



THE SOUND STUDIES READER

EDITED BY
JONATHAN STERNE

The Sound Studies Reader

Cecile Sandten, Annika Bauer



The Sound Studies Reader:

The Sound Studies Reader Jonathan Sterne, 2012 The Sound Studies Reader is a groundbreaking anthology blending recent work that self consciously describes itself as sound studies with earlier and lesser known scholarship on sound

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Sound Studies Reader Jonathan Sterne, 2012-11-12 The Sound Studies Reader blends recent work that self consciously describes itself as sound studies along with earlier and lesser known scholarship on sound from across the humanities and social sciences The Sound Studies Reader touches on key themes like noise and silence architecture acoustics and space media and reproducibility listening voices and disability culture community power and difference and shifts in the form and meaning of sound across cultures contexts and centuries Writers reflect on crucial historical moments difficult definitions and competing accounts of the role of sound in culture and everyday life Across the essays readers will gain a sense of the range and history of key debates and discussions in sound studies The collection begins with an introduction to welcome novice readers to the field and acquaint them the main issues in sound studies Individual section introductions give readers further background on the essays and an extensive up to date bibliography for further reading in sound studies make this an original and accessible guide to the field Contributors Rick Altman Jacques Attali Roland Barthes Jody Berland Karin Bijsterveld Barry Blesser Georgina Born Michael Bull Adriana Cavarero Michel Chion Kate Crawford Richard Cullen Rath Jacques Derrida Mladen Dolar John Durham Peters Kodwo Eshun Frantz Fanon Lisa Gitelman Gerard Goggin Steve Goodman Stefan Helmreich Michelle Hilmes Charles Hirschkind Shuhei Hosokawa Don Ihde Douglas Kahn Friedrich Kittler Brandon LaBelle James Lastra Richard Leppert Mich le Martin Louise Meintjes Mara Mills John Mowitt R Murray Schafer Ana Mar a Ochoa Gautier John Picker Benjamin Piekut Trevor Pinch Tara Rodgers Linda Ruth Salter Jacob Smith Jason Stanyek Jonathan Sterne Emily Thompson Frank Trocco Michael Veal Alexander Weheliye

Literature as Sound Studies yasser elhariry, Liesl Yamaguchi, 2025-06-12 Literature as Sound Studies identifies literature as a site of sonic invention and reconfiguration contributing a range of terms models and methods for attending to sound Considering literary works drawn from a range of traditions from twentieth century Moroccan poems to early modern English plays Literature as Sound Studies brings out the sophisticated ways that literary writers and commentators have used and studied sound Moving beyond the use of literature as mere ear witness to history this collection brings out the complexity of sonic figuration in literature and literary studies suggesting how this attentiveness to sound might anticipate illuminate and enrich the

contemporary field of sound studies The very category of the literary considered as a subset of language writ large has often hinged on the particular attention that literary works draw to their own sound whether that sound be psychologically rehearsed as in silent reading or acoustically realized as in a theatrical performance Weaving together methods and concepts drawn from both literary and sound studies these essays make legible literature's complex role in shaping and writing a history of sound

Radiophonic Feminisms Esther Díaz Martín, 2025-08-12 How Latina voices in commercial radio and podcasting subvert cultural norms and bring feminism to the fore of their work What does Latina feminism sound like in popular culture Drawing on case studies of commercial radio programs and podcasts hosted by Latinas and oriented toward Latinx listenership Esther Díaz Martín explores how Latina voices create female specific aural spaces that interrupt the misogynist status quo in US mainstream media Radiophonic Feminisms focuses on radio podcasting as a medium in which women find methods for resisting oppressive gendered cultural imaginaries Through their specific articulations that is the quality of their voices their music choices and the soundscapes they construct Latina hosts since the early 1990s have offered feminist responses to a cultural moment marked by the demographic changes brought on by the political economy of migration and the social changes wrought by media in the digital age Drawing attention to the invisible antisexist work of creating sound and to its reception Díaz Martín bridges the epistemic insights of Chicana feminist theory and sound studies enriching and further decolonizing our thinking about auditory meaning making

