I ask is that you use this technology *courteously* and *appropriately*. Any serious or repeated infractions will result in an individual – or, if warranted, *class-wide* – ban on in-class technology use. In short, use technology to help you *engage* with the class, not to check out.

Weekly Reading and Listening Exercises. We expect that you'll come to class having read the assigned readings and listened to the assigned audioworks. Demonstrating that you've completed and grappled with these assignments will positively affect your participation grade. If the reading and listening assignments call to mind any particular examples – songs, film clips, websites, artists' works, etc. – you're encouraged to bring them to class to share them with the rest of us.

Response Paper. 15%. I don't ask you to submit weekly reading responses, but only because you'll be doing plenty of writing for your other assignments throughout the semester. However, I encourage everyone to take informal notes on each week's reading and listening assignments, and, after having completed the assignments, to reflect on the selections you've read or heard, identify their similarities and differences, and assess their various ways of approaching the week's topic or theme. Ultimately, I hope you can think “across” these texts to piece together a larger understanding of the relationships between the city and sound.

I will ask you to **submit one formal, 600- to 900-word** (two- to three-page, double-spaced) **response to the reading/listening assignments for any week between Week 2 and Week 5** (October 2). This response will help me apprehend how you're processing the texts; what you're understanding, and what you're not; what you find interesting, and what you don't. This will also give me an opportunity to **provide feedback** on your writing so you'll have a sense, before mid-semester, of where you stand in the class and what you might need to do to improve.

In your response, you might start off by very briefly summarizing the arguments or intentions of each text, then critically examining the main ideas *across* the texts – even including, perhaps, the development

of those ideas from previous weeks' readings, audioworks, and discussions. How have these texts contributed to your understanding of the relationships between the city and sound? What issues raised in the texts are of particular interest to you, and how would you like for us to address these issues in our class discussion? You're welcome to use these responses to "think through" the readings (I certainly don't expect you to be an expert after having encountered the texts for the first time!) and I realize that such an exploratory approach might call for a more informal writing style. Still, I expect you to use Standard Written English, to cite where appropriate, etc.

Regardless of which week you choose to submit your response, it is due by **6pm on Thursday**. This will give me sufficient time to review your work before class. Late responses will not be accepted. Please post your response to the "**Assignments**" section of Blackboard (see "Submitting Assignments via Blackboard," below, for more information). Your response is worth **15%** of your grade.

Production Exercises. We expect that you'll come to class having completed any production assignments that you were asked to do outside of class, and that you'll be prepared to share your work with us. Failure to fulfill these obligations will negatively impact your grade. Please note that Nick is available for consultation on production exercises and individual class-related production projects.

Event Review. 15%. We'll be maintaining a **Google calendar** of sound-related urban events. If you hear of any events that you don't find on the calendar, please email what/when/where info to Nick. You're encouraged to attend as many of these events as you can, but I'd like for you to write a **900-word** (three-page, double-spaced) **review** of at least *one event* – one that does *not* overlap with your Scene Study (see below). Your review should include a description of the event – the "content," the people, the temporal and spatial contexts – and a discussion of how this event illuminates (or, rather, *resonates*) some aspect of the sonic city that we've addressed in class. Please tie in some of the course readings and/or listening exercises – and try to do so in a way that doesn't seem contrived. In other words, avoid "assignment-y" conventions. Write this review as if you'll be submitting it to a music magazine, a cultural website, or the *Village Voice*. You might even review some potential target publications and attempt to emulate their reviewers' styles. (There is, however, one academic convention you'll need to uphold: if you quote or paraphrase from other sources, you must provide proper citations.) You're welcome to incorporate images, and, if you choose to post your review to a website or blog, you can integrate audio and video.

Please submit your review "**Assignments**" section of Blackboard, or if you post your review on an external site, please submit a link through the "Assignments" section (see below, "Submitting Assignments via Blackboard," for more information). You may turn in your review at *any point during the semester*, but **no later than November 23 @ 5pm**. It is worth **15%** of your final grade.

"Scene Study" Group Project. 25%. You'll organize yourself into (or be organized into) groups of two or three to examine various music scenes in New York. We will make every effort to allow groups to choose their own subjects, but if there is excessive redundancy, Shannon and Nick will push for a negotiation among the groups. Once you've identified your scene, you're encouraged to study the "sites" in which the scene constitutes itself (e.g., performance venues, record stores, music festivals, local hangouts, online places, etc.) and the various texts (e.g., newsletters, zines, websites, posters, postcards, buttons, patches, and, of course, music itself!) that it uses to shape its identity as an "imagined" and a physical community. Observe how these texts are distributed throughout these sites. Attend a performance. Observe the people (on-stage and off), their dress, their behavior, and the conventions of the show. Explore the performance space. How do these people and this music interact within this space?

Consult some of the scholarly literature on your chosen scene. I have placed on reserve, in Fogelman Library, copies of David Grazian's *Blue Chicago: The Search for Authenticity in Urban Blues Clubs* (Chicago: University of Chicago Press, 2003), Andy Bennett & Richard Peterson's (Eds.) *Music Scenes: Local, Translocal, and Virtual* (Nashville: Vanderbilt University Press, 2004), and Sheila Whiteley, Andy Bennett

and Stan Hawkins' (Eds.) *Music, Space and Place: Popular Music and Cultural Identity* (Burlington, VT: Ashgate, 2004), and I'll gladly consult individually with groups to identify relevant resources. Identify the concepts (e.g., "authenticity," gender, commercialism, etc.) these scholarly studies focus on, and consider which would be most useful in helping you explain the dynamics within your chosen music scene.

Finally, create a **3000-word written profile of your scene**, focusing on the relationships between the scene and the city, for our [New York Music Scenes wiki](#). You're encouraged to incorporate links, still images, audio, and video. All material should be posted before class on **November 6**, when groups will share their work in class in **15-minute presentations**. Though not formal, these presentations are expected to be *rehearsed, timed, and polished*, and all group members are expected to speak. If you intend to play audio or video clips during your presentation, please limit them to 5 minutes total.

All students are also asked to **submit via Blackboard "Assignments," before class, a 200- to 300-word** (one page, double spaced) **"group assessment,"** in which you briefly address the contributions and strengths (and, if necessary, weaknesses) of each of your group members, and describe the group dynamic, including any challenges or discord you experienced. These assessments will be kept anonymous, and will be used in determining individual contributors' grades. The group's Scene Study is worth **25%** of your final grade. Failure to complete the group assessment will negatively impact your project grade.

Final Project. 25%. The final project will give you the opportunity to delve deeply into a research and/or creative area of personal interest. You should begin thinking about potential topics immediately, and you're welcome to explore project ideas in conversation with Shannon, Nick, and your classmates. Your project may be submitted in virtually any format – provided that you have an *argument* rooted in the course's literature, and that you can justify your chosen format's appropriateness for your project goals. If, for instance, you choose to complete a creative or production-based project, you need to be able to explain how your project grapples with historical or theoretical concepts central to our course, and how your chosen mode of production functions as a research methodology, rather than merely as a means of personal expression. **You must meet outside of class with either Shannon or Nick sometime before the Thanksgiving break to discuss your plans.** Please come to this meeting *prepared*; you should be able to present the problem or research question that's motivating your project, address its significance, explain how your project draws on the concepts central to our course and the existing work (scholarly and/or creative) in the field, and discuss your production plan or research methodology. We're happy to speak with you about your interests and ideas *in advance* of this more formal "project proposal" meeting.

