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**LEARNING TO LISTEN:
LISTENING PEDAGOGIES AND PRACTICES IN MUSIC AND RHETORIC**

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ABSTRACT

Learning to Listen: Listening Pedagogies and Practices in Music and Rhetoric

historicizes the attention paid in rhetorical scholarship to listening by examining listening pedagogies and practices in both the situation of classical music in the early twentieth century and throughout the history of rhetorical education. In the cases I examine in the three main chapters of this study, I look to speeches given in concert halls, pieces of music criticism, programs for orchestra concerts, advertisements, theoretical writings, and music education practices. My analysis of these artifacts reveals that multiple listening pedagogies circulated in the early twentieth century and that each listening pedagogy carried with it an attendant sense of how rhetoric works. In three interstitial chapters, I move across the history of rhetorical education, studying the ancient rhetorical education practices of the gymnasium, the elocutionary movement of the late seventeenth through early twentieth centuries, and the contemporary trend toward multimodal composition. These interstitial chapters demonstrate how listening pedagogies have been stitched into rhetoric and composition's disciplinary history, if sometimes implicitly. This study argues that listening matters to how rhetoric is practiced and sensed, that listening practices can be taught, that historical sensory practices can be studied through historical pedagogical materials, and that training in listening should be a significant part of a contemporary rhetorical education.

TABLE OF CONTENTS

List of Figures	vii
Acknowledgements	viii
An Introduction to Listening	1
Defining Listening in Rhetorical Studies	5
Defining Listening in Sound Studies	9
Pedagogies of Listening	13
Overview of Chapters	15
Conclusion	19
Notes to Introduction	21
Chapter 1: Concerts: A Pedagogy of Rational Listening	23
Stokowski Sets the Scene for Rational Listening	27
Rational Listening at the Philadelphia Orchestra	36
In Defense of Applause	42
Implications of Rational Listening	48
Notes to Chapter 1	51
Interstitial 1: Elocution as Ear Training	57
Locating the Listener in Elocution Texts	61
Elocution's Ear	64
Musical Speaking and Listening	68
Quieting Elocution	71
Notes to Interstitial 1	74

Chapter 2: Phonography: A Multiplicity of Listening Pedagogies	77
From Writing Machines to Listening Audiences	77
Audile Technique	82
Listening Together	87
Physical and Emotional Listening	93
Conclusion: A Multiplicity of Listening Practices for Rhetoric	99
Notes to Chapter 2	104
Interstitial 2: Listening in Multimodal Composition Pedagogy	111
Listening in Latency	113
Listening Gains Prominence	117
Listening Pedagogies, Rhetorical Education, and Writing Instruction	121
Notes to Interstitial 2	125
Chapter 3: Eurhythmics: A Pedagogy of Embodied Listening	127
“Dead Letters”: Introducing Émile Jaques-Dalcroze	127
The Eurhythmics Class	133
Eurhythmics and Embodied Listening: Vibration, Embodiment, Experience	135
The Effects of an Embodied Listening Education	144
Eurhythmics for Rhetorical Studies	148
Notes to Chapter 3	151
Interstitial 3: Eurhythmics and “the Spirit of Ancient Greece”	160
Bodies in Ancient Greece and Eurhythmics	162
Dalcroze and <i>Paideia</i>	165
Rhythm in the History of Rhetoric and Rhetorical Education	167

A Rhetorical Education “through and in rhythm”	169
Notes to Interstitial 3	172
Conclusion: Listening Pedagogies for Rhetoric and Composition	173
Listening Matters	175
Listening Can Be Taught	177
Historical Sensory Practices Can Be Studied Through Sensory Pedagogies	178
A Rhetorical Education Through and In Listening	179
Works Cited	183

LIST OF FIGURES

- Figure 1: A cartoon from *Musical America* 44
- Figure 2: An example of elocutionary melody from *Practical Elements of Elocution* 69
- Figure 3: “What You Can Do With Changeable Needles” 83
- Figure 4: “Every Home Should Have A Victor Victrola” 84
- Figure 5: “The Voice of All the People” 91
- Figure 6: “Encore” 92
- Figure 7: Image excerpted from “The Victrola” 94
- Figure 8: Image excerpted from “Why Be Lonesome” 97
- Figure 9: Image excerpted from “This is a Columbia” 101
- Figure 10: Image excerpted from “This is a Columbia” 102

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An Introduction to Listening

In the 1994 translation of Michel Chion's *Audio-Vision*, the composer and theorist asserts that there is "a lack of any real aural training in our culture" (33). Some ten years later, Krista Ratcliffe would echo and expand on Chion's concern, explaining that "the dominant scholarly trend in rhetoric and composition studies has been to follow the lead of popular culture and naturalize listening, that is, assume it is to be something that everyone does but no one needs study" (18). If popular culture hasn't had a use for "any real aural training" (Chion 33), then neither has rhetorical studies: "Listening is rarely theorized or taught" (Ratcliffe 18). At least at the time of Ratcliffe's writing, rhetoric and composition, a field dedicated to studying, producing, and teaching students how to study and produce rhetoric, usually in the form of essays, has bowed out of offering the aural training Chion wishes people received. This dissertation, however, challenges the assumption that there has been a lack of listening training in culture and in rhetorical studies. Audiences *do* receive education in listening practices—both in culture and rhetoric and composition.

The examples of contemporary efforts to teach listening practices, which I will refer to as "listening pedagogies" throughout this study, span a number of genres. Take the composer Pauline Oliveros, for example, who dedicated much of her career to developing and training listeners in the practice of deep listening. Oliveros's book on deep listening is an explicit pedagogy of listening in that it offers readers a series of "exercises . . . intended to calm the mind and bring awareness to the body and its energy circulation, and to promote the appropriate attitude for extending receptivity to the entire space/time continuum of sound" (1). The exercises she details include focusing on breath, adjusting one's posture, practicing listening, journaling to reflect on listening, and walking while listening (5-20). In popular culture, Michael P. Nichols,

therapist and Professor of Psychology, offers a broad pedagogy of listening in his self-help book *The Lost Art of Listening: How Learning to Listen Can Improve Relationships*. In order to listen effectively to a partner, for example, Nichols suggests explicit steps to take: “Turn off the TV, put down the newspaper, ask the kids to play in the other room, shut the door to your office. Look directly at the speaker and concentrate on what he or she is trying to communicate” (139). Oliveros’s and Nichols’s listening pedagogies are explicit in that they directly promise to teach readers how to listen differently. Contemporary pedagogies of listening that do not highlight their educational mission, however, also circulate in American culture. A series of 2015 advertisements for Beats By Dre headphones, for example, teach listeners to practice a kind of self-curated and individualized listening, assisted by technology. Driving to the stadium before a game, Richard Sherman, cornerback for the Seattle Seahawks football team at the time of the advertisement, listens to a radio program that speculates about his ability to deliver on the field. As he enters the stadium, where an adoring crowd waits, Sherman slips on headphones. The radio show and the oncoming crowd noise abruptly cuts to an AC/DC song—a slight smile comes to Sherman’s face. “Hear what you want,” the tagline declares (“Beats”). The commercial message is clear: buy Beats By Dre headphones. A listening pedagogy, however, is also offered: use this sound technology to drown out sounds you would rather not listen to. Practice a kind of listening in which you choose what to listen to and all other sounds are deemed noise.

Using my training as a scholar of rhetoric, in this dissertation I examine evidence of aural training that has shaped how listeners listen. Moreover, I argue that the pedagogies of listening articulated in early twentieth century documents, technology, and practices related to music as well as in key moments in the history of rhetorical education reveal the close relationship between listening and rhetoric. To be clear, by “rhetoric,” I mean the study or practice of moving

bodies. This definition of rhetoric is capacious in that it is not limited to symbolic exchange and is thereby indebted to scholarship from Diane Davis and Thomas Rickert, who locate rhetoric at work prior to symbolism as well as in materiality and affect.¹ Moreover, this definition of rhetoric focuses less on the medium through which rhetoric works in favor of emphasizing its results—the movedness of its listeners. I take the general goals of a rhetoric and composition class, then, to be teaching students to better understand how they are moved by rhetoric and how they might move others through rhetoric. How one imagines and practices listening, I contend, inflects their sense of how people are moved and of what is possible in rhetorical exchange.²

Focusing in three main chapters on the situation of classical music in the early twentieth century, this dissertation works to recover and examine some of the ways in which people have been trained to listen, even if, as with the contemporary examples I mentioned, those listening pedagogies were only sometimes labeled as explicitly educational. The situation of classical music in the early twentieth century is especially ripe for an examination of listening pedagogies for two reasons: 1.) Listening is foregrounded in the art of music more than in other rhetorical practices. Listening is typically understood to be the primary, if not the only, way to engage with the intricately designed sounds of a musical composition, so evidence of the pedagogies of listening within discussions of performances, music technology, and music education are abundant. 2.) Listening practices were shifting over the course of the early twentieth century. Scholarship on sound and on music has been particularly interested in transformations in listening behaviors during the nineteenth and twentieth centuries because of the introduction of sound reproduction technologies (Sterne, *Audible Past*) and changes in the understandings of acoustics (E. Thompson). Moreover, the early twentieth century is a particularly key time for studying listening pedagogies because music listening practices, as my first chapter will

demonstrate, were up for public debate. Changes in listening practices were a topic of discussion at concerts, in the news, and in music criticism.

In the cases I examine in the three main chapters of this dissertation, I look to speeches given in concert halls, pieces of music criticism, programs for orchestra concerts, advertisements, theoretical writings, and music education practices. My analysis of these artifacts reveals that multiple listening pedagogies circulated in the early twentieth century and that each listening pedagogy carried with it an attendant sense of how rhetoric works. This project, however, also moves widely across the history of rhetorical education through three interstitial chapters in order to appreciate the confluence between the two contexts. I'm referring to these chapters as "interstitial chapters" because each brief intervention lies at the intersection of music, listening, and rhetorical education. Though Ratcliffe is correct that "listening is *rarely* . . . taught" (18) within the bounds of the rhetoric and composition classroom, the sensory practice does crop up in a few key pedagogical practices in the history of rhetorical education, the long history of teaching rhetoric to students that sometimes includes composition pedagogy but also precedes it. As Jessica Enoch explains, "rhetorical education" is "any educational program that develops in students communal and civic identity and articulates for them the rhetorical strategies, language practices, and bodily and social behaviors that make possible their participation in communal and civic affairs" (7-8). The scholarship of Jeffrey Walker, moreover, asserts that education has always been a part of rhetorical practice: "the art of the *rhêtôr*" is "an *art of producing a rhêtôr*" (*Genuine Teachers* 3). Enoch's expansive definition of rhetorical education and Walker's assertion that rhetoric is always a "pedagogical enterprise" (*Genuine Teachers* 3) point to how rhetorical education is more than training in writing essays; rather, rhetorical education entails instruction in the multiple ways that people participate in public life, including the public

speaking and deliberative practices taught in speech communication programs, the essays and multimodal compositions taught in rhetorically informed composition programs, and the listening pedagogies that circulate across both disciplines.³

Often in association with music, listening pedagogies show up in ancient rhetorical education practices in the gymnasium, the elocutionary movement of the late seventeenth through early twentieth centuries, and the contemporary trend toward multimodal composition. Studying the listening pedagogies of music offers rhetoric a sense of how a conception of listening carries rhetorical consequences with it—how you’re taught to listen affects just how much moving of bodies you think rhetoric can and should do. Studying the resonances between music’s listening pedagogies and the pedagogies of listening present throughout the history of rhetorical education offers rhetoric a sense of how listening has been stitched into our disciplinary history, even if sometimes implicitly.

Defining Listening in Rhetorical Studies

Over the last fifteen years, listening has become a keyword in both rhetorical studies and in sound studies. In a development led by feminist scholars of rhetoric, scholarship on listening has turned critical attention away from the obvious star of the rhetorical situation—the rhetor—and toward the crucial yet typically much quieter role of the audience, the listener or listeners who “receive” rhetoric.⁴ In *Rhetorical Listening: Identification, Gender, Whiteness*, Ratcliffe calls for “listening [to] be revived in rhetoric and composition studies via a concept of rhetorical listening” (1). Rhetorical listening is a method for entering into rhetorical situations that involve “cross-cultural exchange” without assuming a goal of resolution or bridging differences (1). Rhetorical listening promises to slow the quick jump to both identification and consensus by “promoting an understanding of self and other” (27), by “proceeding from within an

accountability logic” (21), by “locating identifications across commonalities of difference” (32), and by “analyzing claims as well as the cultural logics within which claims function” (33). To practice rhetorical listening, a person enters into a rhetorical situation with the intention of remaining open to their interlocutor and their ideas rather than entering the rhetorical situation with the goal of persuading their interlocutor.

A range of essays in rhetorical studies makes use of rhetorical listening; scholars advocate using rhetorical listening within certain situations, consider the implications of rhetorical listening for other fields, complicate Ratcliffe’s concept, or offer slightly different concepts of listening. Megan Rodgers, for example, focuses on the pedagogical application of rhetorical listening when she describes asking students to “rhetorically listen” (73) to different pieces of discourse as well as to one another during classroom discussion. Rodgers teaches students to identify and appreciate the multiple possible effects of a statement despite what might be a singular, positive intention behind it. Paul Heilker and Jason King bring rhetorical listening to disability studies and scholarly examinations of technology when considering how people with autism can use rhetorical listening in online communities in order to better communicate with autism activists who often are not autistic yet end up speaking for those who actually are. In the *International Journal of Listening*, Paula S. Tompkins considers the ethical implications of rhetorical listening, arguing that practicing rhetorical listening helps “stimulate moral sensitivity” by encouraging people to “recogniz[e] and b[e] cognitively responsive to the interests of Others” (61). Kyle Jensen pushes back on the idea that rhetorical listening is at odds with Kenneth Burke’s concept of identification. Ratcliffe critiques Burke’s use of metaphor for relying on commonalities rather than appreciating differences, yet Jensen asserts that Burke’s understanding of metaphor can be used to “foster complex encounters with difference” (211) when understood

as a figure that introduces new perspectives for a listener. Michelle Ballif offers a slightly different concept of listening to rhetorical studies when she asks rhetors to work across the binary of rhetor/audience in order to “speak as a listener,” a practice she describes as “listening with a transgendered ear” (59). Listening in this way, though, still meets some of the same goals of Ratcliffe’s concept of rhetorical listening in that it reserves room for difference—the speaker “will not demand that [their] audience mirror [them]” and “an audience . . . will not mirror the speaker” (59). In addition to these selected examples of rhetorical listening scholarship, and Cheryl Glenn and Ratcliffe’s edited collection, *Silence and Listening as Rhetorical Arts*, gathers essays both on listening and a complementary strand of scholarship focused on theorizing rhetorical silence. Silence and listening are yoked together in this volume and in feminist rhetorical scholarship more broadly because both practices were previously seen as the absence of rhetoric but are now understood as being rhetorical in their own right.

Though Ratcliffe quite directly explains that the “listening” part of rhetorical listening is not to be taken as a metaphor for reading—“Rather than be subsumed by reading, [listening] should rank as an equal yet intertwining process of interpretive invention, for sometimes the ear can help us see just as the eye can help us hear” (23)—the concept is often taken up in a way that downplays the sonic dimension of listening and the multisensorial quality of “intertwining” processes in favor of solely emphasizing rhetorical listening’s utility for cross-cultural communication. Returning to Heilker and King for a moment, it’s important to note that their application of rhetorical listening explicitly removes any sonic element: “the ‘listening’ we are proposing is metaphorical. . . . we are really talking about a particular form of rhetorical reading” (126). Ratcliffe herself seems to make a similar move toward using the word “listening” to describe a reading practice. “Rhetorical listening differs from reading,” she explains, “in that it

proceeds via different body organs, different disciplinary and cultural assumptions, different figures of speech, and most importantly different stances” (24), yet in a section titled “Listening to Academic Research,” Ratcliffe performs a rather traditional scholarly literature review of written texts that do not have a sonic component (37). There are a couple of reasons that scholars might slip between studying listening practices and reading practices. The first reason is that the English studies part of rhetorical studies has traditionally been the domain of reading and writing whereas speech communication has been the domain of public speaking, the practice of oral performance (Mountford). Work in rhetoric and composition is expected to speak to the situation of writing and often even student writing specifically, so considering listening’s relationship to reading and writing is a necessary disciplinary move. A second reason that scholarship moves between listening and reading is that there are some helpful ideas and skills that move between practices. As Chapter 1 of this study demonstrates, sound can be listened to with a goal of understanding, an approach that seems quite “readerly” insofar as we limit our conception of reading to be about understanding the formal properties of a work or discerning its meaning. A written text, too, can be read in a “listenerly” way if we consider that writing makes use of sonic elements, like rhythm, voice, and tone. Additionally, there is some slipperiness between these categories because, as *Interstitial 2* considers, both reading and listening are multisensorial processes—both the experience of reading and of listening, for example, might be informed by touch—hence Ratcliffe’s assertion that the processes “intertwin[e]” (6).

What distinguishes this dissertation from much of the work on rhetorical listening is that it is primarily interested in how people have been taught to interact with sound. Each chapter takes as its focus the way that people listen to the sounds of music—in concerts, with technology, and in the music classroom—or the sound of rhetorical performance in the context

of rhetorical education—in the gymnasia of ancient Athens, during elocutionary performance, and when listening to a multimodal composition. I will occasionally tease out what I think carries over from those interactions with sound into interactions with texts, as in Chapter 3 when I discuss what lessons from music pedagogy may be useful for teaching writing, but the practice of listening to sonic phenomena is foregrounded in this study. As the next section shows, sound studies and rhetorical listening have a good deal to offer each other. Rhetorical listening calls scholarly attention to how listening plays a key role in any rhetorical exchange while sound studies theorizes exactly how people experience and practice listening.

Defining Listening in Sound Studies

Because sound studies does not have the same relationship to teaching students to write that rhetoric and composition does, scholars in that domain have devoted more energy to thinking through what listening to sonic phenomena entails than rhetoric and composition scholars. During the same fifteen years that have seen a rise of scholarly attention to listening in rhetorical studies, sound studies scholarship has burgeoned, and one, now classic move in this scholarship is to draw a distinction between hearing and listening. Jonathan Sterne, a central figure in sound studies whose work I will engage in Chapters 1 and 2, explains that “hearing” has historically referred to “the perception of sound . . . by means of the ear” (“Hearing” 65). Moreover, he suggests that people only know what a sound is because of its reception by the ear: “sounds are defined as that class of vibrations perceived . . . by the functioning ear when they travel through a medium that can convey changes in pressure (such as air)” (*Audible* 11). Listening, however, is “a deliberate channeling of attention toward a sound” (T. Rice 97). The *Oxford English Dictionary* supports such a figuration with its first definition for the verb “to hear” in that it emphasizes hearing as an unconscious capacity “to perceive, or have the sensation

of, sound; to possess or exercise the faculty of audition, of which the specific organ is the ear.” The verb “to listen,” instead, involves the conscious choice of engagement: “to hear attentively; to give ear to; to pay attention to.” Hearing is a faculty of the ear, and listening is a faculty of the mind in concert with the ear.

Chion’s essay on “The Three Listening Modes,” a now canonical piece of listening scholarship in sound studies, is a helpful example of work that mostly understands listening to be an ear-based, conscious practice. In the essay, Chion considers “three modes of listening, each of which addresses different objects”: “*causal listening*, *semantic listening*, and *reduced listening*” (25). Each listening mode has its own goal. Causal listening seeks to identify the source of a sound. Semantic listening, the listening practice which rhetoricians are probably most familiar with and which Chion notes “has been the most widely studied” (28), is practiced with the goal of “interpret[ing] a message” (28). Reduced listening, the listening practice that Chion is most interested in and advocates for in the essay, is a “listening mode that focuses on the traits of the sound itself. . . . tak[ing] the sound . . . as itself the object to be observed instead of as a vehicle for something else” (29). Chion explains that reduced listening requires intense auricular focus and also requires that sound be recorded so that a listener can listen over and over and over again as they attend to the sound itself. The benefits of reduced listening are an “opening up our ears and sharpening our power of listening” so that “The emotional, physical, and aesthetic value of a sound is linked not only to the causal explanation we attribute to it but also to its own qualities of timbre and texture, to its own personal vibration” (31). Chion’s work heightens the conscious aspect of listening in that it funnels attention toward the qualities of sound itself.

Though Chion doesn’t really explore the idea of vibration at length in his essay, its appearance in the sentence cited above forecasts a more recent shift in some sound studies work

away from the understanding of listening as a purely ear-based practice. One problem for sound studies in defining listening and hearing as dependent on a “functioning ear” (Sterne, *Audible* 11) is its exclusion of people who are deaf. As Michele Friedner and Stefan Helmeich argue in “Sound Studies Meets Deaf Studies,” the two disciplines “would seem to operate in world’s apart” (73). Whereas “Sound studies privileges attention to listening, hearing, and soundscapes in cultural experience, seeking to combat the primacy of vision as an organizing frame for social analysis,” Deaf studies has worked toward opposite ends: “foundational work in Deaf studies argues that audist and phonocentric tendencies suffuse every day interactions as well as cultural theory, which tune to hearing and voicing as key modes for discriminating human sociality” (73). Reconceptualizing the definition of listening, however, can collapse the division between study areas somewhat. Deafness may mean that a deaf person’s ear cannot perceive vibrations, but it does not mean that a deaf person cannot listen.

Friedner and Helmeich invite sound studies scholars to consider practices that “expan[d] what it means to have an ‘acoustemology’ (a sonic way of knowing and being in the world) . . . beyond a limited definition of the auditory,” and some scholars working at the intersection of sound studies and rhetorical studies have answered that call (75). For Friedner and Helmeich a helpful example of listening practices that do not depend on an ear-based definition of listening occurred at a workshop “co-organized by faculty and students from Gallaudet University along with MIT’s Center for Advanced Visual Studies.” The workshop “refuse[d] a simple hearing/not-hearing binary by pitching the discussion, quite materially, down to a frequency register in which all parties could hear-by-feeling sound” (76) as they lay on a vibrating floor together (77). The third chapter of this project will take up the vibratory definition of listening as I engage two scholars in rhetorical studies, Steph Ceraso and Lisbeth Lipari, who have

considered listening as a multisensorial, embodied practice. Both of these scholars, in fact, rely on the example of Evelyn Glennie, a deaf percussionist, author, and public speaker, throughout the course of their arguments about how listening involves much more than the ear. Glennie, who sees herself as a pedagogue of listening—“My aim, really, is to teach the world to listen”—identifies the many places on her body through which she feels vibrations and can listen to music: “I . . . hear [music] through my hands, through my arms, cheekbones, my scalp, my tummy, my chest, my legs, and so on.”

The scholarship of Anahid Kassabian, who works not at the intersection of disability and sound but of music, new media, and sound, has challenged the traditional definitions of listening and hearing from a different angle. Kassabian’s work complicates the notion of listening as something that requires the channeling of attention because she takes as her object of study the “music that fill our days,” what she terms “ubiquitous musics,” that “are listened to without the kind of primary attention assumed by most scholarship to date” (xi). Ubiquitous listening still qualifies as listening and is worthy of scholarly attention, she explains, because “That listening, and more generally input of the senses . . . still produces affective responses, bodily events that ultimately lead in part to what we call emotion” (xi). In effect, Kassabian suggests that our bodies may be listening and responding to music even if we’re not aware of it. In attending to the sounds that people barely attend to, Kassabian works to “wip[e] out, immediately, the routine distinction between listening and hearing that one often finds, in which the presumption is that hearing is physiological and listening is conscious and attentive”; rather, she argues “that all listening is importantly physiological and that many kinds of listening take place over a wide range of degrees or kinds of consciousness and attention” (xxii).

I am not invested in upholding a distinction between physiological hearing and attentive listening or an ear-based distinction between those who listen and those who cannot. Throughout this dissertation, however, the cases will touch on several different conceptions of listening, ranging from those that lean toward the ear-based understanding I opened this section with and those that trend toward the vibratory and ubiquitous understandings that close this section. The pedagogies of listening I study sometimes emphasize the ear and sometimes emphasize the body, and one goal of this project is to tease out the implications those different emphases have for rhetorical studies.