The Routledge Companion to Sound Studies Michael Bull, 2018-10-29 The Routledge Companion to Sound Studies is an extensive volume presenting a comparative and historically informed understanding of the workings of sound in culture while also mapping potential future directions for research in the field Experts from a variety of disciplines within sound studies cover such diverse topics as politics gender media race literature and sport Individual sections that consider the importance of sound in an increasingly mediated world the role that sound media play in the construction of experience and the ways in which sound has been theorized to produce a distinctive sensory contribution to knowledge This wide ranging and vibrant collection provides a rich resource for scholars and students of media and culture

A Cultural History of Sound, Memory, and the Senses Joy Damousi, Paula Hamilton, 2016-12-08 Sound studies has emerged as a major academic field in recent times However much of this material remains ahistorical or focused on technological advances of sound This book departs from previous studies by drawing out connections between sound memory and the senses and how they emerge within a variety of historical contexts

Sound Effects: The Object Voice in Fiction, 2015-09-01 Sound Effects combines literary criticism and psychoanalytic theory in eleven original articles which explore the potential of the object voice as an analytic tool to approach fiction Alongside the gaze the voice is Jacques Lacan's original addition to the set of partial objects of classical psychoanalysis and has only recently been theorised by Mladen Dolar in *A Voice and Nothing More* 2006 With notable exceptions like Garrett Stewart's *Reading Voices* 1990 the sonorous element in fiction has received little scholarly attention in comparison with

poetry and drama *Sound Effects* is a contribution to the burgeoning field of sound studies and sets out to fill this gap through selective readings of English and American fiction of the last two hundred years Contributors Fred Botting Natalja Chestopalova Mladen Dolar Matt Foley Alex Hope Phillip Mahoney Sylvia Mieszkowski Jorge Sacido Romero Marcin Stawiarski Garrett Stewart Peter Weise and Bruce Wyse *Re-Inventing the Postcolonial (in the) Metropolis* Cecile Sandten, Annika Bauer, 2016-09-27 The notion of the postcolonial metropolis has gained prominence in the last two decades both within and beyond postcolonial studies Disciplines such as sociology and urban studies however have tended to focus on the economic inequalities class disparities and other structural and formative aspects of the postcolonial metropolises that are specific to Western conceptions of the city at large It is only recently that the depiction of postcolonial metropolises has been addressed in the writings of Suketu Mehta Chris Abani Amit Chaudhuri Salman Rushdie Aravind Adiga Helon Habila Sefi Atta and Zakes Mda among others Most of these works probe the urban specifics and physical and cultural topographies of postcolonial cities while highlighting their agential capacity to defy appropriate and abrogate the superimposition of theories of Western modernity and urbanism These ASNEL Papers are all concerned with the idea of the postcolonial in the metropolis from various disciplinary viewpoints as drawn from a great range of cityscapes spread out over five continents The essays explore on the one hand ideas of spatial subdivision and inequality political repression social discrimination economic exploitation and cultural alienation and on the other the possibility of transforming reinventing and reconfiguring the postcolonial condition in and through literary texts and visual narratives In this context the volume covers a broad spectrum of theoretical and thematic approaches to postcolonial and metropolitan topographies and their depictions in writings from Australia and New Zealand South Africa South Asia and greater Asia as well as the UK addressing issues such as modernity and market economies but also caste class and social and linguistic aspects At the same time they reflect on the postcolonial metropolis and postcolonialism in the metropolis by concentrating on an urban imaginary which turns on notions of spatial subdivision and inequality political repression social discrimination economic exploitation and cultural alienation as the continuing postcolonial condition Sound and Literature Anna Snaith, 2020-06-18 What does it mean to write in and about sound How can literature seemingly a silent visual medium be sound bearing This volume considers these questions by attending to the energy generated by the sonic in literary studies from the late nineteenth century to the present Sound whether understood as noise music rhythm voice or vibration has long shaped literary cultures and their scholarship In original chapters written by leading scholars in the field this book tunes in to the literary text as a site of vocalisation rhythmic and dissonance as well as an archive of soundscapes modes of listening and sound technologies *Sound and Literature* is unique for the breadth and plurality of its approach and for its interrogation and methodological mapping of the field of literary sound studies **Acoustic Jurisprudence** James E. K. Parker, 2015 *Acoustic Jurisprudence* provides the first detailed study of the trial of Simon Bikindi who was convicted by the International Criminal Tribunal for Rwanda of inciting

genocide with his songs Using Bikindi as a case study the book develops the many relations between law and sound and the importance of sound in legal practice more widely

