



The Soundscape Research Studio

Address:

The Soundscape Research Studio

Institute of Cultural Studies

University of Wrocław

ul. Szewska 50, 50-139 Wrocław

audiosfera@uni.wroc.pl

<http://pracownia.audiosfery.uni.wroc.pl>

The Soundscape Research Studio was created in 2009 at the Institute of Cultural Studies of the University of Wrocław. Behind its range of activities lies the idea of research on the soundscape advanced by the Canadian composer and musical thinker R. Murray Schafer, the initiator of the World Soundscape Project, the basic concepts of which found a continuation in the activities of the World Forum for Acoustic Ecology (WFAE). The activities of our centre comprise a wide range of research and organizational initiatives, and in particular the interdisciplinary study of issues regarding Wrocław soundscapes, the organization of field research on the acoustic environment, documentation of soundscapes in the form of a sound archive, the creation of a public discussion forum regarding soundscape problems (discussion meetings, lectures, presentations, workshops), as well as educational work at the University of Wrocław, conducted within the cultural studies program and the musicology program.

Publications:

1. *The Sounds of an City*, edited by Renata Tańczuk and Robert Losiak, Wrocław University Press 2011, pp. 187

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Sebastian Bernat

Managing the urban soundscape

The aim of the paper is to present actions related to the management of the sound quality of landscapes. The author tries to answer the following research questions: how to increase the value of soundscapes, what instruments to use, who should be involved in the management process? The article is based mainly on an analysis of the available literature and internet websites. The author examines the protection of quiet areas as well as the acoustic design of public spaces. The empirical part of the paper includes an analysis of surveys concerning soundscapes in the city of Lublin. Sound quality management is associated with the participation of society in the process. What is essential in this process is cooperation between academic circles and local governments. An opportunity for creating a new quality of soundscapes is provided by the inclusion of acoustic design and protection of quiet areas in urban policies. What is necessary is an integration of measures indicated by the author with spatial planning, revitalisation, environmental protection, culture, sports and education. Management of sound quality is a challenge for cities related to the concern for quality of life and to the creation of a friendly image.

Krystyna Pawłowska

Sound in the landscape as a subject of research and means of expression in garden art and landscape architecture

The space in which we live is something we get to know simultaneously through several senses: sight, hearing, smell and touch. The involvement of various senses in the perception of places differs both when it comes to intensity and significance. Without questioning the thesis that the sight is the dominant sense in the perception of space, it must be said that omitting the other senses from the art of its organisation is not justified. The quality of the space in which we live, work, rest, and are in contact with nature and other people is a very important element of the quality of our lives. This quality must obviously be taken care of in a systematic manner. The tasks associated with this are divided among professionals from various disciplines. A lack of integration in their actions frequently decreases the quality of the space, not only through excess but also through a lack of cohesion of the effects addressed to the various senses. Sticking to a division between those who shape the image and those who create the sound hinders the use of the potential of the relation between the two spheres. Negative consequences of dissonance are clear especially in places when the intensity of both the image and the sound is especially high. The article is devoted to the components of the quality of the space that are perceived by hearing — to their nature, their investigation and use in order to create arrangements responding to people's needs.

Dariusz Czaja

Murmurs, whispers and cries. Venetian music

Innumerable accounts by travellers as well as literary and film works demonstrate that Venice is primarily an eye-centred space. In the “Venetian test” the activity of the other senses may not be as intense as that of the eye, yet it does undoubtedly exist! What comes to the fore is hearing, a Venice made of sounds. Careful readers will note that authors writing about Venice not only see but also hear the city and are happy to record their aural impressions. The Venetian audiosphere is a rich,

varied and unequivocal space. It is a transgressive phenomenon, going far beyond the physiology of hearing and simple phenomenology. The Venetian soundscape clearly refers to semantics that goes beyond the senses and purely aural impressions.

Ewa Kofin

Music as noise

We are living in an era of omnipresent music, which is caused by the fact that the media enable us to use music any time and anywhere. Whether we like it or not, we encounter music everywhere, which leads to fatigue caused by sound excess resulting from the fact that music is treated functionally, mainly by the so-called muzaks, playing works selected in order to achieve some specific benefits. Consequently, music often seems to be noise, as, according to psychologists, all acoustic stimuli that disturb people who have to bear them are, in fact, noise. Today, music functions in our homes as a background of everyday life that does not require listening, as a result of which people become used to turning a deaf ear to it and, consequently, become indifferent to it and lose any musical sensitivity. The omnipresence of music is also enhanced by earphones that transmit it wherever we want, which has its good and bad sides. The advantage is that the listener does not impose his or her music on others; the disadvantage — according to otolaryngologists, the listener is at risk of gradually becoming deaf. The abuse of music is denounced mainly by musicians, who want to have some sensible, binding regulations in this respect. Unfortunately, they have had little success until now, so music keeps making a noise.

Robert Losiak

Audio interferences in urban space. Sound installation “Backstreet sounds”

The article is an attempt to present and analyse an artistic project carried out in Wrocław’s public space in May 2010 by Maciej Bączyk and Paweł Romańczuk in the form of sound installations entitled „Backstreet sounds.” The authors intended the installations, accompanying the Contemporary Polish Music Festival, not only to be a form of artistic expression but also to provoke the audiences with audio references to the history of the city and its soundscape. Thus the installations became a form of manifestation the aim of which was to interest the audience in the problem of the city audiosphere. In interpreting this event, it was important to take into account the research conducted during the project by culture studies students of the University of Wrocław based on questionnaires, interviews and observations of the participants’ behaviour. The results of this research seem to be interesting for the formulation of broader conclusions concerning the relations between people and their sound environment.

