



PROGRAMME

**SOUND, LANGUAGE &
THE MAKING OF URBAN SPACE**

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Sound, Language and the Making of Urban Space

Abstracts

The Cinematic City and beyond

Choric Sounds: The Intervention of Women's Soundscapes in the City and Cinema,

Kelly Fuery (Film and Media, Chapman University)

Julia Kristeva offers a subtle reinterpretation of Plato's idea of the *khōra* when she articulates the concept of the semiotic *chora* – the 'space' where the child acquires language still bound to the mother's body – as a uniquely feminine domain. This paper explores how certain spaces in cities and their cinematic representations, can be seen as versions of such semiotic *chora*. These are the moments and locales which enable the silenced or othered woman's voice to be spoken and articulated. This paper explores examples of both actual city spaces where this takes place, as well as their representations in cinema. The strategy here is to examine how three layers of sound interplay to enact resistance and difference: firstly, the spaces in cities where such sounds are formed and articulated; secondly, how a textual system (cinema) comes to represent such spaces as well as create them; thirdly, how the exchange between these two form choric soundscapes. Kristeva's version of the semiotic *chora* (emphasizing the poetic and political qualities of a space outside the Symbolic suggesting that one's subjectivity includes the political and aesthetic precarities involved in relations with others) is adapted to outline how the screen itself facilitates a philosophical and phenomenological audio-visual field of exploration on what it is to hear, know, and feel situations from different perspectives. The screen as container of and for sounds/languages represents the potential to ethically view and engage in another's world and the other's situation. The screen as (formless) object supports the possibility of change in point of view, even attitude, because of its capacity to contain various sounds of frustrating, complex and disturbing lived experience that might otherwise be unheard or negated in everyday life. These sound interventions have the capacity to test established conceptions and leads to alternative ways of thinking about others as well as the city itself.

Reel Cities – Urban Cinematic Soundscapes

Palle Schantz Lauridsen (Nordic Studies and Linguistics, University of Copenhagen)

From its very beginning cinema has always had a close relationship to the city. Many early films were shot in cities, dealt with on urban life, and were projected to urban audiences.

As opposed to their visual predecessors (paintings, photographs ...) films depicted *moving* objects which on their hand form the basic for sound; no sound without movement. In that respect, early cinema *needed* sound. Silent films were accompanied by live music and maybe live sound effects, but each screening was different, as sound was part of the cinematic institution (musicians performing live in movie theatres) and not part of the filmic text. In the late 1920's sound became an integrated part of the cinematic text giving producers and directors control of not just the visual but also the audio part of their products.

Urban cinematic soundscapes are studio produced, constructed mediatic representations rather than 'innocent' recordings.

Taking my point of departure in Marshall Berman's seminal *All That Is Solid Melts into Air* and his distinction between pastoral and counter-pastoral visions of modernity the paper analyses key representations of urban soundscapes from the last the late 1920's to the present.

City Foods & Sounds of Streets Vending

Jo Sharma (University of Toronto)

Until roughly a century ago, itinerant hawkers and vendors – particularly those who sold food, drink, kitchen services, and healing remedies – were inextricably linked to their characteristic cries and music – crucial constituents of the past 'liveliness and livelihoods' of urban streets. Numerous scholars have explored how and why this changed. This paper proposes to explore first, how modern bourgeois-led 'silencing' of street cries went hand in hand with cultural memorializing and 'translating', and how the latter engaged the pasts of European cities, against the presents of 'other' cities. Second, it seeks to examine how and why street cries might resonate into current times – whether literally and aurally, or symbolically and politically.

Musicking the City: Popular Music and the Spatio-rhythms of Aarhus, 1960s-1980s

Boom! - Urban Sounds and Bodies in the Dance Venue

Silke Holmqvist (Danish National Archives)

Despite the conspicuous role of mainstream pop music in the changing distributions of sounds, spaces, and emotional practices in modern cities, there are few detailed historical studies of such interrelations in the Danish context. This paper ventures into this field by focusing on sounds, emotions, and bodily practices in the 'beat' and pop music venue Boom (renamed Box 72 in 1968 and Motown in 1980), established in 1965 in downtown Aarhus in the former printing press of the local newspaper Jyllands-Posten in Frederiksgade. From being a site for a comprehensive youth culture around pop music, the ensuing proliferation of distinctions within youth culture soon transformed it into a distinct venue for mainstream pop and disco culture with dancing as the main activity. This paper will ask how 'pop sounds' encouraged bodily movements; how sound and space stimulated or deemphasized certain emotions; how interior design and other spatial features promoted or hindered sound, dancing, talking or making out; how the social and musical rhythms of the evening/night progressed; how regulars made their way to and left the venue; and how various substances were administered.

