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Titolo	Acoustemologies in contact : sounding subjects and modes of listening in early modernity / / edited by Emily Wilbourne, Suzanne G. Cusick
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Nota di contenuto	Notes on Contributors -- Introduction / Emily Wilbourne and Suzanne G. Cusick -- 1. Listening as an Innu-French Contact Zone in the Jesuit Relations / Olivia Bloechl -- 2. Native Song and Dance Affect in Seventeenth-Century Christian Festivals in New Spain / Ileri E. Chavez Barcenas -- 3. Performance in the Periphery : Colonial Encounters and Entertainments / Patricia Akhimie -- 4. 'Hideous Acclamations' / Glenda Goodman -- 5. Black Atlantic Acoustemologies and the Maritime Archive / Danielle Skeehan -- 6. Little Black Giovanni's Dream / Emily Wilbourne -- 7. A Global Phonographic Revolution / Zhuqing (Lester) S. Hu -- 8. 'La stiava dolente in suono di canto' / Suzanne G. Cusick -- 9. 'Now Despised, a Servant, Abandoned' / Nina Treadwell -- 10. 'Non basta il suono, e la voce' / Jane Tylus.
Sommario/riassunto	In this fascinating collection of essays, an international group of scholars explores the sonic consequences of transcultural contact in the early modern period. They examine how cultural configurations of sound impacted communication, comprehension, and the categorisation of people. Addressing questions of identity, difference, sound, and subjectivity in global early modernity, these authors share the conviction that the body itself is the most intimate of contact zones, and that the culturally contingent systems by which sounds

made sense could be foreign to early modern listeners and to present day scholars. Drawing on a global range of archival evidence—from New France and New Spain, to the slave ships of the Middle Passage, to China, Europe, and the Mediterranean court environment—this collection challenges the privileged position of European acoustical practices within the discipline of global-historical musicology. The discussion of Black and non-European experiences demonstrates how the production of 'the canon' in the cosmopolitan centres of colonial empires was underpinned by processes of human exploitation and extraction of resources. As such, this text is a timely response to calls within the discipline to decolonise music history and to contextualise the canonical works of the European past. This volume is accessible to a wide and interdisciplinary audience, not only within musicology, but also to those interested in early modern global history, sound studies, race, and slavery. As with all Open Book publications, this entire book is available to read for free on the publisher's website. Printed and digital editions, together with supplementary digital material, can also be found at [www.openbookpublishers.com](http://www.openbookpublishers.com)

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