Agnieszka Janiak

The audial dimension of everyday life. On the usefulness of studying the audiosphere of domestic space

The aim of this article is to briefly present the research project of examining the audial dimension anthropology – a trend in of everyday life. The research would remain within the field of audio anthropology which constitutes an attempt to understand the human individual on the basis of the sounds they are surrounded with and which they produce themselves. The research of the outer space of sound is being carried out all around the world, including Poland. The author of the article suggests completing the research with the examination of the internal, domestic and private space. The proposed study would concern the manner of perception and valorization of the space which

allow to answer the question of how a person perceives and assesses the domestic space through the use of the sound. The audio research of domestic space enables achieving cognitive, academic and social objectives such as protection of significant sounds of cultural importance.

Agata Stanisz

The audiography and devisualisation of anthropology in studying urban audiosphere

The aim of my article is to make an attempt at critical reflection on devisualisation process of anthropological practices. Taking into consideration a sound both increases ethnographic knowledge and interpretation and becomes a part of cultural critic challenging scopophilia of the Western paradigm of perception and cognition. The paradigm limiting anthropologists to create only textual, verbal and visual representations. The article presents acustemological approach as a part of a broader perspective established in the anthropology of senses. The perspective that adopts deconstructive attitude with the aim of minimalisation of the authoritarianism of the anthropological knowledge. The potential of the anthropology of senses is inherent in the possibility of the implementation of the sensual semiosis in analysis of cultures, highlights hierarchies and stereotypes of sensual symbolism and allows to apply more appropriate representation of cultures.

Katarzyna Wala

Walking in the city — from audiosphere research to a reflection on the multi-sensory structure of human experience of being-in-theworld

The aim of the article is to present the opportunities and limitations associated with analyses of the audiosphere in social studies. The author proposes a multi-sensory perspective in her research that enables her to capture the multi-sensory structure of places. In her paper, she describes the development of the anthropology of the senses, methodology of sensory research and forms of representing the data collected in such research. She presents her own experiences related to the project “Audiosphere — anthropology of the senses,” pointing at the same time to problems associated with the implementation of such proposals.

Maria Zduniak

Music in Wrocław gardens

Wrocław’s musical life became particularly intense in the late 18th century, a process that lasted throughout the 19th century. Music became increasingly present in the public life of the city residents, also owing to the numerous musical ensembles (bands and orchestras) giving open-air performances of popular music, mainly in gardens and parks. Inns with gardens sprang up in the suburbs and for a long time they remained a model of entertainment venues in which cuisine was combined with music. Their activities were a counterbalance to high art presented in churches, theatres or concert halls. Garden entertainment and leisure grounds for the general public played an important role in the social and cultural life of the city. The present author examines this phenomenon in a historical context, taking into account source material in the form of surviving press articles, concert programmes, memoirs as well as iconographic material. She describes the repertoire, the performers and the customs associated with open-air concerts.

Joanna Gul

Deafening noise and alluring music: On the sonic environment of Lower Silesian craft and industry exhibitions

The paper seeks to reconstruct the sonic environment of Lower Silesian industry exhibitions in the 19th century and in the first half of the 20th century. The author draws on sources concerning the exhibitions held in Breslau, Schweidnitz, Liegnitz, and Görlitz between 1820 and 1905 such as exhibition catalogues, reports, press accounts, etc. The sound environment of the exhibitions included sound signals, songs performed at exhibition openings, and pieces composed for the exhibitions. Craft and industry products on display included musical instruments — some of them experimental — whose sound was subjected to the assessment of visitors. In addition, there was a profusion of non-music audio phenomena produced by people, animals and exhibits such as machines. Extant press accounts tell us how visitors responded to these “fascinating,” if sometimes “off-putting,” sounds.

Andrzej Dębski

The audiosphere of early cinemas as seen in Wrocław

Using Wrocław as an example, the author examines the audiosphere of early cinemas, i.e. those from before WWI. Cinemas were never “silent,” because they were always accompanied by sound. Transformations of their audiosphere reflected the growing status of this new form of entertainment. The author focuses mainly on recitation and music. The latter in particular played a significant part in the growth of the status of cinemas in the cultural life of the city. First pianists then larger orchestral bands were just as important for the attractiveness of any show as the pictures on the screen. This was especially important for women and fitted in well with the emancipating nature of cinema in an era in which women fought for a right to vote. The cultural context associated with the growing popularity of cinemas cannot be reduced only to visual sensations related to the development of film art. It was influenced by many more factors, with the audiosphere playing an important part in the process.

Renata Tańczuk

The audiosphere of post-war Wrocław in autobiographical accounts of its first residents

The article is an analysis of selected autobiographical accounts of the first inhabitants of post-war Wrocław from 1945–1946 with regard to descriptions of sounds contained in them. The analysis reveals several problems that a researcher reconstructing the city audiosphere on the basis of such texts must face, e.g. scarcity of descriptions of the city sounds, especially in memoirs, the fact that the authors limited themselves to noting down the sounds they heard without characterising them. Any future memoirs-based research into the audiosphere of cities should recognise typical situations, the descriptions of which include their sounds. This will make it possible to indicate factors that encourage people to listen to sounds and provide their extensive descriptions. Studies into the reconstruction of the city audiosphere must take into account all locations the sounds of which were noted down. A comparison of various texts in this respect may be helpful in creating a map of the city audiosphere as received by its residents, indicating significant similarities in the reception of the soundscape of urban space.

**2. *The Sounds of Wrocław*, edited by Renata Tańczuk and Robert Losiak,
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SUMMARIES

Robert Losiak

Listening to Wrocław. The audiosphere of the city from the perspective of field research

Audiographic field research was one of the fundamental tasks included in the author's research project dealing with the Wrocław audiosphere. Its direct objective was to carry out an auditive analysis of the sonic environment of the city and to collect material in the form of recordings and descriptions of sonic events. Field recordings and observations carried out since November 2011 are used as material for further research analyses; in addition, they constitute archival documentation kept in the Culture Studies and Musicology Library of the University of Wrocław.