Punk Rock Roulade in Husets Musikteater – a Hub of Counter-culture 1981

Bertel Nygaard (Modern History, University of Aarhus)

The punk styles disseminating from New York and London during the late 1970s and early 1980s have mainly been studied in their most distinct, paradigm-defining representations and often with particular emphasis on visual aspects. Shifting our emphasis toward the sonic aspects (in a broad sense) of punk culture and studying it at its historical sites of reception, reworking and transmission, we may work towards richer conceptions of how punk styles interacted with emotional and sensual practices at particular points on time and space.

This paper contributes to such reorientations, starting a video recording of a one-day festival of young local amateur musicians in central Aarhus in 1981: *Punk Rock Roulade*. Organized by the youth school *Opgang2* at the concert venue *Husets Musikteater* in central Aarhus, this event was explicitly committed to punk styles, and many performances showcased such styles (aggressive musical styles, bodily gestures and looks, closeness between performers and audience). Yet, such styles intersected good-naturedly with other elements

here: looser hippie styles, left-wing politics as well as much less distinctive expressions. All of this contributed to collective and individual negotiations of style elements within the local setting – resulting in various modes of localization of global styles.

Spatial relations at various scales were integral to this localization of style: Aarhus as a Western small-state second city experiencing a socio-cultural upheaval during the 1970s and 1980s; the specific history of *Huset Musikteater*, an abandoned museum at the fringes of central Aarhus, turned into a cultural centre by left-wing squatters in the early 1970s. And such spatial relations intersected with rhythms – from the hectic musical tempos of punk music to the various life rhythms of individuals and communities. Thus, the study of a particular events can provide the occasion for historicizing much more general relations of spatio-rhythmic experience.

The Music Festival as a temporary Space

Morten Michelsen (Modern History, University of Aarhus)

Staging festivals for days on end have been important to communities since time immemorial. They could take place in the countryside or in cities, they could be spectacles for audiences or audiences could be an integral part. Mikhail Bakhtin's classic analyses of the dialectics of the Rabelaisian carnival still demonstrate some of the mechanics of the modern music festival, and contemporary event culture studies add a modern perspective to such alternative spaces which may contrast in some ways with mundane life. To this, I would like to add a focus on the emotional styles produced by and during such temporary events.

Music-themed festivals were known in the 19th century, but only in the second half of the 20th century did they become an integral part of mass culture. Many concrete festivals have turned into institutions, reinventing their particular traditions from year to year. One such has been the Aarhus Festuge. It began in 1965 as a high arts festival, but from 1969 onwards it included popular music into its music programme. Contrary to most Danish festivals the more than one week-long Festuge takes place in and uses the city.

I will investigate how Festugen's popular music programme and its users (re)negotiated the city space in conjunction with the popular music programme during the period in question by comparing Aarhus' musical life in and out of festival mode. This will give a good indication of the rhythms of the one and the other, of how they were experienced, and of how musicking processes intensified during the week-long festivities. Another and equally

important line of questioning is concerned with how both foreign and local musicians act out performances of globalization and representations of the other within marked local space.

Medialised Sounds

***Soundboks* and the City: The Impact of Mobile High-Performance Speakers on Urban Soundscape**

Vitus Vestergaard (Department of Media, Design, Education and Cognition, University of Southern Denmark)

This paper reviews the *Soundboks* controversy in a media historical perspective focusing on negative urban soundscape experiences, noise pollution and conflict. *Soundboks* is a Danish brand of mobile high-performance loudspeakers boasting five hours playtime at 126 dB on a single battery charge. Since the launch of the product in 2014-2015 the speakers – and the company – have been involved in controversy related to loud music in urban areas. The speakers took center stage in a heated and still ongoing debate which has even prompted death threats against the *Soundboks* CEO.

The *Soundboks* controversy is reviewed in a media historical perspective which also involves historic controversies around the use of e.g., transistor radios, vehicle audio and boomboxes in urban spaces. The controversy relates to broader questions about the sonic and social consequences of the inclusion of (mobile) audio systems in urban spaces.

Connecting the Past and the Present through Sound

Line Brun Stallknecht (Museum of Elsinore), Jonas Fritsch and Stine Hasse Jørgensen (both IT University of Copenhagen)

This paper examines how small stories of ordinary life in Elsinore's past can be brought to life through sound. Based on a sonic experiment in Elsinore conducted in spring 2022, called *SonicTraces*, the paper seeks to answer the question: how can augmented soundscapes connect past and present in Elsinore?