Pedagogies of Listening

In a 2009 *Quarterly Journal of Speech* article, Jordynn Jack argues that the inventor of the microscope, Robert Hooke, composed *Micrographia*, a book of “exquisitely detailed engravings and descriptions of microscopic specimens” (192) to serve as a “pedagogy of sight” for readers during the 17th century. A “pedagogy of sight,” as explained by Jack, “refers to the specific rhetorical strategies rhetors use to *teach* their readers how to see and interpret an image according to some kind of motivated program, whether scientific, religious, or civic” (emphasis in original 193) Simply put, “A pedagogy of sight . . . might be considered the explicit didactic attempt to teach a new way of seeing to an audience” (193). This dissertation, rather than exploring a pedagogy of sight, considers different pedagogies of listening. A pedagogy of listening, like Jack’s pedagogy of sight, is an approach to teaching people a new way of listening or the educative shoring up of an already deployed listening practice. A pedagogy of listening does not assume that the sensory practice of listening is entirely natural or innate, instead taking the stance that listening practices can and should be taught.

The musicologist Judith Becker forwards a conception of a “habitus of listening” that has affinities with the concept of a pedagogy of listening that I am introducing. Obviously indebted to Pierre Bourdieu, a “habitus of listening” speaks to people’s tendency to “listen in a *particular* way without thinking about it, and without realizing that it even is a particular way of listening” (71). A habitus of listening, though, is informed by cultural messages about how listening should be practiced. In one case she examines, for example, Becker studies how “sufi doctrine” contributes to a specific habitus of listening in New Delhi because the creed values emotional response to music engendered by “spiritual communion” (79). Though Becker does not refer to Sufi doctrine as a pedagogy of listening, insofar as it teaches people to listen in a specific way, I would label it as such, no matter how explicit or implicit the teaching and no matter how conscious or unconscious the learning. Jack and Becker’s scholarship helps demonstrate that sensory pedagogies are only sometimes framed as such.

Learning to Listen: Listening Pedagogies and Practices in Music and Rhetoric examines how people were taught to listen in the early 20th century as well as how listening has informed rhetorical education since ancient Greece. Contemporary scholarship on listening, in fact, is often framed in terms of a “return” to some previous practice that we’ve lost along the way. Ratcliffe, for example, introduces her work as a restoration—“listening should be revived within rhetoric and composition studies” (1). Though Ceraso’s article on multimodal listening focuses on the contemporary example of the percussionist Evelyn Glennie, she opens the piece by mentioning Thomas Edison and Ludwig van Beethoven to establish the long history behind multisensorial listening practices (102). Nina Eidsheim, a scholar in sound studies and musicology, imagines her project on music and vibration as a return to a lost practice, explaining that she “seeks to *recover* the dynamic, multisensorial, phenomenon of music” (emphasis added

3) though the source of that dynamic, multisensorial, phenomenon of music is not made clear in her book. Her project, like Ratcliffe's and Ceraso's, is not a historical one. This dissertation not only offers a study of listening for rhetoric and composition that centers the activity of listening to sonic phenomena, but it also fills in the history that has informed and shaped the recent attention paid to listening in sound studies' and rhetorical studies' scholarship. My hope is that this project will embed listening into rhetoricians' senses of how rhetoric works, making listening a necessary consideration in the analysis of historical and contemporary rhetorical phenomena.

Overview of Chapters

In order to achieve the goals of better understanding how people have been taught to listen as well as how listening inflects people's sense of how rhetoric works, the chapters of this study move back and forth between the situation of classical music and the situation of rhetorical education. The three main chapters on music move along a continuum of listening practices from the rational practice of listening to a classical music concert in Chapter 1, through the mixture of practices encouraged by phonography in Chapter 2, to the embodied listening practice of a specific music pedagogy in Chapter 3. The three interstitial chapters spring from resonances with the chapters on music, moving achronologically through the history of rhetorical education from elocution to multimodal composition to ancient education practices.

Chapter 1. "Concerts: A Pedagogy of Rational Listening"

Chapter 1 examines the quieting of concert halls in North America by way of studying the case of Leopold Stokowski's influence at the Philadelphia Orchestra. Stokowski shaped audience behavior by reprimanding listeners for coming in late, leaving early, and not paying music the kind of attention he thought they should in the interim. Moreover, he attempted to

make rules about applauding pieces at what he saw as inappropriate times, limiting an audience's opportunities to respond to what they heard. This listening pedagogy, I suggest, taught concertgoers to imagine listening as a rational practice that took understanding music as its goal. To rationally unravel the complexity of a composition, audience members needed to practice quiet, sustained, intensely focused listening. This kind of listening pedagogy forwards a vision of rhetorical exchange in which the audience receives rhetoric—listeners furrow their brows and get to work either decoding the message of rhetoric or understanding its formal qualities—while audience responsivity and recognition of the nonrational dimension of listening to music is suspended.

Interstitial 1. "Elocution As Ear Training"

"Elocution As Ear Training" follows the discussion of concert going practices by looking to another situation in which listeners were trained to listen to musical qualities in a rational way. The elocutionary movement, popular during the eighteenth and nineteenth centuries, emphasized oratorical performance and preparing students for work that required public speaking, such as the ministry or politics. Though elocution manuals, textbooks, and speakers presumably focused on articulating a pedagogy of speaking, I argue that they also, sometimes explicitly and more often implicitly, communicated a pedagogy of listening as well. Elocution's pedagogy of listening had affinities with the pedagogy of rational listening Stokowski forwarded in that it valued highly attentive, critical listeners who could judge a performance based on such musical minutiae as articulation, tone, and changes in pitch. Changes in the population of university attendees and the introduction of composition classes would eventually silence elocutionary pedagogies, muffling the musical sounds of rhetoric in composition classrooms for decades after.

Chapter 2. “Phonography: A Multiplicity of Listening Pedagogies”

Chapter 2 examines the pedagogies of listening that came along with the introduction of sound reproduction technology into modern life. I argue that the phonograph taught listeners to develop an expansive set of listening practices that could be deployed dependent on situation. Looking to phonograph advertisements, operating manuals, and the materiality of the machine itself, I find evidence of multiple, sometimes overlapping, listening pedagogies. Phonography educated listeners in practices that sometimes looked like that of the ideal, rational listening Stokowski desired, but more often involved listening with groups, listening while moving, and listening while feeling. Because situation and a listener’s sensitivity to it is crucial for phonography’s listening pedagogy—where you are, the pedagogy suggests, affects what you can or should do while listening—it offers a vision of rhetoricality based on context and adapting to shifting contexts. Moreover, the multiple pedagogies of listening to phonography forward a vision of a plentiful rhetoric wherein audiences should have a wide range of practices and consequently responses to sound available to them.

Interstitial 2. “Listening in Multimodal Composition Pedagogy”

Interstitial 2 considers the emphasis on listening that emerged in multimodal composition in the twenty-first century. As with the development of phonography, the development of relatively cheap and portable sound reproduction technologies during the late twentieth and early twenty-first centuries necessitated a consideration of listening practices. Within the context of the rhetoric and composition classroom, the integration of assignments that used sound reproduction technologies meant that instructors had to grapple with their listening practices and pedagogies. Early multimodal composition pedagogy, I contend, advocated using sound to help

teach students about alphabetic writing while more recent scholarship has called for an appreciation of how composing with sound is quite different from writing and has valued having an explicit pedagogy of listening. I argue that in bringing attention to the audience of a composition, listening in multimodal composition scholarship and pedagogy reasserts the “rhetoric” in “rhetoric and composition.” Moreover, an invigorated and rhetorical sense of listening, I explain, can help highlight the continuities between different sensory modes, helping students improve their writing skills by listening for its sonic qualities.

Chapter 3. “Eurhythmics: A Pedagogy of Embodied Listening”

“Eurhythmics: A Pedagogy of Embodied Listening” turns to a listening pedagogy that always explicitly imagined itself as a pedagogy, the music education program of Eurhythmics, designed by the Swiss music educator, Émile Jaques-Dalcroze. Eurhythmics, I explain, is a listening pedagogy that leads with the nonrational engagement of sound by listeners rather than the careful reasoning of something like Stokowski’s pedagogy or the more mixed pedagogical options present in the listening pedagogy of phonography. Eurhythmics is a pedagogical program that asks students to imagine music as a vibratory phenomenon that affects their whole bodies, not just their ears and their minds, by teaching students to move while listening. In other words, the listener trained in Eurhythmics listens with their body, they process and respond to music with movement and only later work to understand the theoretical implications of what they have heard. The conception of rhetoric supported by this listening pedagogy is one characterized by a recursive exchange of energy between rhetor and audience. The goal of rhetorical exchange supported by this listening pedagogy is not so much understanding as it is feeling.

Interstitial 3. “Eurhythmics and ‘the Spirit of Ancient Greece’”

Interstitial 3 is paired with the previous chapter's consideration of Eurhythmics as an embodied listening pedagogy and looks to the intersection of Dalcroze's educational program with ancient Greek thought on music and music education as well as rhetoric and rhetorical education. Eurhythmics, I suggest, is imbued with the same spirit of Greek rhetorical education that foregrounded a listening body in learning, thinking, and speaking. Drawing on scholarship in musicology that considers the importance of the body in experiencing and teaching music in ancient Greece as well as Debra Hawhee's work on the body's role in rhetorical education, I join those focal points to consider how Dalcroze captured the musical, rhetorical, athletic education of ancient Greece in his embodied listening pedagogy by centering his program on rhythm. Additionally, I discuss how rhetoric and composition can similarly center classroom instruction on rhythm.

Conclusion

Taken together, the three main chapters and three interstitial chapters of this dissertation show how rhetoric and listening, often through music, are stitched together. How one listens has consequences for how one imagines the nature of rhetoric. Of course, this project is necessarily limited in scope. I will not offer a comprehensive history of listening practices in music and rhetoric, and the people targeted by the listening practices I'm examining are not a representative sample of the population of North America or Europe in the early twentieth century—classical music concert going, phonography ownership, and specialized music education were opportunities offered mostly to wealthy, white people who lived near urban centers. I've selected these cases because within the rather narrow parameter of classical music they offer a range of listening pedagogies, from quiet rationality to embodied experience, and because they do their pedagogical work across a range of mediums, from the more subtle pedagogies of an

advertisement to the explicit pedagogies of classroom instruction. Moreover, these cases offer a window into rhetoric on two different levels. On one level, the pedagogies themselves are rhetorical as they seek to influence how people move through the world. On another level, the music people listen to is also rhetorical in that it, too, influences how people move through the world.⁵ Studying how people were trained to respond to the rhetoricality of listening pedagogies and of music allows me to draw conclusions about how listening and response can work in non-musical situations.

Notes to Introduction

1. Davis offers the term “rhetoricity” to refer to the already rhetorical conditions of symbolic exchange. Before symbols can be communicated, there must already be an “affectability or persuadability” (2) in place. Rickert defines rhetoric as “a responsive way of revealing the world for others, responding to and put forth through affective, symbolic, and material means, so as to at least potentially reattune or otherwise transform how others inhabit the world to an extent that calls for some action” (162).

2. Throughout this dissertation I use the singular pronoun “they.”

3. I refer to some composition programs as “rhetorically informed” in order to acknowledge that not all composition instruction is also rhetorical education. As Sharon Crowley observes in her 2003 essay “Composition is Not Rhetoric,” “Composition, as it has been practiced in the required first-year course for more than 100 years, has nothing whatever to do with rhetoric.” Composition instruction that does not acknowledge the “civic commitment” and “commitment to invention” of rhetoric do not qualify as rhetorical education. As I will note in Interstitial 2, teaching listening in a composition course grounds it in rhetoric because of listening pedagogies’ commitment to understanding how audiences attend to and are affected by rhetoric.

4. I put the word “receive” in quotation marks here to signal that this project will complicate the idea that listening is a primarily or singularly receptive practice. Audiences, as Chapters 2 and 3 demonstrate, also listen responsively.

5. The rhetoricality of music has been established first by a trend in music during the Baroque period that applied rhetorical concepts to musical analysis (Wilson), and more recently and more importantly for this dissertation, by a large body of work in rhetoric and composition,

some of which I will address throughout the course of this dissertation. Here are a handful of examples: Jonathan Alexander studies the composing and performing practices of Glen Gould to consider “what can be done with sound and voice in the production of multimedia texts where sound voice act beyond the textual” (75), Adam Banks examines the rhetorical storytelling practices of the DJ, Michelle Comstock and Mary E. Hocks consider how sound art is “a rhetorical resource for communicating the ongoing effects of climate change” (165), Bump Halbritter studies how music contributes to the rhetorical effect of film, Thomas Rickert’s *Ambient Rhetoric* includes a chapter that analyzes the ambient dimensions of Windows 95’s start-up music, and Jonathan W. Stone’s work shows how historical prison recordings “complicate our understanding of racial formation and the ongoing racial project of reifying notions of racial otherness in the United States.”

Chapter 1

Concerts: A Pedagogy of Rational Listening

While writing this dissertation, I attended a chamber music concert featuring George Crumb's *The Winds of Destiny*, performed by the Sō Percussion quartet, pianist Gilbert Kalish, and vocalist Dawn Upshaw. A recasting of popular civil war songs into contemporary settings, *The Winds of Destiny* is a twelve-song song cycle, including updated versions of "When Johnny Comes Marching Home" and "Go Tell It On the Mountain."¹ A few of the songs were plaintive and spare, but others featured vocal feats and frenzies of sound. At the end of one song, which had showcased a bluesy singing style and particularly impressive performance, I found myself moved—my throat was tight, my eyes were welling up, and I desperately wanted to shout "Amen!," a word I've never exclaimed, much less wanted to exclaim, before. But I tamped down that urge and shifted a little in my seat during the pause between songs in the cycle, waiting for the next song to start. After the concert, during a question and answer period with the performers, I wanted to let the vocalist know how effective I found her performance, so I told Upshaw that I had really wanted to yell "Amen!" after one of the pieces but resisted the urge; one of the members of Sō Percussion simply responded, "you should have." As I walked out of the concert hall, I thought about why I felt that I shouldn't express that I had been moved by a performance during the performance. My "Amen!" wouldn't have even covered up any music as it would've come in between songs in the cycle. Why did I think I had to remain silent for the whole forty-five minutes of the piece?

The pressure I felt to be quiet during a classical music concert in 2017 has been building for years. The idea that an audience should stay silent is not new; rather, it spread throughout the twentieth century in the United States and even earlier in Europe. In eighteenth-century Paris, a

concertgoer never would have been reduced to anxious fidgeting in their seat during a performance. Instead, they would have clapped, shouted, or even tossed something into the air if they found a piece moving. In a lecture about shifting attitudes toward these kinds of outbursts in classical music settings, Alex Ross, music critic for the *New Yorker*, attempted to reconstruct the listening experience of eighteenth-century audiences based on a letter that Wolfgang Amadeus Mozart wrote to his father after the premiere of the “Paris” Symphony in 1778. Ross played a recording of the symphony for his lecture audience and prompted them to applaud wherever in the piece Mozart had reported that his 1778 audience responded the most enthusiastically (2). Mozart recounted, for example, “just in the middle of the allegro a passage occurred which I felt sure must please, and there was a burst of applause.”² In fact, Mozart explains that while composing the music, he had a sense of how the audience would respond to particular passages: “I knew at the time I wrote it what effect it was sure to produce.” Later in the letter, Mozart describes the audience speaking out during the performance: at one point there “rose shouts of ‘Da capo!’” from listeners who wanted to hear the whole piece again, and then Mozart recounts, “as . . . expected,” members of the audience “called out ‘hush!’ at the soft beginning” of the allegro movement, “and the instant the forte was heard began to clasp their hands.” The enthusiastic and noisy audience didn’t annoy Mozart one bit; in fact, he wrote “The moment the symphony was over I went off in my joy to the Palais Royal, where I took a good ice [cream].” In reflecting on the outcome of having his twenty-first-century audience attempt to mimic the eighteenth-century audience’s raptures, Ross explained that “It’s a little difficult to reconstruct exactly where the applause should go, but it seems in line with what you find in today’s jazz clubs, where people applaud after each solo and at the end of each number” (2). The historian James H. Johnson notes that a “transformation in behavior” of audiences would occur across the

nineteenth century, though, turning the clamor of boisterous response to Mozart's symphony into the silence of quiet contemplation that is standard today (2).

Historians and musicologists have investigated the reasons why concert halls quieted down. As Johnson explains, there were multiple transformations, "includ[ing] everything from the physical features of the hall to the musical qualities of the works" (2), that contributed to the "fundamental change in listening" (1). While this chapter very briefly touches on those elements of acoustics and composition that Johnson notes, I look to the notices in concert programs, speeches given by conductors, pieces of music journalism, and even musical skit performances because these artifacts make the goal of affecting concert going behaviors quite clear. Specifically, I consider the case of Leopold Stokowski, the conductor of the Philadelphia Orchestra through much of the twentieth century and one of the most ardent critics of audience behavior and, in particular, listeners' impulse to applaud. Stokowski's early methods of instructing his audience to be quiet, I show, placed a premium on undivided attention, seeking to create what he saw as the ideal situation for music making and listening. In turning toward the audience of classical music concerts and studying how Stokowski taught them to listen, I follow the lead of Debra Hawhee's scholarship on Kenneth Burke's music criticism. Analyzing "Burke's music criticism," according to Hawhee, "offers a powerful instance of aesthetic activity writ large as always and everywhere rhetorical—that is, productive of effects—and crucially, these effects are produced on and through the live and lively bodies in the audience" (*Moving Bodies* 13). Stokowski's efforts, I argue, constituted a pedagogy of rational listening wherein concertgoers were taught to limit the possible effects of music on their live and lively bodies in favor of quiet contemplation of the music they heard. As a consequence of this pedagogy of

rational listening, the nonrational aspects of listening to music were downplayed and even discouraged.

To make the case that the pedagogies of listening circulating around and through the Philadelphia Orchestra in the early twentieth century taught a rational listening practice, I first examine the many ways that Stokowski encouraged audiences to give musical performances their undivided attention, including encouraging listeners to imagine the concert hall as a sort of haven from the outside world and working to mute any extraneous sounds in the concert hall. After that, I turn to what Stokowski wished listeners would do with their undivided attention, namely listen rationally. Stokowski taught listeners that music was something to be puzzled over rather than felt. In these two sections, the first on undivided attention and the second on rational listening, I engage Jonathan Sterne's work on audile technique, a particular approach to listening that Sterne argues is characteristic of modernity. While Sterne mostly focuses on how audile technique worked in the context of sound reproduction technologies, noting that it "came to music rather late" (*Audible Past* 98), this chapter takes that late moment of change in listening to music as its focus, studying a moment when some of the features of audile technique became a common, public practice while also noting how the rational listening that Stokowski advocated does not entirely square with Sterne's concept of audile technique. After that, I consider how other figures in the classical music world—in particular the conductor Ossip Gabrilowitsch as well as the music critic Daniel Gregory Mason—attempted to resist the quieting of audiences, coaching audiences to still be attentive listeners but to value emotional response and communal experience as well. Their countering of rational listening, I suggest, validated and celebrated the less rational aspects of being an audience that a rational listening pedagogy worked to suspend. Finally, in the conclusion I consider the legacy of rational listening in concert halls and in

rhetorical studies, situating rational listening as an approach to rhetoric that emphasizes the rhetor's importance while placing quite narrow boundaries on audience response. The vision of rhetoric promulgated by a rational listening pedagogy is one that values logic understanding, and meaning over all else.

Stokowski Sets the Scene for Rational Listening

Leopold Stokowski, the conductor of the Philadelphia Orchestra from the fall of 1912 until the spring of 1941, is often cited as one of the leading anti-applause figures in what Ross has termed the “applause debates” (5). As Herbert Kupferberg, a twentieth-century music critic, tells it in his 1969 history of the orchestra, in the late 1920s, “Stokowski . . . suddenly decided that he didn't like applause” (78) and attempted to convince Philadelphia Orchestra subscribers to end the practice. Correspondence between Stokowski and the Philadelphia Orchestra manager at the time, Arthur Judson, however, shows that applause had been on Stokowski's mind since early in his tenure with the orchestra. In the summer of 1916, Stokowski and Judson wrote to each other nearly daily as they planned the next year's program, hunted around for a good bassoonist, and arranged tour appearances for the orchestra. In June Stokowski wrote, “For next season I would like to have a notice on the program page requesting the audience not to applaud between the movements of the symphony, but to wait until the whole symphony is finished (Stokowski to Judson, June 10, 1916).³ Judson, though, would write back to dissuade Stokowski from quieting the audience:

I do not believe I would prohibit applause between the movements of the symphony if I were you. It seems to me that Philadelphia audiences are not quite as spontaneous and enthusiastic as audiences of other cities, but on the other hand are considerably repressed. I remember your first concert in Philadelphia and my surprise at the very ordinary

amount of applause, although the listeners seemed to be very enthusiastic. I notice now that the applause is very much more generous, and if you will recall the Mahler Symphony you will see that you have at last succeeded in waking the town up. I believe it would be unwise to repress this enthusiasm, particularly at the present time when we need all the enthusiasm we can get. I grant you that it would be more artistic, but you must remember that human nature is much the same with everybody, and when we like a thing we like to express our opinions, and applause is an opinion. (Judson to Stokowski, June 14, 1916)

In his defense of applause between movements, Judson values listener response and even offers that something about “the present time”—which could refer to the general concern for drumming up interest in the orchestra in order to sell more tickets or may gesture to the ongoing conflict in Europe—creates a situation in which listeners need to have the chance to feel and express enthusiasm about music. If the town of Philadelphia had just now finally woken up to classical music, it was hardly the time to put them to sleep again by restricting their ability to respond to their orchestra.

Stokowski took his time thinking over the applause issue as he ducked Judson’s requests for a decision. A week and half after encouraging Stokowski not to limit applause, Judson asked that “You might also let me know what your decision is concerning applause between the parts of a symphony” (Judson to Stokowski, June 24, 1916). In July as the program printing deadlines drew near, he asked again: “Will you let me know at once your decision as to the no-applause rule for symphonies?” (Judson to Stokowski, July 11, 1916). A few days later, Stokowski relented: “I have decided not to make any changes in this matter, but to allow applause as has been done in the past” (Stokowski to Judson, July 14, 1916). So though it may have seemed to

Kupferberg that Stokowski “suddenly” hated applause in 1929, the conductor likely stewed over the issue for over a decade. During those thirteen or so years, up through the time that he would come to publicly critique the practice of applause, which I will discuss at length in the following section, Stokowski instead found subtle—and not so subtle—ways to quiet his audience, teaching them that their undivided attention was necessary for a successful musical performance. In particular, Stokowski encouraged listeners to understand the concert hall has a space cordoned off from the rest of public life and worked to quiet the visible and audible disruptions to the music that were common at the time. In this way, Stokowski set the scene for rational listening, establishing the conditions that would support the quiet contemplation of music and the suspension of audible audience responsivity.

Stokowski sought to turn the concert hall into a place dedicated entirely to listening to music rather than more social pursuits, situating the concert venue as separate from the rest of the world. Johnson notes that “Eighteenth-century travelers’ accounts of the Paris Opera and memoirs of concertgoers describe a busy, preoccupied public, at times loud and at others merely sociable, but seldom deeply attentive” (1), and Kupferberg’s descriptions of the Philadelphia Orchestra in the early twentieth century are quite similar. Attendees bustled into concerts after they had begun and hurried out of them before they were over, being quite “seldom deeply attentive” in the interim. Stokowski wanted to change the way these listeners attended and attended to concerts, shifting audiences’ understanding of a performance from an opportunity to connect with friends to an opportunity to focus on the music the orchestra was making. In one instance, he directly asked the audience to leave the outside world behind for the length of an orchestra concert. At a concert in 1921, some attendees decided to leave early, a rather common occurrence at the time, so they gathered their coats and moved toward the exits before the final

piece. Annoyed, Stokowski paused to address the audience: ““Try as hard as we can, we cannot make a divine music amid so much untranquility. There is constant walking in and out”” (qtd. in Kupferberg 54). Championing the idea that silence was a necessary condition for successfully making and listening to music, Stokowski pleaded with the audience to leave the busyness of their lives aside for the duration of the concert, and to give themselves over to the experience: ““You know you cannot live in the material life alone. You must have something else. All the rest of the week you are immersed in worldly affairs. On Friday you come here. Will you not say to yourselves: ‘I will give to the other side of life the two hours or less that the music requires?’ You will gain enormously and so shall we”” (qtd. in Kupferberg 54). In his address, Stokowski highlighted not only that a visit to the concert hall should be a chance to escape the everyday trials of life but also that giving oneself over to that escape is good for the audience and the musicians. Everyone in the hall, it seemed, would benefit from the undivided attention of an audience. Stokowski asked, ““Cannot you make the music the all-important thing?”” (qtd. in Kupferberg 54).