Field research of the Wrocław audiosphere is carried out in selected areas and spots, which vary in terms of their functions, types of buildings and significance in the urban space. The principle adopted in the project is that observations should be repeated in the same locations, because sound events change over time (daily and weekly changes, seasonal changes). The present paper, based on experiments of a field researcher studying the Wrocław audiosphere, points to the methodological difficulties associated with the study of the city audiosphere, focusing on the problems of its perception. The author stresses the perceptual difference between the situation of audiosphere researchers and of city residents, noting that the situation of the researchers, equipped with recording and listening devices, enables them to capture sonic phenomena much more precisely, but, on the other hand, it creates a distancing relation, which seems to contradict the natural, common attitude to the audiosphere, which is the attitude of the city residents and which can be described as participation in the city audiosphere.

Wioleta Muras

The sonic nature of time. The stability and variability of the Wrocław audiosphere

The description of the Wrocław audiosphere in terms of changes happening in it over time has been limited to selected urban spaces which serve different functions (recreational, residential, as well as transport-, entertainment- and tourism-related). The author's research has focused on classifying the various sonic phenomena and capturing the constant and the variable elements of the audiosphere, hence the context adopted by the author: of the daily cycle, seasonal cycle as well as the feast day-ordinary day cycle. When it comes to the daily cycle, sounds intensify before noon and in the afternoon, which is a result of not only their biggest variety but also their dynamics and frequency of occurrence. This is facilitated by the rhythm of everyday life, because many sounds are connected with human activity. In the context of the seasons, the most characteristic sonic changes stem from the changing weather conditions. In addition, we deal with the seasonality of some sonic phenomena, e.g. sounds of horse-drawn carriages, motorcycles, street musicians, boats on the river, typical of the spring-summer season. In turn, feast days seem to be the richest in terms of both variety and distinctiveness of sounds; the unique sonic quality of these days stems from the type of feast. In addition to church or state holidays, we can distinguish in the Wrocław soundscape regular or occasional events, including open-air events. The constancy of the Wrocław soundscape manifests itself primarily in the constant presence of the noise of traffic as well as the sounds of nature, especially birdsong, present irrespective of the time of day or season of the year. The research carried out by the author is probably only a starting point for further and more extensive analyses of the issue of the audiosphere of a contemporary city.

Between nature and culture – the water phonosphere in the urban soundscape

The paper is the first in a series of three articles devoted to water sounds in the Wrocław audiosphere, entitled “Water sounds triptych” and written by R. Losiak, J. Gul and K. Staśko-Mazur. It presents a synthetic and systematic picture of the sonic presence of water in the city, presenting sounds associated with natural water phenomena (e.g. precipitation, rivers, ponds) as well as technological phenomena (water and sewage systems, engineering facilities on rivers). When designing a research project concerning the water soundsphere in the urban space, the author takes into account four important analytical problems. The first and probably main problem is an analysis of the sonic qualities of water, taking into consideration the various forms of its dynamics and articulation. An important aspect of any description of water sounds is the question of their verbal designation. The most often used category of “noise” does not exhaust the vocabulary describing the varied sonic forms of water. The second problem is the temporal aspect of water sounds connected with their cyclical nature and the related variability (precipitation, changes of water level in rivers, freezing processes, fountains). The third research problem is the question of the presence of sounds in the vicinity of water, which, combined with the sounds of water itself, become integral elements of the aquatic audiosphere in the minds of the city residents. The problem concerns e.g. sounds made by water birds, plants as well as technological sounds associated with water (boats, hydraulic facilities) as well as sounds made by people. The fourth issue is the question of the significance and appreciation of water sounds among city residents. The conclusion of this part of the article is that water sounds are seen as positive by the city residents in the context of their links to the world of nature, while water sounds made by technology are often underappreciated and disregarded in the reception of the audiosphere. The exception is the sounds made by fountains, which by virtue of their aesthetic and symbolic content can be treated as sounds that are part of the order of culture. The sounds of selected Wrocław fountains are examined by the author in the following part of the article.

Joanna Gul

The sounds of water on Wrocław’s Wielka Wyspa (Great Island)

The Great Island, situated north-east of the Old Town, is the most precious part of Wrocław in terms of its natural and landscape assets. The audiosphere of this area is shaped to a large extent by water – the unique character of the island is created by the Odra River, which surrounds it on all sides with its stream channels and canals. The article contains descriptions of the audiosphere of selected locations on the Great Island associated with water, including the Szczytniki, Bartoszowice and Opatowice weirs, the Bartoszowice and Opatowice locks, ponds in the Szczytnicki Park, cascades in the Japanese Garden and the Multimedia Fountain. The author’s descriptions and conclusions are based on observations, recorded in photographs and in sound, and carried out by the author between December 2011 and December 2013. The locations selected by her vary greatly in terms of sounds, which are surprisingly rich. The most dynamic and the loudest sounds are produced in the weirs. Banked up waters falling from a considerable height acquire a number of forms: waves, streams, fountains, pools, drops or geysers, creating plenty of spatial sounds. The full stream of the river comprises layers of varying depth; it creates varied sounds overlapping with, permeating and drowning out each other. Even when the water level is low, the weirs are the most interesting aquatic locations on the Great Island. Although the hydrotechnical infrastructure on the Odra River, ponds or cascades in the Japanese Garden are products of civilisation, their sounds are largely similar to natural waterfalls or bodies of water. On the other hand, the Multimedia Fountain is

clearly marked by “artificiality”, also in its sound. The article can prove useful in making listeners sensitive to the richness of water sounds. It can also be a starting point for planning a sonic walk on Wrocław’s Great Island.

