<div align="center">**Mapping the Musical City abstracts**</div>

Laudan Nooshin (City, University of London), "Sounding the City: Mapping Tehran's Changing Soundscapes"
Tehran, Iran's capital city, is a vibrant metropolis, cradled in the foothills of the Alborz mountains and its political and cultural centre for over 200 years. During this time it has experienced exponential growth from a small town to a city of more than 8 million people. Particularly significant was the period of Pahlavi rule (1925–1979) during which an extensive programme of urban expansion led to the destruction of historic buildings seen as symbolizing the regressive traditionalism of the preceding Qajar monarchs. The Pahlavis envisioned a city that was modern, Western-facing and secular. Their discourses promoted the idea of modernity as incompatible with tradition and the resulting tensions are still felt – and, crucially, heard - in many areas of Iranian life. Drawing on recent fieldwork, this paper presents the initial findings of a project mapping the changing sounds of Tehran and addresses a number of questions concerning the relationship between sound and the urban environment: how does sound shape and how is it shaped by the urban context? How are contesting claims over public space negotiated through sound? How does the sonic become a channel for ideological contestation, with the potential to discipline or, alternatively, to liberate? Specifically, the paper examines how sound becomes a means of negotiating public space in an environment which has undergone rapid change in a relatively short space of time. Further, the paper explores how aspects of difference, including class and gender, are sonically-inflected and marked within the city's spatial layout. Theoretically, this works draws on the writings of cultural and urban geographers regarding the fluidity and constructed nature of social space, focusing on sound not just as a reflection of the city as it is experienced and imagined, but as an active agent in the ongoing reconfiguring of the urban experience.

Rupert Griffiths (Goldsmiths, University of London), "Scene from a Window—A Sonic Geography of Place"
Sound is a release of energy into the environment, a brief shadow cast by an event. It might cause alarm, it might become the focus of prolonged attention, or it might be filtered out and go entirely unnoticed. Regardless of its affect, sound can be recorded, capturing a temporal archive of events unfolding in space. This offers a vantage point for thinking about place that intuitively foregrounds time over space without attempting to separate the two or suggest they are distinct realms (Massey, 2001). Sound recordings are immersive, they foreground the body and the sensory experience of place (Tuan, 1977) whilst also offering an aural terrain for quantification, measurement and description. They are localised by the position of a microphone but encompasses the distant—the sound of a siren or a faraway bell—and thus do not delimit space, describe edges or draw boundaries. This paper explores a methodology for mapping the evental and rhythmic characteristics of place from a single point. Two case studies are discussed. The first is a week-long sound recording made from a window overlooking a busy side street in Manchester in 2010. Using opensource software, this recording was then visualised at different temporal scales—from seconds to days—in order to reveal the activities, repetitions, anomalies, and character of the area. The second case is a series of recordings of an archaeological experiment involving two stonemasons on a mountainside near Chongqing, South West China, in 2015. The characteristics of their work patterns and their interactions with us as researchers were recorded and revealed by the sonic archive. The paper will discuss the methodology as a means drawing together qualitative and quantitative representations of space and place, revealing human and non-human rhythms and presences, and the imaginaries of sound that accompany field recordings.

João Silva (Universidade Nova de Lisboa), "The Listening Flâneur: Walking in Lisbon at the Turn of the 19th and the 20th Centuries"
Lisbon's urban fabric was deeply transformed in the last third of the nineteenth century. Boulevards were built, theatres were open, music stores began their trading. This cosmopolitan

