

The Top Ten Sounding Out! Posts of 2015!

Aaron Trammell

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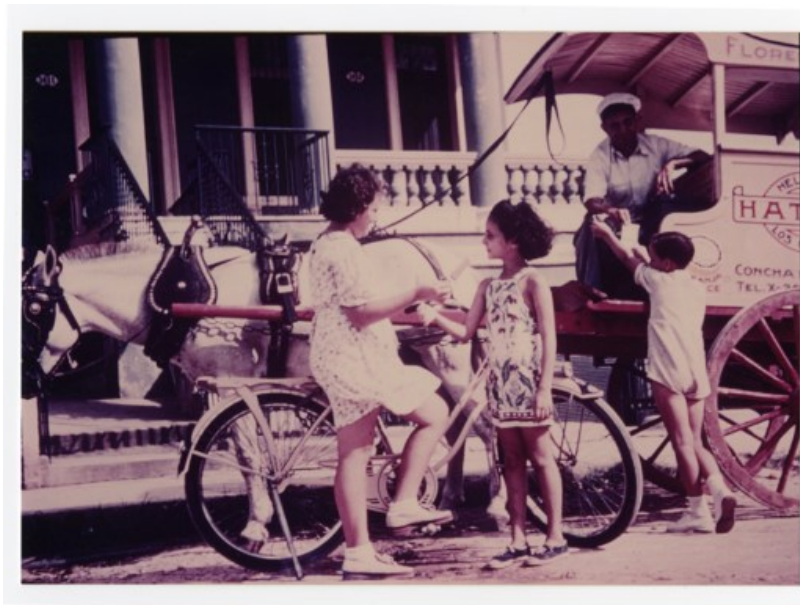
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Abstract

The holidays are here and to celebrate *Sounding Out!* has compiled a list of 2015's top ten most popular posts (according to views). So, cozy up to that monitor, queue up that epic album you've been meaning to listen to, and take a second to revisit some of our best memories this year.

Keywords

Music (Subfield), Editorial Collective, Sound, Sound Studies, Top Ten, André Carrington



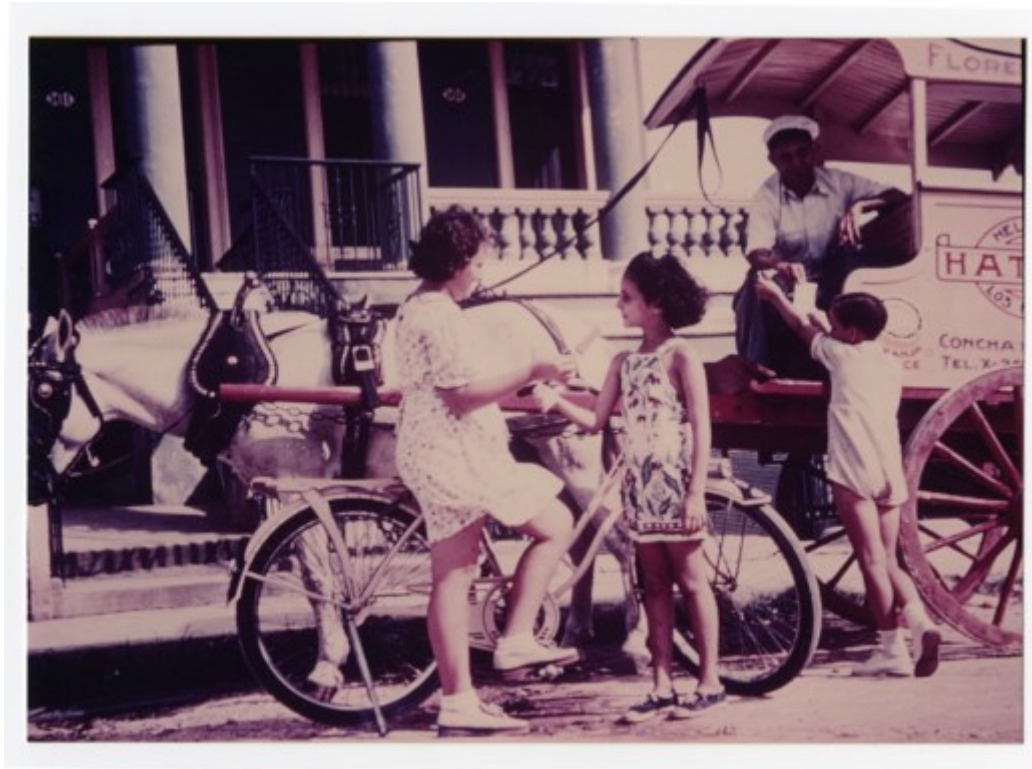
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The holidays are here and to celebrate *Sounding Out!* has compiled a list of 2015's top ten most popular posts (according to views). So, cozy up to that monitor, queue up that epic album you've been meaning to listen to, and take a second to revisit some of our best memories this year.