All final projects are to be submitted, in final form, on **December 11**. All alternative-format projects (i.e., not traditional papers) must be accompanied by a **600-word** (two-page, double spaced) **"support paper,"** which addresses the issues raised above (e.g., research question, relevant literature, etc.) Written projects should be **roughly 3000 words** (10 pages, double spaced). Please **submit all project text** – e.g., your seminar paper or your support paper – **via the Blackboard "Assignments" section**. Bring other media to class on DVD or in another appropriate format. Each student will share his or her final project in a **15-minute presentation** on either December 11 or December 18. The final project is worth **25%** of your final grade.

To Review:

Attendance and Participation	20%
Response Paper	15%
Event Review	15%
"Scene Study" Group Project (+ group assessment)	25%
Final Project (+ proposal meeting)	25%

Submitting Work via Blackboard. Please post all assignments through the “Assignments” section of Blackboard. Click on “Assignments,” then choose the appropriate assignment. Paste the text of your submission into the “Submission” text box, and choose “Browse File” to attach your paper as a .doc or .rtf file (I need to be able to inset my comments, so I cannot accept pdf’s or files in other formats). You can include any relevant comments – regarding what you enjoyed or found difficult about the assignment, etc. – in the “Comments” section. Then click “Submit.” If you’ve posted your assignment on an external website, please paste the link to that external site into the “Submission” box, and submit as usual.

Deadlines and Incompletes. All late work will be penalized. A student who has not submitted all assigned work by the end of the semester does not receive an “Incomplete” by default. “Incompletes” are assigned only in extreme circumstances, and require that the student consult with me *well* before the end of the semester and sign a contract obligating him or her to complete all outstanding work by a date that we agree upon.

Eugene Lang Plagiarism Policy. Plagiarism is the unacknowledged use of someone else's work as one's own in all forms of academic endeavor (such as essays, theses, examinations, research data, creative projects, etc), intentional or unintentional. Plagiarized material may be derived from a variety of sources, such as books, journals, internet postings, student or faculty papers, etc. This includes the purchase or “outsourcing” of written assignments for a course. A detailed definition of plagiarism in research and writing can be found in the fourth edition of the MLA Handbook for Writers of Research Papers, pages 26-29. Procedures concerning allegations of plagiarism and penalties are set forth in the Lang catalog.

If you have any questions about quoting, paraphrasing, proper citation technique, etc., contact the [University Writing Center](#).

Eugene Lang Disabilities Policy. In keeping with the University's policy of providing equal access for students with disabilities, any student requesting accommodations must first meet with Student Disability Services. Jason Luchs or a designee from that office will meet with students requesting accommodations and related services, and if appropriate, provide an Academic Adjustment Notice for the student to provide to his or her instructors. The instructor is required to review the letter with the student and discuss the accommodations, provided the student brings the letter to the attention of the instructor. This letter is necessary in order for classroom accommodations to be provided. Student Disability Services is located at 79 Fifth Avenue - 5th Floor. The phone number is (212) 229-5626. Students and faculty are expected to review the Student Disability Services webpage. The webpage can be found at <http://www.newschool.edu/studentaffairs/disability/> and the office is available to answer any questions or concerns.

Week 1: September 4

Introduction, Logistics, Field Trip

→1:45: **Field Trip:** Central Park Sound Tunnel, Guided Tour with Composer John Morton¹

If you'd like a quick overview of the kinds of issues we'll be addressing this semester, skim through the following:

- 📖 “Sound of the City” In Mirko Zardini, Ed., *Sense of the City: An Alternative Approach to Urbanism* (Montreal: Canadian Center for Architecture / Lars Müller, 2005): 158-207 [quickly skim Thompson, 190-9; we'll be reading more from her later!].

Week 2: September 11

Urban Soundscapes² & Echoes of 9/11³

📺1:30pm: **Equipment Demonstration**⁴: 55 West 13th Street, 806

If you didn't complete your medical form last week, please bring your insurance info to class.

What is a soundscape, and what are its components? What methodologies can we use to study the soundscape? What are some of the key terms in soundscape studies? How has the soundscape evolved as human living conditions have changed, as we have become more urban? How can people hear differently in agrarian, industrial, and post-industrial societies? Is the changing soundscape a matter of progress, of evolution, as Schafer suggests?

- 📖 R. Murray Schafer⁵, Introduction, “The Rural Soundscape,” “From Town to City,”⁶ “The Industrial Revolution” & “The Electric Revolution” *The Soundscape: Our Sonic Environment and the Tuning of the World* (Rochester, VT: Destiny Books, 1977/1994): 3-12, 43-99.

- 🎧 Jason Beaubien, “[Mexico City's Soundtrack: A Symphonic Cacophony](#)” *All Things Considered* NPR (25 June 2009) [3:54]

On this eighth anniversary of September 11, let's try to remember, sonically, that fateful day. What role does sound play in personal memory, or in official memorialization?

- 📖 Haidy Geismar, “Building Sites of Memory: The Ground Zero Sonic Memorial Sound Walk” *Fabrications* 15:2 (December 2005): 1-14.

In-Class Listening:

- 🎧 Delaney Hall, “The Secret Sound World of Chris Watson” [Re:Sound 113](#) “The Quiet Show” (20 June 2009) [click headphone icon to open audio] [46:29 → 54:10]
- 🎧 [Ground Zero Soundwalk](#) [9:22 → 16:20, 21:05 → 24:45, *28:10 → 32:34]


Week 3: September 18

Soundscapes, Soundwalks, Mapping

Psychogeography Listening/Recording Exercise

Don't freak out! There are a lot of reading and audio pieces listed here, but they're all short pieces!

Oliveros describes how she listens. What does she hear that you wouldn't? How might you tune your own ears to attain the same breadth and depth of perception?

 Pauline Oliveros, "Some Sound Observations" In Christoph Cox and Daniel Warner, Eds., *Audio Culture: Readings in Modern Music* (Continuum): 102-6.

How does one listen on a soundwalk? How do the acts of listening and walking inform one another?

 Hildegard Westerkamp, "Soundwalking" *Sound Heritage* 3:4 (1974): 18-27.

What happens when McCartney, one of Westerkamp's one-time students, follows her teacher's directions for a soundwalk in Vancouver's Queen Elizabeth Park?

  Andra McCartney, "Soundwalking in Queen Elizabeth Park"⁷

How can we map a soundwalk, or otherwise represent our sonic urban experiences? What might be the value of creating soundmaps? To whom might they be useful?

 John Krygier, "Making Maps With Sound" *Making Maps* (25 March 2008).