entertainment culture reshaped the political economy of sound in the city. Sounds of the musical revues crossed the boundaries between the stage, the street, and the parlour, and became part of everyday life. Mechanical instruments became ubiquitous in the city's streets and fairs, and the novelty gramophone made its way into the living rooms. Bandstands were put in public gardens, and wind bands performed anthems, marches, and successful theatrical tunes. However, the sounds of the Art Nouveau city were not alone, as the older city lurked. Between the cracks of the modern varnish, we could hear the cries of the peddlers, the church bells, and the echoes from the taverns, which bled into the street. Sounds were used to entertain, to mark the passing of time, to sell products. Many resulted from everyday activities. Steam-powered machines, trains, and carts were ubiquitous in Lisbon, and people kept animals in their backyards. Migration and colonialism made sure that regional accents were part of Lisbon's soundscape. Dawns had specific sonic markers, reflecting the hustle and bustle of Lisbon's harbour and markets. The soundscape was radically transformed in the evenings when songs and dances were performed at home and in taverns. These sounds mixed into a complex blend and the wanderer was involuntarily exposed to it. Somehow, he or she had to make sense of it. This paper aims to discuss the multilayered auditory landscape in Lisbon between 1865 and 1910, a period of profound transformation in Portugal, when modernity and tradition coexisted in a mosaic of sounds, sights, and smells.

Alessandra Jones (University of California, Berkeley), "The End of the Bass Drum's Reign: Noise and Silence in Rigoletto's Venice"
The Italian city has been underrepresented in urban opera studies, a lingering side effect of the perception of Italian decline and degeneration during the concurrent modernization of other European countries throughout the nineteenth century. Recent scholarship on nineteenth-century Bologna and Milan has pointed to critical discourses and the minutiae of local institutions as loci of modern Italian musical practice, but this approach leaves unexplored any influence of the Italian urban experience on modes of contemporary listening, an important oversight given the stereotypical importance of immediacy for the performance and reception of Italian music. Taking as its starting point the critical consensus that Giuseppe Verdi's instrumentation for his Rigoletto (1851) was "less noisy," this paper explores post-1848 Venice and its role in the construction and deconstruction of Italian noise. Using local and foreign guidebooks, private letters, newspaper reports, and contemporary Venetian histories, I investigate various topographies of the city's famous Piazza San Marco—the system of gaslights, the political and social orientations of the cafés along its border, and the ritual of the daily Austrian military band concert—to position contemporary experiences of Venice alongside the critical reception of Rigoletto. I argue that the perception of Rigoletto's comparative quietness was representative of Italians' rejection of spectacle—often performed or demanded by the foreign governments in charge—within the public spaces of their cities. Recognizing that these spectacles were attempts to control behaviors and surveil citizens, Italians had to search for new paradigms outside of the opera house to promote and explain the values of Italian music, especially that of immediacy. They looked to new media and technologies such as gaslight, the telegraph, and newspapers to redefine their understanding of what and how Italian opera communicated, both within the city and within the connected world at large.

Gavin Williams (King's College London), "Voice Pictures: Sound Reproduction and the Question of Emplacement"
Perhaps no musical figure has become so closely entwined with the fate of early sound reproduction technology as Neapolitan tenor Enrico Caruso. As a transatlantic celebrity, who from 1904 onwards spent six months of each year in New York, Caruso's theatrical biography is proof of the PR powers of a traveling voice: on stage, on disc, and through the many spaces between. This paper homes in on one such site of passage—New York's Italian colony—and explores acoustemological questions of sound mapping and vocal emplacement in this context. In particular, I consider Caruso's activities as a caricaturist, aiming to show that caricature was a vital means of establishing relations between voice, place and personhood in an elite migrant

context. I also examine discourses on 'voice culture' and experimental phonetics that attended the singer's supposedly singular vocal technique—discourses that resorted to photographs, x-rays and spectograms in order to map his voice in his body, but also in more broadly geographical and political terms. Finally, I argue that body-space mapping was a crucial factor in early sound reproduction more generally: one that might draw our attention to broader biopolitical currents attending particular voices in the era of mass transatlantic migration.