10) The Sweet Sounds of Havana

Vincent Andrisani

To conceive of Havana in sound is to think not *of* the material spaces of the city, but rather, *across* them. From inside the home, residents participate in conversations taking place in the streets, while those in the streets often call for the attention of their friends or family indoors. Through windows, open doors, and porticoes, residents engage in interpersonal exchanges that bring neighbourhood communities to life. To listen across these spaces is to listen trans-liminally from the threshold through which sounds must pass as they animate the vibrant social life of the city. Such an act is made most apparent by the voices of *vendedores ambulantes*, or, mobile street vendors. “¡El buen paquete de galleta!” (“The good packs of cookies!”), “¡Se compran y se vendan libros!” (“I’m buying and selling books!”), and **most famously**, “¡Mani! ¡Mani!” (“Peanuts! Peanuts!”) are some of the *pregones*—the musical cries—heard through the streets and into the home. . . .

[\[CLICK TO READ MORE\]](#)



9) As Loud as I Want to Be

Liana Silva

I was 22 years old when someone called me deaf. I was finishing my bachelor's degree at the University of Puerto Rico, Rio Piedras campus. After four years of living in San Juan, I still hadn't gotten used to the class and race microaggressions I encountered regularly because I was a brown girl who grew up in the country and was going to school in the urban capital, *el área metropolitana*. These microaggressions were usually assumptions about who I was based on how I talked: I called pots a certain way, I referred to nickels in another way, and I couldn't keep my voice down—all indications, according to my "urban" friends, that I grew up in the country. But being called "deaf" was a new one. . . . [\[CLICK TO READ MORE\]](#)



8). **“Afrofuturism, Public Enemy, and Fear of a Black Planet at 25”**
andré carrington

Twenty-five years after *Do the Right Thing* was nominated but overlooked for Best Picture, [Spike Lee is about to receive an Academy Award](#). At the beginning of that modern classic, Rosie Perez danced into our collective imaginations to the sounds of Public Enemy. Branford Marsalis’s saxophone squealing, bass guitar revving up, she sprung into action in front of a row of Bed-Stuy brownstones. Voices stutter to life: “Get—get—get—get down,” says one singer, before another entreats, “Come on and get down,” punctuated by James Brown’s grunt, letting us know we’re in for some hard work. In unison, Chuck D and Flavor Flav place us in time: “Nineteen eighty-nine! The number, another summer...” The track’s structure, barely held in place by the guitar riff and a snare, accommodates Marsalis’s saxophone playing continuously during the chorus, but intermittent scratches and split-second samples make up the plurality of the sounds. The two rappers’ words take back the foreground in each verse, and their cooperative and repetitive style reinforces the song’s message during the chorus, when they trade calls and responses of “Fight the power!” **“[CLICK TO READ MORE](#)”**



