



# Sounds of Modern History

AUDITORY CULTURES IN 19TH-  
AND 20TH-CENTURY EUROPE

Edited by Daniel Morat

*This is a timely intervention in sound studies, one of the most innovative fields to have emerged in the past ten years. One of the key aspects of the collection is the focus on aurality as part of a wider history of modernity.*

**Veit Erlmann**, University of Texas at Austin

*This book offers a strong collection of essays, by younger as well as established scholars, bringing the vanguard of European sound studies scholarship in direct dialogue with. . . scholarship focused on North America.*

**Art Blake**, Ryerson University

Long ignored by scholars in the humanities, sound has just begun to take its place as an important object of study in the last few years. Since the late nineteenth century, there has been a paradigmatic shift in auditory cultures and practices in European societies. This change was brought about by modern phenomena such as urbanization, industrialization and mechanization, the rise of modern sciences, and of course the emergence of new sound recording and transmission media. This book contributes to our understanding of modern European history through the lens of sound by examining diverse subjects such as performed and recorded music, auditory technologies like the telephone and stethoscope, and the ambient noise of the city.

**DANIEL MORAT** is a Research Fellow and Lecturer in the History Department of the Free University Berlin. He currently holds a Diltthey Fellowship from the Fritz Thyssen Foundation, and since 2012 has directed the international research network "Auditory Knowledge in Transition: An Epistemic History of Listening in Modernity."