SonicTraces unfolded along a street that connects the harbor with the medieval city and consisted of three parts: Two place specific installations embedded in a physical sculpture playing a soundscape that could be listened to and felt as vibrations through the body when touching the installation. And an app-based soundwalk in the connecting street using iBeacons to give a sonic sense of what it was like to walk in the streets of Elsinore in the 1500-1600s. F.i. the smatterings of broken conversations, hooves on cobblestones or seagulls. The soundscape in the background changed in

accordance with the historic surroundings when walking from the wharfs towards the churches in the city center.

Based on qualitative interviews, observations of individuals' interactions as well as quantitative user data, we analyze how the different types of sonic interaction resonated with the audience. Our insights show that using sonic augmentation is a sensory and bodily experience that has a potential to activate the past in the present and create strong interactive experiences for people.

Experienced Past Soundscapes of Industrial Noise: Cultural heritage?

Jeppe Hauge Bæk (University of Aalborg)

In 1993, the town of Nykøbing Mors in north-west Jutland, Denmark, went silent. The renowned iron foundry, Morsø Jernstøberi, stopped production. Founded in 1853 on the outskirts of town, the iron foundry became the largest employer on the whole island, and modern Nykøbing largely grew around the successful business housed in imposing multi-story rebrick facilities. The successful industry was cherished by the inhabitants, but then something changed. Environmental hazards such as dust, smoke, and noise started polluting the relationship between corporation and the town dwellers from the 1960's and onwards. The days of heavy industry in town centres were numbered, and local newspapers tell the story of wronged neighbours. Yet, no one asked the people actually working in the noisy industrial complex.

This paper explores the experiences of 11 different workers from various parts of the huge factory, spanning from 1955 to 1993. The study is made through semi-structured interviews conducted by the author in the fall of 2022. How did they experience the industrial noise from the inside? The study draws on Raymond Schafer's work on soundscapes focusing on the hi-fi or lo-fi quality of the experienced soundscape. Karin Bijsterveld's typology of auditory topos is used to understand the workers' dramatisation of the sounds. Results indicate that the workers' perception of industrial noise was mostly positive. It was the sound of work, the sound of pride and the sound of home.

In 2023 the soundscape will be integrated into Støberimuseet, as a new way of telling the story of Morsø Jernstøberi. Participant observations and interviews with the museumgoers, will add new layers of knowledge on how reenacting past soundscapes as an element of local cultural heritage can play a part in forming local identity.

Sonic Identities

“Louder and More Discordant than Ever”: Afro-Jamaican Women and the Temporalities of Soundscapes

Linda Sturtz (Dep. of History, Macalester College)

Enslaved Africans in the Americas relied upon audible communication to assert their collective identity and resist the harsh controls of Euro-American systems of policing. Studies of drumming have provided the most apparent example of how enslaved people communicated within and among communities in rural contexts.

Control of soundscapes also mattered in urban settings. During market days and public celebrations sound became a complex means of communication. Officials attempted to regulate “noise” in urban spaces with the enslaved and enslavers engaged in negotiations over sound in public spaces.

This paper examines how Afro-Jamaican women captured urban soundscapes in the eighteenth and nineteenth centuries through music, song, and dance. During their performances, a notable group of women known as “Set Girls” seized urban streets, often to the dismay of white authorities. One visitor to the island reported on a parade he witnessed during a time of unrest:

Martial law was proclaimed.... The weekly market, with its incessant babble, filled the square. The "Sets," or "reds and blues," paraded the streets with their horrid din, louder and more discordant than ever —perhaps feigning indifference, to divert suspicion.

My argument is that these soundscapes were delineated temporally – during holidays and market days -- as well as spatially. The geographic dimension of Jamaica’s sounded places is evident in the work of Sonjah Stanley Niaah who analyzes how the “performing geographies” of modern Kingston’s Dance Halls function today and how “[c]itizens claim space and identity in the urban street through their performances.” (Stanley-Niaah 2010. 70).

I argue that during the nineteenth century, Afro-Jamaican women seized streets and other locations in urban areas as celebratory spaces at appointed times. Most of these places were not permanently delineated but were ordered in time as well as space.

Sound and the Hebrew Experience of Language in Interwar Tel-Aviv

Ofer Idels (Ludwig Maximilian University of Munich)

The importance of sound has not been sufficiently acknowledged in the scholarship on Urban life in Interwar Palestine. Recent depictions of the Mandatory Palestine's city life have portrayed a cosmopolitan space in which the passive multilingual presence does not greatly differ from the present metropolitan experience. In contrast, the paper will argue for the historically distinctive, crucial, and active significance of sounds and language – particularly modern vernacular Hebrew – in shaping urban space, culture, and experience.