Kamila Staško-Mazur

The Odra and the Bystrzyca – two faces of the presence of the rivers in the Wrocław audiosphere

In the article the author presents a proposal for a sound walk along two rivers that flow through Wrocław: the Odra and the Bystrzyca. A sound walk focused on listening to one of the elements, i.e. running water, is associated with multisensory impressions and is one of the possibilities enabling us to get to know the various faces of the river soundscape of the city. The routes proposed by the author encompass sections of the rivers located in the outer districts of Wrocław (eastern part of the Śródmieście district and the south-western part of the Fabryczna district): the city section of the Odra River (Opatowice Weir – Stanica Harbour – Sand Island) as well as a fragment of the suburban section of the Bystrzyca River (Leśnicki Park – Stabłowicki Forest – Nowa Karczma Forest). “Listening spots” on the routes make it possible to experience the sound of weirs, waves as well as those of the city heard from the river during a canoeing trip, or sounds that are a sum of the noises of the river co-existing with the forest and meadow ecosystem. The selected sections of the two rivers have similar sonic qualities, which include a specific kind of riverbank silence, murmurs of flowing or rippling water, as well as simultaneously heard sounds of nature and civilisation. A richer urban and technical infrastructure of the Odra facilitates more intense generation and reception of sounds associated with the medium of water. On the other hand, the landscape assets of the Bystrzyca Valley constitute the dominant feature of its audiosphere.

Maja Mezińska

The audiosphere of Wielka Wyspa (Great Island). Field research notes

The article is a description documenting sonic events recorded during field research in selected locations of the so-called Great Island, i.e. the eastern part of the Śródmieście district in Wrocław. In the area we will find several residential estates, mostly composed of villas or several-storey buildings. The Great Island is characterised by the presence of vast green spaces and leisure areas; a large part of it is covered by Wrocław’s largest park – the Szczytnicki Park. The author chose five characteristic spots to carry out her research, spots differing in terms of their spatial and functional characteristics; the assumption was that the spots would differ sonically, which would enhance their comparative analysis. Observations were carried out in the selected spots on a regular basis at different times of the day and night, between December 2012 and August 2013.

Wioleta Muras
Katarzyna Orzolek

The bugle call – a sonic mark of the city

The tradition of the Wrocław city bugle call goes as far back as the early 16th century. The first municipal trumpeters signalled times of the day as well as imminent danger, serving thus as night watchmen. Visual traces of their activity have been preserved in the form of wall incisions in the town hall tower, where we can find names of the musicians with symbolic images of their

instruments. The sounding of a bugle call became a custom, which survived in the city until 1832. After the Second World War a decision was made to revive this tradition, which is why in 1957 a competition was held to choose a new city bugle call. The winning entry was a melody based on a folk song entitled *We Wrocławiu na ryneku* (*In the Wrocław market square*), two independent accounts of which are found in collections of Polish folk songs. The revival of the bugle call tradition after the war was meant to rebuild the cultural identity of the city's residents and to confirm the Polishness of the "Recovered Territories". The new bugle call was sounded during important city ceremonies from the tower of St. Elisabeth's Church. The regularity of this custom ended when a fire broke out in St. Elisabeth's Church in 1975. After the fire the bugle call was sounded sporadically from the town hall tower. A breakthrough came in 2003, when attempts began to restore the bugle call as a permanent tradition in the city. The version of the bugle call sounded today and based on the same folk song was arranged by Tadeusz Nestorowicz, its main performer these days. The bugle call can be heard from the town hall tower every Sunday and on feast days; it is sounded four times, in different directions of the world. However, despite being regularly played for many years, the bugle call is not widely known among the city residents and tourists. Yet although the call has not become a recognisable emblem of the city in the minds of its residents, it undoubtedly constitutes its unique feature.

Ewelina Grygier

Street music in contemporary Wrocław

The article focuses on music in the public space in contemporary Wrocław. The material discussed in the article comes from field research carried out by the author in Wrocław in spring 2013, in the form of interviews (semi-structured interviews and exploratory conversations), recordings and observations (including participant observation).

The sources created by the author has enabled her to establish the territory within which street musicians operate, including a list of specific "buskers' spots" or places of street music-making, and, in the case of Romany bands, the routes followed by the musicians. An analysis of the recorded repertoire has made it possible to establish a list of works performed in the urban space. The aim of the research was also to establish the determinant of street musicians' activity, their earnings, attitudes to music-making in the street, relations between musicians, as well as relations between musicians and policing services (state and municipal police). In the article the author uses fragments of interviews with street musicians conducted by her.

Tomasz Sielicki

The bells of Wrocław – the past and the present

The author has attempted to collect information about the past and present of the bells from churches located in the oldest, medieval part of Wrocław: islands on the Odra River, as well as left-bank Old and New Town. Such a varied and multifaceted problem certainly has not been exhausted, which is why the article should be treated as an introduction to further, more detailed studies.

The paper consists of two main parts. Part one contains general information about the bells, presented against the background of the history of Silesia and Wrocław. The author tackles the issue of the provenance of the instruments, stylistic changes they underwent in various periods, as well as the functions they served in the everyday life of the urban community. In addition, the part contains information about the history of the Wrocław foundries and bell founders who worked in them, sometimes making up multi-generation families of artists, who were part of the cultural life of the city.

Part two is an overview of Wrocław churches with descriptions of the bells from their towers, both those that are there today and those known only from documents and various publications. The author has tried to establish the time and place of the casting of the bells, their makers and founders as well as – in the case of the most famous bells – their symbolic place in the history and culture of Wrocław.

Since most of the instruments described in the article have been irretrievably lost, the author tries to reconstruct the rich instrument sets found in the past in various towers, which centuries ago testified to the extraordinary culture and wealth of the city of Wrocław. In addition, he shows how big a loss the city has suffered in this respect over the centuries, especially in the first half of the 20th century. At the same time, the author calls on both Wrocław residents and Wrocław authorities to restore to the city its former splendour and unique atmosphere created by its bronze bells.

Renata Tańczuk

Research project to study the Wrocław audiosphere and its implementation

The article presents the objectives, as well as theoretical and methodological assumptions of research, conducted between November 2011 and April 2013 among residents of Wrocław and dealing with their reception of the audiosphere of their city. The author provides a detailed analysis of the problems facing the researchers and the respondents, problems associated with unstructured interviews concerning the reception and description of the daily sonic environment of Wrocław residents. In addition, she indicates learning values of the material collected in the project.