Digital Sound Studies Mary Caton Lingold, Darren Mueller, Whitney Trettien, 2018-10-26 This volume's contributors explore the transformative potential of digital sound studies to create rich multisensory experiences within scholarship building on the work of digital humanists to evaluate and historicize new technologies and forms of knowledge

Czech and Polish Sound Memories of the Second World War Radmila Švaříčková Slabáková, Marcin Filipowicz, Dobrawa Lisak-Gębala, Sławomir Wieczorek, Andrea Hanáčková, 2025-11-03 This book investigates the crucial yet often overlooked role of sound in shaping the memory of the Second World War Through an interdisciplinary and transnational approach this volume addresses a notable gap in memory studies and argues that auditory experiences are central to how war is remembered commemorated and narrated By placing sound at the heart of collective remembrance this book reveals how sonic elements influence public discourse shape collective identities and contribute to the evolving transformation of war memory Bringing together scholars from the Czech Republic and Poland this volume examines how the Second World War has been remembered through sound since the 1990s across three distinct media museum exhibitions prose fiction and sound art including soundwalks and field recordings This innovative framework underscores the importance of exploring how different media evoke and reproduce sound to grasp the complexity and diversity of wartime memory in Central Europe Focusing on Czech and Polish memory cultures the book demonstrates that sound may function in multiple and sometimes contradictory ways as a means of reinforcing national narratives as a tool for critical engagement or as a medium for experimental and marginal perspectives This volume is essential reading for scholars in memory studies sound studies cultural and public history museology literary theory and musicology as well as for museum professionals and anyone interested in how the past resonates literally and metaphorically through sound

Theory Across Disciplines Jeffrey R. Di Leo, 2025-08-07 Surveying the extraordinary scope of contemporary theory Jeffrey R Di Leo brings together contributors from around the world to speak to the ways in which theoretical concerns from a variety of disciplines operate within their respective fields of concern Contemporary theory is a multi and inter disciplinary endeavour that operates within and among the humanities the social sciences and many of the professions In addition to its now somewhat more standard fare work in these areas it has also made substantial inroads into the natural sciences and the formal sciences To be sure more disciplines from across the academy have integrated theory into their practice than at any other time in history Di Leo and his fellow contributors survey the workings of contemporary theory within and among the humanities sciences and professions including contributions on literary studies film studies gender studies visual art law biology and geology They bring together distinguished theorists whose work spans the academy to speak to the ways in which theoretical concerns from a variety of disciplines work within their respective fields of concern

Sounds of Modern History Daniel Morat, 2014-09-01 Long ignored by scholars in the humanities sound has just begun to take its place as an important object of

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

Film Music in the Sound Era Jonathan Rhodes Lee, 2020-03-10 Film Music in the Sound Era A Research and Information Guide offers a comprehensive bibliography of scholarship on music in sound film 1927 2017 Thematically organized sections cover historical studies studies of musicians and filmmakers genre studies theory and aesthetics and other key aspects of film music studies Broad coverage of works from around the globe paired with robust indexes and thorough cross referencing make this research guide an invaluable tool for all scholars and students investigating the intersection of music and film This guide is published in two volumes Volume 1 Histories Theories and Genres covers overviews historical surveys theory and criticism studies of film genres and case studies of individual films Volume 2 People Cultures and Contexts covers individual people social and cultural studies studies of musical genre pedagogy and the industry A complete index is included in each volume