Stokowski’s plea that listeners should imagine the concert hall as somewhere separate from “worldly affairs” of day-to-day life (qtd. in Kupferberg 54) resonates with Sterne’s conception of audile technique as a listening practice that privatized listening space.⁴ “Audile technique,” Sterne suggests, “reconstructed acoustic space as a private, interior phenomenon belonging to a single individual” (*Audible Past* 138). Though I will complicate the idea that phonography necessarily contributed to the privatizing of listening space in Chapter 2, it seems to me that part of what Stokowski appeals to in his desire to cordon off the concert hall from public life is a privatizing of listening. The concert hall brought people together in one space, but Stokowski sought to remove sociability from that space, instead figuring it as a place dedicated

to quiet, individual listening experiences. Rather than highlight the diffuse and multiple connections that exist between audience members, Stokowski channeled audience attention toward the orchestra.⁵

Valuing the undivided attention of the audience, Stokowski worked to clear the Academy of Music of anything that could pull a listener's attention away from the music, including anything that could block an audience member's view of the stage, the extraneous sounds of coughs and flipping of pages within the audience, and the steady streams of latecomers and earlygoers. One target of Stokowski's efforts was the mostly female audience at Friday afternoon matinees who "sat and knitted while the music was being played," "who talked and coughed and rustled," and who "arrived late and left early" (Kupferberg 53).⁶ Particularly irksome were the women audience members who "kept their hats fixed firmly on their heads despite requests in the program to remove them" (Kupferberg 53). At the bottom of the main page in every program during the 1912-1913 season ran a directive about women's hats: "For the greater convenience of all concerned, it is earnestly hoped that the women patrons of the Orchestra WILL REMOVE THEIR HATS during the performance. In many cities local ordinances compel, by legal means, the removal of head coverings that obstruct the view in places of amusement." By the following season the language was revised to be less threatening, but the behavioral directive remained: "It is earnestly hoped that the women patrons of the Orchestra will remove their hats during the performance." In 1915, as the women in the audience apparently remained behatted, a page "About the Orchestra" from a program included 60 words on an acclaimed vocalist's upcoming performance with the orchestra and dedicated 171 words to the problem of hats.⁷ "The Hat At The Concerts: An Earnest Request Of Our Women Patrons" explained that "a number of complaints have reached the Orchestra Association regarding the practice of women wearing

their hats at the Orchestra concert, particularly at the Friday afternoon concerts, despite the notice printed each week in this program asking that for the comfort of others the hats shall be removed.” Other major cities, the announcement noted, have “ordinance[s] . . . ensuring the removal of hats at all occasions of public amusements,” and the city of Philadelphia would soon be forced to follow that course of action if women audience members did not shape up. “It is within the power of each of our woman-patrons,” the notice scolded, “to keep what after all is a matter of simple thoughtfulness within the bounds of politeness and consideration for others” and out of the hands of lawmakers.

The apparent obsession with women’s hats, of course, seems quite reasonable insofar as nobody likes to have their view of an event blocked by the person in front of them. Moreover, it falls in line with Sterne’s ideas about the privatization of listening in that clearing one’s view of the stage has the effect of letting an attendee forget that they are in a crowd. The complaints about women wearing hats, however, also reveal that attending an orchestra concert was understood to be a multi-sensorial experience in the early twentieth century. In this way, the rational listening practice that Stokowski teaches does not quite square with the program of audile technique that Sterne forwards. Another characteristic of audile technique that Sterne identifies is that of separating the senses. Audile technique “separated hearing from the other senses so it could be extended, simplified and otherwise modified” (*Audible Past* 138). Mediate auscultation, Sterne’s favored example of the beginnings of audile technique’s manifestation in sound reproduction technologies, shows how the sense of touch was suspended during part of a medical physical examination in favor of using only one sense when the stethoscope was introduced. “If the senses were, before the 18th century,” Sterne explains, “conceived as a kind of complex whole, they now became an accumulation of parts—a tool kit” (*Audible Past* 110)

Though audile technique would foreground the separation of the senses, attending an orchestra concert and only being able to hear the concert was grounds for disappointment. Undivided attention meant more than being able to hear every note, it meant being able to see the conductor and musicians. Yet imagining concert going as a multisensorial experience did not make the practice of listening in concert halls nonrational; rather, the multisensorial inputs of listening and seeing were to contribute to a listener's understanding of the music and did not allow for multisensorial modes of response to the music.

After establishing an unobscured view for listeners, Stokowski turned his attention to the many sonic interruptions that risked drawing a listener's attention away from the music. During the same summer that Stokowski considered asking audience of the orchestra to stop applauding between movements, he and Judson planned a performance of J.S. Bach's *St. Matthew's Passion*, a considerable undertaking that involved adding soloists and a full chorus to the usual orchestra. During their planning, Stokowski worried about audience noise interrupting the performance. He asked for the libretto to be printed on special paper because "if [the words] are printed in our usual programme books, it will mean that the audience will be turning over pages every two or three minutes and making a great noise and interruption." Valuing efficiency and quiet, later in the same letter, he rearticulated his position: "If the libretto were printed on one side of the page with the advertisements on the other page facing it, the audience would have to turn over about twenty times during the performance and it makes an awful noise." Rather, he wrote, "it would be most practical to print the libretto separately and quite simply on large pages so that the turning over will be as little as possible" (Stokowski to Judson, June 21, 1916).⁸ Though not in the form of an instruction to his audience, Stokowski's behind-the-scenes work of choosing

larger, quieter paper than usual contributed to setting the tranquil scene he wished to perform in and to have the audience listen in.⁹

When the direct approaches of speeches from the stage and notices in the program didn't do enough to change audience behavior and his efforts to quiet the program were still drowned out by unnecessary audience noise, Stokowski changed his pedagogical approach, using the orchestra to model the inappropriate behavior he hoped to stamp out. During one week of rehearsals, Stokowski set aside a little time to have the orchestra practice loudly coughing. During the next concert, when the audience coughed, Stokowski cued the performers who burst into a cacophony of coughs along with them (Daniel 288).¹⁰ In 1926 Stokowski built a whole program around instructing the audience about the importance of arriving on time and staying throughout the whole concert, seeking to cut out the distracting noise of latecomers finding their seats and earlygoers gathering their belongings and stomping up the aisles. Opening the concert with a work that slowly layered in the orchestra, Stokowski began conducting with "only two players, one violinist, one cellist . . . on stage" (Daniel 287). Daniel describes how the piece progressed: "Stokowski strode out in his usual brisk fashion and began to conduct the two lone musicians. Then singly, or by twos or threes, other players came onto stage when their parts appeared in the score. Stoki had them come in breathlessly imitating some of the late arrivers. Some came in already playing their music and seemed to land in whatever space was available" (Daniel 287). Fittingly, when the piece concluded and late seating began, "the usual numbers of latecomers paraded in," unaware that they were the butt of a joke (Daniel 287). Not stopping there, Stokowski began the next piece, which required additional performers, before all the performers had a chance to take their seats. The first note struck "as the brass hurried to take their places on stage, with palpable imitation of the hurried manner of the latecomers" (Daniel

287). The concert concluded with Haydn's "Farewell Symphony," a piece that ends with performers finishing playing at staggered endpoints and exiting the stage at different times (Daniel 288). For once, the members of the orchestra would leave the hall before the audience members could dash out to catch their trains.¹¹

In removing distraction from the concert hall by figuring it as a space distinct from public life, by meticulously removing extraneous sounds, and by teaching listeners—through direct pleas and playful mockery—to stay quiet, Stokowski set out to "reform the Philadelphia audience" (Kupferberg 53). The scene was set for listeners to give the orchestra their undivided attention. This desire to set the scene for attention in concert halls, to create a listening environment that will be uninterrupted by audience noise or the outside world, persists. Now, in addition to coughs and rustling programs, a listener's attention might be drawn away from an orchestra's performance and toward the squeal of a hearing aid, the high-pitched beeping of a wristwatch alarm, or the ringing of a cellphone.¹² Famously, Alan Gilbert, conductor of the New York Philharmonic at the time, stopped a performance of Mahler's Symphony No. 9 when "the unmistakably jarring sound of an iPhone marimba ring interrupted" (Barron). In an interview with both Gilbert and the concertgoer whose phone rang during the concert, both acknowledged that a cell phone ring destroyed the carefully set scene of attention. Gilbert said that the uproar about the cellphone interruption revealed that "people consciously or implicitly recognize" that a live symphonic concert is "sacred," echoing Stokowski's claim there is something "divine" about classical music. And the cellphone owner offered that the entire situation "underscored 'the very enduring and important bond between the audience and the performers'" (Barron) that bends or breaks under the duress of interruption. Sir Peter Maxwell Davies, a British composer and conductor, went even further, when arguing that "people who disrupted performances by

allowing their phones to ring should face fines” and deemed such people ““artistic terrorists”” (Cramb). So though conductors and orchestras are not always successful in creating the conditions appropriate for undivided attention, it was the goal for Stokowski in the early twentieth century and for conductors and orchestras in the early twenty-first century. The question then becomes toward what sort of listening practice should an audience’s undivided attention, if it can be established, be put?

Rational Listening at the Philadelphia Orchestra

In his published writings, mostly composed after his tenure with the Philadelphia Orchestra, Stokowski’s prose highlights the idea that listeners should take an intellectual approach toward listening to music, valuing the rational understanding of music over affective or emotional experience. In Stokowski’s book, *Music for All of Us*, the conductor suggests that people have many different ways of listening to and responding to music, all of which are valuable and should be encouraged. His prose, however, reveals a bias toward rational listening. Though Stokowski claims that “we would be lacking in tolerance and understanding to condemn someone else because he perceives and responds to music through another channel than we do ourselves” (33), he dedicates much more space in his argument to the “intellectual” (32) mode of listening. After offering that some listeners “delight in the physical beauty of sound,” some “respond . . . through their emotions,” and others seem to have a mystical listening experience—“there are those who receive music into their consciousness through channels so subtle and otherworldly that we have no names for them,” Stokowski gives a full explication of the listening experience of those who “perceive mainly the intellectual aspects of music” (1):

They consciously follow the unfolding of the form of the music. They are intellectually aware of every phrase of the music—for example, which instruments are playing the

chief melody, which the secondary melodies, which instruments are softly sounding the harmonies in the background, how rhythms and counter-rhythms are related to each other, how the form of the music is gradually unfolding, how each part of the musical design is related to all other parts. (32)

I'm referring to the practice that Stokowski describes in this passage as rational listening in that it seeks to understand how music is put together. This must be distinguished from audible technique's practice of making meaning out of sound. When listening to a patient's body through a stethoscope, Sterne contends, "sounds [became] signs—they [came] to mean certain things" (*Audible Past* 94). A physician listened to a patient's body with the goal of correct interpretation of meaning. The rhythm of the heart was not simply a sonic occurrence but the signification of illness or health. Instrumental music, however, does not primarily do its work through meaning. In fact, as I've argued elsewhere, instrumental music is a particularly forceful rhetorical phenomenon because it can direct listeners' attention to what "precedes and pervades meaning" (Adams 4), namely affect and material. So in place of meaning, instrumental music offers up its formal qualities for rational attention. Stokowski's rational listening practice is revealed not in his ability to figure out what sound *means* but in his *understanding* of the compositional features of music—the form, melodies, harmonies, rhythms, and counter-rhythms—rather than the effects of those features. Understanding how the music is structured is, according to Stokowski, the more rational, and as I will show later in this section, more civilized way to appreciate music.

I suspect that one reason Stokowski leans in the direction of "intellectual" listening despite professing that "we must all discover for ourselves our own natural approach to music" and have "tolerance and understanding" about other people's natural approach is that Stokowski himself listened to music in this intellectual way. As a conductor his job was, of course, almost

something like an audio engineer or producer in that he needed to know when to gesture to the violas to play down the “softly sounding harmonies” and when to encourage the trumpets to bring out “the chief melody” (32). As a music student, Stokowski would have studied countless scores in order to learn the characteristics of different musical forms, and as a conductor he spent so much time studying scores that he typically performed without them, having memorized the music. While Stokowski may have had some affinity for this kind of intellectual listening practice, there is quite a bit about it that does not fall under the banner of “natural,” though he imagines rational listening as just that. A musical prodigy may recognize sonata form the first time they hear it, but many listeners would need some instruction in musical theory before being able to perfectly anticipate when the recapitulation section would begin. While this musical training is not unnatural, it does showcase how pedagogy influences listening, pulling the ear in one direction or the other. Though Stokowski wished to celebrate all the “natural approach[es] to music” (32) that a listener may have, his policies, performances, and speeches from the stage at the Philadelphia Orchestra—his pedagogy—pushed listeners toward rational listening, defining their sense of what should be the “natural” way of listening to symphonic music as one that was focused on understanding the music and worked to limit response.

Once the exterior sounds of noise had been reduced by Stokowski’s lessons in arriving to concerts on time, removing hats when in the audience, and not leaving early, the audience could focus entirely on listening to music. Even then, however, the response of listening audiences bothered Stokowski. The music of Tchaikovsky, in particular, proved problematic for Stokowski as it inspired undesirable emotional responses from listeners. Kupferberg notes that a Philadelphia Orchestra performance of Tchaikovsky’s Symphony No. 6, the *Pathétique*, excited its audience and exasperated its conductor. “On one occasion,” Kupferberg recounts, “when

Stokowski led a particularly stirring performance of Tchaikovsky's *Pathétique* Symphony, the audience rose cheering to its feet and then, as the ovation began to subside, headed excitedly toward the exits, not realizing there was a fourth movement to come" (53). This display of enthusiasm combined with listeners' failure to anticipate the form of the symphony, something a more learned and rational listener could presumably do, left "Stokowski . . . at a loss of words" as he watched the audience file out; he was "completely nonplussed by this show of inexperience" (53). However, the third movement of Tchaikovsky's *Pathétique*, Ross notes, "seems to demand" an ovation (1). The ending of the movement is showy and loud as the full orchestra plays at full volume and a percussionist bangs away on the timpani. A listener's "immediate instinct is to applaud" (1) as the music essentially draws a response from the audience. Resisting the impulse to applaud is akin to resisting the music itself. Yet this resistance persists as Ross notes that twenty-first-century conductors of Tchaikovsky's *Pathétique* now contort their bodies in opposition to the audience's instinct to applaud in order to show audiences that they must remain silent and that more is to come: "Some conductors freeze their arms in the air at the end of the third movement, perhaps bending the body some ways toward the audience in an effort to stop the applause that so often comes" (4). "Sometimes," Ross notes, "even as applause is breaking out, he will lead straight into the *Adagio lamentoso*, so that the heart-rending opening bars of the movement go unheard" (4), revealing that the concern over applause is not really about its disruption or competition with the music. If the conductor wanted to make sure that every note was heard, they would wait out the applause before beginning the final movement. Missing the first notes of the fourth movement, however, is apparently a better outcome than simply waiting for the audience to calm down, taking a moment to enjoy their response, or including a note or gesture that lets listeners know that there will be more music to

come after the third movement is celebrated. The contortions of today's conductor, passed down through Stokowski's resistance to applause, serve the idea that listening should not inspire audible emotional response. The audience should experience some kind of rational appreciation of the form and structure of a symphony, sure, but that rational appreciation shouldn't give way to outright enthusiasm.

A different Tchaikovsky Symphony—this time Symphony No. 4—would drive Stokowski over the edge, prompting him to make the matter of applause one of public debate and also revealing his sense that skilled listeners would not be so tempted to clap in response to music. H.T. Craven of *Musical America*, a publication that covered classical music happenings across the United States, reported on a Friday afternoon Philadelphia concert that included some extemporaneous speaking from the maestro. “A volley of plaudits reverberated through the Academy after the showy pizzicato movement [the third of four movements] of Tschaikovsky's Fourth Symphony,” Craven explained. Rather than ignoring the applause, “Mr. Stokowski faced the audience, signaled for silence and hastened to explain that his remarks were not intended as a rebuke. ‘But’ he continued in a reflective tone, ‘I have been considering this matter of applause, a relic perhaps from the Dark Ages, a survival of customs at some rite or ceremonial dance in primitive times’” (14). Though denying intent to rebuke his audience, Stokowski still labeled their enthusiasm and response to music as something barbaric.

Sterne's explanation of the role of skill in audile technique and Steven Connor's work on applause are of some help for puzzling out why Stokowski finds applause so distasteful. One consequence of audile technique's association with mediate auscultation and with other professions that made use of sound technologies was that it “would come to hold a great deal of symbolic currency: virtuosity at audile technique could be a mark of distinction in modern life”

(*Audible Past* 94). Whereas before audile technique took hold, listening was assumed to be an innate ability that anyone could do, once it spread through modern life, listening was refigured as something that a person could do to better or worse degrees. In chastising his audience for being “barbaric” in their listening practices, Stokowski gestures to this idea that they were unskilled listeners. In “The Help of Your Hands: Reports on Clapping,” his contribution to the first edition of *The Auditory Culture Reader*, Connor explains that clapping and applause traffic in nonrationality: “Applause has sometimes suggested itself as belonging to the sphere of the irrational or the incalculable in human life” (73). “The clap,” Connor continues, “is one of a number of profane, because indeterminate, sounds that humans make. If the distinctive sound of the human is the sound of language, then the quasi-language of non-articulate sound produced from other places than the mouth, always has the taint of the gratuitous, the excessive, or the proscribed. Clapping is the benign superflux of the body, the diarrhoea of sound” (70). Connor’s rather evocative phrasing highlights just how far clapping and applause is from the refined and skilled listening practice of Sterne’s audile technique and the quiet contemplation of Stokowski’s rational listening pedagogy. If, as Connor suggests, “The impulse to clap runs as fast as an electric shock, and certainly faster than thought” (72), then applause exposes the nonrational dimensions of listening to music which can be unexpected, disruptive, and even messy.

After sharing the details of Stokowski’s address from the stage, Craven muses that it wasn’t quite clear if Stokowski detested all applause or just those “clappings between movements of a symphony.” “Perhaps, even he,” Craven mused, “would sanction some outburst of enthusiasm at the close of the entire work” (14). Yet Kupferberg recounts a conversation between Stokowski and a subscriber who wondered ““But how are we to let you know we appreciate your programs?”” if applause was discouraged or even banned from Philadelphia

Orchestra Concerts. ““That is of no importance,”” Stokowski replied, saying that ““When you see a beautiful painting you do not applaud. When you stand before a statue, whether you like it or not, you neither applaud nor hiss”” (78). If there was difference between clapping between movements or cheering after a finale, it was of no matter to Stokowski. Nonrational audible response to art was simply inappropriate. His public declaration of the stance that the skilled, mature listeners would never be reduced to unrestrained enthusiasm thrust the applause debates into the open.

In Defense of Applause

Of course for the issue of silencing audiences to be described as “applause debates,” Stokowski’s could not be the only word on the matter. Defenders of applause mainly articulated their position in opposition to the idea that listening to classical music should be a rational practice, in particular taking on the ideas that the concert hall is somehow separate from the rest of public life and that audible responses to music were inappropriate. Ossip Gabrilowitsch, a friend of Stokowski’s and sometime guest performer or conductor with the Philadelphia Orchestra, for example, described audible response from the audience as something that makes a performance better. He, like Stokowski, expressed his ideas about audience behavior from the stage of a Philadelphia Orchestra concert. Clara Clemens, Gabrilowitsch’s wife and biographer, recounts the orchestra season during which Gabrilowitsch took a public stand on applause. The conductor felt he had to speak, Clemens shares, when guest conducting at the Philadelphia Orchestra in 1929 because “Stokowski had instituted a new custom. . . . There was to be no applause at concerts” (215), and as a result of the “new custom,” “It was not clear to the audience whether [Stokowski’s] command for silence should be observed only in relation to Stokowski or also to guest conductors, for at various concerts after [Gabrilowitsch’s] arrival the public broke

into spontaneous applause” (215). So one evening, Gabrilowitsch decided to address the audience and the matter directly (Clemens 216). By way of comparison, Gabrilowitsch explained why he favored applause—and even more radical expressions of opinion:

The Philadelphia Orchestra makes frequent visits to New York, Washington and Baltimore. In Washington we play in the afternoon at 4:45—between tea-time and dinner. (Laughter.) The audience is a very dignified one. Everything is dignified in Washington, as you know. (Laughter.) The orchestra—well, the orchestra plays in Washington excellently—very well—exceedingly well—really there’s nothing to be said. (Laughter.) And yet you ought to hear the same orchestra play the following evening in Baltimore! There the audience is vibrant with enthusiasm and that creates a most stimulating atmosphere for music. When I hear these musicians play in Baltimore the same program they played the day before in Washington, I would almost say—if I did not know what respectable men they all are—that they must have been violating the prohibition law. (Applause from orchestra members. Laughter in the audience.) There is an unheard-of zest and vitality in their performance and that is due entirely to the inspiring effect the audience has on them” (qtd. in Clemens 217).¹³

Noting that concerts always entail some kind of interaction between the musicians, music, and audience, Gabrilowitsch argued that the nature of that interaction influenced the music produced. A sensitive, responsive, and enthusiastic audience, not only in spirit but also in action, would inspire the orchestra, taking their performance to new heights.

So Gabrilowitsch, in opposition to Stokowski and his pedagogy of rational listening, encouraged the audience to express themselves: “I want you to feel that at my concerts the expression of your opinion is welcome” (qtd. in Clemens 217). Making a comparison that moved beyond the United States, Gabrilowitsch went so far as mentioning that “audiences in the southern part of Europe, when they like a performance, not only clap their hands but jump up and cry ‘bravo’” (217). Of course, this enthusiasm may not always be positive in nature because “when [the listeners] are *displeased* they do not hesitate to hiss, throw old potatoes and rotten apples” (quoted in Clemens 217). Wrapping up his statement, though, Gabrilowitsch leans more toward the thrown potatoes than toward the silent audience Stokowski desired and rational listening supported: “I think such spontaneous outbursts only prove that the audience is vitally

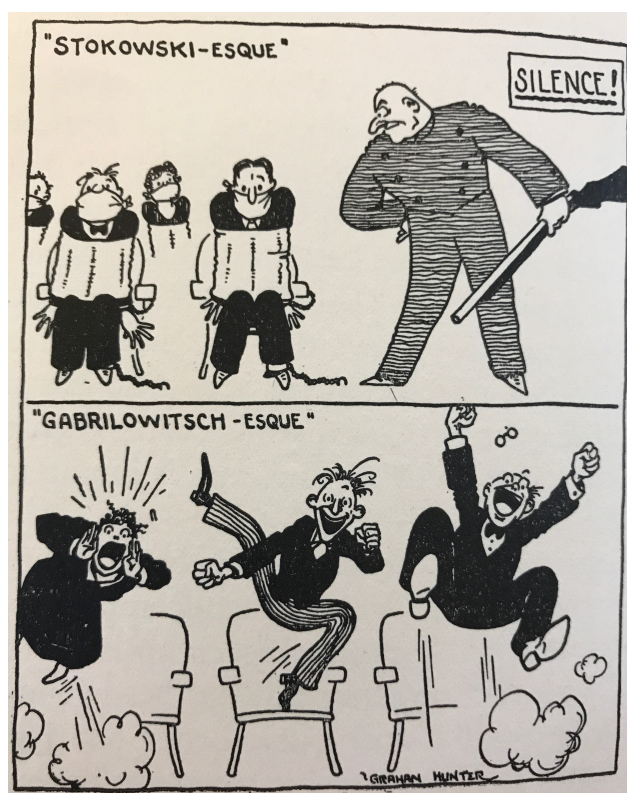


Figure 1: Cartoon from *Musical America*.

interested. It is a mistake for anyone who has paid admission at the door to think that his part is then finished. The vital co-operation of the audience is important to the artist on stage” (quoted in Clemens 217). A cartoon ran in *Musical America*, and is reproduced here from Clemens’s biography, that poked fun at both Stokowski’s and Gabrilowitsch’s attitudes toward applause (See Figure 1, Clemens 218). In his speech, Gabrilowitsch trends toward a different interpretation of what ends attention should be put to in an orchestra concert. The kinds of responses he mentions—applause,

crying ‘bravo,’ throwing apples—are certainly not the result of inattention. To be moved in these ways, the listeners must both pay attention and see themselves as part of the process of making art, rather than only the receivers of it. As Connor puts it, “Presumably we speak of a ‘round of applause’ because of a sense of the circulation of energies within it, a transmission, a passage” (73). Moreover, participating in a round of applause connects listeners spread out through an audience—“applause performs the same merging together of particularities as occurs in what it names, applause is a collective name for ‘plaudits’” (73). For Gabrilowitsch, great music did not generate from a single source to be received from yet another independent being; rather, art took form in the collaborative making and sharing of energy and attention.