Founded in 1904 near the borders of the Arab city of Jaffa, the first Hebrew city, Tel-Aviv, quickly grew during the interwar era. Despite never reaching close to the metropolitan areas of Europe, America, or Asia, in 1939, the Jewish population was estimated to be approximately 150 thousand. This drastic rise of the Hebrew city was intertwined with a local Jewish desire to establish an urban sphere in which (despite not being the mother tongue of any) modern vernacular Hebrew would be the dominant language. This wish was only partially fulfilled before the Holocaust as Yiddish, Arabic, English, and other languages continued to be heard and used in the city.

Nevertheless, the paper shows how the particular entanglement of a new town and a new language mutually affected the established linguistic norms and urban community culture. Primarily focusing on sports events and the Hebrew Opera House, the paper will draw on a plethora of private and public sources and demonstrate how the sounds of language (and its silences) created racial separation, cultural hierarchies, social boundaries, and codes of conduct within the city limits, on the streets, and in various new structures.

Sound Reenactment Practices: the “City-Factory” of Covilhã

Frederico Dinis (CEIS20-Centre for Interdisciplinary Studies, University of Coimbra)

The work of memory has been the object of inquiry by scholars who seek to understand how we process our experience and how we perceive its role in the configuration of individual and collective identities. Concepts of collective memory (Halbwachs, 1925), memory theatres (Banu, 1987), memory-habit (Connerton, 1989), places of memory (Nora, 1984-1994), incorporated memory (Taylor, 2003), post-memory (Hirsh, 2008), memory linked to places (Taylor, 2011,) and memory reenactment (Agnew et al., 2019) have helped to describe complex relations between past and present. This paper explores the sound and memory relationship that confronts a sense of place with a “repertoire in intermedial mode” (Bénichou, 2020).

Assuming that memory is a continuous performative act (Schneider, 2011), the role of memory is examined through the sound context by discussing:

- (i) the process of embodiment and its relationship with the memory work,

(ii) memory as a sound re-signification and appropriation (codes, mediums, texts, images, and narratives) through artistic-research and

(iii) new sound forms of representation of place as a resource for social and artistic research. This paper also relates these possibilities of re-signification of sound performance through a dual path of reflection and artistic representation that resulted from a previous project developed under an art-based research regime (Dinis, 2021) developed throughout several processes of reenactment in Portugal. In one of the sound reenactment practices, the process of de-industrialization (Kaldor, 1979) of the “city-factory” of Covilhã was analysed, through a practice-as-research project entitled “transient boundaries” (2021) that represented sounds, soundscapes, noise and human utterings as part of the urban experience past and present. In this reenactment, the past was not rescued as an explanation for the present or the opposite, but as a meeting between the past and the contemporary, in the sense of a temporal relativisation through a process of embodiment.

Stolen Silence: Listening to the History of Quiet Spaces in Urban Environments

Keynote by Karin Bijsterveld (professor in Science, Technology & Modern Culture at Maastricht University)

Today, policymakers and citizens in the European Union frequently call for establishing urban quiet areas in order to create relief from noise-as-unwanted-sound for those inhabiting cities. Although the specific measures policy makers have in mind appear to be new, the idea of creating quiet zones is not. While Western societies have long struggled with their response to public complaints about noise, they have also tried to protect particular areas from noise, such as spaces in and around churches, schools, and hospitals (“islands of silence”) in urban environments and “quiet areas” in the countryside. Acknowledging the contestation of quiet areas – hence to notion of “stolen silence” as in reclaiming something against the grain, like in a “stolen moment” – this paper examines what we can learn from historical traditions concerning urban quiet areas and recent experiences with rural quiet areas for how to create, preserve and protect quiet in modern-day urban environments. It will draw on sources from the Netherlands, Belgium and Germany in particular and make use of the notions of “paradox of control” (Bijsterveld 2008), “sacred silence” (Corbin 2018), and “acoustic shadows” to explore the potential of micro-silence areas in the built environment of old and more recent monuments.

Shouting the City

Subversive Shouting, State Listening and Mass Politics in Restoration Spain

Matthew Kerry (Modern European History, Jesus College, University of Oxford)

During Restoration (1875-1923), Spain experienced vast economic and social change, urbanization and waves of social conflict and the emergence of new forms of organization, in the form of unions and modern political parties. A democratic façade dressed a corrupt system which struggled to respond to the challenges. While the constitution and subsequent legislation established rights and freedoms, including those of speech and association, it also repeatedly restricted and violated them.