 [Radio Aporec](#) [Global Map]

 [Soundseeker](#) [New York]

 [Montréal Soundmap](#)

 "Mapping New Orleans By Sound" *Weekend Edition Sunday NPR* (12 July 2009) [7:41]

In-Class Listening:

 [London Sound Survey](#)⁹

 Kevin T. Allen, "Calcutta Typing" *Phonoscapy*

 Jay Allison et. al. "New York City: 24 Hours in Public Places"¹⁰ *Transom.org* [28:44]

Week 4: September 25

Sound Art¹¹


→ **Before Class: You should have visited Max Neuhaus's "Times Square"**

Psychogeography Exercise Presentations


Wiki Intro


After reviewing a few representative samples of each artist's work, how would you say that each presents, through his or her work, the relationship between sound and the city? What role do they assign to the listener/visitor/participant? How does these pieces alter our experience or perception of the city? Or is it presumptuous to assume that they do?

[Max Neuhaus](#)¹²: Including "Sound Art," "Sound as Medium," "Sound Elevators," "Drive-In Music," "Times Square"¹³ +  Times Square [video](#)

 Christoph Cox, "Enduring Work" *Artforum* 47:9 (May 2009): 49+

 Ulrich Loock, "Times Square: Max Neuhaus's Sound Work in New York City" *OPEN* 9: Sound (2005): 82-92.

[Bill Fontana](#)¹⁴: focus on New York-based projects: "Oscillating Steel Grids," 1983; "Panoramic Echoes," 2002; "Falling Echoes," 2007 [ make sure to watch the videos!]

 Bill Fontana, "The Relocation of Ambient Sound: Urban Sound Sculpture" *Leonardo* 20:2 Visual Art, Sound, Music and Technology (1987): 143-7.

[Janet Cardiff](#)¹⁵: focus on "walks," especially  Münster Walk, 1997;  Her Long Black Hair, 2004

 David Pinder, "Ghostly Footsteps: Voices, Memories and Walks in the City" *Cultural Geographies* 8:1 (2001): 1-19.

Week 5: October 2

Music Scenes¹⁶

Discuss Music Scene Study¹⁷: form groups, identify resources, discuss components of scene + performance ethnography

What is a scene? What are its components? What institutions – corporate, public, DIY – contribute to a scene’s birth and sustenance? Why do different cities generate different scenes?¹⁸ Is there such a thing as a “place-based sound” – e.g., “the D.C. sound?” Have globalization and digitization disintegrated the link between “music” and “place,” rendering place-based music scenes obsolete? For this lesson, our class readings and discussion will focus primarily on a case study of indie rock – but you’ll be encouraged to examine other music scenes through your group scene study.

📖 Will Straw, “Cultural Scenes” *Society and Leisure* 27:2 (2005): 411-22.¹⁹

📖 Alan O’Connor, “Local Scenes and Dangerous Crossroads: Punk and Theories of Cultural Hybridity” *Popular Music* 21:2 (May 2002): 225-36.

Auslander’s text presumes some familiarity with theories of “authenticity,” “discourse,” “ideology,” etc. If you’re not familiar with these terms, you could consult secondary sources to develop a working understanding – but you’re also welcome to bracket the theoretical sections and focus on the concrete descriptions in this text. Consider what role live performance plays in the music scene. What is the relationship between live performance and authenticity? What does authenticity mean within a scene, and how is it cultivated?

📖 Philip Auslander, “Seeing Is Believing: Live Performance and the Discourse of Authenticity In Rock Culture” *Literature and Psychology* 44:4 (1998): 1-26.²⁰

📖 Ben Aslinger, “[Blogotheques and Black Cabs: Popular Music and Urban Place](#)” *Flow.tv* (3 April 2009).

Week 6: October 9

Music Scenes, Continued

Panel Discussion: **Brooke Baxter**, co-owner, The Glasslands Gallery; **Brian Cogan**, Chair, Communication Arts & Sciences, Molloy College; **Patrick McNamara**, Publisher, OhMyRockness.com; **Jay Ruttenberg**, Music Reviewer, *Time Out New York*; **Karen Soskin**, Manager, Other Music; **Thomas Van Buskirk**, artist, member of the band Javelin

What roles do gender, class, and ethnicity play in one’s entrance into and acceptance within a scene? What are the various overlapping social networks that tie a scene together? What non-musical activities and artifacts contribute to the construction of a scene’s identity?

📖 Holly Kruse, “Subcultural Identity in Alternative Music Culture” *Popular Music* 12:1 (1993): 33-41.²¹

🎧 “[The Noise from Brooklyn](#)” [video] MTV.com (11 January 2008) [6:36].

🎧 Josh Gleason, “[Promoter Todd P Getting His Own Place](#)” NPR (20 August 2009).

📖 James A. Hodgkinson, “The Fanzine Discourse over Post-rock” In Andy Bennett & Richard A. Peterson, Eds., *Music Scenes: Local, Translocal, and Virtual* (Nashville, TN: Vanderbilt University Press, 2004): 221-37.²²

📖 Scott Timberg, “[The Rock Poster Revisited](#)” *The Los Angeles Times* (22 February 2009).

Ear to the Earth Festival

October 8-11

Week 7: October 16

Noise & Sound Politics

Mid-Semester Course Evaluations

How do we decide when something is “noise”?²³ Is it objectively or culturally and subjectively defined?²⁴ What are its physical and cultural effects?²⁵ How do we control, contain, and regulate noise? Conversely, how do people use noise to control and discipline others?²⁶

- 📖 Garret Keizer, “Sound and Fury” *Harper’s* (1 March 2001).²⁷
- 📖 Emily Thompson, “Noise and Modern Culture, 1900-1933” In *The Soundscape of Modernity: Architectural Acoustics and the Culture of Listening in America, 1900-1933* (Cambridge, MA: MIT Press, 2002): 115-68.²⁸
- 📖 [Summary of New York Noise Code](#), New York City Department of Environmental Protection
- 🎧 Sally Herships, “[New York City Implements New Noise Code](#)” *Day to Day* NPR (2 July 2007) [3:59]
- 🎧 Brad Linder, “[New York Night Clubs Pressured to Close Earlier](#)” *Morning Edition* NPR (29 April 2008) [3:56]
- 📖 **Recommended:** Tong Soon Lee, “Technology and the Production of Islamic Space: The Call to Prayer in Singapore” *Ethnomusicology* 43:1 (Winter 1999): 86-100.

🎧 Field Recording Exercise

- Address Audio Recording as Research Methodology; Recording Ethics

CMJ Music Marathon
October 20-24, 2009

Radio Festival NYC
October 22-24, 2009
St. Marks Church
131 E. 10th Street

Week 8: October 23

Radio City

→ **Field Trip:** WNYC, 160-170 Varick Street; Tour of the [Greene Space](#)

What relationship does radio have to “the local”?²⁹ How does radio construct space and time – and how does it do so differently, depending upon where one lives?³⁰ How might radio be a different experience for rural listeners?³¹ What civic, cultural, and political functions – both positive and negative – does it serve? How has radio’s relationship to its local context evolved, or dissolved, in this age of globalization and media conglomeration?³² What role does radio play, if it does at all, in the music scene you’re studying for your scene review?