In this valuing of collaboration, community, and feeling rather than a more private, rational listening experience, Gabrilowitsch was aligned with figures from outside the symphonic setting who thought that an effective opera concert also relied on audible audience response. At the same time that behavior at classical music concerts was becoming more and more regimented and Gabrilowitsch was speaking out against that change, the tradition of paying certain attendees at operas to applaud at key moments was also dying out. The *claque*, people hired to clap after arias and to encourage encores at opera performances, was present in North American opera halls in the early twentieth century though they wouldn’t make it past the mid-century point.¹⁴ In 1918, Vera Bloom, a columnist at *Musical America*, interviewed the leader of the *claque* at what was probably the Metropolitan Opera, though the opera company was left anonymous and the *claque*-leader given the pseudonym “Margoles” (31).¹⁵ Bloom introduced the *claque* by describing a new concertgoer who is surprised to see and hear that certain audience members seem to know exactly when to respond to the music and do so loudly, with their “thunderous or staccato palms” (31). The innocent attendee would eventually be informed by a more

experienced concertgoer about the presence of the claque, “an indispensable organization to which the artists gladly and openly pay for so much a curtain call, with “bravos’ extra!” (31). Bloom noted that opera-goers were generally annoyed by the boisterous claque and were quick to complain about them, yet she argued that those same concertgoers “beg[an] to rely on [the claque],” staying quietly seated in their seats rather than cheering on the performing vocalists (31). “Instead of scattering your programs, wraps and opera glasses all over the floor by giving way to your feelings after a beautiful bit of singing, and showing the artist the recognition he deserves,” Bloom reprimanded her readers, “you learn to leave the applause to the claque” (31).¹⁶

Margoles, the leader of a claque and Bloom’s interview subject, defended his paid-for applause by arguing that a performer gains energy from their audience, implying that the kind of silent crowd Stokowski desired actually made it harder for an opera star to sing well. “No artist whose performance depends on the inspiration of the moment can pour out his heart and soul for a whole evening,” Margoles explained, “unless he has some response from the house. Even an acrobat in the circus will refuse to do his “turn” unless he knows that he will be applauded after each feat, to give him courage to do the next” (31). The claque’s true purpose, then, was “to act as a stimulant” for “not only the singers but the audience as well” (31).¹⁷ In this way, the claque did more than soothe the egos of opera divas. They served as a conduit for energy coming from the performer to the audience and bouncing back to the performer, creating a recursive and cooperative exchange that absolutely requires audible listener response to work.¹⁸ The audience, however, for Margoles as well as for Gabrilowitsch, was an active co-creator of the concert, playing as necessary a role as a performer on the stage when jumping up to applaud or shouting “bravo!”

Because Gabrilowitsch was a good friend of Stokowski's and because the claque was an operatic rather than symphonic issue, neither the conductor nor Margoles directly attacked Stokowski's pedagogy of rational listening. The music critic Daniel Gregory Mason, however, was an outspoken critic of Stokowski's approach to silencing listeners, labeling the conductor's methods "repressive" (50).¹⁹ Though Mason acknowledged that "most lovers of music will be inclined to thank [Stokowski]" for his direct "rebuke to seat-slamers and program fumbler" (59) because of the way that those actions disrupted listeners' ability to hear and pay attention to the music, he argued that Stokowski had gone too far—"[Stokowski's] attitude was becoming rather dictatorial and his method ungracious" (51). Mason explained that when going so far as to ban applause at a Philadelphia Orchestra concert, Stokowski actually began to damage the art form. Banning audible response, in part, "deprives the audience . . . of all active participation, such as might well be thought essential to the healthy progress of the art itself" (51-52). Mason explained that interaction between the audience and performer actually makes art possible: "Musical art cannot be bought, but has to be co-operatively, socially created by all concerned" (53). Depriving an audience of the chance to participate in this social cooperation, Mason noted, had the effect of harming listeners: asking a listener "to sit through a long symphony without any overt reaction to the music . . . is . . . highly fatiguing to the body, nerve, and mind" (52).²⁰ Stokowski's desired rational listening practices risked exhausting his listeners during long performances during which they were deprived an opportunity to respond.

The effect, Mason warns, of denying audiences the opportunity to express their nonrational response to music is not better, more skilled, more rational listeners so much as "an already over-passive public . . . [made] . . . still more negatively docile, if not actually servile" (54). Restricting audience behavior to only silent contemplation, Mason argued, would

eventually make them not want to do anything at all: “the point is that unless people . . . can act naturally, they will not act all; and if they do not act, they cannot participate in the artistic experience, since that is by its profoundest nature active and not passive” (54). Mason offered a series of summer New York “Stadium Concerts” held outdoors as an example for how listening to music should be communal and collaborative: “To attend one of these concerts, especially when one recalls by way of contrast the stuffy atmosphere of fashionable Carnegie Hall winter gatherings, is to be electrified by the alertness of conductor, orchestra, and audience, the subtly but powerful currents of sympathy between them, the indescribably joyful sense of participating in the making of art” (58). So where Stokowski desired a hall that would ““have that atmosphere of tranquility in which alone the best musical results are obtainable”” (qtd. in Kupferberg 54), Mason found the decidedly less tranquil but more active environment ideal.²¹ This less tranquil environment required no less attention than the environment Stokowski sought to establish but channeled that attention toward the nonrational dimensions of listening to music.

Implications of Rational Listening

Despite the efforts of the defenders of applause and response, rational listening won out. At the same concert where a performer expressed that I should have exclaimed “Amen!” if I felt inspired to do so, another concertgoer interpreted the silence of the hall as evidence of the performance’s success. During the question and answer session following the concert, another attendee wanted to communicate to the performers how impressive the concert had been, just as I had moments before. “I’ve never seen an audience here be so attentive,” he shared. “I could’ve heard a pin drop between the movements.” Numerous contemporary articles reporting on transgressions of rational listening, not in name but in spirit, and the many more bemoaning rational listening for keeping listeners away from orchestra concerts reveal the persistence of

rational listening practices in concert halls. The pianist Charlie Albright, for example, catalogues the many ways he tries to challenge the practice of rational listening in his concerts because of his sense that the prevailing listening practice alienates newcomers. Because of the “stifling atmosphere of rules and ‘appropriateness,’” Albright explained, “people . . . are apprehensive and often uninterested in the whole idea of classical music.” To reset the ideas of what is appropriate in a concert, Albright likes to talk about music—rather than behavior—with his audience: “Getting on stage and talking casually about each piece and what I think of it, how it makes me feel, and what to listen for immediately brings down the invisible wall between the performer and the audience.” Gesturing to Gabrilowitsch’s and Mason’s embrace of the energetic exchange between an audience and performer, Albright tries to transform the tradition of “me standing on stage and them sitting and listening” into “an evening of conversation and of sharing emotions with one another through art.” What is at stake for Albright and for reinvigorating classical music listening is listeners’ and rhetors’ senses of what kinds of listening practices signal attention and their senses of what the results of attention should be. While I thought that shouting “Amen!” would demonstrate to the performers that I had attended to their work so closely that I was inspired to emotional response, the other audience member felt that a reverent silence communicated that the audience had paid such careful attention that they couldn’t possibly make a sound.

Considered in the context Glenn’s formulation of power in a rhetorical situation as being concerned with, “who can speak, who must remain silent, who listens, and what those listeners can do” (*Unspoken* 9), Stokowski’s rational listening practice offers hard limits on who must remain silent, who listens, and what listeners can do. A rational listening pedagogy teaches a listener, ideally a highly skilled one, to work independently to mull over music rather than being

moved emotionally by it and asks that a listener resist any instinct or desire to respond. In this conception of rhetoric, the audience of a rhetorical situation is mainly present to receive and contemplate a message, being moved intellectually but not physically or emotionally. A sense of rhetorical exchange, of give and take between a rhetor and listener, is absent for as Stokowski said to the woman who wondered how audiences could let him know that they enjoyed a performance, how a listener might want to respond to rhetoric is “of no importance” (Kupferberg 78) in the context of rational listening. The long-term consequences of a rational listening pedagogy in classical music can serve as a warning to student rhetoricians who imagine themselves writing or speaking to perfectly logical—and preferably silent—audiences. If classical music is losing its listeners in part due to the purely receptive model of listening, students should consider shaping rhetorical situations that give audiences a chance to do more than receive rhetoric. Listeners often want a chance to sense, respond, and give energy back to the rhetor.

Notes to Chapter 1

1. A song cycle is a collection of songs on one theme. A song cycle is typically presented as a single, cohesive work, not unlike the movements of a suite or symphony.

2. These quotations from Mozart's letter are taken from an 1866 translation rather than from Ross's lecture in order to use the translation musicologists most often cite.

3. A note in the finding aid for the University of Pennsylvania's materials from Stokowski explains that "Although Stokowski's collection of scores and transcriptions (University of Pennsylvania Ms. Coll. 350 and Ms. Coll. 351) was safely preserved following his death in 1977, his personal papers and effects were reportedly lost from the deck of a ship while being sent from England to the United States" ("Leopold Stokowski Papers") so there is not much Stokowski correspondence to examine for evidence of his thinking about applause.

All quotations from correspondence and text from programs in this chapter are taken
 4. "Audile technique" is "a set of practices of listening that were articulated to science, reason, and instrumentality and that encouraged the coding and rationalizing of what was heard" (23). My labeling of Stokowski's pedagogy as a pedagogy of rational listening is indebted to Sterne's observations about the spread of a rational listening practice during the nineteenth and twentieth centuries. Though Sterne argues that audile technique essentially saturated all listening practices during the twentieth century, not all of the characteristics of audile technique—separating the senses, for example, is not part of Stokowski's project—carry over into the situation of classical music. I use the term "rational listening" to build on the idea that listening was conceived of as a rational practice during the twentieth century but to also challenge Sterne's sense that all of audile technique carried over directly into public listening situations.

5. Interestingly, Stokowski's appeal to the separateness of the concert hall from the rest of public life does veer into the nonrational. There is the sense that day-to-day life is "material"

while the experience of listening to music is spiritual. Moreover, he figures the concert hall space as sacred insofar as the music performed within it is “divine” (Kupferberg 54). I will spend more time in the following section explaining exactly how Stokowski thought audiences should listen to music. For now I will note that Stokowski appeals to the audience’s sense of the nonrational experience of music to clear the way for rational practices.

6. Oliver Daniel’s biography of Stokowski also notes that “the Friday afternoon concert in Philadelphia was essentially a social affair. The audience was almost exclusively female, and according to some of the contemporary attendees, the ladies felt they owned the Academy. They would often come in late and often carry on conversations less than *sotto voce*” (285) and that “Stoki . . . became the social-musical arbiter in that realm [of etiquette]. He lectured them about talking, coughing, knitting, applauding, arriving late, and leaving early” (286).

7. The page that this “About the Orchestra” information is on was removed from its program and pasted into a scrapbook and labeled with the date 1915.

8. Later that fall, when making final arrangements for the performance, Stokowski asked for a special addition to the program, and in doing so snuck in his desire to begin limiting the audience’s applause: “I should like to have the following notice printed in the program of the Mattheupassionsmusik ‘On account of the nature of this work, the public is requested not to applaud between the numbers, which will follow each other consecutively’” (Stokowski to Judson, September 25, 1916).

9. Emily Thompson’s work on acoustics suggests that the desire to create a perfectly quiet listening environment was a trend throughout modernity. Developments in the science of acoustics gave people the chance to control sound and that acoustic control was put toward

creating quiet, non-reverberant spaces wherein “a preoccupation with efficiency . . . demanded the elimination of all things unnecessary, including unnecessary sounds” (2).

10. Conductors’ annoyance at coughs hardly ended with Stokowski’s reign. In 2013, when guest conducting at the Chicago Symphony Orchestra, Michael Tilson Thomas “left the stage after conducting the first movement of Mahler’s 9th Symphony and returned with a handful of throat lozenges, which he then tossed into the audience” (“Michael Tilson Thomas”).

11. While some audience members appreciated the orchestra’s mocking of their behavior and laughed approvingly, Daniel recounts that Hugh Ross, a fellow conductor “was sitting in the audience on that memorable day” and noted that “large sections of the audience” left in protest. “‘I sat there and laughed,’ Ross remembered, ‘I thought, goodness, he’s giving them a lesson but they’re giving him one too. They were furious’” (288).

12. In the fall of 2013, Kate Molleson, writing for *The Guardian*, cataloged a number of interruptions of classical music concerts during a festival in Edinburgh: “As conductor Daniele Gatti held the Royal Concertgebouw Orchestra in a breathtaking suspended whisper, the moment should have been utterly transporting—unfortunately, the piercing sound of an unadjusted hearing aid went ringing round the hall like a tiny, whiny theremin. A couple of weeks earlier, Mariss Jansons and the Bavarian Radio Symphony Orchestra had to compete with a cheerful volley of dry coughs ricocheting around the Usher Hall. And there were phones ringing while Nikolai Lugansky played Janacek, not to mention shuffling and chatting as Ensemble musikFabrik played Cage.”

13. Daniel Gregory Mason also mentions this Gabrilowitsch story and quotes from it at length though neither he nor Clemens cite where they took the transcription of Gabrilowitsch’s speech from. An article in *Musical America* reported on a January 31st concert with the title

“Gabrilowitsch is Applause Champion” that includes some of what Mason and Clemens quote but not all of it (Murphy).

14. A 1920 article in *Musical America* notes that “Chicago’s discovery that its opera has a claque scarcely startled America” (O. Thompson 33).

15. A 1920 *Musical America* article on the history of the claque supports the assumption that Margoles worked in New York (O. Thompson 34).

16. Bloom points out that part of the reason opera attendees “learn to leave the applause to the claque” is that somber behavior at concerts had become so much the norm that other attendees, rather than announcements in the program or pleadings from a conductor, now enforced the rule of silence. If a member of the audience “can’t hold back any longer, and applaud[s] in the good old-fashioned way,” they quickly find themselves on the receiving end of “a crushing, raised eyebrow stare from the regal lady in front of [them], or an amazed gasp from” another attendee “who doesn’t see the boxholders clapping, and cannot imagine why [anyone] should be disturbing the peace” (31).

17. To be fair, Margoles doesn’t think that the same stimulation of interaction between audience and performer is necessary in symphonic settings, having been thoroughly persuaded by rational listening’s influence over concert behavior: ““The symphony audience is a serious one, and there for one purpose, to enjoy the music. But the opera is a combination of music-lovers, sight-seers, and people who come to a social event”” (31).

18. Of course, that certain attendees were paid to induce the reciprocal exchange of energy among the audience, conductor, and performers, suggests that the response was not exactly spontaneous. Though I would suspect that Gabrilowitsch would value a certain amount

of spontaneity, Margoles's point seems to be that the spontaneity of applause is less important than the presence of applause in general.

19. An anecdote Mason recounts as an example Stokowski's repressive tactics that continues to be told today (it is cited in Alex Ross' lecture, for example) is that of a concertgoer joking that "After the Funeral March of the Eroica . . . Stokowski might at least have pressed a button to inform the audience by (noiseless) illuminated sign: 'You may now cross the other leg'" (52). Though presented in jest, this kind of behavior does, in effect, happen in many classical music concerts. I've heard a number of ill or anxious concert attendees save their coughs and fidgets for the pause between movements; the audience will suddenly all move and make noise at once.

20. In the interstitial chapter following this one, the refrain that attentive or too-attentive listening can exhaust listeners will recur within the context of elocutionary listening.

21. Somewhat confusingly, woven even into Mason's critique of Stokowski's repression and defense of active cooperation in the making of art, is a strand of condescension toward American audiences that works against Mason's goals and perhaps reveals why rational listening would prevail. Mason saw Stokowski's methods as problematic but not necessarily the general desire to quiet audiences. "American audiences, compared with those of Europe," Mason explained, "are childlike, not to say childish. They have the child's inexperience, his timidity, his bashful sense that he does not know and that if he pretends he does, he may give himself away" (50). As opposed to the supposed wisdom of European audiences, "[American audiences] have [the child's] naïve interest in anything and everything, without much power to discriminate qualities. They have [the child's] eager curiosity, especially about the personality of artists (much less about art itself, which requires more maturity)" (50). So where Stokowski chastised

his audience's behavior as barbaric, Mason followed a similar approach, calling American listeners childlike, a different kind of primitiveness. American audiences failed to intellectualize their listening practices—"They have [the child's] inclination to like everything, to clap their hands in glee rather than wrinkle their heads in thought"—and American audiences had the propensity to misbehave—"Frequently they have even [the child's] exuberant physical vitality and consequent tendency to be heard-minded, noisy, and inattentive" (50).

"The best way to induce [childlike American listeners] to grow up a little," Mason argued, wasn't to repress their instincts so much as to let them work it out for themselves, which would naturally trend toward the more intellectual and somber behavior of audiences in Europe. The ultimate goal, then, of Mason's support for applause was not to celebrate the cooperative exchange of energy present in music performance so much as to be more patient about changing their listening habits, of bringing audiences "to mature self-consciousness" (54). Stokowski and other anti-applause people would have to "bear as best [they] can the hobbledehoy period such a public has to go through" (54). So even in a supposed defense of applause, Mason fell into an appeal for rational listening. Applause was childish; rationality was mature.

Interstitial 1

Elocution as Ear Training

For Stokowski, rational listening was the preferred approach for carefully attending to classical music. Audiences would sit silently and appreciate the formal structure of a composition, seeking to understand how the music was put together and performed—how a chord progression resolved, how two rhythms played off one another—rather than feeling an emotional response to it. The elocutionary movement in the history of rhetorical education, this interstitial chapter suggests, similarly encouraged a rational listening practice based on concentrating on the subtle, musical inflections of a speaker’s voice. In the Irish elocutionist Thomas Sheridan’s 1762 *Course of Lectures on Elocution*, he defines elocution as “the just and graceful management of the voice, countenance, and gesture, in speaking” (35). A movement that spanned the eighteenth, nineteenth and even very early twentieth centuries, elocution focused on the fifth canon of rhetoric—delivery—over all others. In emphasizing the performance of prepared texts and reading aloud of great speeches and poems much more than extemporaneous speaking or even composing speeches, instructors of elocution focused on equipping students with a delivery style that would suit their future employment in “law, the ministry, or politics” (N. Johnson 139). In language quite similar to both Chion’s (33) and Ratcliffe’s (18) characterizations of the lack of instruction in listening in the contemporary era, Sheridan advocated careful study and practice of public speaking because “spoken language is not regularly taught, but is left to chance, imitation, and early habit” (37). He sought to correct that mistake in his lectures by offering instruction in the characteristics of speaking that he found vitally important, including “Articulation: Pronunciation: Accent: Emphasis: Tone or Notes of the speaking voice: Pauses or Stops: Key or Pitch, and Management of the voice” (35).

The topics that Sheridan introduced in 1762, which were mostly adapted from ancient sources, would be taken up, repackaged, and expanded upon time and again in a slew of elocution manuals, textbooks, and speakers in both Britain and North America.¹ Under the influence of elocution, the activities of a rhetoric classroom during this time looked quite different from what typically occurs in a rhetoric and composition or speech communication course today. As Michael Halloran notes, throughout the eighteenth and nineteenth centuries, oral disputation was the most popular method of classroom practice and examination for most any subject (252-253), and Carr et al. describe a sequence of classroom activities as outlined in Ebenezer Porter's 1832 *Rhetorical Reader*: "Students are first to study the text (read it silently, copy it out by hand, then mark it in pencil with rhetorical notations), then read it aloud to the teacher who corrects their performance; then they erase any inaccurate marks on their copies, memorize the corrected text, and read it again" (140)." Carr et al. explain that "The more privatized, silent textual practice now called reading was figured in the school context as preparatory, as study or analysis of a text to be delivered" (emphasis in original 81) rather than as preparation for the production of writing.

Elocution tends to not receive as much scholarly attention as other movements in the history of rhetorical education because of the approach's vacating from rhetoric what are typically considered its more valuable elements, like invention or arrangement, and, from the perspective of rhetoric and composition scholars, its disinterest in writing instruction.² Elocution is a key moment in rhetoric and what would become composition's past, however, because of how full of sound its classrooms must have been. This interstitial chapter, like the ones that follow it, is situated at an intersection of listening and rhetorical education, working to understand the long history of listening within the discipline. Rhetoric, music, and listening meet

in the elocutionary movement, a pedagogy of public speaking that also came along with implied lessons in ear training. Efforts to teach students to speak well, I argue, were also efforts to teach students to listen in a specific way. The practice of listening that was encouraged through elocution pedagogy was highly attentive and even scientific in nature as elocutionists set out a strict series of rules a public speaker must adhere to and thereby that listeners should expect to hear. Moreover, in situating listening as occurring in the ear and in teaching students to value the musical forms of speech, elocution resonates with Stokowski's rational listening pedagogy as examined in Chapter 1. In fact, the over-rationalizing of the music of speech would eventually be elocution's downfall as both the disciplines of speech communication and composition sought to distance themselves from the practice in the early twentieth century.

In this interstitial chapter, I examine educational texts from the elocutionary movement of rhetorical education for evidence of how students were taught to listen. Though I touch on Sheridan's lectures and draw a few examples from popular American speakers and manuals, the main focus of my analysis is Robert I. Fulton and Thomas C. Trueblood's *Practical Elements of Elocution*, in its third edition by 1893. Fulton and Trueblood were two leading elocution teachers. Fulton, according to the title page of *Practical Elements of Elocution*, was "Dean of the School of Oratory of The Ohio Wesleyan University, and Professor of Elocution and Oratory in The Ohio State University" and Trueblood was "Professor of Elocution and Oratory in the University of Michigan" at the time the textbook was released. Fulton and Trueblood "founded the first school of oratory in Kansas City" ("Thomas" 417), a private elocution school, and Trueblood would go on to be named honorary President of the National Association of Teachers of Speech in 1941.³ Trueblood, along with his brother, Edwin P. Trueblood, "were responsible for founding . . . the first two departments of speech in the country" ("Thomas" 417). The

Practical Elements of Elocution is exhaustively thorough. Fulton and Trueblood's "text-book for the guidance of teachers and students of expression" covers everything from the topics introduced by Sheridan, like pronunciation and emphasis, to a meticulous breakdown of eight different types of "quality" of voice and ninety pages dedicated to varying pitch when speaking.⁴

In what follows, I first suggest that elocutionists, through both explicit and implicit references to listening, encourage listeners to be highly critical of the performances they hear. At times, the listeners identified in elocution literature, like a friend or a teacher, are supposed to be critical because they are helping to train a public speaker. I argue that the length and meticulousness of the instructions for speaking given to students as well as these instructions for teachers and critics encourage listeners to identify and focus on understanding the subtleties of articulation, tone, and pitch in a performance more than on its content. Then, I study the role that the body played in elocution pedagogy, highlighting how elocutionists imagined listening as a primarily ear-based practice and warned speakers to be gentle with their audience's listening sensibilities. After that, I move to the resonances between elocution's pedagogy and music. Elocutionists often draw comparisons to music and even use music to educate student speakers. I contend that these comparisons and uses of music highlight the relationship between ear training and rational listening in elocutionary pedagogy. Listeners were trained to listen for pleasing or striking musical figures and sounds in a speech instead of for its content, the kind of refined appreciation for musical form that Stokowski wished his audiences had. I conclude by considering the drift away from elocution in both speech communication and composition. When speech communication became, as Roxanne Mountford puts it, "the caretaker of rhetoric" (409), and when composition devoted itself strictly to reading, writing, and interpretation, the musicality of rhetoric was muffled.