Solène Heinzl (Royal Holloway, University of London), "'Building' Music Spaces in New Towns: Urban Planners, Residents and Musicians in Cergy-Pontoise"
This paper takes an urban ethnomusicological view on Cergy-Pontoise, a new town in the North-West suburb of Paris. Bernard Hirsch, the appointed director of territorial development for the new town of Cergy-Pontoise was faced with two challenges. He needed to avoid Cergy-Pontoise to become another boring suburb of Paris. He was also faced with the formidable task of unifying the different towns that were part of the new town final territory (Hirsch 2000). There were tensions as these towns were either resisting the new town planning or competing against each other to obtain advantages related to it. Bernard Hirsch's strategy was to build as many cultural and entertainment buildings and spaces as possible. His objective was to render Cergy-Pontoise as lively as possible and unify its territory. He went as far as directing the new music school of Cergy-Pontoise that was the fusion of two smaller ones (Hirsch 2000). This strategy has given mixed result. The number of visits and attendance level at music places (e.g. venues, music schools) varies greatly between venues and locations in the new town (Vadelorge 2005). However, Cergy-Pontoise has a lively music festival scene which allows residents to socialise for free at local music concerts of various genres. This paper explores the ways in which urban development strategies based around culture and music 'buildings' shape a town and regulate performances as well as musicians and audiences. It asks, how do musicians and audiences negotiate their urban space and venue locations? Can music space be built and planned or should the focus be on ephemeral music events around the city that are part of the ritual role of music in towns (Raibaud 2006, Finnegan 2007)?

Yvonne Liao (University of Oxford), "Jurisdiction, Treaty Ports, Colonial Musics"

Daniel Bacchieri (Curator, StreetMusicMap), "StreetMusicMap: Mapping Street Music Around the World"
Created in 2014, StreetMusicMap is a collaborative listing of street music performers from all over the world. More than 1,300 artists from 97 countries are geolocated on Google Maps (https://goo.gl/7vuuC3) and Carto (https://goo.gl/Su5TNU), all filmed by more than 700 collaborators. The project (http://streetmusicmap.com/) is a multimedia platform (map, video series, podcast - https://soundcloud.com/streetmusicmap, music playlists - https://open.spotify.com/user/streetmusicmap, and Instagram - https://www.instagram.com/streetmusicmap/, featuring more than 41,000 followers). Great music icons were street artists in the past: B.B. King, Janis Joplin, Eric Clapton, Jay Z. StreetMusicMap is looking for the music icons of the future. I want to explore the connection between offline and online environments: street performances being recorded on smartphones, shared on social networks, promoting local musicians to global audiences. That's when you realize, for instance, that a busker from Jakarta can build a fan base in New York - and vice-versa. How digital media, technology and geolocation can help local street musicians to build a global audience? Is there a global pattern regarding street musicians? Which music styles are the most popular in the streets? Which is the best/most friendly city for street musicians in the world? Does the buskers perform exclusively in the streets or do they play indoor venues as well? The streets are a great music venue, but in the rush of daily life, often we cross the road with great artists without even notice them. And this global research goes beyond street music: the most powerful feedback i got came from a north-american social worker in the Democratic Republic of Congo. She thanked me for the sequence of videos published with African musicians:

"I was able to explain to deaf-mute students the different cultures of the African continent just with the musicians' body language," she said.

Mollie Ables (Wabash College), "Mapping Networks of Musicians in Early Modern Venice"
My research is focused on musicians' networks in late seventeenth-century Venice and how they changed over time. As a case study, I created a network graph based on the career of Giovanni Legrenzi, a prominent and successful musician who worked in Venice from 1670 to his death in 1690. I researched the Venetian institutions that employed Legrenzi during this time, and created a bimodal network graph linking musicians to institutions through the documents that indicate their relationship. The graph demonstrates different kinds of networks, but also serves as a repository for transcriptions of archival texts:
http://musiciansinvenice.com/dissertation/ This network graph is the first step in creating a public-facing source for other scholars, and the next phase of this project involves a mapping component. It is important, first of all, to understand where different musicians lived as their parish played a significant role in their lives and informed many of their relationships. My preliminary research of Venetian notarial records from this period indicate such relationships, including musicians from the same parish that were godparents to each other's children, or witnesses at each other's weddings. The mapping component will also allow me to demonstrate the role and influence of tourist guides at this point in Venetian history. The city increasingly relied on tourist revenue in the late seventeenth and early eighteenth centuries. Tourist guides and periodicals published during this era highlighted the city's most celebrated musicians and informed visitors where and when they could see them perform. I am currently working with Carto and ESRI StoryMaps to map these venues based on these materials, and layer that information with the employment and notarial records of specific musicians. Doing so will allow me to see how marketing materials align with the musicians' documented activities and relationships within and between different areas of the city.