7) Gendered Voices and Social Harmony

Robin James

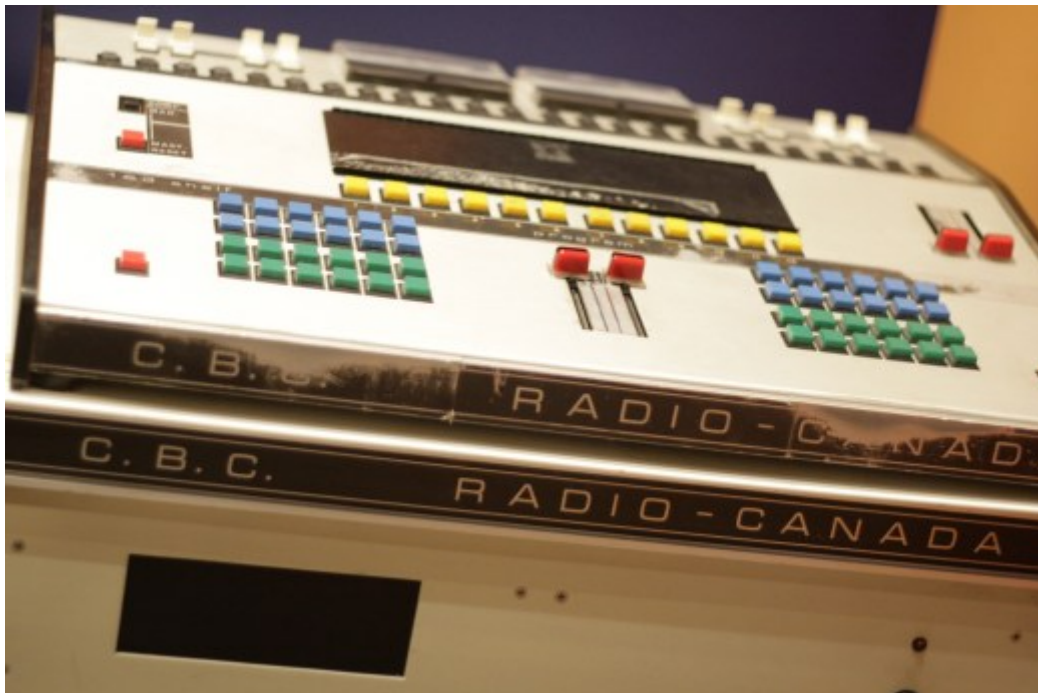
Dove and Twitter's [#SpeakBeautiful](#) tries to market its brand by getting Twitter users to rally behind the hashtag. The idea is to encourage women to talk about their bodies and other women's bodies only in positive terms—and to encourage interaction on Twitter. But why is tweeting, which is entirely text-based, called “speaking”? And what does it mean to *speak* beautifully, since beauty is usually an issue of body *image*? In other words, why give this campaign that specific name? [\[CLICK TO READ MORE\]](#)



6) Ritual, Noise, and the Cut-Up: The Art of Tara Transitory

Justyna Stasiowska

The shivering on your skin gradually builds like a soft electric shock that presses you down to the floor. The whole experience feels like an earthquake, with vibrations pricking through bone into organs. The affective tonality of the performance puts the body in a state of alarm, where listening turns into self-observation. Your perception is immersed in sensing the materiality of a room filled with other bodies, all attuning to the low frequencies resonating with the architecture of space, trying to maintain equilibrium. You refocus away from the artist to yourself and the rest of the audience, realizing the depth of your feelings of total connection. . . . [\[CLICK TO READ MORE\]](#)