- 📖 Derek W. Vaillant, “Sounds of Whiteness: Local Radio, Racial Formation, and Public Culture in Chicago, 1921-1935” *American Quarterly* 54:1 (March 2002): 25-66.³³
- 🎧 Ira Glass, “[Radio](#)” *This American Life* 100 (24 April 1998) [skip Act 4; stop @ 48:02]³⁴
- 📖 **Optional:** Benjamin Hardyck, William E. Loges, and Sandra J. Ball-Rokeach, “Radio as a Successful Local Storyteller in Los Angeles: A Case Study of KKBTV and KPCC” *Journal of Radio Studies* 12:1 (May 2005): 156-81.
- 📖 “[Crackles of Hatred: Radio Propaganda](#)” *The Economist* (23 July 2009).

In-Class Listening:

- 🎧 The Kitchen Sisters & Jay Allison, CKLW *Lost & Found Sound and Beyond* [1:58:25 → 2:11:20]
- 🎧 [Free103point9](#): Transmission Arts
- 🎧 [neuroTransmitter](#)
- 🎧 [Scanner](#) (Robin Rimbaud)³⁵

Week 9: October 30

Technics & Acoustical Design

→ **Field Trip:** [Arup Acoustics America](#), with Partner & Leader Raj Patel, 155 6th Ave (Spring St.)

What environmental variables determine how a space sounds? How can we design for or design out wanted or unwanted sounds? What ideologies underlie these design decisions? What are the social implications of acoustic engineering? How does it impact the individual's interaction with his or her environment?

- 📖 Emily Thompson, "Acoustical Materials and Modern Architecture, 1900-1933" In *The Soundscape of Modernity: Architectural Acoustics and the Culture of Listening in America, 1900-1933* (Cambridge, MA: MIT Press, 2002): 169-228. [focus on 207-28]
- 🎧 Brooke Gladstone, "[Sound Reasoning](#)" [Interview with Emily Thompson] *On the Media* NPR (30 May 2008) [7:57]
- 📖 Shannon Mattern, "[Resonant Texts: Sound of the Modern Public Library](#)" *Senses & Society* 2:3 (November 2007): 277-302.

Week 10: November 6

Music Scenes Redux

Group Presentations

Week 11: November 13

Mobile Sound Machines

Guest Speaker: Sam Howard-Spink, Clinical Assistant Professor of Music Business @ NYU

How have the ghetto blaster, the Walkman, the Discman, the car stereo, the iPod, the iPhone – and evolving audio recording devices – informed our urban experiences? How do they shape our relationships to the city? How do we use these technologies strategically to withdraw from or enhance our connection to material urban space and fellow city dwellers? What other uses do our mobile sound machines serve, and what gratifications do they provide?

- 📖 Shuhei Hosokawa, "The Walkman Effect" *Popular Music* 4 (1984): 165-80.³⁶
- 🎧 "[Unsilent Night](#)" [Video] (New York City, 2007). [watch the first 1:20, then skip through the rest of the video]
- 📖 Raiford Guins, "[Hip-Hop 2.0](#)" in Anna Everett, Ed., *Learning Race and Ethnicity: Youth and Digital Media* The John D. and Catherine T. MacArthur Foundation Series on Digital Media and Learning. (Cambridge, MA: MIT Press, 2008): 63-80 – Read only "Techniques and Technologies: Bring the Noise," pp. 66-9.³⁷
- 📖 Bill Bahng Boyer, "[A Curious Circumstance of the iPod Shuffle](#)" [interactive publication] *Mediascape: UCLA's Journal of Cinema and Media Studies* 1:3 (Spring 2007).³⁸
- 📖 **Recommended:** Brandon LaBelle, "Pump Up the Bass – Rhythm, Cars, and Auditory Scaffolding" *The Senses & Society* 3:2 (2008): 187-204. [especially pp. 193-201]³⁹

Week 12: November 20

Urban Sound Networks⁴⁰

Guest Speaker: Raviv Ganchrow, Architect & Sonologist

What urban networks link sound technologies? How has sound infrastructure shaped the city, physically and socially? Do these urban sound networks open up new possibilities for listening or sound-making?

- 📖 Jean Gottmann, “Megalopolis and Antipolis: The Telephone and the Structure of the City” In Ithiel de Sola Pool, Ed., *The Social Impact of the Telephone* (Cambridge: MIT Press, 1977): 303-17.⁴¹
- 📖 Kazys Varnelis, “[The Centripetal City: Telecommunications, the Internet, and the Shaping of the Modern Urban Environment](#)” *Cabinet* 17 (Spring 2004/5); reprinted on Varnelis.net.⁴²
- 📖 Caroline Bassett, “How Many Movements?” In Michael Bull & Les Back, Eds., *The Auditory Culture Reader* (New York: Berg, 2003): 343-55. [cell phones]
- 🎧📖 Golan Levin, Gregory Shakar, Scott Gibbons, Yasmin Sohrawardy, Joris Gruber, Erich Sendlak, Gunther Schmidl, Joerg Lehner & Jonathan Feinberg, *Dialtones (A Telesymphony)*
- 📖 Optional: Bill Fontana, “[The Environment as a Musical Resource](#)” *Resoundings*.

In-Class Listening and Viewing:

- 🎧 Max Neuhaus, “[Public Supply](#),” WBAI, New York 1965⁴³
- 🎧 [Landscape Soundings](#), Vienna, 1990; project [documentation](#)
- 🎧 [Acoustical Visions of Venice](#), Venice Biennale, 1999; project [documentation](#)
- 🎧 Ringtone Concerts

Week 13: December 4

Histories of the Sonic City

History, to paraphrase sound theorist and historian Douglas Kahn, “has been read and looked at in detail but rarely heard.” How do we restore the aural to history? How do we hear the cities of the historical world – their human sounds⁴⁴, natural sounds, sounds of labor, sounds of leisure, etc.? How can we hear histories that preceded recorded sound? What resources does the historian of these periods have recourse to, and how does he or she interpret those resources? What are the methodological and ethical challenges of creating an aural history of a place in time?

- 📖 For those who are **less comfortable reading theory**: Bruce R. Smith, “Tuning Into London c. 1600” In Michael Bull & Les Back, Eds., *The Auditory Culture Reader* (New York: Berg, 2003): 127-36, or, for those who have a **strong background in theory**: Eric Wilson, “Plagues, Fairs, and Street Cries: Sounding out Society and Space in Early Modern London” *Modern Language Studies* 25:3 (Summer 1995): 1-42.⁴⁵
- 🎧 London Sound Survey, [Historical Sounds](#)
- 📖 Mark M. Smith, “Producing Sense, Consuming Sense, Making Sense: Perils and Prospects for Sensory History” *Journal of Social History* 40 (Summer 2007): 841-58.⁴⁶



In-Class Listening:

- 🎧 Chris Brookes, Paolo Pietropaolo & Alan Hall (BatteryRadio), “[Hark! The Acoustic World of Elizabethan England](#)” BBC Radio 3 [43:32; click yellow “listen” button on right side of screen, beside “BBC Radio 3” link]

Week 14: December 11

Peals of History

Begin Student Presentations

-  Alain Corbin, “Identity, Bells and the Nineteenth-Century French Village” In Mark M. Smith, Ed., *Hearing History: A Reader* (Athens, GA: University of Georgia Press, 2004): 184-204.
-  Peter Leonhard Braun, “[Bells In Europe](#)” The Just Good Radio Show *Re:Sound* 81 (22 December 2007) [24:15]

Week 15: December 18

Remaining Student Presentations

Course Evaluations

¹ See the [NYC Department of Parks and Recreation's](#) site; Randy Kennedy, "[Sound Tunnel: Avant-Garde Park Portrait](#)" *New York Times* (6 July 2009); Alex Ross, "[Symphony of the City](#)" *New Yorker* (6 July 2009).