Eric Charry (Wesleyan University), "Mapping Music and Downtown New York, 1950-1970"
The cultural shifts in the United States in the 1950s and 60s were intimately wrapped up in the music preferences of young adults. From the small group jazz adopted by the beat generation to the urban folk revival that nourished a newly energized social consciousness, to the electrified rock that fueled a mid to late-1960s counterculture, young Americans used a succession of musical genres as their primary means of cultural, artistic, social, and sometimes political expression. These shifting sensibilities played out in an especially concentrated, intense, and public spectacle in the several square miles south of 14th Street in downtown New York City encompassing Greenwich Village and the Lower East Side. The music and communities created here laid the foundation for cultural aesthetics that have endured to the present day. The broader downtown creative environment, including musical experimentalism, served as a cultural vanguard for some of the most volatile and reverberant times in American history. In this paper, I discuss my efforts to map and understand the geography of the four main music communities that lived and worked downtown during this time period (http://bit.ly/2iW91dZ). A separate blog organizes related information more conventionally (http://musc125.blogs.wesleyan.edu/). Using Google Maps, I have created an interactive online resource in which over 75 locations (music venues, musician's homes) are mapped onto four different layers (folk, jazz, rock, experimental). Each item opens up a narrative history of that location with links to photos, videos, audio recordings, and other resources. A Google Maps link to satellite imagery, including Street View, allows the user to virtually walk through the terrain. I consider the following questions. In what ways does mapping help to explain these music communities and their overlapping histories? How can geography shape a music culture? And how can mapping function as a novel kind of information resource? Note: The map is a work-in-progress, and so most of the items are sparsely documented. The following items, however, are reasonably complete: Folk (red layer): Bitter End, Café Wha?, Folklore Center Jazz (green layer): Five Spot Café, Village Vanguard Rock (blue layer): Fillmore East (as of Dec. 15), Café Au Go Go

(as of Dec. 15) Complete URL for the map:
https://www.google.com/maps/d/viewer?mid=10ijLGAWKv6ulonyjvgPZKWeUme1hLhEy&hl

Louis Epstein (St. Olaf College), "Affective Mapping and the Musical Geography Project"
Musicologists have long reconstructed musical spaces and places in prose, transforming (and, some might argue, irrevocably distorting) the affective and interpersonal aspects of musicking through translation into literary form. In a sense, then, reconstructing musical spaces and places through digital, cartographic representation merely perpetuates an already problematic, overly "gnostic" mode of musicological inquiry. Yet as I argue in this paper, digital tools can also help musicologists disrupt traditional, text-centered epistemologies and research methodologies. In particular, the powerful affective features of digital mapping platforms - embedded sound and other media, point-to-point travel, virtual soundscapes - realize the potential of recent musicological work that privileges the lived experiences of musicians and listeners while also reviving symbolic geographies of sound and meaning for urban residents. Drawing on my own efforts to visualize aspects of musical life in 1920s Paris (see www.musicalgeography.org) as well as Emily Thompson's *Roaring Twenties* project focusing on 1920s New York City, I connect literature from the affective humanities (Gumbrecht 1997, Presner et al 2013, Davies 2015) with musicological mapping projects to advocate for the ways mapping can illuminate - and sonify - the musical city.

Samuel Llano (University of Manchester), "Sound Mapping and Social Control in Nineteenth-Century Madrid"

Chris Price (Canterbury Christ Church University), "The Canterbury Catch Club: From Lithograph to Map"
The Canterbury Catch Club existed in the city for almost a century (1779-1865), during which period it acted as an environment for the creation and consumption of an eclectic repertoire of music made accessible to the members every Wednesday for 30 weeks throughout its winter seasons. One of the most striking pieces of evidence for the Club's existence is a lithograph commissioned in 1825 by one of the members, an enterprising bookseller named Henry Ward. Although it shows 100 members with remarkable clarity, it would be fairly useless but for two other testimonies: the records of the Club, preserved in the Cathedral Archives, and a mysterious sketch identifying 42 of those present. Starting from these breadcrumbs, and with the aid of contemporary directories and other records from the Kings School, the Freemasons and the Electoral Roll, the membership of the Club can be superimposed on a contemporary map of the city. The result is a visual representation of overlapping sets of networks which offers a multi-layered view of the socio-cultural dynamics of a nineteenth-century provincial city. Contemporary newspaper accounts flesh out the picture, illuminating the lives and times of a Club which survived some of the most turbulent cross-currents in British history (Napoleonic Wars, electoral reform, ecclesiastical schism, and class divisions) and creating a vivid backdrop to the toils and tribulations of the Club's musicians, who serve as a case-study of aspiring professionalism in this period.