5) Unsettling the World Soundscape Project

Mitchell Akiyama

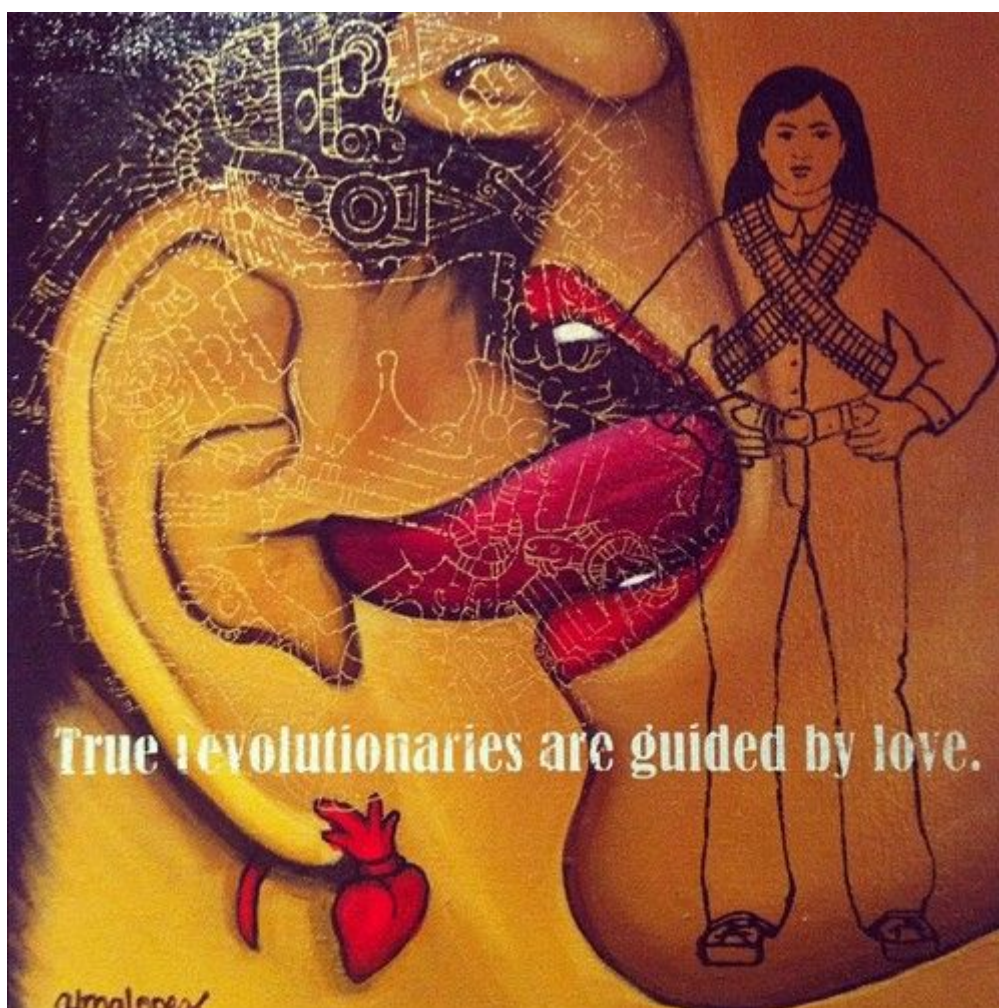
In October of 1973, two young sound recordists embarked on an ambitious field trip across Canada, traversing over 7000 kilometers to commit the national soundscape to tape. From St. John's, Newfoundland to the harbor of Vancouver, British Columbia, Bruce Davis and Peter Huse pointed their microphones at the things they felt best exemplified their vast country. . . . [\[CLICK TO READ MORE\]](#)



4) The Problem of Alan Lomax

Mark Davidson

In 1987, two years after the three hundredth anniversary of Johann Sebastian Bach's birth, musicologist Susan McClary [published a now-classic article](#) titled "The Blasphemy of Talking Politics during the Bach Year," in which she reflected on her experiences at a number of Bach events in 1985. Using Theodor Adorno's 1950 essay "Bach Defended against His Devotees" (written on the two-hundredth anniversary of the composer's death) as a jumping-off point, McClary defied Bach scholars who viewed the German Baroque master's music as sacrosanct and unimpeachable, and performed a brazen deconstruction of Bach's most revered works: the Brandenburg Concerto No. 5 and Cantata No. 140 ("Wachet Auf"). For McClary, the turn was critical: "we must *confront* Bach and the canon and resituate him in such a way as to acknowledge his prominence in musical and non-musical culture while not falling victim to it (60)". . . . [\[CLICK TO READ MORE\]](#)