Locating the Listener in Elocution Texts

In elocution manuals, textbooks, and speakers, the sense of who, exactly, is listening to the performances students and public speakers put on is most often implied by the assumption that the reader is preparing to speak in public; the listener, however, is directly mentioned on occasion, typically being described as someone who will be judging a speaker and who will hold exacting standards. One common listener identified in elocution texts is a person who is responsible for correcting or critiquing a speech, sometimes a friend, but more often a teacher. Sheridan, for example, does not make many mentions of listeners but does suggest that the student of elocution should ask their friends to listen to them practice speaking:

To cure any imperfections in speech, arising originally from too quick an utterance, the most effectual method, will be, to lay aside an hour every morning, to be employed in the practice reading aloud, in a manner, much slower than is necessary. This should be done in the hearing of a friend, or some person whose office it should be, to remind the reader, if at any time he should perceive him mending his pace, and falling into his habit, of a quick utterance. (44)

The friendly listener, Sheridan's writing suggests, must listen in a way that hinges on identifying an error in the sounds of a performance. Rather than offering the speaker feedback on the content of their speech or sharing whether or not they were emotionally moved by the performance, the listener channels their attention to the pace of their friend's delivery, noting its inappropriate *accelerando*.

The listener who offers suggestions for improvement can also sometimes be a teacher or a critic at a public event, two additional rational listeners who are mostly implied in elocutionary literature. Carr, et al. describe students learning to read aloud in the nineteenth century as being

“under extreme monitorial instruction” in that they were “using books that point out their every fault in voice, body, articulation, and understanding” (135). Critics and teachers, too, exercised “extreme monitorial instruction” over their students’ speaking. A blank “critic’s report” included in the 1902 *American Star Speaker* offers a ready-to-use document that an instructor or visiting judge could fill out in order to assess and offer feedback on a speaker’s performance (Brown 66).⁵ The report reflects elocution’s emphasis on delivery over all other parts of rhetoric and is an example of the exacting level of critique rational listeners were expected to bring to speaking performances. The report does not include space for commentary on meaning or content in a speech; rather, the instructor or critic is asked to rate the student on a scale of one to five in response to questions about everything from how the speaker enters the room to pronunciation. The report’s questions highlight what listeners of elocution should pay attention to: “Are the syllables distinctly and correctly articulated?”; “Are the tones free from local or personal peculiarities?”; “Do the tones harmonize in quality, force, stress, pitch, movement and quantity with the general sentiment?”; “Is each word pronounced according to prevailing usage, as represented in standard dictionaries?”; “Is the speaker’s delivery free from the styles known as affected, conceited, effeminate, pedantic, pompous, stogy, over vehement?” (Brown 66). These questions reveal that elocution’s pedagogy of listening has affinities with the rational listening practices that Stokowski forwards and that Jonathan Sterne identifies as audile technique. To listen well, as a critic of elocution, a listener must be excruciatingly attentive to the minute details of a rhetorical performance, including its more musical qualities like tone and pitch. To gauge the subtle nuances of articulation, shifts in pitch, mistakes in pronunciation, and failures of style, a listener must develop the skill of listening closely to those specific attributes of a speech. As I mention in Chapter 1, though Sterne argues that audile technique teaches listeners to make

meaning out of sounds, my sense is that this plays out in the context of music as an attention to its formal qualities rather than emotive dimensions since there is not necessarily a symbolic meaning to derive from instrumental performance. Elocution pedagogy, with its emphasis on the minute details of the musicality of speaking, similarly bypasses listening to a speech primarily for its meaning for its emotional effects.

The general audience of a public speaking performance, too, got the message of elocution's attention to detail and high expectations according to Nan Johnson's scholarship on the spread of nineteenth-century rhetoric beyond the boundaries of the academy. Johnson contends, "the nineteenth-century public showed a self-conscious interest in promoting high standards for oral performance of all kinds" (142). The public learned this way of listening from reviews that were published following speaking events and through popular elocution manuals that were read in the home as often as at school, two additional artifacts of elocution's pedagogies of speaking and listening. Reading a published review of a famous orator, which "offered summaries of the speaker's arguments and typically evaluated the speaker's ideas, style, and elocutionary technique" (N. Johnson 142), allowed listeners to learn about the "rhetorical skills, especially delivery, [that] were essential to speech making and dramatic readings, no matter the occasion" (N. Johnson 143).⁶ Johnson's scholarship suggests that readers learned about the importance of "the modulated voice, timing and emphasis, and control over gesture" (143) through these published reviews. Additionally, elocution instruction made its way into homes through popular rhetoric manuals, "designed for the private learner" (N. Johnson 150), which still emphasized the same subject matter as academic texts. As a result of these popular elocution pedagogies, general audiences for public speaking performances were also trained to listen in a painstaking way.

Elocution's Ear

In elocution instruction, the whole body is understood as part of how sound is created, but not necessarily in how sound is listened to—listening requires only an ear. According to Dana Harrington, elocution texts valued “training the voice and the body” (69) because the body supported a student speaker’s ability to conjure the emotions necessary to speak well. The British elocutionist John Walker, for example, argued that the “outward physical motions of the body” could “activate inner feelings” (Harrington 87) in a speaker, which would in turn allow them to speak with more force and passion. Elocution’s speaking pedagogies and elocution’s listening pedagogies, though, have differing understandings of the body. In writing about the importance of placing emphasis in the exact right part of a sentence or passage, for example, Fulton and Trueblood explain that “ease and directness” are particularly forceful characteristics of speech because of what they do to a listener’s ear: “They awaken attention, and because of the definiteness with which *words are stamped upon the ear* by discriminative Emphasis, they stimulate through. Emphasis, when properly given, discloses the exact meaning of the sentence, shows the relation of the parts, and *makes a definite impression upon the ear*” (emphasis added 72). Though the body is understood to support vocal production and the conjuring of feeling in a speaker, listening pedagogies of elocution tend to center the practice on the ear and speak of emotion, as felt by the listener rather than the speaker, within a very limited pleasure or pain dichotomy. In its emphasis on the listener’s ear, elocution might be understood a non-technologically mediated form of listening that suggested separating the senses, as Sterne argues audile technique does. A speaker has an integrated, bodily sensory complex to draw upon when speaking whereas a listener primarily makes use of the ear.

Elocutionary texts feature the body both in terms of “the vocal apparatus” (Fulton and Trueblood 14), which contributes to physically creating sound, and in terms of bodily postures and gestures, which help the speaker conjure emotions in themselves. Fulton and Trueblood claim that “It is not necessary, within the limits of this volume, to go into a thorough study of the structure of the organs of the voice” (14), yet they include detailed diagrams and passages of explanation on the lungs, the trachea and bronchi, the larynx, the vocal chords, the pharynx, the nasal cavities, and the mouth as well as the diaphragm, the abdominal muscles, the intercostal muscles, and the chest muscles (15-25). Additionally, they offer a number of exercises designed to train a student speaker to develop breath and muscular control over the voice (34-36). In a section of the book titled “Cultivation of the Body,” they turn to the whole body, which must be trained in order “to acquire and preserve health and to develop power of endurance and symmetry of form” (350). Fulton and Trueblood offer instruction in exercise (“Thrust the right foot laterally to the right parallel with the floor” (356)), in how to position one’s feet (“the right foot is placed about one-half its length in advance of the heel of the left” (388)), and in what gestures are appropriate for a given text (“Give Hands Clapsed in front of the Emotional Torso. Wring them as in anguish” (142)). Charles Walter Brown’s *American Star Speaker*, too, provides a number of images of speakers adopting different bodily postures, gestures, and facial expressions in accordance with different emotions like “defiance” (24), “remorse” (28), and “gladness” (44).⁷ Though this emphasis on the body suggests that audiences would find elocution to be a visual art, elocution manuals zero in on the ear in their figurations of listening.

In elocution’s pedagogical texts, the ear is described as the particularly sensitive part of the body that receives elocution. When outlining the reasons that a student should practice public speaking, for example, Fulton and Trueblood claim that the “object” of practicing speaking

exercises is to train the ear, “is to accustom the ear to these Qualities, to train the voice to execute them at will, and to acquire the purity of tone which we have ranked as the first requisite of a good voice” (112).⁸ In other words, a speaker practices speaking in order to train the voice to be a more nimble instrument, but they also train the ear at the same time. Because the first listener of a speech is the speaker themselves, they coach their ears to discern different “qualities” of voice when listening to their own speech. Sheridan also highlights the ear as the target of elocution training when he explains that speaking should be taught to young children because of their particularly impressionable ears. With a little training “the yet uncorrupt ear” of a child “would be capable of receiving [and] distinguishing . . . all the variety of tones in their just proportions” (Sheridan 89). In this way, a trained speaker would also be a trained listener whose ear would be capable of sensing and evaluating the musical tones of speech.

Though elocutionary instruction in speaking associates the full body with a range of emotions—the speaker adopts a variety of postures and gestures that will help them feel the sentiment of the texts they perform—elocutionary listening pedagogies mostly limit the ear to pleasure or suffering. While pleasure is mostly implied as the result of a good performance, elocutionists make it quite clear that pain is a consequence of a bad performance. Sheridan notes, for example, that failing to include pauses or stops in a speech will exhaust the ear: “the ear” must “be relieved from the fatigue, which it would otherwise endure from a continuity of sound” with pauses and stops (95). In other words, pauses and stops give a listener’s ear a chance to recover from a speech’s onslaught of sound. In a passage devoted to teaching speakers to vary their pitch, Fulton and Trueblood claim that “the ear demands variety.” Yet they also warn that varying pitch too much, speech that might sound something like a slide whistle, will exhaust the ear: “It is contrary to the laws of Nature that any part of the sensitive organism of hearing should

be played upon incessantly. The ear tires, becomes calloused, and finally shuts itself against disagreeable impressions” (204). Fulton and Trueblood argue that the ear can be fatigued to the point of ceasing to work if a speaker fails to fashion their speech appropriately. The ear is the critical organ of a critical listener. Trained to appreciate and expect a very particular and musical way of speaking, as the first section of this chapter noted, a listener’s ears will simply refuse to receive a poor elocutionary performance.

In the description of a listener’s ears essentially giving out from being overworked, Fulton and Trueblood gesture to a common trope in elocutionary literature wherein listeners are described as being taxed by listening to poor speech. Sheridan, for example, warns readers about the possibility of bringing discomfort to their listeners should a speaker fail to articulate their words carefully: “Indistinctness, to a certain degree, renders the speaker unintelligible; or demands a more than ordinary attention, which is always painful to the hearer” (41). A listener who has to strain to pay attention will find themselves in agony. Poor pronunciation, according to Fulton and Trueblood, can lead to a similar problem:

If the utterance [of a speaker] be indistinct, [the listener] must strain his attention simply to understand the words, to say nothing of the nervous energy necessary in considering the theme presented. The brain should be relieved of the former task by distinctness of utterance, and be left free to devote itself to the thought. It is easy to see that an audience after a time will grow weary of this straining of attention and become listless and restless. This of course acts unfavorably upon the speaker and cannot but prove dispiriting to him (42).

Fulton and Trueblood contend that poor pronunciation pains listeners because it draws their attention in the wrong direction, toward basic comprehension instead of contemplation on the

ideas presented in the speech.⁹ Sheridan's and Fulton and Trueblood's concerns are not unlike that of music critic Daniel Gregory Mason's in regards to Philadelphia Orchestra audiences. Mason argued that that sitting through a long concert without the opportunity to respond would exhaust a listener's attentive capacities and their bodies (54). Having to work too hard to pay attention, elocutionists claim, will degrade a listener's capacity for attention and even simply for being able to hear at all. Elocution's pedagogy of ear training requires highly attentive listening but also recognizes an audience's limits. The listener can and should be invited to pay attention, but that attention should not be drawn toward merely comprehending a speech. Rather, as the next section demonstrates, listener's ears should be able to appreciate the musical sounds and forms of a speech.

Musical Speaking and Listening

The issue of training listening ears through elocutionary pedagogy is synthesized in the movement's relationship to music. As musicologist Marian Wilson Kimber observes, "writers on elocutionary performance consistently drawn on musical ideas, musical analogies, musical terminologies, and even varieties of musical notation" (xi) as when, for example, Fulton and Trueblood argue that "there is a music of speech as well as a music of song" and that, in fact, "the skillful speaker does not follow a set form of notes, as does the singer" so "his art is two-fold, and therefore more difficult than that of the singer" (253).¹⁰ Moreover, Fulton and Trueblood figure the listener as an instrument to be played by a capable speaker, who "touch[es] the sensibilities of an audience as the skilled musician the keys of his instrument" (253). And a well-trained listener will be able to discern the musical qualities of speech, which are also reminiscent of instrumental performance: "When we listen to the variants of a well modulated voice," Fulton and Trueblood offer, "we hear the tones of the musical scale blend or glide, as it

were, one into another, just as the notes of a violin blend when the ‘stop-finger’ is drawn along a vibrating string” (205). For a skilled speaker, their speaking voice is like an exquisitely played string instrument. For a skilled listener, listening to a speech is akin to listening to an instrumental performance.

The invocations of music in elocution, however, don’t exist only at the level of comparison—Fulton and Trueblood use music to teach students how to speak and how to listen.¹¹ Speakers, they contend, should practice speaking musically and also try their hands at writing out musical melodies in order to train their ears to appreciate the musical forms present in speech. A lengthy section of Fulton and Trueblood’s book is devoted to instruction in melody, which elocutionists take to be the most musical part of speech. Melody, “the succession of speech-notes as they occur in utterance,” can be “a sweet or agreeable succession of sounds” or a “displeasing succession” (253).

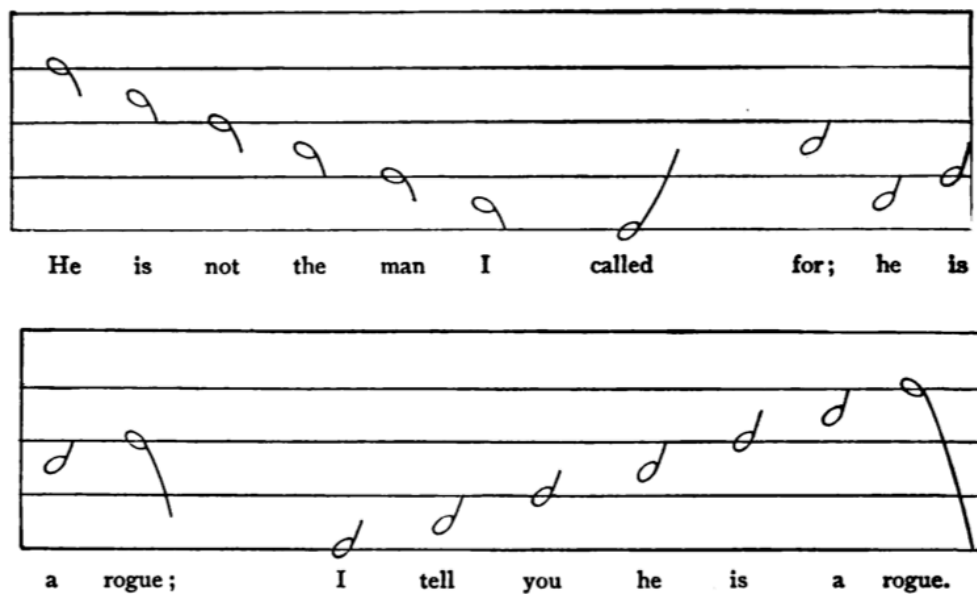


Figure 2: Example of elocutionary melody from *Practical Elements of Elocution*, pp. 254

In diagrams that look like sheet music (see Figure 2), Fulton and Trueblood explain the various movements of pitch that occur while speaking, teaching both speakers to be precise in their choice of shifts in pitch and teaching listener to discern those subtle changes.¹² Fulton and Trueblood identify three different types of melodies that are common in speech and should be deployed by a skilled public speaker: ditones, tritons, polytones. A ditone includes two pitches moving in the same direction, up or down; a tritone, three pitches; and polytones, four or more pitches moving in the same direction (257-261). A speaker deploys these figures “*to break up monotony*” (emphasis in original 263). Underscoring the sense that listening occurs in the ear, Fulton and Trueblood suggest that students practice writing out melodies to lines of text, choosing when to use a ditone or a triton and when to change directions in their speaking melody. Writing these melodies and speaking them aloud is a “discipline to ear and voice” (275). This close attention paid to pitch works to pin down every detail of speech, removing any room for something like improvisation. The disciplining of the ear in this case is a near scientific approach to the musicality of speech.

A lack of musical qualities in a speech is part of what might lead a listener to have the negative reactions that characterize so much of elocution’s sense of the results of listening to a poorly delivered speech. “The effect of a Cadence in speech is as grateful as a Cadence in song,” Fulton and Trueblood explain, “The ear is disappointed without it” (267). A cadence is the final sequence of notes in the conclusion of a musical phrase. Whereas melody is “the general drift of the main part of the sentence” (254), the cadence “gives repose at the close of a sentence when the thought is complete” (267). The failure to close the melody of a sentence with an appropriate cadence, like the many other potential errors of expression, will pain a listener: “That speaker who denies himself Cadence, either purposely or from ignorance of how to use it, keeps his

audience in a continual strain of attention, and, leaving nothing complete, gives them no opportunity to show their approval of his statements. Such a speaker rarely creates enthusiasm in his audience” (267). In this example, Fulton and Trueblood suggest that skilled public speakers and skilled listeners are musically literate in that they use and listen for musical forms in rhetorical performances, an attribute that Stokowski surely would have appreciated in his audience. When, as I noted in Chapter 1, Stokowski described an intellectual, rational listening practice he imagined a listener who was “intellectually aware of every phrase of the music” (32) rather than a listener who was attuned to feeling the music. The effect of a missing cadence, however, also signals a slight departure from Stokowski’s rational listening practice in that part of the reason a cadence is important, according to Fulton and Trueblood, is that it gives the audience a chance to respond to what they’ve heard through “approval” or “enthusiasm” (267). Without a cadence, one melodious strain of speech will run into the next—a violation of both the audience’s rational expectations of musical form, there should be a cadence at the conclusion of a melody, and a violation to their chance to respond to that form, to express their appreciation of the melody.

Quieting Elocution

The musicality of rhetorical performance along with instruction in elocution would wane during the late nineteenth and early twentieth century in American universities. Cynthia Selfe explains that what universities needed to prepare their students to do shifted “in response to the rapid rise of industrial manufacturing, the explosion of scientific discoveries, and the expansion of the new country’s international trade” (620). The purpose of a college education transitioned from preparing men for “law, the ministry, or politics”(N. Johnson 139) to training the “middle class . . . for many walks of professional life” (N. Johnson 140). As a result of these changes,

“departments of English focused on preparing professionals whose work, after graduation, would increasingly rely on writing . . . articles, reports, memoranda, and communications” (Selfe 621). Carr et al. note that “reading,” which had referred to practicing reading aloud during the elocutionary movement, now referred to a “literary” practice of “reading silently, with attention to meaning and interpretation” (115) in English courses. When one’s ability to write well, more so than speak well, became the goal of composition courses, English classrooms fell silent.

Oratory, however, did not fade away from the university entirely. Instruction in public speaking lived on and lives on in communication departments. As Mountford explains, “Separated by the divorce” between speech communication and English in 1914, “rhetoric focused only on one modality of reception and production—oral discourse in speech communication, written discourse in English” (409). As oral discourse persisted in speech communication, scholars and teachers worked hard to distance their discipline from elocution which, as Pat J. Gehrke argues, simultaneously “smacked too much of theater and preforming arts for those who had severe attitudes about scholarship” and was “too scientific and mechanical for those who embraced public speaking as an art” (250). The practice of listening for the minute details of speech’s more musical qualities, as exemplified by the critic’s report I discussed in this chapter, struck speech communication scholars as unnecessary. William Keith notes that speech communication professors pushed back against elocution in favor of a “functionalist interpretation of speaking” (241). This functionalist interpretation, according to Gehrke, has led to “college and university courses in ‘public speaking’ . . . not teaching their purported subject” (247). In operating more as a course in “speech writing” (247) than public speaking, “lessons of voice, body, and face are so eclipsed by concerns of structure, argument, and content as to disappear from view” (247) and, I would add, as to become inaudible.

When elocution's efforts to "make . . . public speaking appear severely scientific" (Gehrke 250) faded from composition and speech communication, the pedagogy of listening and attention to the musicality of speech went with it. Composition fell quiet in its swerve away from elocution and also from rhetoric while speech communication retained sound and rhetoric but deemphasized its more musical and performative aspects. Twenty-first century efforts to make rhetoric the foundation of composition instruction, to join speech communication with rhetoric and composition, and to revive embodied listening practices, as I will demonstrate in Interstitial 2 and Chapter 3, offer avenues for once again teaching students to listen to the musicality of rhetoric without the rigid emphasis on pinning down pitch or limiting listening to the ear. But in the early twentieth century, as instruction in writing and in "functionalist" speaking came to the fore, the musicality of rhetoric became inaudible.

Notes to Interstitial 1

1. In Gregory Clark and S. Michael Halloran's introduction to an edited collection on nineteenth century rhetoric, they highlight the influence of ancient thought on elocution: "Those who taught rhetoric in the colleges during this time period quite naturally adopted pedagogical practices time-honored in the liberal arts curriculum and traceable ultimately to Isocrates and Quintilian, the original inventors of an educational system aimed at producing the eloquent and morally informed leader of society, 'the good man skilled in speaking'" (2).

2. Thomas P. Miller, for example, characterizes "the elocutionary movement . . . as the nostalgic idealization of orality in an era when print was coming to define public life," and Pat J. Gehrke explains that "as the first modern teacher of public speaking were establishing their departments, associations, and disciplines in the 1900s and 1910s, they viewed the elocutionists with a combination of embarrassment and scorn" (250). Other scholars mention the dearth of attention paid to elocution. Dana Harrington, for example, opens an essay on elocution by noting that "Histories of rhetoric often depict the eighteenth-century elocutionary movement as an odd, insignificant part of rhetoric that deserves minimal scholarly attention" (67) and Philippa M. Spoel's abstract for an article on elocution opens, "Subject to neglect and at times harsh criticism, the eighteenth-century British elocutionary movement merits reconsideration as a complex rhetorical episode within the history of rhetoric" (49).

3. For more on private elocution schools and the university backlash against them, see William Keith's "On the Origins of Speech as a Discipline" (242-244).

The National Association for Teachers of Speech would eventually become the National Communication Association.

4. Michael J. Sproule identifies Fulton and Trueblood's book as an "elocutionary manual," a genre of speaking text that "provided instruction throughout the books, as frequently supplemented with short literary excerpts embedded in or linked to the conceptual treatment" as opposed to a compilation of speakable texts. Fulton and Trueblood's book, Sproule mentions, "offered a thick conceptual structure consisting of approximately 335 concepts supported by roughly 180 figures or diagrams, 50 lists, 20 charts, 7 tables, and 200 diacritically marked passages" (569).

5. This report is labeled a "critic's report" (Brown 66), but I suspect the information in and structure of the report would have been used by an instructor because the text itself is written for an audience of "teachers and pupils" (Brown 4) and encourages the elocution student to "frequently submit his exercises to the criticism of friends and teachers" (Brown 24).

6. Nan Johnson offers excerpts from reviews of a Ralph Waldo Emerson speech, which note how little Emerson made eye contact, how rarely he used gestures, and how he failed to speak with enthusiasm (142).

7. These poses and gestures are a legacy of François Delsarte's work. Delsarte was a musician and music teacher who "created [the] system known as 'Delsarte method' by which singers were taught to match the emotions of the text with their facial expressions" ("Delsarte").

8. "Qualities" here refers to a rather difficult to understand attribute of speaking that has to do with where in the mouth or head resonance is achieved. A "normal quality" of voice, for example, is described by Fulton and Trueblood as "*pure* and the *resonance* is in the *upper and back part of the mouth*" (emphasis in original 92) whereas a "nasal quality" is described as "*an impure, twanging Quality with the resonance in the front nasal cavities*" (emphasis in original

107). The other qualities Fulton and Trueblood cover are “Orotund, Oral . . . Falsetto, Guttural, Aspirate, Pectoral” (91).