Sarah Hendriks (University of Edinburgh), "Mapping Musical London: 1660-1760"
The vibrant musical culture of London from the Restoration to the mid-eighteenth century has long been recognised. Contemporary writers such as Pepys and Ned Ward have enabled us to glimpse the range of musical entertainments available in London at the time. But in this pre-concert hall era, relatively little is yet known about the evolution of venues, the setting and siting of performances, and how this affected the attendance and popularity of such events. This paper uses mapping to shed new light on the musical environment and performance venues of London from 1660-1760. An analysis of contemporary records and accounts has enabled me to create a series of digital maps, which show the evolution of performance venues across the capital during this period. The results highlight the relationships between types of performance,

their architectural settings, and their location within the city itself. By examining these relationships, it is possible to see how location affected popularity and attendance, how natural patterns of circulation within the city were disrupted by music, and how social changes in the city impacted performance venues. The study not only sheds new light on the geographic and architectural setting of performance spaces, but also has implications for our understanding of the social context of music making in this period. Overlaying these maps with the social networks of particular individuals and groups within society has also opened up a new way of interpreting the social role and function of concerts. This paper will present the maps, demonstrating how they have been constructed and utilised to further this research into Musical London from 1660-1760. It will also outline how the results have subsequently challenged long-held views on the origins of concerts, and contributed significantly to a new narrative on the origin of the concert hall.

Catherine Harbor (Royal Holloway University of London), "Mapping London's concert life 1672–1749"
Before the advent in London of public commercial concerts in the late seventeenth century, formal and informal music-making occurred in both private or semi-private as well as fully public venues. Private or semi-private venues such as churches, royal palaces, or city livery company halls were mainly the preserve of formal or ritual music performed by professional musicians. While public venues, such as taverns, fairs and other open-air venues, were dominated by informal music making by semi-professional or amateur performers. The gradual shift of formal music making into the public sphere, as witnessed by the development of commercial concert-giving in London, was accompanied both by a growth in the number and type of concert venues and by the increasing dominance of professional musicians in these new public locations. The location of both the performing venues and the places or methods of ticket distribution can have an important effect on the success or failure of an artistic event since there is a limit to the amount of effort a consumer is prepared to make to travel to a venue or to purchase a ticket. For any point of sale, the further away from it that the consumer is located, the less likely they are to attend. As with retail outlets, the best location for cultural venues is one that is in close proximity both to its potential consumers and to other venues of the same kind, as the synergising effect increases attendance. Using interaction between a database and Tableau data visualisation software to overlay data about musician's residences, concert and ticket venues over time on a contemporary map allows one to investigate the potential audience for the new public concerts and its interaction with performing musicians.

Michael Burden (New College, Oxford), "A 'marzipan' wrap-around: The colonnades of London's King's Theatre"
The colonnades that were added to the King's Theatre by John Nash in the years leading up to 1820 have their own story to tell about the relationship between the Opera House and the city. Their construction had been considered and rejected by one previous architect on the grounds that they would provide a haunt for vice and immorality of all kinds, particularly as a haven for prostitutes and gamblers. Nash, however, felt that they provided cover on wet days and somewhere elegant to stroll, and not only constructed them around the Opera House, but in the Quadrant of Regent Street. The Opera House colonnade was reportedly used to advantage: "Where else could have been seen Rossini sitting out with his wife and a magnificent macaw; or thirty-six Austrian child dancers rehearsed by their sergeant-major of chorus-mistress and impresario; or indeed the tenor of the Italian Opera with a knife in hand pursuing his wife in her nightdress?" Once built, the colonnades then appeared in numerous caricatures and commentaries (and in two novels by Charles Dickens), and this paper examines the narratives surrounding the way in which they then developed a life of their own that went beyond their architectural function.