This paper examines how Spanish state officials listened to and monitored Spaniards' political voices through correspondence between different branches of the state. I focus on their attention to shouts, including 'subversive shouting', which was proscribed by the Penal Code, and the relationship between shouting, fears of the crowd as well as how the police sought to control the behaviour – both collective bodily movement and sonic expression – of citizens in urban spaces. Whereas the press would often report on 'shouting' (*griterío*), the police were more concerned in listening for individual shouts due to the perceived risk that a shout would turn a crowd into a mob.

This paper reflects on how the state distilled the complex – and at times cacophonous – urban political soundscape into mentions of shouting in telegrams and letters. Sound was not their central concern, but nonetheless integral to how state officials thought about crowds, politics, and the city. This approach builds on existing attention to street cries and the sonic policing and control of the urban poor and working class in Spain and wider Europe by expanding the focus to the sound of protest and political mobilization. Despite the corrupt, undemocratic system, state listening for and to shouting reflected a desire to monitor social and political change, emerging mass politics and, in particular, how these shaped and were shaped by the urban environment.

Vox Populi: the Soundscape of a Revolution (Palermo 1848)

Gabriella Tigani Sava (University of Malta)

Every revolution, like every human event, has its own soundscape of sounds, shouts, noises, silences, voices and dialects that are unique and reflect the local culture and environment in which it took place. This paper decodes the sounds of the revolution in Palermo in 1848, when secessionist forces, mainly composed of bourgeois and commoners, organised a revolt against

the Neapolitan government of the Bourbons. The memoirs of three of the main protagonists of the Sicilian revolution of 1848, G. La Masa, P. Calvi and F. Ferrara are full of references to the cries of popular enthusiasm, the roar of artillery and the hymns that accompanied the liberal movement, which allows us to get a sense of the revolutionary soundscape, when compared to and supplemented by descriptions in contemporary newspapers, chronicles and revolutionary documents.

The sound experience of the Sicilian revolution of 1848 gives insight into the emotions and impressions of individuals and social groups involved in the revolutionary movement. It also allows us to map the urban spaces most affected by the clashes between rebels and royal troops. Finally, the sources give access to the interpretations of sounds among the participants and by-standers to the revolutionary movement that had a predominantly urban connotation.

Noise, Yelling and Dialects: Sonic Territories in two Copenhagen Market Places

Pia Quist (Nordic Studies and Linguistics, University of Copenhagen)

Mikkel Thelle (National Museum of Denmark)

The paper presents an exploration of the social meaning and functions of marketplace sounds – including language, yelling, hailing etc. in two adjacent, yet very different sites in Copenhagen, *Gammel Strand* and *Højbro Plads*. We argue that the marketplace soundscapes have had central functions as means of constructing customer oriented semiotic spaces while negotiating territories and branding and selling products. Language by way of dialectal speech, yelling, street cries, cursing and swearing was an integral part of such processes.

Sonic Materialities

The Sound Tapestry of Water Fountains – Intimacy in Public Space in Renaissance Rome

Ragnhild May and Kristoffer Raasted (The Royal Danish Academy of Fine Art, University of Copenhagen)

Sound is part of the construction of social and spatial situations. Fountains in public spaces impact the way these spaces are used (Butler and Nooter, 2018). The water infrastructure of renaissance Rome included private and public drinking and washing water fountains. Between 1560 and 1630, a series of fountains were constructed in Rome by religious and civil

authorities (Rinne, 2011), and changed the way the city was used: providing water for the inhabitants, the fountains became meeting points across class boundaries (Butler and Nooter, 2018). The sound of the fountains would resemble white noise and thus create a calm space in opposition to the cacophony of the city but also an ideal setting for private conversations (Butler and Nooter, 2018). This raises questions: in which ways does sound constitute intimacy in public space? In *Ulysses*, James Joyce describes water to have democratic properties: “*What in water did Bloom, waterlover, drawer of water, watercarrier, returning to the range, admire? Its universality: its democratic equality and constancy to its nature in seeking its own level [...]*” (Joyce, 2012). In which ways can water infrastructure function as a figure for bridging class-boundaries? Does the sound of falling water have similar democratic properties? In this paper we discuss and examine how noise has the potential of creating space for intimacy in public space.

Butler, S. and Nooter, S (eds.) (2018). *Sound and the Ancient Senses*, Routledge

Rinne, K. W. (2011) *The waters of Rome: Aqueducts, fountains, and the birth of the baroque city*. New Haven, CT: Yale University Press.

Joyce, J. (2012) *Ulysses*. Richmond, England: Oneworld Classics.