² See the [Acoustic Ecology Institute](#) and the [New York Society for Acoustic Ecology](#)

³ Marla Carlson, "Looking, Listening, and Remembering: Ways to Walk New York after 9/11" *Theatre Journal* 58 (2006): 395-416.

⁴ Sound Production Resources:

- Aaron Ximm, "[Recording in the Field](#)" *Quiet American*
- Gerald Zahavi, Syllabus for "[Readings and Practicum in Aural History and Historical Audio Documentary Production](#)" Albany, Fall 2009.
- Phyllis Johnson, "[Sound Art & Practice](#)" Syllabus, Summer 2008.
- Frauke Behrendt, "[Sound, Media & Urban Space](#)," Syllabus, RISD, Fall 2008.

⁵ R. Murray Schafer, "The Sounding City" Posted to *Sense of the City: Sensuous Explorations of the Urban Landscape*. Canadian Centre for Architecture: <http://alcor.concordia.ca/~senses/sensing-the-city-lecture-RMurraySchafer.htm>

⁶ Critique of Schafer: Sophie Arkette, "Sounds Like City" *Theory Culture Society* 21:1 (2004): 159-68.

⁷ Andra McCartney, "[Soundwalking Interactions](#)" *Soundwalks* [technical advice]

⁸ [Digital Acoustic Cartography](#), "[When Seeing Isn't Enough for Believing](#)" *SEED* (3 October 2006).

"[Sonification/Audification of Data?](#)" Edward Tufte.

⁹ Giles Turnbull, "[The Present Sound of London](#)" *The Morning News* (8 July 2009).

¹⁰ [Sounds of New York](#), Walter Murch, "[Manhattan Symphony](#)" [Including Michelangelo Antonioni, "New York From the 34th Floor..."] Reprinted in *BLDGBLOG*, "New York City in Sound" (3 July 2007).

¹¹ Defining and Historicizing Sound Art:

- Christoph Cox, "[Sound Art Now: An Online Symposium](#)" With Branden W. Joseph, David Toop, Anthony Huberman, Carl Michael von Hausswolff, Steve Roden, Marina Rosenfeld, Sephen Vitiello, *Artforum* (April 2004).
- Douglas Kahn, "Art and Sound" In Mark M. Smith, Ed., *Hearing History: A Reader* (Athens, GA: University of Georgia Press, 2004): 36-8.

Other Sound Art Possibilities:

- Jennifer Gabrys, "Motor Chorus: Spatializing an Automotive City" In Ken Ehrlich & Brandon LaBelle, Eds., *Surface Tension: Problematics of Site* (New York: DAP, 2003): 245-54 [Los Angeles]
 - Peter Hall, "[Hear Color, See Sound](#)" *Metropolis* (September 19, 2007) [**Christopher Janney**].
 - Brandon LaBelle, "Interactions: **Achim Wollscheid's** Production of the Local," *Background Noise: Perspectives on Sound Art* (New York: Continuum, 2007): 251-66.
 - Duncan McCorquodale, "Interview with **Paul Panhuysen**" In Ken Ehrlich & Brandon LaBelle, Eds., *Surface Tension: Problematics of Site* (New York: DAP, 2003): 187-200.
 - Matteo Milani, "[Walking In the City](#)" *Digimag* 45 [Interview with **Christina Kubisch**]
 - [Tuned City](#) Exhibition and Conference, Berlin, July 2008
- David Byrne's "Playing the Building": <http://www.creativetime.org/programs/archive/2008/byrne/>
- David Byrne & Matthew Buckingham, Interview *CreativeTime*.
<http://creativetime.org/programs/archive/newwine/byrne.php>
 - Justin Davidson, "My Building Has Every Convenience" *New York* (1 June 2008)

¹² Roman Mars, "[Max Neuhaus](#)" *Re:Sound* 32: The Transmissions Show (10 December 2005) [32:31 → 44:12]

¹³ Brandon LaBelle, "Tuning Space: Max Neuhaus and Site-Specific Sound," *Background Noise: Perspectives on Sound Art* (New York: Continuum, 2007): 154-66.

¹⁴ Brandon LaBelle, "Complicating Place: Bill Fontana and Networking the Soundscape," *Background Noise: Perspectives on Sound Art* (New York: Continuum, 2007): 230-42.

¹⁵ Brandon LaBelle, "Seeking Ursound: Hildegard Westerkamp, Steve Peters, and the Soundscape," *Background Noise: Perspectives on Sound Art* (New York: Continuum, 2007): 201-17 [Cardiff: 226-9]

¹⁶ Overview of "**Scene**" Research: Richard A. Peterson and Andy Bennett, "Introducing Music Scenes" In Andy Bennett & Richard A. Peterson, Eds., *Music Scenes: Local, Translocal, and Virtual* (Nashville, TN: Vanderbilt University Press, 2004): 1-15; Sheila Whiteley, Andy Bennett & Stan Hawkins, Introduction In *Music, Space and Place: Popular Music and Cultural Identity* (Burlington, VA: Ashgate, 2004): 1-22.

Literature Reviews on **Music & Geography**: Ray Hudson, "Regions and Place: Music, Identity and Place" *Progress in Human Geography* 30 (2006): 626-34; George O. Carney, "Music Geography" *Journal of Cultural Geography* 18:1 (Fall/Winter 1998): 1-X.

¹⁷ See Travis A. Jackson, “Scenes and Spatiality” Syllabus, University of Chicago, Spring 2007. The following is just a small sampling of genre-specific resources:

Blues: David Grazian, *Blue Chicago: The Search for Authenticity in Urban Blues Clubs* (Chicago: University of Chicago Press, 2003); David Grazian, “The Symbolic Economy of Authenticity in the Chicago Blues Scene” In Andy Bennett & Richard A. Peterson, Eds., *Music Scenes: Local, Translocal, and Virtual* (Nashville, TN: Vanderbilt University Press, 2004): 31-47.

Bristol: Peter Webb, “Interrogating the Production of Sound and Place: The Bristol Phenomenon, from Lunatic Fringe to Worldwide Massive” In Sheila Whiteley, Andy Bennett & Stan Hawkins, Eds., *Music, Space and Place: Popular Music and Cultural Identity* (Burlington, VA: Ashgate, 2004): 66-85.