3) Enacting Queer Listening, or When Anzaldúa Laughs

Maria P. Chaves Daza

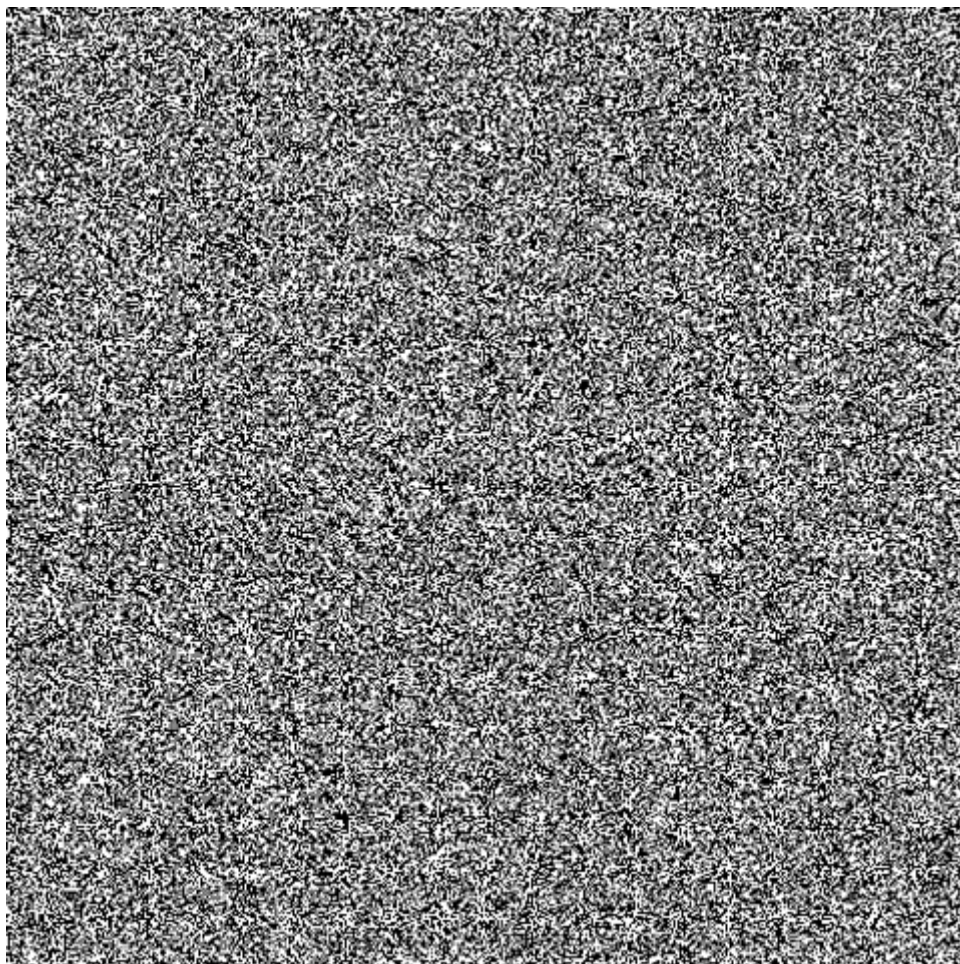
In October 1991 at the [University of Arizona fall reading series](#), Gloria Anzaldúa read several poems and short stories—work now held at the UT-Austin Collection. Recently, I sat in my living room listening to the recording, feeling the buzz of her presence, the audible excitement in the Modern Languages Auditorium that Gloria Anzaldúa is about to speak. After some welcoming statements and a poem by [Rita Magdaleno](#), inspired by Magdaleno's reading of *Borderlands*, Anzaldúa takes the stage. . . . [\[CLICK TO READ MORE\]](#)



2) Vocal Gender and the Gendered Soundscape

Christine Ehrick

Several years ago, while aboard a commercial airline awaiting take off, I heard the expected sound of a voice emerging from the cockpit, transmitted via the plane's P.A. system. The voice gave passengers the usual greeting and general information about weather conditions, flight time, etc. What was unusual, and caught the otherwise distracted passengers' attention, was the fact that the voice speaking was female. People looked up from their magazines and devices not because of the "message" but because of the "medium": a voice that deviated from the standard soundscape of commercial aviation, [a field comprised mostly of men](#). . . . **[CLICK TO READ MORE]**



1) On Whiteness and Sound Studies

Gustavus Stadler

What does an ever-nearer, ever-louder police siren sound like in an urban neighborhood, depending on the listener's racial identity? Rescue or invasion? Impending succor or potential violence? These dichotomies are perhaps overly neat, divorced as they are from context. Nonetheless, contemplating them offers one charged example of how race shapes listening—and hence, some would say, sound itself—in American cities and all over the world. Indeed, in the past year, what [Jennifer Stoecker](#) calls the “sonic color line” has become newly audible to many white Americans with the attention the [#blacklivesmatter](#) movement has drawn to police violence perpetrated routinely against people of color. . . . [\[CLICK TO READ MORE\]](#)

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