Bergson, H. (1990) *Matter and Memory (Matière et Mémoire, 1896)*, translators N.M. Paul and W.S. Palmer. Zone Books

Underneath it All: Uncanny Sounds, the Materiality of the City through the Ear of the Other

Patrick Fuery (Centre for Creative and Cultural Industries, Chapman University)

The polyphony of the city is the drowning sounds that form layers much like psychoanalysis’ versions of the ‘noisy’, apparent conscious and seemingly silent unconscious. We ‘hear’ the conscious sounds as if they are all that is to be heard, while the murmurs of other sounds are less, perhaps never, attended to in that same aware way. This paper explores how these other, uncanny sounds are always with us in cities, yet occupy a different semiotic register. They require a different attention, the ear of the other, to be realized. The exemplar here is how such sounds are part of a rewilding of the city spaces and their occupants, made all the more uncanny because of their presence in the polyphony. This notion of the uncanny refers to Freud’s *Unheimlichkeit* – the familiar made strange, the disturbing, almost forgotten known, here reimaged as sounds themselves. In this sense, this is to hear the uncanny in the city, and in doing so confront a certain type of rewilding. These uncanny sounds take many forms, but perhaps the most literal examples are those of *nature* (italicized to avoid a binarism of ‘city’ and ‘nature’). It is possible, for example, to stand in Los Angeles at night and hear

coyotes; their howls are part of the city polyphony, but more often unheard or unnoticed. Another example is the *Forgotten Songs* installation by artist Michael Thomas Hill, with its empty bird cages strung high above a city street. The sounds of birds displaced from their natural habitat, or adapted to the city one, drift down as reminders of what sounds once existed in these spaces. As Hill describes it; “An interplay of past and present, large and small, predator and prey, *Forgotten Songs* engages audiences with the beauty, unexpectedness and unfamiliarity of these displaced birdsongs. The installation explores how [city] fauna has evolved and adapted to co-exist with increased urbanization – inviting contemplation of the city’s past, its underlying landscape, and the sustainability issues associated with increased urban development”. These othered sounds are never silenced, just working unattended in a layer of the city.

Stepping through Time in Nørregade – a Sonic Experiment

Vivi Lena Andersen (Museum of Copenhagen)

The sound shoes make when worn has rightfully become an integral part of Fashion Studies with Sound of Fashion also having an increasing importance in modern design processes. The effect on shoes on gait of their wearers as well as the sonic impact on their surroundings – from hunter-gatherer societies to urban life. Unfolding an experimental aspect of *Sound of Copenhagen*-project this paper explores how the sounds of walking down the street of Nørregade have changed from the 1400s as well as the 1700s. Via physical reconstructions of shoes and digital reconstructions of street surfaces found in archaeological excavations specific sound patterns appear that tell us about the importance of sound in relation to gender and economic status-differences in a populated urban space.

What is Urban about Early Modern Urban Sound?

Keynote by David Garrioch (professor emeritus, Monash University)

This talk will consider two inter-connected questions about urban sound in early modern Europe (roughly 1500-1800). Firstly, what can we know about sound in this period: what sources do we have, and what can they tell us? Secondly, what, if anything, was specific about early modern European urban sound? The first question arises in part because of the irony of using written sources to comprehend aural environments. It is particularly acute if we wish to move beyond knowing what sounds were present, and instead comprehend how they were

understood and experienced. Some work on the history of sound has sought to move away from the idea of an 'objective' soundscape and to emphasise individual listening, and the history of emotions raises the possibility that different hearers were affected by sound in different ways. The second question relates more directly to urban history. Many sounds, such as those produced by bells or animals, were heard almost everywhere in early modern Europe. Many early factories were situated in the countryside, rather than in towns. Were differences between urban and rural environments of degree or of kind? Were sounds simply louder or more continuous in towns, for example, or was urban sound qualitatively distinctive?

I suggest, firstly, that while we cannot ever fully recapture past aural experience, our sources and methods do enable us to understand it well enough to create a history of urban sound. In response to the second question, I argue that urban sound, in the early modern period, was both qualitatively and quantitatively different from rural sound. Certain sounds were characteristic of urban environments, but above all their combination and their meanings were distinctive. Indeed, these characteristics contributed to making certain environments 'urban'.

Sonic Works and Theories

John Cage's 4'33" reread as Sonic Citizenship

Anette Vandsø (Center of Sound Studies, Aarhus University)

Together with Marie Højlund and Morten Breinbjerg I have elsewhere introduced *sonic citizenship* as a broader concept applicable to the study of our sonic environment as an alternative to Schafer's soundscape concept that still dominates the conversation. In this presentation I wish to argue that Cage's 4'33" – and Cage's aesthetics of silence – that informed Murray R. Schafer's soundscape theory in the 1970es might as well be read as an example of *sonic citizenship*, and that this is perhaps a more adequate reading than Schafer's suggestion that 4'33" turned the whole world into an orchestra.