Re-Making Sound Justin Patch, Thomas Porcello, 2022-01-13 Re Making Sound is concise and flexible primer to sound studies It takes students through six ways of conceptualizing sound and its links to other social phenomena soundscapes noise sound and semiotics of the voice sound and through in text background sound sound design and sound art Each chapter summarizes the history and scholarly theoretical underpinnings of these areas and concludes with a student activity that concretizes the historical and theoretical discussion via sound making projects With chapters designed to be flexible and non sequential the text fits within various course designs and includes an introduction to key concepts in sound and sound studies a cumulative concluding chapter with sound accompanying podcast exercise and an extensive bibliography for students to pursue sound studies beyond the book itself

Sensing Sound Nina Sun Eidsheim, 2015-11-19 In Sensing Sound Nina Sun Eidsheim offers a vibrational theory of music that radically re envisions how we think about sound music and listening Eidsheim shows how sound music and listening are dynamic and contextually dependent rather than being fixed knowable and constant She uses twenty first century operas by Juliana Snapper Meredith Monk Christopher Cerrone and Alba Triana as case studies to challenge common assumptions about sound such as air being the default medium through which it travels and to demonstrate the importance a performance s location and reception play in its contingency By theorizing the voice as an object of knowledge and rejecting the notion of an a priori definition of sound Eidsheim releases the voice from a constraining set of fixed concepts and meanings In Eidsheim s theory music consists of aural tactile spatial physical material and vibrational sensations This expanded definition of music as manifested through material and personal relations suggests that we are all connected to each other in and through sound Sensing Sound will

appeal to readers interested in sound studies new musicology contemporary opera and performance studies **A Most Reliable Witness** Susan Ashbrook Harvey, Nathaniel DesRosiers, Shira L. Lander, Jacqueline Z. Pastis, Daniel Ullucci, 2015-10-30 Celebrate a trailblazer in the areas of women and religion Jews and Judaism and earliest Christianity in the ancient Mediterranean Ross Kraemer is Professor Emerita in the Department of Religious Studies at Brown University This volume of essays conceived and produced by students colleagues and friends bears witness to the breadth of her own scholarly interests Contributors include Theodore A Bergren Debra Bucher Lynn Cohick Mary Rose D Angelo Nathaniel P DesRosiers Robert Doran Jennifer Eyl Paula Fredriksen John G Gager Maxine Grossman Kim Haines Eitzen Susan Ashbrook Harvey Jordan Kraemer Robert A Kraft Shira L Lander Amy Jill Levine Susan Marks E Ann Matter Renee Levine Melammed Susan Niditch Elaine Pagels Adele Reinhartz Jordan Rosenblum Sarah Schwarz Karen B Stern Stanley K Stowers Daniel Ullucci Arthur Urbano Heidi Wendt and Benjamin G Wright Features Articles that examine both ancient and modern texts in cross cultural and trans historical perspective Twenty eight original essays on ancient Judaism Christianity and women in the Greco Roman world Auditory Perception in Twentieth-Century Self-Narratives Claudia Cerulo, 2025-11-13 Examines the connection between auditory perception and the formation of subjectivity and identity in 20th century autobiographical literature drawing a parallel between poststructuralism and the decentered subject in self narratives Throughout the 20th century auditory perception became a significant area of inquiry across diverse disciplines particularly within psychoanalysis philosophy and through the lens of poststructuralist thought Auditory Perception in Twentieth Century Self Narratives identifies how these theories converged in their understanding of hearing as a fundamental aspect of development and experience which in turn led to a decentering and reformulation of the written autobiographical self Claudia Cerulo draws connections between auditory perception and the formation of the self in both theoretical and literary texts Drawing from both psychoanalysis and poststructuralism the first part of the book engages with the interest of 20th century theorists in sound examining terms and usage from Derrida Lacoue Labarthe Nancy Irigaray Kristeva and Cixous The second part of the book then close reads three autobiographical works Elias Canetti s *Die gerettete Zunge* The Tongue Set Free Nathalie Ginzburg s *Lessico familiare* Family Sayings and Nathalie Sarraute s *Enfance* Childhood In these three case studies acoustic perception is more than a mere episode or decorative element Instead it interacts either directly or indirectly with all levels of discourse ranging from the stylistic to the metaphorical These works thus artistically anticipate what would be theorized only a few decades later and create the conditions for a pre verbal apprehension of the world raising questions about the ineffable source of writing and the writing process itself

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