Country: Bram Dov Abramson, “Country Music and Cultural Industry: Mediating Structures in Transnational Media Flow” *Media, Culture & Society* 24:2 (2002): 255-74; Peter Doyle, *Echo & Reverb: Fabricating Space in Popular Music Recording, 1900-1960* (Middletown, CT: Wesleyan University Press, 2005). [Western/country music’s instrumentation, melodic ornamentation, and use of echo & reverb produce a specific “spatiality”]; Steve S. Lee and Richard A. Peterson, “Internet-based Virtual Music Scenes: The Case of P2 in Alt.Country Music” In Andy Bennett & Richard A. Peterson, Eds., *Music Scenes: Local, Translocal, and Virtual* (Nashville, TN: Vanderbilt University Press, 2004): 187-204; Barry Shank, “Desperados Waiting for a Train: The Development of Progressive Country Music” In *Dissonant Identities: The Rock’n’Roll Scene in Austin, Texas* (Wesleyan University Press, 1994).

Goth: Paul Hodgkinson, “Translocal Connections in the Goth Scene” In Andy Bennett & Richard A. Peterson, Eds., *Music Scenes: Local, Translocal, and Virtual* (Nashville, TN: Vanderbilt University Press, 2004): 131-48.

Hip Hop/Rap: Murray Forman and Mark Anthony Neal, Eds., *That’s the Joint: The Hip-Hop Studies Reader* (New York: Routledge, 2004); Murray Forman, *The Hood Comes First: Race, Space, and Place in Rap and Hip-Hop* (Middletown, CT: Wesleyan University Press, 2002); Deborah Pancini Hernandez and Reebee Garofalo, “The Emergence of *rap Cubano*: An Historical Perspective” In Sheila Whiteley, Andy Bennett & Stan Hawkins, Eds., *Music, Space and Place: Popular Music and Cultural Identity* (Burlington, VA: Ashgate, 2004): 89-107; Tony Mitchell, “Doin’ Damage In My Native Language: The Use of ‘Resistance Vernaculars’ in Hip Hop in Europe and Aotearoa/New Zealand” In Sheila Whiteley, Andy Bennett & Stan Hawkins, Eds., *Music, Space and Place: Popular Music and Cultural Identity* (Burlington, VA: Ashgate, 2004): 108-23; Tricia Rose, *Black Noise: Rap Music and Black Culture in Contemporary America* (Hanover, NH: Wesleyan University Press, 1994) [especially “All Aboard the Night Train’: Flow, Layering, and Rupture in Postindustrial New York”]; Lee Watkins, “Rapp’ in the Cape: Style and Memory, Power in Community” In Sheila Whiteley, Andy Bennett & Stan Hawkins, Eds., *Music, Space and Place: Popular Music and Cultural Identity* (Burlington, VA: Ashgate, 2004): 124-46.

Jazz: Howard S. Becker, “Jazz Places” In Andy Bennett & Richard A. Peterson, Eds., *Music Scenes: Local, Translocal, and Virtual* (Nashville, TN: Vanderbilt University Press, 2004): 17-27; David P. Brown, *Noise Orders: Jazz, Improvisation, and Architecture* (Minneapolis: University of Minnesota Press, 2006); Leroy Ostransky, *Jazz City: The Impact of Our Cities on the Development of Jazz* (Englewood Cliffs, NJ: Prentice-Hall, 1978); Peter Rutkoff & William Scott, “Bebop: Modern New York Jazz” *Kenyon Review*, New Series, 18:2 (Spring 1996): 91-121.

Karaoke: Rob Drew, “Scenes’ Dimensions of Karaoke in the United States” In Andy Bennett & Richard A. Peterson, Eds., *Music Scenes: Local, Translocal, and Virtual* (Nashville, TN: Vanderbilt University Press, 2004): 64-79.

Punk: Tim Gosling, “Not for Sale’: The Underground Network of Anarcho-Punk” In Andy Bennett & Richard A. Peterson, Eds., *Music Scenes: Local, Translocal, and Virtual* (Nashville, TN: Vanderbilt University Press, 2004): 168-83.

Rave: Angela McRobbie; Ken Spring, “Behind the Rave: Structure and Agency in a Rave Scene” In Andy Bennett & Richard A. Peterson, Eds., *Music Scenes: Local, Translocal, and Virtual* (Nashville, TN: Vanderbilt University Press, 2004): 48-63.

Reggae: Sarah Daynes, “The Musical Construction of the Diaspora: The Case of Reggae and Rastafari” In Sheila Whiteley, Andy Bennett & Stan Hawkins, Eds., *Music, Space and Place: Popular Music and Cultural Identity* (Burlington, VA: Ashgate, 2004): 25-41; Julian Henriques, “Sonic Dominance and the Reggae Sound System Session” In Michael Bull & Les Back, Eds., *The Auditory Culture Reader* (New York: Berg, 2003): 451-80.

Riot Grrrl: Kristin Schlit, “Riot Grrrl Is...’: The Contestation over Meaning in a Music Scene” In Andy Bennett & Richard A. Peterson, Eds., *Music Scenes: Local, Translocal, and Virtual* (Nashville, TN: Vanderbilt University Press, 2004): 115-30.

Salsa: Norma Urquía, “Doin’ It Right’: Contested Authenticity in London’s Salsa Scene” In Andy Bennett & Richard A. Peterson, Eds., *Music Scenes: Local, Translocal, and Virtual* (Nashville, TN: Vanderbilt University Press, 2004): 96-112.

¹⁸ Marc Faris, “That Chicago Sound’: Playing with (Local) Identity in Underground Rock” *Popular Music* 27:4 (December 2004): 429-54; Kasia Gladki, Sound & Space paper on Arcade Fire’s “Neighborhood #1” and Montreal; Tony Mitchell, “Sigur Róss Heima: An Icelandic Psychogeography” *Transforming Cultures eJournal* 4:1 (April 2009): 172-98.

¹⁹ Will Straw, “Scenes and Sensibilities” *Public* 22/23 (2002): 245-57. See also Geoff Manaugh, “Rogue Sound City: An Interview with DJ/Rupture” *The BLDGBLOG Book* (San Francisco: Chronicle Books, 2009): 140-69; Sara Cohen, “Sounding Out the City: Music and the Sensuous Production of Place” *Transactions of the Institute of British Geographers* New

Series 20:4 (1995): 434-46; Chris Gibson and Shane Homan, "Urban Redevelopment, Live Music and Public Space: Cultural Performance and the Re-making of Marrickville" *International Journal of Cultural Policy* 10:1 (2004): 67-84.

²⁰ **Performance Spaces:** Timothy J. Dowd, Kathleen Liddle, and Jenna Nelson, "Music Festivals as Scenes: Examples from Serious Music, Womyn's Music, and Skate Punk" In Andy Bennett & Richard A. Peterson, Eds., *Music Scenes: Local, Translocal, and Virtual* (Nashville, TN: Vanderbilt University Press, 2004): 149-67; [Mini Concerts in Back Alleys](#); Marina Peterson, "Musical Performance and the Production of Space at the Chicago Cultural Center" *Space & Culture* 5:3 (August 2002): 253-64.