Renata Tańczuk

How does Wrocław sound? The soundscape of Wrocław in accounts of its residents

The article reconstructs the Wrocław audiosphere emerging from interviews with Wrocław residents in its two dimensions – urbanity and identity. The author points to sonic elements which, according to the respondents, constitute the urbanity of the Wrocław soundscape, as well as those that are recognised by them as characteristic of only this particular city. She also points to oppositions that provide spatial organisation for the Wrocław soundscape taken as a whole, and create a social hierarchy of the city audiosphere. The author's analysis of the interviews suggests that sonic urbanity is a distinctive quality of the Wrocław soundscape, which is not in most cases regarded as positive and does not make it unique, and points to its heterogeneity noticed and clearly appreciated by the respondents.

Michał Kasprzak

The big city noises

In this paper author attempts to examine how the noise is used by respondents who participated in the study of Wrocław soundscape reception. The main objective of this article is making a classification of different understandings of noise. Before this, in first part of paper, the author focuses on different issues which may affect the attitude of inhabitants of Wrocław toward city sounds, inter alia the question of increasing sound level in city and relation between noise and life comfort.

The noise was reconstructed in the following categories (subcategories listed in parentheses): noise as loud sound (a. noise as aggressive and b. jamming sound), noise recognized in the relations of power (c. noise as tool of domination and d. dominant noise) and e. noise as

unacceptable sounds (most broad category semantically). Each subsequent category includes the previous one. Therefore, author aims to recapture the fullest possible social understanding what is called noise.

Aleksandra Kil

Voices from behind the wall. The audiosphere of Wrocław neighbourhoods from the perspective of the actor-network theory

The subject of the present analysis is the neighbourhood audiosphere that emerges from interviews with residents of Wrocław. Though the planned interview scenarios did not contain direct questions concerning neighbourhood sounds, surprisingly a lot was said about what and how could be heard in the respondents' homes, and about what meanings and values were attributed to this. Thus, the author's task was to investigate the audial building blocks of neighbourhood relations – to describe how the sphere of sounds created a community, i.e. neighbourhood. Her theoretical and methodological background was Bruno Latour's thought (the actor-network theory). What also proved inspiring was R. Murray Schafer's concept of acoustic community as well as Miron Białoszewski's Chamowo, with its interesting take on the sonic aspect of living in a neighbourhood. The author tries to reconstruct the audiosphere of blocks of flats and housing estates (characteristic of a big city) and to reformulate the sociological typologies of neighbourhood relations by taking into account the agency-like and network-creating role of sounds as social glue.

Jacek Małczyński

The sounds of nature in the Wrocław soundscape

In the article I consider what sounds in the Wrocław audiosphere are regarded by the city's residents as "natural". I agree with Phil Macnaghten and John Urry that nature is not an autonomous, natural being, but emerges as a result of various social and cultural practices. As I demonstrate in successive parts of the article, the sounds regarded as "natural" by residents of the city include those associated with countryside (e.g. sounds made by farm animals), city parks (e.g. birdsong), sea, mountains and forests. I argue that these sounds come from ideas of nature, well-established in culture (e.g. the myth of a quiet forester's lodge or the "quiet village, happy village"), seen as refuge from urban noise.

Renata Tańczuk

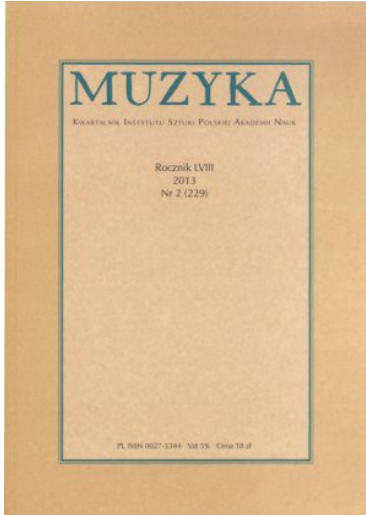
Sonic walks through Wrocław

The article contains descriptions, presented in alphabetical order, of places which, according to the respondents, are worth visiting in order to hear them, and of places which are interesting, unique and pleasant in sonic terms.

3. *The Soundscapes of the Past, Muzyka 2014 no. 1 (special issue) edited by Robert Losiak, pp. 176*

The Institute of Art of the Polish Academy of Sciences

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SUMMARIES

Maksymilian Kapelański

Montreal Examples of Creative, Scholarly, Collective, and Psychological Varieties of Cultural Consciousness in the Perspective of Soundscape Studies.

The article is a series of sketches by a Montrealer. Quebec's transition from the *Grande noirceur* to the *Revolution tranquille* created an uneasily remembered sonic 'time capsule' from the former period. In turn, the grand projects of the Revolution are distantly reminiscent of the wide scope of R. Murray Schafer's writings, while Glenn Gould's introverted look at the quiet of Toronto provides material for its sonic juxtaposition with the exuberance of Montreal. Widely conceived soundscape studies and sound studies create challenges for scholarly consciousness due to fears of a dissolving identity, method, and object of study. Montreal's Concordia University Sound Studies Current is a virtual solution to the challenge. Extending the psychoanalytic approach to benefit soundscape studies through metaphoric association is desirable. As a starting point, the Schaferian 'schizophonic' split is posited not in technology, but in the 'cultural ego', with therapeutic 'reality testing' serving to integrate the rejected sound experience. Elena Razlogova's book *The Listener's Voice* is seen as Concordia University's contribution to sonic 'reality testing'. The present article itself uses an adaptation of the psychoanalytic method to produce a family of evolving themes, an approach deemed useful for soundscape studies.