Robert Clark (Editor, *The Literary Encyclopaedia*), "Mapping Writing and Music (tbc)"

Caroline Marcoux-Gendron, (Institut national de la recherche scientifique, Montréal), "Mapping as a Complementary Perspective on Audiences' Musical Practices in the City"
Cities are strategic nodes in many different musical networks (Dueck 2011): for this reason, several studies have used the city as their locus of observation. Over the past three decades, a corpus of studies in popular music has developed, for example, around the concept of "scene" (Straw 1991). This field of research examines urban circulation and sociabilities produced by music; in other words, it interrogates the interrelation between musical, social, and spatial practices within the city (e.g., Bennett & Peterson 2004, Cohen 1995, Kotarba et al. 2009, Murthy 2007, Stahl 2001). To better understand these phenomena, some researchers have used mapping, either by creating maps themselves (Cohen 2011 & 2012b, Gingras 2014), or by inviting research participants to draw their own maps (Beauvais 2006, Cohen 2012a & 2014, Turbé 2014), using a technique called "mental maps" (Ben-Ze'ev 2012). However, most of these studies have focused on musicians. Few have attempted to understand the musical, social, and spatial practices of audience members, a perspective that can provide interesting insights into a city's musical life. Drawing on methods and approaches from cultural sociology and urban studies, my paper seeks to explore the potential of maps in the analysis of audience members' practices. This project is part of my dissertation research on the dynamics of participation in Montreal's musical life by immigrants of Maghrebi origin. The survey combines semi-structured interviews and observation of a variety of musical events attended by the participants. By making a "spectator's territory" visible (Djakouane 2014), maps promise to deepen our comprehension not only of the individual's relationship to urban musical life, but also of how cultural participation shapes the city in return. That being said, we must acknowledge the limits of mapping in terms of perception and relation to space (Harvey 2001, Hewitt & Graham 2015). The method appears to be relevant only if used as a complementary tool, included within an ethnographic approach that will produce a more nuanced and dynamic reading of the maps themselves.

Aoife Kavanagh (Maynooth University), "Making Music and Making Place: Mapping Musical Practice in Ireland"
This project asserts that embodied physical mappings of musicking and place-making processes gives voice to artists, practitioners, participants and audiences in an inclusive, egalitarian, accessible and engaging way, and provides an effective example of how mapping may be utilised in understanding artistic practice and place-making. The paper discusses the co-constitutive processes of music- and place-making in three towns in the south-east of Ireland. 'Musicking' (Small 1998) creates moments and spaces for meaningful emotions, memories and experiences that contribute to the making of place, as both the dense 'knots' formed through the crossing of multiple participant's everyday 'mazeways' at particular locales and moments (Ingold 2011), and through the many 'textures' of meaning woven through a particular place by groups and individuals that create a density of attachment (Adams et al. 2001). Places, in turn, affect music-making through the provision of supports and infrastructures, as well as musical practice resulting from the influences of a place's locale, context and history. Inspired by deep-mapping practices (Biggs 2010, Loeffler 2017) and designs used by publicly engaged artists (Krinke 2010), I discuss how local and affective mappings with professional practitioners, community musicians and musical audiences captures the taken for granted musical geographies tied to particular places. When taken together, the musical stories, memories and experiences mapped collectively by musicians, broadly defined, from across ages, backgrounds, genres and interests, provides a spatial on-the-ground account of the everyday reality of building and sustaining what I call the 'musical ecology of place' (c.f. Watkins 2011). I identify two themes: the creation of musical 'fields of care' (after Tuan 1979) for practitioners, which support and enable the development of musical practice, networks and connections; and 'the work of music' (drawing on Hawkins 2013 and Rice 2003), the important musical and non-musical fruits of practice and experience. I also consider the positive aspects of practice in particular contexts, the challenges musicians may face in sustaining their work, and the ways in which policy and practice can both harmonise and collide.