²¹ Holly Kruse, *Site and Sound: Understanding Independent Music Scenes* (New York: Peter Lang, 2003): 18-20, 70-82, 94-112, 125-38; Simon Reynolds, "Post-Rock" In Christoph Cox and Daniel Warner, Eds., *Audio Culture: Readings in Modern Music* (Continuum): 358-61; Mary Russo & Daniel Warner, "Rough Music, Futurism, and Postpunk Industrial Noise Bands" In Christoph Cox and Daniel Warner, Eds., *Audio Culture: Readings in Modern Music* (Continuum): 47-54.

²² **Infrastructure:** Andy Bennett, "New Tales from Canterbury: The Making of a Virtual Scene" In Andy Bennett & Richard A. Peterson, Eds., *Music Scenes: Local, Translocal, and Virtual* (Nashville, TN: Vanderbilt University Press, 2004): 205-20; James A. Hodgkinson, "The Fanzine Discourse over Post-rock" In Andy Bennett & Richard A. Peterson, Eds., *Music Scenes: Local, Translocal, and Virtual* (Nashville, TN: Vanderbilt University Press, 2004): 221-37; Adam Krims, *Music and Urban Geography* (New York: Routledge, 2007). [transformation of urban areas as reflected in music video; local music scenes in urban redevelopment; music scenes at intersection of space and place]; Mix Tapes; Mos Def t-shirt; Can of Soup album; Cheap Trick 8-track

²³ Jacques Attali, "Noise Control" In Brian Massumi, Trans., *Noise: The Political Economy of Music* (Minneapolis: University of Minnesota Press, 2003): 122-4; Karin Bijsterveld, "'The City of Din': Decibels, Noise, and Neighbors in the Netherlands, 1920-80" *Osiris* 18 (2008): 173-93; Karin Bijsterveld, "The Diabolical Symphony of the Mechanical Age: Technology and Symbolism of Sound in European and North American Noise Abatement Campaigns, 1900-40" *Social Studies of Science* 31:1 (February 2001): 37-70; Karin Bijsterveld, Chapters 4, 5, and 6 In *Mechanical Sound: Technology, Culture, and Public Problems of Noise in the Twentieth Century* (Cambridge, MA: MIT Press, 2008). [images in Ch. 4]; John M. Picker, "The Soundproof Study: Victorian Professionals, Work Space, and Urban Noise" *Victorian Studies* 42:3 (Spring 1999-2000): 427-53; Simon Reynolds, "Noise" In Christoph Cox and Daniel Warner, Eds., *Audio Culture: Readings in Modern Music* (Continuum): 55-8; Raymond W. Smilor, "American Noise, 1900-1930" In Mark M. Smith, Ed., *Hearing History: A Reader* (Athens, GA: University of Georgia Press, 2004): 319-330; Raymond W. Smilor, "Cacophony at 34th and 6th: The Noise Problem in America, 1900-1930" *American Studies* 18:1 (Spring 1977): 23-38; Nick Yablon, "Echoes of the City: Spacing Sound, Sounding Space, 1888-1916" *American Literary History* (2007): 630-60

Throughout the month of May 2009, John Schaefer, of WNYC's *Soundcheck*, hosted a Friday series called "[Sound Off](#)," which focused on urban noise. Review some of the Friday audio archives here:

²⁴ Thomas Blom Hansen, "Sounds of Freedom: Music, Taxis, and Racial Imagination in Urban South Africa" *Public Culture* 18:1 (2006): 185-208; Dan Hill, "Cars b/w Are Friends Electric" *City of Sound* [blog post] (13 May 2009): <http://www.cityofsound.com/blog/2009/05/cars-are-friends-electric.html>

²⁵ Ron Chepesiuk, "[Decibel Hell: The Effects of Living in a Noisy World](#)" *Environmental Health Perspectives* 113:1 (January 2005); Ira Flatow & Bart Kosko, "[A Defense of 'Noise'](#)" *Talk of the Nation* NPR (15 September 2006): [27:22]

²⁶ David Owen, "[The Soundtrack of Your Life](#)" *New Yorker* (4 October 2006) [Muzak]; Greg Collard, "[Muzak: The Elevator to the Future](#)" *NPR* (19 May 2002): [4:20]; Jonathan Sterne, "Urban Media and the Politics of Sound Space" *Open* 9 (2005): 6-14; Jonathan Sterne & Emily Raine, "[Command Tones: Digitization and Sounded Time](#)" *First Monday* 7; Les Back, "Sounds in the Crowd" In Michael Bull & Les Back, Eds., *The Auditory Culture Reader* (New York: Berg, 2003): 311-28 [sounds of sport]; "[Sirens of Denial: Notes on the 2006 War Between Israel and Hizbullah](#)" *boundary 2* 34:3 (2007).

²⁷ Ira Glass, "The Kindness of Stranger" *This American Life* 75 (30 August 2009) [46:05 → X]

²⁸ Emily Thompson, "Shaping the Sound of Modernity" In Mark M. Smith, Ed., *Hearing History: A Reader* (Athens, GA: University of Georgia Press, 2004): 331-63.

²⁹ Jody Berland, "Radio Space and Industrial Time: Music Formats, Local Narratives and Technological Mediation" *Popular Music* 9:2 Radio Issue (April 1990): 179-92; Carrie Brownstein, "[The Sound of Where You Are](#)" *Monitor Mix* Blog Post. NPR Music (17 December 2007); Martijn Oosterbaan, "Spiritual Attunement: Pentecostal Radio in the Soundscape of a Favela in Raio de Janeiro" *Social Text* 26:3 (Fall 2008): 123-45.

³⁰ Thomas Blom Hansen, "Sounds of Freedom: Music, Taxis, and Racial Imagination in Urban South Africa" *Public Culture* 18:1 (2006): 185-208 [also in "noise"]; Brian Larkin, Introduction, "Infrastructure, the Colonial Sublime, and Indirect Rule" and "Unstable Objects" In *Signal and Noise: Media, Infrastructure and urban Culture in Nigeria* (Durham, NC: Duke University Press, 2008): 1-72; Alison Townsend, "[Radio Love Poem](#)" *poets.org*.

³¹ Randall Patnode, "'What These People Need Is Radio': New Technology, the Press, and Otherness in 1920s America" *Technology and Culture* 44 (April 2003): 285-305.