Ziemowit Socha

Forbidden songs in the public space of the Nazi-occupied Warsaw. A historical sociological perspective

The subject analyzed in the article is how the repertoire of songs from the period of German occupation during the Second World War, which came to be known under the collective label 'forbidden songs', functioned as street music at that time. A starting point for the analysis is a 1947 film titled *Forbidden Songs* and directed by Leon Buczkowski, which brings to the foreground the musical aspect of life in occupied Warsaw. The very fact that the film, focused on social and musical themes, was the first post-war movie in Poland, is highly significant, especially as it represented neither socialist realism nor the socialist ideology. References to facts in the film are supported by the analysis of interviews with witnesses, recorded and stored in the Oral History Archives in Warsaw. The testimonies collected from the witnesses suggest that the artistic creation in the film has a strong foundation in facts.

Street music is interpreted from a perspective that stresses its social context, determined by a military conflict. According to an anthropological approach put forward by Roger Caillois, war causes three things to happen in a society: the normative order is reversed, the fate of the individual is surrendered to the collective, and resources are wasted. The forbidden songs are undoubtedly a manifestation of the first two. Reversing the normative order is represented by the very presence of the street repertoire and its militant role to boost the morale of the listeners. As one of the characters in Buczkowski's film says, however *naive and crude the words and melodies of these songs were, they cheered us up as they were supposed to*. As we can see, individual preferences are in a way sacrificed for the sake of collective objectives. Based on the evolution of forbidden songs from nostalgic lamentations to rallying cries, the key social function of the wartime street repertoire is identified: establishing the so-called symbolic domains (a notion introduced by Lech Nijakowski),

i.e. signs of the presence of the Polish national community in the occupied capital. With reference to the classic notion of 'sorrow songs', introduced by W. E. B. Du Bois, the characteristics of the forbidden songs that stirred up resistance to the occupying forces are identified.

Justyna Kotarska

Warsaw's soundscape in the 1930s

The present article discusses the audiosphere of Warsaw in the 1930s, based on the memories of people living in Warsaw at the time. The research focused on diaries and memoirs. It should be emphasised that the authors living during the period between the wars had excellent acoustic memory, which enabled them to recreate their impressions in their memoirs written several decades later. They include both men and women from various social strata and walks of life. The greatest number of sources concerned three districts of pre-war Warsaw: Śródmieście, Powiśle and Wola. Hence the article focuses on those districts. In addition, helpful sources were found in the collection of films, sound recordings and photographs held in the National Digital Archives.

The memories of Warsaw inhabitants allowed the location of major traffic routes and industrial buildings to be recreated. Various sounds produced by public transport and by factories have been described. It turned out that Warsaw's idiosyncratic landscape of the period would not have been complete without the performances of street musicians and the cries of street vendors. The author devoted special attention to areas that emerged as distinct amongst the hustle and bustle of urban life: courtyards. Important contributions to Warsaw's sound image during the 1930s were made by music-related events, such as open-air concerts, military parades and sports events. The description of the city's pre-war soundscape would not be complete without considering the inhabitants' pastimes: picnics on the banks of the River Vistula and in the Bielany district.

Krzysztof Marciniak

The soundscape in *A Description of Customs during the Reign of King Augustus III* by Jędrzej Kitowicz

In the absence of sound recordings, which constitute a more objective form of documentation, literary works are one of the crucial sources of knowledge about the audiosphere from the pre-phonographic era. In his book *The Tuning of the World*, R. Murray Schafer proposes basing our study of past soundscapes on the testimonies of earwitnesses, i.e. people who directly experienced the audiosphere in the past. The aim of the present article is to analyse *A Description of Customs during the Reign of King Augustus III (Opis obyczajów za panowania Augusta III)* by Jędrzej Kitowicz, an invaluable source of knowledge about the culture of eighteenth-century Poland, with a view to finding data about the soundscape of the age. The reign of Augustus III (1733–63) was a period during which the political system and international standing of Poland deteriorated. Yet it was also a time of enduring peace, as well as economic and cultural growth. Kitowicz's work, written during the final years of the century, is a unique work that anticipates the studies of nineteenth- and twentieth-century ethnographers and anthropologists. Kitowicz, a parish priest from Rzczyca (a village in Greater Poland), was interested not only in the customs of the nobility and the magnates, but also in the life of the lower social classes. He described political processes of crucial importance for Polish history as well as seemingly insignificant changes in the everyday life of Poland's inhabitants (e.g. the habit of drinking coffee).

The author focuses his attention primarily on the non-musical sounds mentioned in the

literary work under analysis. Many of the customs documented by Kitowicz are accompanied by specific sound-producing actions, which are often at the centre of the participants' attention. The variety of topics touched upon in *A Description of Customs* results in a multitude of information about the soundscape. Using the available data, the author of the article outlines the soundscapes in which the inhabitants of eighteenth-century Poland lived. The soundscapes correspond to four domains: sounds connected with religion and church festivities ('On the sounds of religion'), sounds connected with secular authorities and the military ('On the sounds of authority'), the audiosphere of public spaces in towns and villages ('On the sounds of the public space'), and the audiosphere of households and objects in everyday use ('On the sounds of the private space').

Robert Losiak

City's sounds remembered. The changes in Wrocław's phonic image as perceived by his inhabitants today

The present article represents an attempt to analyse the changes in Wrocław's sound image during modern times, based on research material in the form of interviews with inhabitants of the city.

The author treats the reception of the audiosphere as the central subject, while focussing on the transitions that have occurred during the decades of the respondents' lifetime, overlapping with the post-war period in the history of Wrocław. The interviewees attempted to discover to what extent the evolution of urban sounds had been noticed by the respondents, which acoustic phenomena had been affected by change and how the process was described and evaluated. The material gathered by the interviewees can be regarded as an important source of knowledge about the acoustic past of the city, in addition to other sources of research into audiospheres of the past, such as archives of sound recordings, memoirs, press materials and photographs.