In my presentation I emphasize how Cage's first iteration of a silent piece was a direct response to Muzak Co, at a time where there were several public lawsuits against transit-casting. Given this context, I suggest that a Cagean silence is not merely centers background soundings, but also resists the governmentality of ubiquitous music and the attempts to produce us as certain kinds of citizens – consumers, worker, commuters.

I therefore suggest that the background 4'33" draws out is not merely sounds, but a battlefield where various stakeholder's struggle to pursue their interests. This, I argue, is a general quality to our soundscape, and therefore the concept of sonic citizenship, developed with reference to

Sophia Rosenfeld, Helen Phelan and Vincent Andresani, is generally applicable as a conceptual framing that centers the civic community, its rights and duties, its sense of belonging, as well as the options to be heard or listened to.

Infomanticism: Rethinking the Romantic Subject through situated Sound Works

Annabel Frearson (Cubitt studios/ University of Reading School of Art)

In this paper, I explore my concept of 'infomanticism' through two recent long-durational sound works recorded in a range of locations in and around London, UK:

['Frankenstein economy'](#) (2022, digital audio, 5'15") comprises a complete list of unique words from 'Frankenstein', loosely categorised according to themes, semantics, sounds, grammar, or length, that I read aloud in a variety of contexts in proximity to my London home, including a hospital, cemetery, city farm, airport, financial district, city beach, street market, art gallery. The frequency of occurrence is read alongside each word from Shelley's 1831 novel to denote its 'value' within my Frankenstein database.

['Sic'](#) (2019, digital audio, 24'12") presents an audio recording of a paragrammic rewriting of 'Mein Kampf' by global micro-workers, who have rendered the originary toxic text deviant using online anagram generators and textual randomisers. I attempt to further liberate the language by reading aloud the new mass of disjunctive words and sounds into the auditory-material world.

'Infomanticism' reflects on and through our mediation with data to consider our newly constituted relationship with narrative, value, and landscape, within a contemporary database economy of attention.

We have made of ourselves riparian citizens of the sublime torrent of reflexive data that flows ceaselessly through our midst. Subjectification derives from a contingent and restless circumscription of data, with which we have developed a more or less affective relationship. Fragments draw us into new, or long forgotten, or simply parallel unknown territories, communities of data, governed by their own internal logic. This is the Romantic.

If romanticism can be thought as anti-capital cultural protest against modern bourgeois industrial civilization (Sayre and Löwy), could 'Infomanticism' provide new modalities for reconstituting cultural value, or does it merely provide new instances of subjective occasionalism (Schmitt) – radical metaphysical narcissism – in support of the new economy?

Adhan as an Urban Soundscape Experience in the Ottoman Empire

Rana Aldemir (Central European University, Department of Comparative History)

This paper aims to investigate how the call to prayer in Ottoman cities was regarded as a sonic experience and how it impacted the city's overall soundscape. It will also examine how the city's voice has become more masculine as a result of the five daily recitations of the adhan. Mosques differ from other religious structures in how they interact with the senses, especially when evaluated in terms of sound. Whoever the visitor is, the individual interacting with the area is not only presented with something visual but also has a sensory experience by simultaneously activating multiple emotions. The qiraat¹ and muqabele² are also repeated sounds that the mosque releases to the surrounding community, albeit at a lower volume than the adhan. The sound of the adhan not only distinguishes a smaller, local Muslim community but also connects it with the Islamic community in general, both everywhere and at every historical moment. This is because the adhan occupies a common auditory space. Oleg Grabar made the observation that Islamic culture finds itself in hearing and acting rather than seeing the means of representation. This was prompted by the fact that the recitation of the Qur'an, known as the adhan, is considered to be central to the social identity of Muslims. In my paper, I also claim that mosques, which are often presided over by men, play a part in imparting a masculine identity to the neighborhoods in which they are located as well as the city as a whole. Because only men are allowed to read the adhan and all of the voices in the mosque belong to men, the sensory impression that is created is a masculine one. In this regard, a study will be presented on the mosques constructed by Mimar Sinan, whose structures can be found in various Ottoman cities. The book *Age of Sinan* by Gülru Necipoğlu from 1977 will be utilized to discuss the acoustic properties of Sinan's mosques and how these acoustic properties are effective at amplifying the masculine voices of mosques. Since most of Sinan's works are in Istanbul and Bursa, this paper examines the effects of mosque soundscapes, first in their neighborhoods and then in Istanbul and Bursa. I aim to discuss this within the framework of the history of emotions from an analytical perspective without fictionalizing it as if it were only a part of feminist history and without making it anachronistic.