- ³² Lee Hood, "Radio Reverb: The Impact of 'Local' News Reimported to Its Own Community" *Journal of Broadcasting & Electronic Media* 51:1 (2007): 1-19.
- ³³ Anthony Macías, "Bringing Music to the People: Race, Urban Culture, and Municipal Politics in Postwar Los Angeles" *American Quarterly* 56:3 (September 2004): 693-717.
- ³⁴ Chris Brookes, "[Whispers In the Air](#)" *Re:Sound* 40: The Radio Show (25 February 2006): [15:19 →46:27].
- ³⁵ Dirk van Weelden, "The Multiplication of the Street: New Impulses for Radio" *OPEN* 9: Sound (2005): 68-77.
- ³⁶ Michael Bull, *Sounding Out the City: Personal Stereos and the Management of Everyday Life* (Oxford: Berg, 2000); Iain Chambers, "The Aural Walk" In Christoph Cox and Daniel Warner, Eds., *Audio Culture: Readings in Modern Music* (Continuum): 98-101; Jean-Paul Thibaud, "The Sonic Composition of the City" In Michael Bull & Les Back, Eds., *The Auditory Culture Reader* (New York: Berg, 2003): 329-42.
- ³⁷ Paul Kline's Unsilent Night: <http://www.unsilentnight.com/audio.html>
- ³⁸ David Beer, "Tune Out: Soundscapes and the Urban *Mise-en-Scène*" *Information, Communication & Society* 10:6 (December 2007): 846-66; Michael Bull, Selections (TBA) from *Sound Moves: iPod Culture and Urban Experience* (New York: Routledge, 2008) [Rob Clowes' [review](#) of Bull]
- ³⁹ Thomas Blom Hansen, "Sounds of Freedom: Music, Taxis, and Racial Imagination in Urban South Africa" *Public Culture* 18:1 (2006): 185-208; Brandon Labelle, "Pump Up the Bass: Rhythm, Cars, and Auditory Scaffolding" *The Senses & Society* 3:2 (July 2008): 187-203; Michael Bull, "Soundscapes of the Car: A Critical Study of Automobile Habitation" In Michael Bull & Les Back, Eds., *The Auditory Culture Reader* (New York: Berg, 2003): 357-74.
- ⁴⁰ Christiane Paul, [Digital Art/Public Art: Governance and Agency in the Networked Commons](#) (Thoughtmesh); [Networked Music Review](#)
- ⁴¹ Emily Bills, *The Telephone Shapes Los Angeles: Communications and Built Space, 1880-1950* Dissertation, New York University, 2006 (UMI, 2006); Colin Cherry, "The Telephone System: Creator of Mobility and Social Change" In Ithiel de Sola Pool, Ed., *The Social Impact of the Telephone* (Cambridge: MIT Press, 1977): 112-26; Ithiel de Sola Pool, "The Structure of Cities" In Stephen Graham, Ed., *The Cybercities Reader* (New York: Routledge, 2004): 47-9; Claude S. Fischer, *America Calling: A Social History of the Telephone to 1940* (University of California Press, 1994); Rem Koolhaas, on the telephone at the Waldorf Astoria, "All the Rockefeller Centers" and Radio City Music Hall: The Fun Never Sets" In *Delirious New York* (New York: The Monacelli Press, 1994): 199-200, 208-219; Carolyn Marvin, *When Old Technologies Were New: Thinking About Electric Communication in the Late Nineteenth Century* (New York: Oxford, 1988).
- ⁴² Stephen Graham, "Urban Physical Form" In Telecommunications and the City: Electronic Spaces, Urban Places (New York: Routledge, 1996): 313-7; Joel A. Tarr, Thomas Finholt, and David Goodman, "The City and the Telegraph: Urban Telecommunications in the Pre-Telephone Era" *Journal of Urban History* 14 (1987): 38-80.
- ⁴³ Brandon LaBelle, "Tuning Space: Max Neuhaus and Site-Specific Sound," *Background Noise: Perspectives on Sound Art* (New York: Continuum, 2007): 154-66; "[Constructed Sound: Max Neuhaus](#)" *Carte d'Arte Internazionale (Messina)* (November 1997).
- ⁴⁴ **VOICE:** Charles Hirschkind, "The Ethics of Listening: Cassette-Sermon Audition in Contemporary Egypt" *American Ethnologist* 28:3 (2001): 623-49; Charles Hirschkind, *The Ethical Soundscape: Cassette Sermons and Islamic Counterpublics* (New York: Columbia University Press, 2006); Flagg Miller, *The Moral Resonance of Arab Media: Audiocassette Poetry and Culture in Yemen* (Cambridge, MA: Harvard University Press, 2007); Flagg Miller, "Of Songs and Signs: Audiocassette Poetry, Moral Character, and the Culture of Circulation in Yemen" *American Ethnologist* 32:1: 82-99; John Durham Peters, "The Voice in Culture and History" Course Syllabus, University of Iowa, Spring 2004; Richard Sennett, "The Citizen's Voice" In *Flesh and Stone: The Body and the City in Western Civilization* (New York: WW Norton & Co, 1994): 52-67; Tim Sultan, "It's Not the Sights, It's the Sounds" *New York Times* (17 March 2006) [dialects]; Anthony Vidler, "[How to Invent Utopia: The Fortunes and Misfortunes of Plato's Polis](#)" Mellon Lecture, Canadian Centre for Architecture, Montreal, Canada (17 May 2005); Excerpts from Plato's *Republic*; Eric Wilson, "Plagues, Fairs, and Street Cries: Sounding Out Society and Space in Early Modern London" *Modern Language Studies* 25:3 (Summer 1995): 1-42.
- ⁴⁵ **SOUND HISTORIES:** Peter Bailey, "Breaking the Sound Barrier: A Historian Listens to Noise" *Body & Society* 2:2 (1996): 49-66 [Reprinted in Mark M. Smith, Ed., *Hearing History: A Reader* (Athens, GA: University of Georgia Press, 2004)]; Barry Blesser & Linda-Ruth Salter, "Auditory Space from Prehistory to the Present" In *Spaces Speak, Are You Listening? Experiencing Aural Architecture* (Cambridge: MIT Press, 2007): 67-126; Charles Burnett, "Perceiving Sound in the Middle Ages" In Mark M. Smith, Ed., *Hearing History: A Reader* (Athens, GA: University of Georgia Press, 2004): 69-84; David Isay and Sound Portraits Productions, [Talking History: Aural History Productions](#); Richard Cullen Rath, "Acoustics and Social Order in Early America" In Mark M. Smith, Ed., *Hearing History: A Reader* (Athens, GA: University of Georgia Press, 2004): 207-20; **Bruce R. Smith, "The Soundscapes of Early Modern England" In Mark M. Smith, Ed., *Hearing History: A Reader* (Athens, GA: University of Georgia Press, 2004): 85-111;** Mark M. Smith, "Listening to the Heard Worlds of Antebellum America" In Michael Bull & Les Back, Eds., *The Auditory Culture Reader* (New York: Berg, 2003): 137-64; Reprinted in Mark M. Smith, Ed., *Hearing History: A Reader* (Athens, GA: University of Georgia

Press, 2004): 365-84; Mark M. Smith, "Hearing" *Sensing the Past: Seeing, Hearing, Tasting, and Touching in History* (Berkeley: University of California Press, 2007): 41-58; Dell Upton, "Sound as Landscape" *Landscape Journal* 26 (2007): 24-35; D. R. Woolf, "Hearing Renaissance England" In Mark M. Smith, Ed., *Hearing History: A Reader* (Athens, GA: University of Georgia Press, 2004): 112-135.

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