9. The argument that listeners are pained when they have to focus too much on mere comprehension instead of being able to contemplate a speech’s ideas is undermined by the relative little emphasis in elocution texts given to a speaker’s consideration of the content of the speech they deliver. Much more emphasis is placed on the sounds the speaker will produce than on the message they share.

10. The framing of elocutionary performance as being more difficult than musical performance is common in elocutionary literature. Kimber explains that “Both based in performance, elocution and music were . . . closely linked art forms; even elocutionists who recited without music conceived of their vocal interpretation of text as a fundamentally musical act, albeit more complex and more creatively expressive than song” (28).

11. Though not to the extent that Fulton and Trueblood do, *McGuffey’s New Juvenile Speaker* also makes use of music in its instructional material instead of mere comparisons to music. The 1860 edition includes snippets of sheet music, “a novel, and it is believed, an interesting and valuable feature” of “choruses, to be spoken, read, or sung in concert” (iii) that an elocution teacher could use for in-class instruction.

12. For additional work on how elocutionists used music notations and other visual approximations of pitch, see Kimber (33-42).

Chapter 2

Phonography: A Multiplicity of Listening Pedagogies

From Writing Machines to Listening Audiences

In a short essay titled “The Phonograph And Its Future,” published in 1878, Thomas Edison outlines some “probable application[s]” of the phonograph in modern life, including “letter-writing, and other forms of dictation books, education, reader, music, family record; and such electrotpe applications as books, musical-boxes, toys, clocks advertising and signaling apparatus, speeches, etc., etc.” (531).¹ The primary uses for the phonograph that Edison identifies and spends the most time describing are those that make use of the invention as a writing machine: “The main utility of the phonograph” is “letter-writing and other forms of dictation” (531). Having a phonograph in one’s office, Edison explains, will allow companies to “*dispense with the clerk*” (emphasis in original 532) who would usually be responsible for stenography because a business person can simply speak their message “into the mouth-piece,” take the “sheet of foil” (531) off the machine, “plac[e] [it] in a suitable form of envelope, and sen[d] [it] through the ordinary channels to the correspondent for whom [it was] designed” (532) without any aid. As Kate Lacey, a media historian and theorist, notes, Edison’s emphasis on the new machine’s writing capacities was in line with how other technologies were conceived of and marketed around the same time as the phonograph was developed: “The revolutionary media of the nineteenth century were named as writing devices—the phonograph that wrote light, the telegraph that wrote across distance, the cinematographer that wrote movement and the phonograph that wrote sound” (50).

Scholarship on the phonograph has followed Edison’s lead and the trend of framing new technologies as writing devices, even if phonography eventually left behind the realm of

dictation. Scholars often stress the phonograph's status as a writing machine. The opening sentence of Lisa Gitelman's media history of phonography, for example, declares, "This book is about machines for writing and reading in late-nineteenth-century America" (1).² Since "Edison identified his phonograph as a textual device, primarily for taking dictation," Gitelman explains that he hoped that "The phonograph would be party to the textuality of American life" (63). "As Edison conceived it," Gitelman recounts, "the phonograph would be a business machine for the conversion of aural experience into *records*—permanent, portable, reproducible inscriptions" (63). Though the instrument would be popularized for its ability to record and repeat music, "The aural experience [Edison] had foremost in mind was clearly speech, not music" (Gitelman 63). "The device was potent with read/write functions," Gitelman explains, "not just the read-only function" of playing professionally recorded music "that the twentieth-century entertainment industry would later monopolize" (63). These "write-functions" of the phonograph that Edison highlighted included not only the business professional speaking their correspondence but also home users recording themselves for study and for posterity.³

Since Gitelman's *Scripts, Groves, and Writing Machines*, media scholarship has also considered the phonograph's relationship to listening. Lacey contends that though "The phonograph might be best known as a talking machine . . . it was also a *listening* machine" (Lacey 31). Describing the phonograph's inscription of sound waves as an act of listening rather than of writing—"[the phonograph] both recorded and reproduced sound, the machine's great horn functioning first as an ear and only then as a mouth" (31)—Lacey focuses on the suggestive form of the early instrument.⁴ For the purposes of this dissertation, the multiple functions of the machine—listening, writing, reading—are of less significance than the sensory practices the machine encouraged for those who came in contact with it. The machine that could listen, record,

and recite sound needed listeners to matter. Sterne's work, discussed in the Chapter 1, is a prominent example of media scholarship that considers the listening practices that the writing technology of the phonograph enabled in modern life. This chapter follows that thread of scholarship, focusing on what the instrument got people to do over what the instrument did itself.

Audile technique, as introduced in the first main chapter of this study, is the listening practice that Sterne suggests pervaded modernity. Phonography, according to Sterne, was a technological extension of a listening practice that first developed in medicine, a practice that relied on understanding listening to be an individual, intellectual, and rational activity. But when the phonograph machine and the apparatus around it—the records, instructions, and advertisements that accompanied the rise of phonography—is understood as a pedagogy of listening, as an education in a sensory practice, they reveal that many different listening practices were actually at work in modern life, at least through the 1920s. What the machine and its apparatus reveal, specifically, is a nimble set of listening practices that includes not only individualized and intellectualized listening, but also listening with friends and family and listening for physical and emotional response.

This range of practices, in fact, is gestured to in the same Edison article that is so often cited in discussions of the phonograph as a writing machine. Though Edison, as the opening passage of this chapter denotes, offers much more space in his article to describing the phonograph as a writing machine, listeners make appearances as well; those brief appearances, I suggest, gesture to the expansive listening practices encouraged by the instrument. Whenever a user has recorded themselves with the phonograph, there is the expectation that someone will listen, and Edison considers *who* he thinks may listen to the phonograph as well as *how* they will listen. The people Edison imagines will listen to the phonograph include businesspeople, patients

in “asylums of the blind, hospitals, [and] the sick-chamber,” “the lady or gentleman,” the elocution or music student, “evening company” in a home, and even future generations (532-533).⁵ These people, though, may not all listen in the same way. In brief references to *how* people might listen to the phonograph, Edison includes the school-aged child, who will put attentive listening practices to use when practicing spelling, memorizing a poem, or studying a lesson recorded by a teacher (533). Group listening also makes an appearance in Edison’s prognostication when he describes a phonograph user making a home recording and then playing that “song which shall delight an evening company” (533). Also included in the list of how people will listen is a practice of listening while doing other activities, a sort of divided attention rather than the fully focused attention that a rational listening practice presumes. The businessperson will “listen to his letters being read” while “at the same time busy[ing] himself about other matters” (532), and the lady and gentleman, who Edison imagines as listening to something like the first generation of audio books, will listen with “amusement” while their “eyes and hands may be otherwise employed” (533). Phonograph users, Edison suggests, very well may practice a kind of listening that requires careful, silent, focused attention, but they may also listen while moving through a number of different activities.

In this chapter, I pursue these hints of listening pedagogies and practices in Edison’s essay rather than his emphasis on writing. I turn to the machine, the records it played, and its accompanying textual apparatus of advertisements and operation instructions to more fully understand the multiple listening practices the phonograph taught.⁶ Rather than prescribing a relatively narrow set of listening practices, like the silent, rational listening that Leopold Stokowski taught at the Philadelphia Orchestra or the embodied, improvisational practices that Eurhythmics values, my analysis shows the phonograph and its apparatus taught audiences to

develop a range of listening practices that could be put into use dependent on the situation a listener found themselves in. Lying in between the poles of rigid silence and continuously active movement, the phonograph and its textual apparatus taught listeners to try out a variety of listening strategies, sometimes leaning toward one pole or the other but not settling firmly at either end.

In keeping with this dissertation's commitment to examining how listening pedagogies and practices inflect one's sense of how rhetoric works, I argue that the multiple listening practices taught through phonography support a conception of rhetoric in which situation is key. Because phonograph listeners were instructed in multiple, often overlapping possible ways of listening, listeners must consider the scene in which they are listening and respond appropriately, choosing the listening practice that fits their situation. Rather than learning that there is one best way to listen to music—and that there is one best way to be an audience to rhetoric—phonography suggests that there are multiple ways to engage with the instrument and its sounds and that a listener must be sensitive to the situation they find themselves in when choosing the appropriate listening practice or practices.

In what follows, I tease out characteristics of the multiple listening practices that the phonograph and its apparatus encouraged by first looking to how advertisements supported the practice of audile technique, encouraging listeners to have rational listening experiences. Then, I consider how phonograph advertisers encouraged listeners to imagine listening as an activity done in groups, bringing the public act of listening to classical music into the privacy of the home while retaining traces of the social practice. After that, I turn to advertisements, instructions, and records, which highlight the phonograph's ability to inspire movement and emotional response, tapping into the nonrational aspects of listening that audile technique resists.

Finally, I conclude this chapter by considering how phonography, with its mix of listening pedagogies—of audile technique, listening together, listening and moving, and listening and feeling—forwards a particular understanding of rhetoric characterized by a listener’s ability to adapt to a given rhetorical situation and to make use of a range of listening practices. The technology of the phonograph, this chapter suggests, teaches listeners to develop adaptive listening practices, listening in the manner that a situation calls for. This approach to listening is undergirded by a conception of rhetoric wherein listeners have a much wider range of responses available to them than with a more purely rational listening approach. The multiple listening practices of phonography both emphasize the importance of scene to listening and add a sense of multiple available means of listening to our already thorough understanding of rhetoric’s available means of persuasion. A listener makes listening choices in a rhetorical situation, and those listening choices may affect the success of a rhetorical phenomenon.

Audile Technique

A Victor-Victrola advertisement that ran in *The Saturday Evening Post* on June 10th, 1911 is an example of how the textual apparatus that accompanied the introduction of the phonograph into modern life taught listeners to practice “audile technique” (see Figure 3).⁷ Preceding Sterne’s explanation of audile technique as a method of listening that “connotes practice, virtuosity, and the possibility of failure or accident, as in a musician’s technique of a musical instrument” (*Audible Past* 93), the Victor Talking Machine Company figured their phonograph more as a musical instrument than as a machine of sound reproduction.⁸ “Adding the Fibre Needle” to the regular needle that came with the phonograph owner’s machine, the Victor-Victrola advertisement promises, “is like adding a new group of beautiful pipes to a church organ” (“What You Can Do” 40).⁹ Buying the full range of new needles, the “Loud Victor



Victor

What you can do with changeable needles

Adding the Fibre Needle to the Victor is like adding a new group of beautiful pipes to a church organ. It gives new range and variety, as well as beauty.

Some Victor Records sound best played with a Victor Steel Needle, others with a Victor Fibre Needle. With the Victor you can have *both*. You can adjust volume and tone to suit the record and the conditions. Practice soon develops the ability to use the different Victor Needles in bringing out the peculiar beauties of different records.

Learn how to use the changeable needles in playing the Victor, and you will find in it new charms and beauties.

<p>Loud</p> <p>Victor Needle produces the full tone as originally sung or played and is particularly suited for playing records in large rooms, halls, etc., and for dancing.</p>	<p>Medium</p> <p>Victor Half-tone Needle produces a volume of tone about equivalent to what you would hear if seated in the third or fourth row of the dress circle at the opera house or theatre—a splendid needle for general home use.</p>	<p>Soft</p> <p>Victor Fibre Needle is particularly suited to the discriminating music lover, and reproduces Victor Records with all their clarity and brilliancy in a slightly modulated tone. With this needle your records will last forever. Fibre Needles may be repointed eight to ten times and used as often as repointed.</p>
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For 50 cents and 22 cents for return registered postage, we will alter your sound-box so you can use Victor Fibre or Steel Needles at pleasure.

Or, on payment of 50 cents and 44 cents to cover cost of registered postage both ways, your dealer will forward it for you.

Victor Talking Machine Co., Camden, N. J., U. S. A. Berliner Gramophone Co., Montreal, Canadian Distributors

New Victor Records are on sale at all dealers on the 28th of each month.

And be sure to hear the Victor-Victrola

Figure 3: “What You Can Do With Changeable Needles,” *The Saturday Evening Post*, June 10, 1911, p. 40.

Needle,” “Medium Victor Half-tone Needle,” and the “Soft Victor Fibre Needle,” could transform a listener from mere phonograph owner to an instrumentalist as they would “*practice*” in order to “develop the ability to use the different Victor Needles” and “*learn* how to use the changeable needles in playing the Victor” (emphasis added 40). What these phonograph instrumentalists needed to practice and learn was how to discern the perfect “volume and tone to suit the record and conditions,” knowing which records in their collections will benefit

from the “clarity and brilliancy” of the Victor Fibre Needle and which needed the Victor Needle that would faithfully recreate the original performance (40). In highlighting the skill needed to operate a phonograph, this advertisement teaches readers that phonograph listening isn’t an activity that a new owner would automatically know how to do well based on their hearing capacities; rather, listening to this technology required effort and the results of that effort could be good listening or poor listening.¹⁰

Phonograph advertisements of the time also forwarded the idea that listeners should make sense of what they heard, a characteristic of audile technique and rational listening. In the context of classical music, as Chapter 1 argues, rather than listening for sound’s symbolic

foregrounds a connection between listening and rationality when declaring that “hearing is believing” (“You Command”). Sonic evidence as much as visual evidence could now prove to a person that something was real. Moreover, similarly to how the skill level brought to listening to the phonograph could be stronger or weaker, a listener’s rational understanding of music could be achieved to better or worse degrees: the Victor-Victrola phonograph “has awakened millions to a *proper* appreciation of music” (emphasis added “Every Home Should Have” 36-37). A listener, according to these advertisers, should have as their goal for listening not only understanding music but also understanding it correctly.

To achieve perfect understanding of what was listened to, rational listening in its overlap with audile technique required that listeners understand listening as an individualized practice because it “reconstructed acoustic space as a private, interior phenomenon belonging to a single individual” (*Audible Past* Sterne 138), a spatial phenomenon also evident in phonography use. The privatization and individualization of listening is most obvious in the development of headphones, and the advertisements Sterne examines through the course of his explanation of how phonography and audile technique are connected show listeners huddled around a phonograph with multiple hearing tubes attached to it so that each listener can have their individualized listening experience (*Audible Past* Sterne 164). Even advertisements that do not portray listening underscore the individuality of listening characteristic of audile technique. A Victor-Victrola advertisement that doesn’t include an image of listeners, for example, still highlights the listener’s singular preferences: “Your kind of music is yours to enjoy in all its beauty with a Victor-Victrola in your home. Your kind of music—the kind you like best—sung and played as you have probably never heard it before. Your kind of music perfectly rendered by the world’s greatest artists whenever you wish to hear it” (“Your Kind of Music” 36-37). The

phonograph and the wide variety of artists who recorded for it (this particular advertisement shows opera singers, band and orchestra conductors, instrumentalists, and vaudeville stars) are put to work for a single individual who will choose what they want to listen to without worrying about any other listener's preferences.¹²

The story of learning to listen to the phonograph, however, doesn't neatly follow the narrative of audile technique's extension through modern listening life that Sterne tells and that I've recounted so far in this chapter. The same advertisements that support conceiving of listening as a skill that needed to be practiced, that understood listening as something that could be done well or poorly, and that present the goal of listening as making sense of sound also present other, often conflicting, arguments about how audiences should listen. The same advertisement that promises owning a phonograph will help a listener understand and properly appreciate music, for example, also highlights the emotional effects of music: "this instrument . . . touches the heart strings" (Victor, "Every Home Should Have" 36-37). So where audile technique is akin to the kind of cold rationality of Stokowski's listening practice, listening to the phonograph can also sometimes offer a warm emotional experience. The pedagogy of listening forwarded by phonograph advertisements of the early twentieth century, as the next sections of this chapter will show, is not that of *only* audile technique; rather, phonography's pedagogy of listening is a set of practices that *sometimes* trend toward the individualized and rational practice that the singular pedagogy of audile technique assumes but also sometimes trend away from rational listening practices. This set of listening pedagogies mixes with and sometimes grates against audile technique, challenging Sterne's narrative and offering a more expansive view of how listeners engaged with sound technologies.

Listening Together

When Sterne introduces the individualized listening that characterizes audile technique, he stretches it to undergird any moment of collective listening, not just the times when people came together to listen through separate headphones. Even if “it is true that people often listened together to sound recordings,” Sterne contends, “these collective modes of listening already assumed a preexisting ‘privatized’ acoustic space that could then be brought back to a collective realm” (*Audible Past* 155). In other words, even if a few friends gathered at a neighbor’s house to listen to the phonograph for an hour one evening, that act of listening together was predicated on the understanding of listening as a private activity. Each listener, despite being together, has their own “individualized acoustic space” (*Audible Past* 155).¹³ Each listener’s ears would process the sound independently and, more importantly for Sterne, in being able to purchase a phonograph and records, a single person could now own sound, an act of individuality that didn’t disappear when that purchased sound was shared. “Even in these moments of collectivity and togetherness,” Sterne suggests, “people’s practical techniques of listening involved a certain prior individuation of acoustic space” (*Audible Past* 167).¹⁴ Sterne’s phrasing, however, belies that collectivity might have preceded privatization and in fact that acts of separate listening might be predicated on group listening as when he claims that listening to the phonograph with others could make a previously understood private space “be brought *back* to the collective realm” (emphasis added 167).

In fact, many listeners’ first interaction with a phonograph would have been in public and with groups. In her work on listening publics, Lacey mentions these public demonstrations of the phonograph as one counter example to the neatness of Sterne’s conclusion that audile technique demanded that listeners only engage with the phonograph as individuals even when amidst a

group.¹⁵ “New technological and scientific discoveries,” like the phonograph, “were commonly presented at public events, often as a mix of education and entertainment” (Lacey 31). The main phonograph companies sponsored listening parties and organized “outdoor listening concerts” (Taylor, et al. 18) to introduce their machine to potential buyers, using the public listening experience to hint at the private listening possibilities enabled by phonograph ownership. In her interpretation of listening parlors, businesses that featured coin-operated phonograph machines that listeners could hear records on as individuals or in groups through headphones, Lacey emphasizes the way that the public spaces brought people together more than Sterne does in his analysis of headphone use. Sound reproduction technologies did engender moments of collectivity.

Though Sterne uses an early advertisement of the Berliner Gramophone that shows listeners huddled around a phonograph listening through headphones as evidence for his claim about individual, private listening—people were “listening ‘alone together’” (165), Sterne declares—other readings of such images are possible.¹⁶ Lacey acknowledges that phonograph parlors and the acts of listening together through headphones occurring therein “enable a kind of privatized and commoditized listening in public spaces” (117), but instead of concluding that in such a situation the individual experience was primary or foundational to the collective experience, contends that “listening is both a public activity and a private experience, and it can be both of these at the same time” (17).¹⁷ In an analysis of historian William Howland Kenney’s description of phonograph parlors as an “opportunity for masses of individuals in crowded public places to escape into a few intensely focused moments of bright, optimistic, and ultimately reassuring urbane musical entertainment” (26), Lacey highlights how Kenney’s description tellingly mixes public and private, group and individual, not allowing one to overpower the

other. Though she concludes that “The confusion of terms here—masses, individuals, crowds, publics—indicates the confusing status of this new experience of mediated sound” (Lacey 117), I want to suggest that the terms indicate the complexity of technologized listening in that listeners needed to be familiar with multiple listening practices and effects at once.

I take the main distinction, then, between Sterne and Lacey’s work to be one of emphasis. For Sterne, people learned to listen *alone* together, but for Lacey, people learned to listen alone *together*.¹⁸ Shifting the emphasis from individual to collective, as Lacey’s work and this section of this chapter does, allows for a fuller account of the multiple pedagogies of listening that were circulating in the early twentieth century rather than focusing on the primacy of listening alone. Considering how people listened together to the phonograph draws attention to the nonrational listening practices that co-existed with rational ones.


Building on this shift in emphasis and turning in a slightly new direction, I argue that the textual apparatus of advertisements taught listeners to listen together not only in public places—like at the demonstrations and at the coin-operated phonograph parlors that Lacey considers—but also in the home. Even phonograph companies that held public demonstrations also “encouraged people who already owned phonographs to put on in-home concerts so that other listeners might experience the advantages to owning” a machine (Taylor, et al. 18), simultaneously encouraging individual ownership and group listening activities. Listening together, I suggest, was a way of bringing public life home and thereby encouraging a listening practice of social listening that is characterized by coming together and sharing rather than rational interpretation of music.

In advertisements that make overtures toward individualism, companies also portray group listening, signaling that both can happen at the same time or exist alongside one another. The written portion of a 1915 Victor advertisement highlights the individual power of owning a

phonograph while the accompanying image shows people listening together. The singular second person pronoun highlights how much control an individual listener will have over their musical experiences once they own a phonograph: “You can make your choice of artists and selections, and have as many encores as you desire” (“Hearing the World’s Greatest Artists”).¹⁹ The image, however, shows two men and three women listening to the phonograph together and socializing while listening. A caption accompanying the image includes a line of dialogue from one member of the group to the others, comparing the sound of the phonograph to the live experience of the opera he had just attended, a common advertising trope since phonograph companies touted the sound of their instruments by suggesting they sounded like live performances. In addition to suggesting sound fidelity, though, this advertisement teaches *Saturday Evening Post* listeners that social interaction should exist alongside listening to phonograph recordings. Hearing a recording at a friend’s house might inspire commentary and discussion.

In this way, the listening experience enabled by the phonograph may not be a new one, but an old one, more like the social experience of going to a live performance before concert halls were quieted than like the auscultating work of a physician. Though media and music historian Colin Symes describes the phonograph as a machine that “enabled music to be heard in private, with its social scaffolding removed” (3), the phonograph companies’ advertising efforts show that the social scaffolding was still quite present in private. A Thomas A. Edison, Inc. phonograph advertisement, for example, shows a group of attendees at the theatre, likely listening to an opera (“The Voice of All the People” 65, see Figure 5). “The Edison Phonograph *is* the theatre,” the advertisement declares, attributing to the phonograph the experience of attending a live performance. In one sense, this advertisement is an example of arguing that phonography sounded the same as live music, “*as real as the real thing*” (65). What also is

**The voice of all the people on the stage—
The choice of all the people off the stage—**



THE Edison Phonograph is the theatre—the opera, the drama, the concert, the vaudeville—offering a greater and more varied program than any theatre in the land—and playing to the biggest audience in the world. Think of enjoying the stars of the drama and the opera, the headliners of vaudeville, and the masters of instrumentation—right in your own home theatre, or wherever you go and whenever you want them. That's what it means to you to own

The EDISON PHONOGRAPH

And it means “keep the boys at home.” The Edison is the original antidote for “the breaking of home ties.” And it means the sweet-toned, long-playing Amberol Records—every selection rendered as completely as from the stage and *as real as the real thing*. You need the Edison and you *want* it. Go to the Edison dealer near you and get it.

Send for catalog and complete information today

The advantages of the Edison are as definite as they are important. Send for complete information.

Edison Standard Records	\$0.35
Edison Amberol Records (play twice as long)	50
Edison Grand Opera Records	75c to 2.00

Any Edison dealer will give you a free concert. There is an Edison Phonograph at a price to suit everybody's means from \$15.00 to \$200.00; sold at the same prices everywhere in the United States. Write to

THOMAS A. EDISON, Inc.
11 Lakeside Ave., Orange, N. J.

Figure 5: “The Voice of All the People,” *The Saturday Evening Post*, October 7, 1911, p. 65.

implied in this advertisement, though, is that listening to a phonograph can reproduce the social experience of going to a concert.

Another Thomas A. Edison, Inc.

advertisement underscores the social activity of private listening when it moves a public concert-going practice into the home. With the headline “Encore,” the advertisement shows four sets of hands applauding around an Edison phonograph. Once again, the copy emphasizes individual choice—“You like a particular kind of music. When you hear a song that you particularly like you want to hear it all and you want to hear it over again”—but the image is of a group of listeners responding to phonograph music

(“Encore” 48, see Figure 6). The behavior that was up for debate in concert halls, reacting to and applauding music, is portrayed in this advertisement and others as being appropriate at home, not so much making public life private as making public life happen in what was previously understood to be a private space. In an imagined listening scenario based on research into “primary documents, including photographs, catalogs, advertisements, and accounts of phonographic listening in the early twentieth century” (fn 2 225), Mark Katz echoes the image of this advertisement when imagining a group of family and friends responding to a recording

with applause: “After three minutes of rapt attention, the small audience breaks into spontaneous, unselfconscious applause and calls for more” (12).