¹ qiraat: قرائت , Reading a part of the Qur'an in prayer. The person reads for himself or for someone else to listen.

² muqabele: مقابله , reading the Qur'an in the mosque and making people listen to it.

Early Modern Soundscapes

“These ugly Shouters” – Street Ballads and Soundscape Experiences in 18th Century Copenhagen

Ulrik Langen (The Saxo Institute, University of Copenhagen)

This paper examines representations of female ballad-mongers in eighteenth-century Copenhagen, shedding light on how interpretations of voices and appearances mixed with moral and social imaginary. Using periodicals and archival material the paper investigates the ways in which these representations emphasized the perceived immorality and low social status of women engaged in ballad mongering and street singing as an argument to bring about restrictions on their activities in public space.

Hearing Sonic Memories of Evliyâ Çelebi: Ottoman Guilds of 17th Century Istanbul

Salih Demirtaş (Orient-Institute Istanbul, Istanbul Technical University)

Seyahatnâme (Book of Travels), Evliyâ Çelebi's (1611–c.1685) well-known ten-volume travelogue spanning imperial and surrounding lands, is one of the foremost historical sources of Ottoman literature. Based on the recorded inventory ordered by Murad IV in 1638 before his Baghdad campaign, Evliyâ Çelebi dedicates 47 chapters in the first volume of *Seyahatnâme* to the Istanbul guilds that depict the craftsmen and merchants of Istanbul parading before the sultan. In these accounts of the guilds of Istanbul, sonic practices are frequently mentioned in various oral forms such as prayer phrases, musical executions, shoutings, utterings or hubbubs. In addition to the economic and political capabilities of the guild system in the context of taxation and trade in the Ottoman Empire, the sonic practices of the guilds depicted by Evliyâ Çelebi represent sonic memories of urban communities echoing from the multicultural and multilingual cityscape of seventeenth-century Ottoman Istanbul. Among the issues that will be discussed within the paper are (1) sonic and linguistic portraits of the guilds in relation to social hierarchies and identities; (2) the temporal culture of the city during routines of daily life reflected through the customs of musicians' guilds; and (3) cultural historiography through the auditory accounts of past societies as individual and collective representations of urban space.

Sound, Noise, and Language in the Early Modern Urban Space - Exploring the Soundscapes of Rosenborg Castle

Christine Jeanneret (Musicology, Centre for Privacy Studies, University of Copenhagen)

In this paper, I explore the auditory culture of a specific urban space, the early modern court space at Rosenborg Castle in Copenhagen. Aurality defines a community sharing the same soundscapes but interpreting them differently, as unisonance or dissonance. The court was the space par excellence for staging and displaying power. I argue that sound played a crucial role in the appropriation, display, and control of power in those spaces. Speaking or producing sound at court was ultimately a political performance and established protocols of rank, power, and distance. The notions of thresholds and boundaries, the inside and the outside, along with the public and private blurry divide, can all be extended by considering sound and its porosity. Rosenborg Castle, situated in the middle of Copenhagen but separated from the urban space by the Royal Garden, is a privileged space to study the early modern urban soundscape that was partially shared with the city but also partially visually and sonically isolated.

I shall also consider the court as a space of sociability and study verbal and non-verbal communication across social classes, between humans and the numerous animals it harbored as well as the international visitors or diplomats speaking various languages, each with its own musicality. Cities have changed drastically from the early modern period until today, whereas Rosenborg Castle represents a uniquely well-preserved site, that has nearly not been modified after 1710, when it was abandoned as a royal residence.

Therefore, the spaces can literally be heard and experienced aurally today as they were. Other sources for studying the castle's soundscapes are archival sources, like visitors' descriptions, visual sources representing sound, silence, and noise and the rich collection of sound-producing artefacts from the Treasury.

The Sonic Revolution of 19th Century Copenhagen

Jakob Ingemann Parby (senior researcher and PI Sound of the Capital, Museum of Copenhagen)

This talk takes its cue from my ongoing work with a monography on the sonic and aural history of 19th century Copenhagen combining the mapping of urban noise and sonic experiences in the era with the contemporaneous notion of the 19th century as a particularly auscultative age.

At one end the processes of industrialization and urbanization transformed the urban soundscape and led to new perceptions of the urban existence and the consequences of auditory overload. And at the other inventions of aurally based, new technologies like the stethoscope, telegraph and the phonograph engendered new listening practices and created "virtuoso listeners" in a variety of professions, and as well new urban interpretations and uses

of sound and noise in political, aesthetic, and recreational arenas. The talk unfolds how part of this general process of aural and sonic change took place in Copenhagen.