The main part of the article is devoted to presenting those aural phenomena which the respondents mentioned as being no longer present in the city's sound image, as well as those which have appeared only recently. The changes were categorised in accordance with their most important determinants, as defined by the interviewees: technological, connected primarily with the growth of vehicular transport, as well as with other technological advances affecting everyday life; sociological, determined mainly by economic factors (e.g. the growing affluence of the city and its citizens); political (the political breakthrough of 1989 was mentioned as one of the crucial moments in the post-war history of the city that lent momentum to the evolution of its audiosphere); related to changing social conventions, including lifestyle, favourite pastimes and fashion. Other determinants that respondents mentioned as having had significant influence on the changes in Wrocław's sound image are linked to the transition of the city as such, resulting from its rebuilding and further expansion after the Second World War; the changes in the city's natural environment (flora and fauna) observed over the years were also deemed significant by the respondents.

One interesting question that emerges from the above-mentioned presentation is the degree to which the transitions in Wrocław's audiosphere are idiosyncratic to this city and the extent to which they reflect common tendencies in the evolution of the urban sound image, experienced also by the inhabitants of other cities of similar standing and size over the period under discussion.

The evaluation of the changes, although often expressed tacitly, is a vital element of the thoughts that respondents shared in the interviews. It appears necessary to take into account this aspect of studies on the reception of the acoustic past of a city, pointing to their source of inspiration: Schafer's notion of the soundscape. Although the issue of evaluation is not analysed thoroughly in the article, the author points to discussion of respondents' evaluations as the next important stage in the analysis of the collected material. The reader's attention is drawn to the fact that the respondents' attitudes to the changes (in various aspects of life) are often poles apart, as is exemplified by their reactions to the evolving sounds of urban traffic.

Tomasz Misiak

Towards culture-oriented research into sound. The case of sound studies

The author of the present article attempts to define the perspectives of the field of research referred to as sound studies. This discipline branched out from a more comprehensive field: cultural studies. Perceiving sound as an important cultural phenomenon means that it becomes necessary to reconsider the traditional assumptions about sensory perception and to redefine the relationship between music and sound. The research concerns issues related not only to developments in the field of art, but also to everyday life, the media, and participation in culture.

In order to define the key approaches and attitudes in our thinking about sound within the context of culture, the author starts by recalling the debate on the nature of sensory perception, with emphasis on the sound/image (or seeing/hearing) dichotomy accentuated by philosophers and culture scholars in the past. In their reconstructions of traditional philosophical assumptions, such researchers as Martin Jay and Wolfgang Iser drew our attention to the visio-centrism of our culture. Their analyses gave rise to a conviction that it was necessary to redefine the metaphors that reflected the long established hierarchy of the senses and to postulate for transdisciplinary research into sensory perception.

At present, issues relating to sensory perception are proving significant for analysts attempting to define the importance of sound for culture. Jonathan Sterne, a researcher attempting to create an institutional foothold for these studies, has devoted much attention to defining the precise moment in history when changes in the fields of technology and culture liberated the sense of hearing from the dictate of the other senses and when sound became important for our thinking about culture. According to Sterne, that moment is strictly linked to the invention and use of the stethoscope.

In the latter part of the article, the author quotes Sterne's arguments and provides significant historical references that help us to appreciate the importance of the fact that hearing became autonomous during the nineteenth century. The author sees this discourse as a promising starting point for more complex investigations into the transitions that have occurred in the field of culture since the change in our perception of sound and hearing.

Wioleta Muras

The audiosphere of Witold Lutosławski's life and work interwoven with the history of Polish radio broadcasting

The history of Polish radio broadcasting within the context of the twentieth-century audiosphere appears to be a stimulating subject for a researcher, since radio broadcasting had an undeniable influence on the evolution of the audiosphere. In the present article, the author outlines the history of radio broadcasting in Poland, Witold Lutosławski's connections with Polish Radio and the function of the radio in society, with special emphasis on its role in the life of the composer himself.

Lutosławski's contacts with Polish Radio began in the mid-1930s, when the future composer, who was a student at the Warsaw Conservatory at the time, started work as a supervisor of radio programmes. His career and the activities of Polish Radio were interrupted by the outbreak of the Second World War. During the war, radio broadcasts disappeared almost completely from the public space. One of the reasons for this was the German occupant's decision to forbid the ownership and use of radio receivers by the population of the conquered country. However, the official ban failed to eliminate the sound of the radio completely from the lives of Polish people, as the clandestine broadcasting stations Świt ('dawn') and Błyskawica ('lightning') continued to operate and radio broadcasts were received from London. Polish radio broadcasting developed after

the war due to rapid technological advances. Radio receivers became household items, and listening to the radio became a popular form of entertainment. When Polish Radio was re-established after the war, Lutosławski was taken on again. He worked there for over a decade, giving talks on classical music, accompanying performers and composing. Being employed at Polish Radio meant that Lutosławski had a stable source of income and could practise his skills as a composer. As time passed, he became aware of the negative consequences of radio broadcasting, which prompted him to speak out against the noise polluting our immediate environment. Through their inappropriate use, radio receivers and other sound-emitting devices (gramophones, loudspeakers, etc.) caused disturbance within the natural acoustic environment and also acoustic violence, detrimental to people's physical and mental health. The first criticisms of radio appeared in the press as early as the 1930s. Lutosławski supported the critics, pointing to the excess of music-based noise in the audiosphere and to its harmful effects. In 1969, his efforts resulted in the passing of a resolution by UNESCO's International Music Council, one of the pioneering attempts to introduce legal restrictions aimed at reducing noise. Apart from discussing issues related to ecology and changing customs, the subject of the article enabled the author to present some little-known aspects of the great Polish composer's everyday life.

Sławomir Wieczorek

'The silence roars above our country'. The soundscape of the mourning after Stalin's death.

