Nazi Soundscapes
Birdsall, Carolyn

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Following the formation of the German National Socialist Party in the 1920s, various forms of sound (popular music, voice, noise and silence) and media technology (radio and loudspeaker systems) were configured as useful to the party’s political programme. Focusing on the urban “soundscape” of Düsseldorf, the author makes a persuasive case for investigating such sound events and technological devices in their specific contexts of production and reception. *Nazi Soundscapes* identifies strategies for controlling space and reworking identity patterns, but also the ongoing difficulties in manipulating mediated sounds and the spaces of listening reception, whether in the home, workplace, the cinema, public rituals or with wartime siren systems. The study revises visualist notions of social control, and reveals the disciplinary functions of listening (as eavesdropping) as well as the sonic dimensions to exclusion and violence during Nazism. An essential title for everyone interested in the links between German political culture, audiovisual media and urban history, *Nazi Soundscapes* provides a fascinating analysis of the cultural significance of sound between the 1920s and early 1940s.

**Carolyn Birdsall** is Assistant Professor in Media Studies at the University of Amsterdam. Her publications and research interests are in the fields of media and cultural history, with a particular focus on popular music and radio, film and television sound, non-fiction genres and urban studies. She is co-editor of *Sonic Mediations: Body, Sound, Technology* (2008) and *Inside Knowledge: (Un)Doing Ways of Knowing in the Humanities* (2009).