In considering the portable phonograph and the complexity of shifting between public and private spaces, Lacey explains that the reverse was also true: phonography “allowed [listeners] to transport a little bit of home into public space, to claim a new space temporarily as their own, perhaps” (118). She notes as well, though, that what was played on the portable phonograph would often be “a recording of some public performance” (118), so public and private activities were constantly being renegotiated and mixed. Though Lacey is interested in how the portable phonograph allowed listeners to “recolonize public space in the image of the private home” (118), the phonograph also allowed listeners to open

up the private home, making a living room feel more like a concert space. Literary scholar Janet Lyon has written about the power of sociability in the face of what Max Weber identified as a “modern disenchantment” (687). Turning her attention to the bohemian salon, Lyon considers how salons and the sociability encouraged therein were thought to “provid[e] palliation for the

Encore

You like a particular kind of music. When you hear a song that you particularly like you want to hear it all and you want to hear it over again. Encore!

The Edison Phonograph

plays your particular kind of music, whatever that kind may be—and gives you all the encores you wish. Edison Amberol Records render each selection *completely*—all the verses of every song, all of every instrumental number.

And with the Edison Phonograph you get the latest hits of Broadway's musical productions, *while they are hits*.

And besides—
you can make your own records at home on the Edison

Sing it a song, tell it a story—it gives you back your own words in your own voice. This great feature is fully half the pleasure of owning an Edison Phonograph. Be sure to have the Edison dealer show you how when you go to pick out your Edison Phonograph.

Send for complete information today

The advantages of the Edison are as definite as they are important—and the way to know all about them is to send for the complete information which we have ready to send to you. Any Edison dealer will give you a free concert. Edison Phonographs range in price from \$15.00 to \$200.00; and are sold at the same prices everywhere in the U. S. Edison Standard Records 35c; Edison Amberol Records (play twice as long) 50c; Edison Grand Opera Records 75c to \$2.00.

Thomas A. Edison
INCORPORATED
11 Lakeside Avenue, Orange, N. J.

The Edison Dictating Machine will further cut your selling costs by splitting the cost of your business correspondence in two.

Figure 6: “Encore,” *The Saturday Evening Post*, March 23, 1912, pp. 48

modern problems of alienation, of instrumental reason, of rationalist bureaucracy and specialization” (687). The sociability in a private home salon, then, was not an extension of the fragmentation of modern life; instead, socializing offered a reprieve from that fragmentation. As Chapter 1 shows, the expectations for behavior in public concert halls had become—and mostly remain—fairly restrictive. At home, however, listeners may have felt comfortable participating in the social practices that would have previously been expected at a public event. A group listening practice can redefine space, moving the sociality of public life into private homes.

Physical and Emotional Listening

Listening to the phonograph together was not the only listening practice added to the rational, individualized practice of audile technique by phonography’s listening pedagogy. Advertisements also showed that listening to the phonograph could involve and inspire movement, and in many cases, the portrayal of group listening overlapped with the portrayal of group movement as when several listeners are shown to be dancing to a phonograph record. Moreover, the machine of the phonograph itself, the instructions that came with a newly purchased one, and the records played on it highlighted the preparatory actions a listener must take in order to listen to the machine. In highlighting these roles of movement and action in both preparing to listen and listening, the phonograph and its textual apparatus asserts the body in its pedagogy of listening. Whereas audile technique required a separation of the senses (*Audible Past* 138) and elocution pedagogies situated listening firmly in the ears and ears alone, combining listening with action and movement reintegrates the full body into listening, showing that touch, movement, and listening can all occur together.

Dancing was the most common way that advertisers portrayed the relationship between movement and listening and is an example of an extra-rational practice that phonograph

companies encouraged.²⁰ A number of advertisements in both issues of *The Ladies' Home Journal* and *The Saturday Evening Post* from across a handful of years teach readers that listening to the phonograph should involve dance.²¹ A Columbia advertisement, for example, shows an old man sitting in an armchair as a woman stands behind him; they watch as a younger couple dances across the living room floor ("A Perfect Tone" 32-33). A Victor advertisement reflects the popular trope of a large party of dancers listening and responding to music—couples who are attending a summer gathering embrace and glide across the floor (see Figure 7). Eight couples hold each other with arms outstretched, leading their movement, and one woman, with her leg kicked back as she moves with her partner, glances over her shoulder at the phonograph in the corner of the room ("The Victrola," 32-33). A number of other advertisements follow this formula: a 1912 Columbia



Figure 7: Image excerpted from "The Victrola" in the *Saturday Evening Post*, June 19, 1915, pp. 32-33

advertisement portrays a barn dance ("This is a Columbia" 32-33), a 1914 Victor advertisement claims that "Dancing is delightful to the music of the Victrola" and portrays a party of men and women dressed in finery moving to phonograph music ("Dancing is Delightful" 68), and a 1915 Columbia advertisement looks through the windows of a house into a party of dancers ("Once You Play a Columbia" 36), for just a handful of examples.

Rather than showing a single person listening intently to their machine, advertising portrayals of dancing teach readers to experience music physically through movement and with the touch of a dance partner. Whereas the point of mediate auscultation was to separate listening and touching by inserting a technology between the physician's ear and a patient's body, the advertisements featuring group listening as well as these portraying partnered dancing suggest that listening together engenders connection, social and physical. In Chapter 3, I'll devote quite a bit of time to an embodied listening pedagogy that understands listening to be a multi-sensory practice, but for now I'll note that the full-body movement the phonograph inspires in these advertisements showing dancing is quite different from the separation of the senses that audile technique ostensibly encourages. Moreover, listening with dance and touch further supports the idea that listeners can respond to recorded sound in ways similarly to how they might have responded to live music previously.

The body is engaged not only in responding to the phonograph music, but also in generating it. The phonograph itself, its instructions, and the records it played, strike a balance between audile technique and a pedagogy of movement in that it requires some sort of expertise—a listener must know how to care for the instrument—but developing that expertise involves much more than just a training of the ears. The materiality of the instrument demanded a material, not just intellectual, practice. According to a collector's database, for example, the Victrola XI was an instrument that was in production from 1910 until 1921 (Edie). The instruction booklet, "Instructions for the Unpacking, Assembling, Operation and Care of Victrola XI," highlight the routines of care that accompany phonograph ownership. Those routines ask that a listener put physical effort into preparing the instrument before playing it. Though the Victor promises that their Victrola "is not an instrument requiring great or expert care (Edie 2),

the twelve pages of instructions, for setting up the instrument, winding it, testing whether or not it is achieving the correct revolutions per minute, addressing common problems, and knowing when to seek expert help, contradict that supposed ease of ownership.

The phonograph involves some technological prowess, the sense of doing things correctly or incorrectly that audile technique also has, but developing that expertise involves much more bodily engagement than the relative bodily simplicity of audile technique. The front page of the booklet, for example, leads with “important instructions” that explain two activities that an owner will have to do occasionally to maintain the machine: “First—In order to keep the lubricant in the springs properly distributed, occasionally wind up motor and permit it to run down completely” and “Second—Victor Records are recorded uniformly at 78 revolutions per minute; to get proper reproductions, test instrument occasionally for 78 revolutions per minute. To do this: Place a piece of white paper under the edge of the record, start instrument and with turntable at full speed, count the revolutions for one minute” (Edie 1). The listening machine requires that users make use of other senses in their engagement with it. The listener must put in some bodily work before settling back to listen: “Having set up the instrument, . . . insert winding key and screw up tight in winding shaft. . . . Turn to the right with a steady motion until spring is wound. Do not wind spring *too tightly* or *too fast*, as injury to the motor may occur” (Edie 7). The listener must exert bodily force on the winding key, turning it over and over to keep the motor running. The listener must also make use of their reading skills—a nod to the phonograph’s writing-function—as they count the revolutions per minute traced into a piece of paper by the needle. An additional reason, perhaps, that movement plays a prominent role in listening to the phonograph is that the record could not hold much music.²² Since a record would only hold three minutes of music, listening to the phonograph would involve numerous trips to

the machine, not only to “Give [the] winding key a few turns between each record played as this [would] prevent the instrument from running down in the middle of a record” (Edie 8), but also to turn a record over or choose a new one. Owning a phonograph was not just a matter of intently listening for understanding, but of actively engaging the instrument, putting multiple senses and the whole body in service of listening.

Just as movement sometimes overlaps with group listening, physical listening overlaps with listening that inspires emotional response. In fact, an advertisement from the Edison Phonograph Company foregrounds the idea that moving to phonograph music would lead to an emotional reaction in listeners. “Why be lonesome when you’re alone?” asks the Edison company in a May 1912 issue of *The Ladies’ Home Journal*. Under an image of a woman working on a hand embroidery project, the advertisement asks, “Throughout the long day when you’re by yourself, why ‘gloom’ over your household duties?” The phonograph presents an alternative: “Why not enjoy life to the full? Surround yourself with the greatest entertainment of all time—Tune up the day to The Edison Phonograph” (“Why Be Lonesome” 52, see Figure 8). Phonograph music can be listened to, the advertisement suggests, in order to alter one’s emotional status, relieving a listener of feelings of loneliness and sadness. “Let Sousa’s Band set a march pace for your household duties,” the advertisements



Figure 8: Image excerpted from “Why Be Lonesome,” *The Ladies’ Home Journal*, May 1912, p. 52.

instructs, “let the wonderful voice of Slezak, the melodious strains of Victor Herbert’s Orchestra, the comic songs of Harry Lauder, Stella Mayhew and Irene Franklin put cheer into every stroke of the broom, rapture into every stitch” (52). The ecstatic experience promised by the Edison company isn’t one of rational clarity so much as a distraction or reprieve from it, this time achieved not through coming together—as in group listening activities—but through individual listening. If chores are intellectually boring, listening to music offers an escape from that boredom, transforming the monotonous movements of housework into a happy march, a cheerful broom stroke, and a rapturous embroidery stitch. The answer to feeling down was not to heighten rationality; rather, moving while listening offers a release from rationality into joy.

Advertisers framed listening for emotional effect and response as a matter of sating an appetite inspired by the supposed drudgery of rational activity.²³ The phonograph is a machine that “satisfies your longing for musical recreation” (“The Victrola Satisfies,” Oct. 1913, 34-35), a longing that is innate to all people: “this instrument satisfies the love of music that is born in every one of us” (“Every Home Should Have” 36-37). Featuring the idea that listening to the phonograph helps balance a person’s nature, keeping someone from being too rational, Victor argues that “Every home should have a Victor-Victrola because this instrument . . . touches the heart strings and develops the emotional part of our nature; freshens the tired mind and lightens the worries of everyday life” (“Every Home Should Have” 36-37). As Kenney puts it in his survey of Victrola advertisements, “The Victor Talking Machine’s publicity campaigns suggested that middle-class Americans would find richer and fuller domestic lives by listening to its records of Enrico Caruso, momentarily losing their tired and bored selves by discovering a diffuse and imaginary state of spiritual well-being” (Kenney 61). Whether the state of well-being

is imaginary or real, listening to the phonograph is forwarded as a kind of antidote to the rational part of a person's nature, which seems to be simultaneously banal and draining.

Though emotional response to music is clearly valued in phonography's advertising and listening pedagogy, those nonrational listening practices are often placed side-by-side with appeals to rational listening. The Victor advertisements that promises to satisfy one's appetite for music again references the idea that being moved—this time emotionally rather than physically by music is part of human nature: "The love of music is born in every one of us" ("The Victrola Satisfies," Oct. 1915, 34-35). The Victrola, the advertisement goes on to claim, would make it possible for anyone anywhere to tap into their innate connection to music: "In this day of the Victrola it is easy for everyone to hear the world's best music—and not only hear it, but to understand and enjoy it, for this wonder instrument gives to you a thorough appreciation of the masterworks of music" (34-35). In this advertising copy, the rationality of audile technique is juxtaposed with pleasure. Rather than just passively taking in music, merely hearing it, the Victor-Victrola will both increase a listener's ability to understand the sound and increase a listener's enjoyment of the sound. While those two results could possibly occur together—a listener might derive pleasure from listening to music on the phonograph because the machine gives them a better understanding of the sound—the promise of enjoyment and of emotional response is not characteristic of audile technique. Listening to the phonograph clearly has benefits beyond those that audile technique promises, yet the rational practices of audile technique also have value.

Conclusion: A Multiplicity of Listening Practices for Rhetoric

As my analysis in this chapter shows, the pedagogy of listening articulated by phonography and its textual apparatus is actually a cluster of listening pedagogies. Phonography

can teach listeners to practice audile technique as they become skilled phonograph technicians and work to rationally understand music. But phonography can also teach listeners to come together to listen, forming connections between people as they socialize. Those connections might turn physical, as when phonograph advertisers teach users to dance to the machine's music, and even without a partner, listeners are still taught to use their bodies—not just their ears—to interact with the sound technology. Listening to music while moving throughout their day, listeners learn, should influence their emotions, lightening the burdens of day-to-day life and balancing the two sides of their nature, rational and emotional. Importantly, these multiple listening practices can be sutured together as one sometimes leads to another. It is up to the listener to choose which listening practice to deploy depending on the listening situation they are in. These multiple listening practices taught through phonography support an understanding of rhetoric that requires nimble listeners. Listeners equipped with a multiplicity of listening practices have an expansive range of possible responses to draw from; the sense of “what . . . listeners can do” (Glenn 23) to engage with and respond to rhetoric will be copious and diverse.

Two advertisements, one from Victor and one from Columbia, drive home the idea that the multiple listening practices encouraged by phonography should be put in service of a specific situation and that the situation might call for a number of different practices. The written copy from the “changeable needles” advertisements that I considered early in this chapter, teaches listeners to make musical and technological choices based on the situation in which they'll be listening. Advertisers wanted the phonograph to be seen as an adaptive instrument, so they taught listeners to be adaptive as well. The “Loud Victor Needle” is the phonograph part needed when “playing records in large rooms, halls, etc. and for dancing” while “The Soft Victor Fibre Needle” is described as “particularly suited to the discriminating music lover ” and the Victor

Half-tone needle is preferable “for general home use” (“What You Can Do” 40) These new changeable needles underscored the idea that listeners might sometimes listen alone as a discriminating music lover and at other times be among friends when dancing at a party. Fortunately, the advertisement notes, “you can have *both*” kinds of needles and several different kinds of listening experiences (40). Part of what the phonograph owner practices, then, when they get their new instrument and needles “adjust[ing] volume and tone to suit . . . the conditions” of listening (40), examining their situation and choosing the technologies and listening practices that would best suit it.



Figure 9: Image excerpted from “This is a Columbia,” *The Saturday Evening Post*, June 15, 1912, pp. 32-33.

Columbia advertised a portable Lyric model phonograph as the machine that could fit in any situation, so the technology stayed the same while listeners listened in different ways (see Figure 9). The advertisement copy promised that the owner of a Lyric “can carry it anywhere—boat, automobile, barn, camp, lawn, or neighbor’s veranda” (“This is a Columbia” 32-33), highlighting the numerous different listening situations that a Lyric owner might find themselves in. Images outlining the main copy show people listening to the phonograph in a variety of contexts: a group of men relax outside a tent during a camping trip, couples dance in a barn, a

family spends a rainy day indoors, a couple takes a canoe trip, children play in the yard, friends gather at a picnic, people take a swim, and a man reclines at home. The advertisement for the Lyric squares with Sterne's insistence that phonography supported audible technique's division of space into private acoustic environments—the phonograph can be used to set out a listening territory even in the middle of a lake. What the listener does, however, after creating an individualized listening environment is not necessarily the focused and intentional listening for understanding that a rational listening practice supports. A man might lounge and carefully listen to an aria (see Figure 10), but children might also grab hands and dance to the strains coming



Figure 10: Image excerpted from "This is a Columbia," *The Saturday Evening Post*, June 15, 1912, pp. 32-33.

from the Lyric. While the phonograph's presence remains constant, how it is listened to shifts based on where the machine is located and who is in the room. In this way, the multiple listening practices forwarded by phonography highlight the importance of scene in rhetorical exchange. Where a rhetorical performance is delivered or a rhetorical phenomenon occurs will shape how it is listened to. A space that was private, for example, can suddenly become public,

and the same piece of rhetoric may be heard differently in those two environments. Listeners have choices to make—will they analyze a piece? Strike up a conversation? Grab a dance partner? Work through their household chores?—based on their sense of what is appropriate in the moment, in their location, and with the music they are listening to. Rhetors, then, can do their best to anticipate the scene of their rhetorical productions, but must also realize that they cede control over the rhetorical situation to a listener's situation and chosen practice.

If there is failure in this listening pedagogy and the vision of rhetoricality it supports, it would not be a failure of listening incorrectly—as with Stokowski’s ideas about how audiences should listen to live performances—so much as a failure to appreciate the expansive set of practices available, what I referred to in the introduction as the available means of listening. Thinking of the sound technology of the phonograph as engendering only one kind of response—rational at the expense of emotion or emotional at the expense of rational—would be to limit the range of rhetorical possibilities for listeners. The rhetorical lesson of phonography’s multiple listening practices is that listeners should be taught a number of possible practices so that they have numerous rhetorical responses available to them.

Notes to Chapter 2

1. A quick note on terminology: Edison's name for his invention was "phonograph," which recorded sound on a wax cylinder. The "gramophone," a competing technology designed by Emile Berliner, used a flat disc instead. Over time, the cylinder fell out of use, but the name "phonograph" remained. Today, "phonograph" is the term typically used in North America whereas "gramophone" is used in the United Kingdom. The Victor Talking Machine Company referred to their instrument as the "talking machine" and eventually released their most well-known model, the "Victrola." The Victor Talking Machine Company didn't use the popular terminology due to "a court injunction against [Eldridge Johnson, owner of the Victor Company] using any word such as 'phonograph' or 'gramophone' with 'phon' in it" (Kenney 48).

2. For additional work that emphasizes or examines the role of the phonograph as a writing machine, see Friedrich A. Kittler and Patrick Feaster.

3. An advertisement that I will consider later in this chapter gestures toward the "write-function" of the phonograph for home use when the the Thomas A. Edison, Inc. company suggests that a lonely housewife could record herself for her husband to listen to once he returned home ("Why Be Lonesome" 52).

4. I label Lacey's description as being about an early phonograph because though Edison's phonograph initially showcased a large bell, the mechanics of the instrument, including the bell, would eventually come to be hidden behind a large console. The hiding of the horn solidified the usefulness of the machine for what Gitelman calls its "read-only" (63) functions over its writing functions because hiding the horn meant that users would not be shouting or singing into it to make recordings of their own.

In an interesting side note that perhaps points to the way that multiple senses are involved in listening, the horn of the phonograph, which Lacey imagines as resembling an ear, has also been described in terms of vision. Mark Katz describes “the unblinking eye of a megaphone-shaped brass horn” (*Capturing Sound* 10).

5. On the phonograph’s utility for elocution, Edison wrote, “As an elocutionary teacher, or as a primary teacher for children, it will certainly be invaluable. By it difficult passages may be correctly rendered for the pupil but once, after which he has only to apply to his phonograph for instructions. The child may thus learn to spell, commit to memory, a lesson set for it, etc., etc” (533).

6. In looking to written material that accompanied the phonograph, I follow the lead of Jordynn Jack, who in an article on “pedagogy of sight” looks to Robert Hooke’s *Micrographia* to understand how the book taught people to use the microscope in a specific way. “Because the microscope itself was a new and yet imperfect technology, one that did not readily produce clear images for non-expert viewers” (194), Jack explains, “Hooke’s book . . . offered less scientifically apt readers a way to see microscopic images without having to deal with the frustrating techniques or the expense of actually using a microscope, and it provided amateur microscopists with a guidebook they could use to help them interpret what they saw using their own microscopes” (195). Similarly, the phonograph came with an instruction book and was advertised extensively, teaching amateurs how to interact with the piece of technology. The textual apparatus accompanying the phonograph, like that accompanying the microscope, taught users how to sense with the new technology.

7. Much of the scholarship on phonography that studies advertisements looks to trade magazines, like *Taking Machine World* (Taylor et. al.), or looks to individual advertisements in

archive collections without noting where the advertisement may have run (*Audible Past* Sterne). I've elected to primarily study advertisements that ran in *The Saturday Evening Post* in order to get a sense of how phonograph companies targeted a general readership. I hope examining a magazine that was meant for a relatively wide readership offers a sense of how an average listener (insofar as "the average listener" fit *The Saturday Evening Post's* demographics), rather than the tradesperson, was taught to interact with the phonograph. I also chose *The Saturday Evening Post* because it was a publication that phonograph companies seemed to think was particularly influential. The Columbia Graphophone Company, for example, ran an advertisement in *The Talking Machine World* ("Two Things" 32-33) that announced the advertisement they'd be running in that week's *Saturday Evening Post* ("Columbia Graphophone" 32-33) so that Columbia dealers could prepare to have customers coming into their shops and would know to repeat the advertisement's main claims when speaking to those customers.

8. Other advertisements echo this figuration of the phonograph as an instrument even if they do not highlight the action of "playing" the instrument as much as the "What You Can Do With Changeable Needles" 1911 Victor-Victrola advertisement. The Thomas A. Edison, Inc. company's phonograph was described as "a perfect instrument" ("Everybody's Happy" 28), another Victor-Victrola advertisement argued that "every home should have a Victor-Victrola because this instrument satisfies the love of music that is born in everyone of us" ("Every Home Should Have" 36-37), the Columbia Phonography Company declared their phonograph "the greatest money's-worth of musical instrument ever built" ("For Four \$5 Bills" 44-45), and the Victor-Victrola phonograph is also described as a "wonder instrument" ("The Victrola Satisfies," Nov. 1913, 48).

Kenney notes that playing up the machine's instrument-like attributes was a sales tool used in face-to-face interactions as well: "Given the phonograph's honky-tonk past, backers of the high-priced talking machines did not want sales handled like five-and-ten-cent-store transactions. To draw attention away from the mechanical nature of their product, sales personnel were encouraged to talk about the phonograph 'as a musical instrument of the highest type.' When referring to their 'shops,' the word 'stores' was to be avoided, and in referring to operating phonographs they should say: ""The Edison is playing Sapulding's violin number, The Columbia is singing Barrientos' Mad Scene."" (Kenney 50).

9. The advertisements I study in this chapter come from Tomas A. Edison, Inc., the Victor Talking Machine Company, and the Columbia Graphophone Company, "known as *the Big Three*" (Millard 50). Of the three companies, most of my examples come from Victor because of that company's dedication to advertising. As David Suisman notes, "Victor spent \$52.7 million on advertising from 1901 to 1929, averaging 8.24 percent of the company's annual expenditures, which made Victor one of the most prodigious and best-known advertisers in the world" (114).

10. A Columbia Phonograph Company advertisement from September 14, 1912 similarly describes the phonograph as though it is an instrument that a user must learn how to play. A side box in the advertisement shows a listener's hand manipulating the "tone-control shutters" of the instrument, choosing when to leave the shutters "closed," "partly open," and "wide open" ("For Four \$5 Bills" 44-45).

11. The Victor-Victrola was a specific model of phonograph sold by the Victor Talking Machine Company. I will use the full name "Victor Talking Machine Company" or "Victor"

alone when referring to the company. “Victor-Victrola” or “Victrola” refers to the phonograph itself.

12. Of course, part of the benefit of an advertising strategy that elevates the individual is that there are more people to sell phonographs to, but this motivation to sell machines is of less interest to this dissertation than the pedagogies of listening themselves and their effects for listeners.

13. Sterne mentions attending the movies as an example of the expectation of an “individualized acoustic space” (*Audible Past* 155) for listeners even when in groups. Hearing a couple chatting during a film screening is a violation of another attendee’s private acoustic space even though the theater is a public place (*Audible Past* 161).

14. To be clear, though, Sterne readily admits that group listening is not the topic of his book: “a history of group listening to phonographs or radios is obviously a step beyond the history offered in this chapter” (*Audible Past* 167).

15. Sterne suggests that even though phonograph advertisements would move away from portraying listeners using headphones and toward “images of family togetherness around the radio” which “would use loudspeakers instead of headphones,” “audile technique would remain” (167).

16. It might be worth considering that though the Berliner Gramophone advertisement Sterne analyzes is undated, it is for a machine that was no longer in production by the time the Victor-Victrola was on the scene. It is possible that audile technique was more of a singular listening practice at the outset of phonography and that the early twentieth century began to muddle that practice, but I think that Lacey’s work as well as Taylor et al.’s and others’ observations suggest that was likely not the case.