When the coffin containing Stalin's body was laid in a tomb in the Red Square in Moscow on 9 March 1953, the moment was commemorated with five minutes of silence across Poland. This short moment can aspire to the title of the loudest five minutes in the history of Polish audiosphere, filled with the deafening noise blasted by factory hooters, train and ships' whistles, tolling church bells and gun salvos. The present article is an attempt to reconstruct the events that took place in the acoustic space of the People's Republic of Poland after 5 March 1953, connected with the obsequies after Joseph Stalin's death. The analysis is based on four categories of sources. The first category are documents issued by the authorities, such as instructions concerning the organization of events and accounts of the events supplied by the political police. The second category is the official propaganda: articles from national newspapers, materials of the Polish Film Chronicle and poetic tributes. The third group of sources are accounts of the witnesses of acoustic events, preserved in memoirs, interviews and diaries published after the 'Thaw' of 1956. The fourth category of sources are the receptions of soundscapes described in post-1956 literature and film.

The article consists of four parts. In the first part, particular elements of the Polish soundscape of the mourning after Stalin's death are described on the basis of the sources listed above: 'sacred silence', the acoustic signals: sirens and gun salvos, characteristic sounds such as church bells, and the music elements of the soundscape: compositions written in mourning of the deceased leader and propaganda works. The second and third parts focus on structural similarities between the audiosphere described in the first part and the soundscape of Stalin's funeral ceremony in Moscow, the events taking place in the entire eastern bloc, as well as acoustic rituals during the funerary ceremonies after the deaths of Lenin and Józef Piłsudski. The final part of the article contains references to the artistic representations of the discussed soundscape in selected films and literary works.



4. "The Polish Soundscape Journal", 2015, No. 1, published online by The Research Soundscape Studio

<http://pracownia.audiosfery.uni.wroc.pl/numer-1-2015/>

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ABSTRACTS

Tomasz Misiak, The Contexts and Questions of Research on Sound in Contemporary Culture. An Introduction

The paper is an attempt to identify the wide array of contexts and problems associated with the presence of sound in contemporary culture. These contexts are described using the most significant questions in given problematic fields. The main objective is to draw a map delineating the varied field of research on sound. In the paper, questions coexist related to philosophy, aesthetics, musicology, anthropology, acoustics, ecology and architecture.

Renata Tańczuk, *Soundscape* as a research concept in experiencing the city

The concept of soundscape put forward by Raymond Murray Schafer and modified in various forms by other researchers offers a very interesting perspective for the reflection on the specificity of the modes of experiencing the city, establishing relationships with it, developing a sense of putting down roots and recognizing its identity. This article presents Robert Losiak's interpretation of *soundscape* and demonstrates its value for urban research.

Ewelina Grygier, Music of the City or Music in the City? Folklore and Ethnic Music on the Streets of Wrocław and Poznań

The article inquires about the musical urban folklore in the repertoire of today's street musicians in Wrocław and Poznań (Poland). Considering the lack of literature on urban folklore in the discussed cities, the author utilizes primarily self-produced sources. The material gathered during fieldwork in both cities (participant observation, data collection, interviews, photographs and recordings) is subsequently analyzed. To obtain a broader context, the article contains additional information about the folklore of Lviv (presentation based on literary works), Warsaw and Vienna (ethnographic fieldwork data). The article contains quotes from interviews with buskers.

Maciej Janicki, "Microscope for Ears". On the 19th-Century Act of Listening to Chopin

In Paris in the first half of the 19th century, the social and urban changes were accompanied by the development of two basic sonic strategies: the first (represented by Berlioz, Musard, Liszt and others, who conquered the mass public in large concert halls) was aimed at competing with the ever more aggressive, modern city soundscape, while the second (represented among others by Chopin) relied on an intimate contact between the artist and listeners gathered in a modestly-sized salon. The salon becomes a 'microscope for ears', and Chopin's improvisations may be read as a stream of

consciousness. Listening to those improvisations in half-darkness, receiving the sound with the entire body, and ascribing to the music a mission from ‘ideal’ worlds is testimony to certain ways of musical listening being maintained, and simultaneously a change in music’s position within the hierarchy of arts, as well as a crystallization of a modern social distinction that perspired in the disciplining of the listener’s body and constructing his or her class and environmental ‘sonic identity’.

Zdzisław Strumidło, What’s the Price of Silence?

What is important for humans can also be noticed and utilized by today’s marketing industry. Capitalist economy seduces its customers, i.e. consumers, with increasing sophistication, offering ever newer or freshly presented products and services. Contemporary, holistic marketing employs knowledge about humans, whose need to value everything they perceive is an inherent feature. One way to persuade customers of a given offer’s uniqueness is to refer to a particular customer group’s system of values. Silence, although physically experienced, is primarily a cultural construct with strong references to axiology. As such, it can become a widely shared carrier for aesthetic or vital values. Along with such references to cultural values, it is sometimes used to build the economic value of a product or service. The article attempts to show these dependencies and explain how the sale of such a completely immaterial and difficult to normally describe phenomenon as silence might work.

Peter McMurray, Urban Heterophony and the Mediation of Place

This paper explores a variety of methodologies that offer ethnographic access to the kinds of “humanly organized sound” that typify urban acoustic spaces. The case studies draw from ongoing research on Sufi Muslim rituals in the Western Balkans (especially Kosovo), exploring ways in which sound articulates difference in cities (urban heterophony) and in so doing mediates notions of place. Three methodologies are put forward here: first, documentary sound studies, an attempt to bring together the kinds of media-rich practices of visual anthropology, acknowledging that academic prose has inherent limits in its ability to represent; second, media archaeology, a critical reappraisal of media archives (whether intentionally designated as archives or not) as repositories for audio and other materials—both physical and virtual—which simultaneously reflect and shape the priorities of the archive and its discursive practices; and finally, aural flânerie, emphasizing passage through city spaces as a way of interrogating the boundaries and marginal spaces comprising the city. These ethnographic approaches offer a set of tools particularly suited to the socially enmeshed, collaborative realm of urban ethnomusicology, all the more so as technological developments raise questions about many of the basic premises of what constitutes fieldwork and ethnography in the past.