17. In a similar move, Kenney takes issue with Evan Eisenberg's "imagined domestic interactions of Americans with the phonograph as 'ceremonies of a solitary'" (3), when arguing that "Eisenberg's hypothesis" that the phonograph spurred individualistic listening practice, "has minimized the number of different, more active, shared ways in which people interacted with recorded music" (3). Focusing less on how people listened together than on how phonography created a sort of distributed sense of community, Kenney suggests that phonography actually "encouraged widely shared patterns of popular behavior, thought, emotion, and sensibility" (4).

18. Responding directly to Sterne's work, Lacey explains that "the modernization of listening goes beyond these processes of 'individuation' and has important public and intersubjective dimensions" (27).

19. Musicologist Mark Katz echoes the advertising copy from Victor when explaining how the phonograph encouraged listeners to interact with music in new ways. Katz argues that not only was there the sense that the phonograph made some aspects of public life private—"They were hearing performers they could not see and music they could not normally bring into their homes"—but also that listeners gained control over their individual listening situations—"And *they* ultimately decided what they were to hear, and when, where, and with whom" (emphasis in original, *Capturing Sound* 12).

20. Katz notes that "the so-called dance craze that pervaded the United States and Europe from 1910 to 1930 was often attributed to sound recording" and that "countless advertisements encouraged home dancing" ("Sound Recording: Introduction" 19).

21. Though I've chosen to use *The Saturday Evening Post* as my primary source for phonograph advertisements, I dip into *The Ladies' Home Journal* here for additional examples because the phonograph companies ran similar if not the exact same advertisements in other

periodicals. The Victor Talking Machine Company, for example, ran the exact same advertisement in the January 1914 in *The Ladies' Home Journal* ("The Victrola Satisfies" January 46) that had appeared in *The Saturday Evening Post* two months earlier (The Victrola Satisfies," Nov. 1913, 48). In a different example, the same image ran with different text in the December 13, 1913 issue of *The Saturday Evening Post* ("These Great Artists" np) and March 1914 issue of *The Ladies' Home Journal* ("The Best Friend" 92). *The Saturday Evening Post* advertisement focuses on giving the Victrola as a Christmas gift whereas the *Ladies Home Journal* copy highlights how a hostess can use the Victrola to "'break the ice'" (92) at a gathering.

For a discussion of how phonograph companies targeted women buyers, see Kyle S. Barnett, and for documents that show how phonography was marketed differently to men and women see the "Men, Women, and Phonographs" chapter of Taylor et. al. For a consideration of women's phonograph listening practices in the late 19th century, see Asma Naeem.

22. Katz's work focuses less on how the phonograph might have changed listening than how the phonograph has changed what people listened to, noting the technology "has led users to adapt their musical practices and habits in a variety of ways" (*Capturing Sound* 2). An example of that adaptation that Katz cites is a piece of music composed by Igor Stravinsky that was designed to meet the time limit of what a single record would hold—about three minutes (*Capturing Sound* 2).

23. There is a reverberation here with the critiques of Stokowski's rational listening practice. Gabrilowitsch and Mason warned that rational listening would eventually exhaust its listeners. A different listening practice, one that made use of the body and of response to music, though, could offer a reprieve.

Interstitial 2

Listening in Multimodal Composition Pedagogy

Digital sound reproduction technologies have (re)introduced sound into rhetoric and composition classrooms through what has come to be known as multimodal composition pedagogy.¹ In her introduction to the collection titled *Multimodal Composition: A Critical Sourcebook*, Claire Lutkewitte defines multimodal composition “as communication using multiple modes that work purposely to create meaning” (2).² A multimodal composition assignment might ask students to compose a blog post that combines text and still images or produce a short movie that uses sound and video footage. The proliferation of these kinds of assignments, and the ones that include sound in particular, have been facilitated by “low-cost and portable technologies of digital audio recording, such as mini disc recorders, and simplified open-source audio edition software, such as Audacity” (Selfe 638). Along the same lines of how Thomas Edison originally imagined the phonograph mostly as a writing machine, as when he emphasized the usefulness of phonographs for dictation in a business setting, rhetoric and composition instructors initially valued digital audio recording technologies in the composition classroom for the role they could play in both teaching and producing writing. Just like the analog phonograph before them, though, these contemporary digital recording technologies have eventually come to be understood as listening technologies as much as they are writing technologies because they encourage listening as the primary mode of sensory engagement with them. Over time, scholarly attention in multimodal composition has recognized that specific pedagogies of listening must be integrated into multimodal composition courses because, as a now-common refrain in the literature on multimodality states, working with sonic material is not the same as writing alphabetic text.

This chapter, situated at the intersection of sound, technology, and rhetoric and composition pedagogy, explores the tension between multimodal composition's embrace of sound and its relationship to writing pedagogy. This tension reveals that as listening has gained prominence, its commonalities with writing have been elided due to a focus on its differences from writing. I first consider the engagements with sound that turned the field of rhetoric and composition's attention toward multimodality. I argue that listening was a mostly latent concern in these early explorations of sound; listening was sometimes referenced, but, as Ratcliffe puts it, "rarely theorized or taught" (18). Listening escaped scholarly notice because it was taken for granted and because scholars were focused on how sound could help student writing. In this first section, I examine a 2006 special issue of *Computers and Composition* on the relationship between sound and composition as well as work from Selfe, whose 2009 article on auralty "galvanized the move in [composition and rhetoric] to embrace multimodal and multimedia compositional practices" (Alexander and Rhodes 11) in order to show how early scholarship on multimodality explored sound and digital sound reproduction in terms of writing instruction. After that, I consider multimodal composition scholarship wherein listening gains prominence. In additional scholarship from Selfe as well as Adam Banks's work on African American rhetoric and multimodality, listening moves out of latency and toward the forefront of multimodal composition scholarship. The work of Steph Ceraso and Mary E. Hocks and Michelle Comstock, then, takes listening's role in multimodal composition as their central focus. Teaching and studying listening, I contend, allows scholars to consider how composing a sonic project might entail different strategies from composing a written essay, a development in multimodal composition with important implications for how the field defines itself. Reviving listening is also a revival of rhetoric as the foundation of composition pedagogy. Finally, I

conclude this interstitial chapter by considering what listening offers writing at this moment when the two practices seem so separate. I suggest that foregrounding listening pedagogies in sonic multimodal composition *can* bring something back to writing instruction insofar as writing is imagined to be a rhetorical act. Explicit listening pedagogies teach students to be multimodally responsive to a variety of rhetorical phenomena, including written compositions.

Listening in Latency

When scholars in rhetoric and composition first turned their attention to the role that sound could play in the classroom, they made two assumptions: first, that students already knew how to listen and second, that students' engagements with sound should work toward the goal of their producing better written texts. Selfe, for example, suggests that one reason teachers should adopt a multimodal approach to composition is that doing so makes rhetoric and composition relevant to students' day-to-day lives. She lists the numerous sounds and sound technologies students come into contact with: "the songs, the music, and podcasts they produce and listen to; the cellphone conversations in which they immerse themselves; the cars they use to turn the streets into concert stages; the audio blogs, video soundtracks, and mixes they compose and exchange" (617). In this account of students' already pervasive sonic engagement—"student's general penchant for listening" (617)—listening slips into multimodal composition as something that students are already doing well and thereby risks being taken for granted.

Though Selfe takes students' listening skills for granted in her turn toward aurality, she is critical of the trend in rhetoric and composition to always put aural experiences in service of writing instruction. "Writing assignments in the twentieth century . . . that touched on aurality and oral performances—popular music," Selfe notes, always made writing the end goal of those invocations: "students were expected to *write* their analyses of songs, to focus on *written* lyrics,

or use music as a prompt for *written* compositions” (emphasis in original 627). The scholarly explorations of sound in the 2006 special issue of *Computers and Composition* “Sound in/as Composition Space,” typically fall into this pattern of putting sound in service of writing instruction. Mickey Hess, for example, asks, “Was Foucault a Plagiarist?” in his comparison of the sampling practices of musicians and the citation practices of academics and student writers. Hess argues “that to equate sampling with plagiarism ignores the ways that sampling information transforms, critiques, and responds to sources, which is exactly what I want students to do in their writing” (282). Pointing out a common problem in composition classrooms, plagiarism and the use of sources in writing, Hess recounts that “When I ask students, even in upper-level classes, why they use sources, the answer is overwhelmingly ‘to back up my points’ or ‘to show what the experts believe.’ Rarely do I hear students talk about engaging in a conversation with their sources, responding to their ideas, or building from the work they have done by updating it, extending it to new areas, or challenging its ideas” (291). Music sampling practices, however, do the work of conversing, responding, updating, extending, and challenging when an artist uses a sample to inspire a new song, pairs samples to create a new beat, or repurposes a sample for a new context or message. Listening to music that makes use of samples, then, can help students reimagine “sourcework” as “a creative act” (291) in a way that reading written work cannot. The multimodal engagement with sound proposed by Hess isn’t focused on getting students to produce multimodal compositions themselves; rather, Hess gives students a multimodal example that can introduce a concept that has relevance to writing. Though Hess acknowledges that sampling and citation are not the same because listening works differently than reading—“Sampling . . . allows listeners to hear source material in a way that is unavailable to writing”

(283)—listening is mostly latent in the article because it primarily focuses is on what is transferable from the situation of listening and composing to the situation of reading and writing.

Bump Halbritter's contribution to the *Computers and Composition* special issue bridges from Hess's focus on using sound as a pedagogical example to both using sound as a pedagogical example and asking student to produce compositions that use sound yet retains the bias toward writing and assumption that students already know how to listen. By way of example, Halbritter offers Lawrence Kasdan's film *The Big Chill* and a song from its soundtrack, the Rolling Stones's "You Can't Always Get What You Want." The song, Halbritter contends, "is the thesis for Kasdan's film" (321). The song's lyrics offer a way of understanding the entire film and do so in a way that is more rhetorically effective than if a character merely stated "you can't always get what you want, but if you try sometimes, you might find, you get what you need." A student's video project, Halbritter shows, can achieve a similarly powerful rhetorical effect by editing film clips and adding a soundtrack, made up of music with lyrics, to it. In this way, multimodal composition begins to move toward classroom projects that are different from writing an essay, yet these new kind of assignments tend to call for what Alexander "has called a "writerly" approach to composition (75). Though listening is not foregrounded, the sense of what one listens for in a sonic composition is clear—the same characteristics one would read for in an essay, like offering a coherent and concise thesis statement. This kind of approach to incorporating sound and music into composition pedagogy limits a listener's sense of what kind of rhetorical effects sound has, valuing its symbolic use and ignoring its affective and material force.

Emphasizing the continuities between written composition and multimodal composition was a useful move to make early in rhetoric and composition's explorations of sound because it

provided a comfortable pedagogical framing for composition instructors who might have been apprehensive to try out multimodal composition in their courses. Though she ultimately wishes to give sound its due as a rhetorical phenomena that is different from writing, Selfe, in collaboration with Stephanie Owen Fleisher and Susan Wright, appeals to sound's "writerly" characteristics in a handbook for teachers who are new to multimodal composition. Selfe et al. walk through the process of composing a sonic multimodal project, an audio essay, using the terms they had previously deployed to describe the process of composing an essay. The result is an emphasis on the connections shared between writing and multimodal composition:

Composing [audio] texts involves a series of broadly recursive production processes that—in some ways—resemble those involved in more conventional alphabetic composing: brainstorming and planning audio essays (often in writing or using a planning diagram); finding, citing, documenting, and requesting permission for copyrighted audio material to include in a text; putting sound into a digital format (recording original material or downloading copyrighted material); selecting, arranging, and organizing audio material to include in a text; engaging in peer review, revising, and editing of audio texts; experimenting with versions and drafts of audio texts; assessing, sharing, distributing, and reflecting on audio texts (often using writing). (14 "Words, Audio, and Video")

One can imagine multiple benefits of elucidating sound's affinities with writing in this way, including not only making a teacher feel comfortable with multimodal projects, but also defending multimodal assignments to students who wonder why they are working on an audio essay for what they thought was a writing class and for meeting a school or state's administration's expectations of what should be taught in a first-year composition course.³

Without an explicit basis in rhetorical education, stressing multimodal composition's affinities with writing is a helpful rationale for these new assignments. A byproduct of this emphasis on the continuities between writing and sonic composing, however, is an implicit emphasis on the continuities between writing and listening, which, as the next section will demonstrate, limits students' sense of how multimodal compositions move people, how multimodal compositions achieve rhetorical effects.

Listening Gains Prominence

Following the publication of Selfe's "The Movement of Air, The Breath of Meaning," scholars of composition pedagogy have come to understand that (re)introducing sound into the composition classroom doesn't work as "simply an extension of traditional composition" (Lutkewitte 4). Alexander and Jacqueline Rhodes, for example, have critiqued the association of multimodal projects with "text-based forms of writing" because doing so excludes "the specific invention, delivery, and rhetorical possibilities of other types of composition in our classes" (3). If not every form of media should be asked to "do the work of 'writing'" (Alexander and Rhodes 17), then scholars of rhetoric and composition have to think about the specific compositional contexts and possibilities of the sound media and technologies they've adopted. As a result of foregrounding the differences between sound and writing, I argue, listening has gained prominence in the scholarship on multimodality. Students may listen to one another's audio projects with an ear tuned toward what is most easily translatable from the situation of writing, issues like narrative, establishing credibility, and doing good research, but they also can learn to listen in ways that are less dependent on meaning for rhetorical effectiveness. When multimodal composition is interrogated for what it does beyond or in addition to "the work of 'writing,'" (Alexander and Rhodes 17) listening has to be foregrounded.

To be fair, listening does crop up in some of the early scholarship on multimodality. In Heidi McKee's contribution to the special issue of *Computers and Composition*, for example, she briefly explicitly considers listening. She suggests using Aaron Copland's "listening planes" to help students understand how music might contribute to a multimodal project. The listening planes of "sensuous," "expressive," and "sheerly musical" each suggest a different orientation toward sound, that of focusing on how the sound strikes a listener, of attending to what feelings are encouraged by music, or of listening for the mechanics of the musical composition itself (344). Though she does not deal with these different planes of listening at length, her gesture toward them shows that listening was lurking around the edges of multimodal composition's engagements with sound before it became a central focus.

Selfe's work, as well, acknowledges that listening to multimodal compositions seems to work differently for her students than reading essays when she turns her attention away from the producer and production of a multimodal composition and toward the audience who encounters a multimodal composition, a move that acknowledges the rhetoricality of composition. One outcome of assigning multimodal composition projects that Takayoshi and Selfe identify is increased student engagement: "students engage—sometimes very personally and emotionally—with multimodal compositions as readers/listeners/viewers for their peers' compositions" (5). The stirring of emotions achieved through multimodal composition prompts Takayoshi and Selfe to ask "When was the last time you or anyone in your class was moved to tears by a students composition?" and assert that "Multimodal composition may bring the often neglected third appeal—pathos—back into composition classes (which often emphasize logos and ethos while devaluing pathos as an ethical or intellectual strategy for appealing to an audience)" (5). Takayoshi and Selfe have the sense that multimodal composition, with its added audience

responsibilities of not just reading but also listening and viewing, moves students more than an alphabetic text. This turn toward what multimodal projects can do to a listener foregrounds the audience for a composition in a way that the earlier engagements with sound did not quite do because of the focus on producing writing more than sensing a rhetorical phenomenon.

In his work that offers the figure of the DJ as an example of the 21st century African American storytelling tradition, Adam Banks similarly looks to listening audiences. Banks examines not only the figure of the DJ, a savvy producer of rhetoric, but he also studies the DJ's audience, the listeners who are moved by the DJ's rhetoric. It isn't enough, Banks contends, for a DJ to be technically proficient—though they must be that. To be rhetorically effective, “the DJ has to know his or her audience enough to know what to say and what to play at all times in real time” (28). A skilled DJ must figure out, Banks explains,

what to play to get people to stop standing on the walls and get out on the dance floor, to get them from just dancing and posing on the floor to really enjoying themselves, to break the ice between people who might be glancing at each other, to take the crowd ‘there’ to that ecstatic place where even people who are not on the floor tap into memories, playing in the tensions between familiar associations and new connections, new contexts, and experience the kind of release that sends them home drenched in sweat and the sensory. (28)

In this passage, Banks points out the way that listening figures into a DJ's multimodal compositional process. The multimodal composer must have a sense of how they want their audience to listen to their work and make compositional and rhetorical choices that will encourage different listening behaviors, drawing a listener from a passive reception to an active embodied sound experience. In this brief moment from Banks, multimodal composition is not

merely an example of writing enhanced by sound reproduction technology; rather, multimodal composition is understood to work on people through different sensorial avenues than writing. This difference hastens the need for pedagogies of listening so that students can more fully appreciate the expansive, embodied effects of their multimodal compositions.

Steph Ceraso as well as Mary E. Hocks and Michelle Comstock have repositioned listening from these kinds of side considerations or fleeting gestures in multimodal composition scholarship to the center of their work. Ceraso's 2014 *College Composition and Communication* article, for example, takes the term "multimodal" from "multimodal composition" and joins it with "listening" in order to reveal the kinds of listening practices that are necessary for attending to sonic compositions. The listening practice and pedagogy that Ceraso studies and advocates for is "multimodal" because it is processed through multiple sensory modes at once. Rather than occurring only in the ear, multimodal listening is a "full-bodied act" (Ceraso 103). The pedagogical work of training students to listen with their whole bodies is important for multimodal composition, according to Ceraso, because those students will leave class with a fuller understanding of how sound works on them in their day-to-day lives (how, for example, a DJ can draw them to the dance floor) and be better prepared to produce effective multimodal compositions (how, for example, to do the work of drawing a body across a room).

Mary E. Hocks and Michelle Comstock directly address the way that they used to take listening skills for granted when introducing sonic multimodal composition assignments in their 2017 article "Composing for Sound: Sonic Rhetoric as Resonance." Experience teaching multimodal composition has transformed their pedagogy insofar as that they now teach listening before and alongside production. "Instead of plunging our students immediately into the process of writing scripts and recording voiceovers," Hocks and Comstock explain, "we now train them

in particular ways of listening, using sound art installations and musical recordings as sound objects” (136). Taking Michel Chion’s theory of “reduced listening” as their chosen listening practice, Hocks and Comstock teach students to listen for resonance, “the intimacy, presence, and movement . . . created by sound’s qualities” as well as the experience of “sonic rhetorical engagement” (138), by asking students to listen to music for “the qualities of sound itself” (140) rather than searching for something like a thesis statement in what they hear.⁴ Students go on to produce different multimodal compositions that demonstrate their newly developed listening skills, like a soundscape analysis (142). If it seems that composition pedagogy initially took listening skills for granted, Ceraso’s and Hocks and Comstock’s scholarship and teaching practices intervene in that assumption, showing that students need instruction in listening as a foundation to sonic multimodal composition.

Listening Pedagogies, Rhetorical Education, and Writing Instruction

As scholars of multimodal composition pedagogy have become more familiar with new sound technologies and have explored the rhetorical and pedagogical possibilities of those new technologies, they have begun to understand listening as a vital component of encountering and producing sonic projects. These new understandings of listening as something necessarily multimodal and of composing with sound as different from writing have far reaching implications for the field. Doug Hesse’s response to Selfe’s “The Movement of Air, the Breath of Meaning” highlights some of the consequences embracing sonic multimodal composition could have for writing studies. Selfe’s work, Hesse explains, forces the question of rhetoric and composition’s disciplinary commitments: “Is the curricular space that our field inhabits ‘rhetoric/composing or is it ‘writing/composing?’” (603). Shifting away from writing, as some of Selfe’s work does, and toward listening, as the later work of Ceraso and Hocks and Comstock

does, means making rhetoric the foundation of composition. If multimodal composition takes as its goal equipping students with “*all the available means of persuasion*, all available dimensions, all available approaches, not simply those limited to the two dimensional space of a printed page” (emphasis in original Selfe 645), then it centers instruction in rhetoric more than in writing, making writing “a subset of rhetoric” (Hesse 603). For the purposes of this dissertation, the rhetorical emphasis of multimodal composition is what makes it an interesting pedagogy; because this study is invested in the history of rhetorical education, a pedagogical program without a rhetorical emphasis wouldn’t merit inclusion. Moreover, multimodal composition’s expansiveness and attentiveness to “*all the available means*” of rhetoric, may offer an avenue toward rejoining the teaching of public speaking in speech communication departments with the teaching of writing in English departments. The “curricular space our field inhabits” (603) when it integrates multimodal composition pedagogy is that of rhetorical education rather than solely writing instruction. In fact, the authors of “The Mount Oread Manifesto on Rhetorical Education 2013” offer that “the integrations of digital technologies into our teaching” like the sound technologies that spurred on the development of multimodal composition and Selfe’s interest in aurality, “confirms that the formal divisions between speaking and writing,” as understood by the split between speech communication departments and English departments, “are untenable and indeed, in practice, are beginning to dissolve” (2).

What gives me pause about multimodal composition’s turn away from writing, however, is that scholars and teachers of rhetoric and composition risk ignoring the connections among sound, listening, writing and reading that a rhetorical foundation also offers. When Halbritter declares, “Composition is not writing anymore; it’s composition” (333), he hazards removing writing instruction from rhetoric and composition completely. Alexander and Rhodes share that

“Jonathan once posted on Facebook that he ‘should be writing’ but was making a video instead” to which “a well-meaning and intelligent graduate student at a major PhD-granting program in our field wrote ‘That IS writing’” (17). When Alexander and Rhodes respond to that graduate student’s statement by arguing that “not *everything* is writing” and “we would do well to remind ourselves that the ‘distinct logics’ and ‘different affordances’ of various media and modes are not reducible to one another” (17), they helpfully point out the differences between writing a text and composing with sound, but they also risk shunting writing off into a domain that is somehow separate from multimodal composition and thereby separate from rhetoric. And when Hocks and Comstock overstate the differences between interacting with text and images and listening to sounds—“Looking at words or visuals on a page often requires less time and less sustained attention, while listening for sound uses and effects not only requires more time, but also asks us to focus on the layers of sound in our environment, to certain parts of our bodies, to our emotions, and to the very ways we choose to pay attention and filter information” (137)—they imply that writing not only has nothing to do with sound but that sound is also somehow superior to writing. While my personal experience affirms that I can read the average text much faster than I can listen to a piece of music or a multimodal project, my sense is that part of the importance of multimodal composition’s (re)discovery of sound and listening is that it shows that attending to rhetorical phenomena is always multimodal experience.⁵ Reading writing or looking at images can also entail an appreciation of the complexity of layers, can make us aware of and even move our bodies, can tap into our emotions, and can draw our attention in certain directions while filtering out other information.

Ceraso’s concept of multimodal listening, for instance, certainly takes sound as its main focus, but the concept can also remind scholars and teachers that being an audience for a piece

of rhetoric always involves multiple sensory modes. The listening pedagogies of multimodal composition highlight the roles the body, emotion, and affect play in sensing compositions of all types. Multimodal listening, then, might help us show students that multimodality pervades all rhetorical exchange. Though Selfe mentions that in the history of rhetorical education instructors have tended to invoke sound “metaphorically”—“the *voice* of the writer, the *tone* of an essay, the *rhythm* of sentences” (627)—multimodal composition’s turn toward listening gives rhetoric and composition teachers a way in to considering how writing *does* have sonic components. Learning how to listen to the sonic rhythm of the spoken word or a passage of music, for example, might make students more sensitive to the rhythmic elements of prose, which, as the following chapter suggests, is key to imagining rhetorical exchange as a lively, embodied activity.

Notes to Interstitial 2

1. I refer to these technologies as “(re)introducing” sound to rhetoric and composition because, as Jason Palmeri argues, multimodality, and sound especially, contributed to the “disciplinary development of composition as a field” (52) long before the rise of digital recording technologies in the 1990s (53). As Interstitial 1 demonstrates, before the development of rhetoric and composition as a sub-discipline in English departments, sound played a key role in rhetorical education’s history through instruction in elocution. Additionally, though Selfe mentions that composition instructors have tended to use sound “metaphorically”—“the *voice* of the writer, the *tone* of an essay, the *rhythm* of sentences” (627), Palmeri’s work shows that sound wasn’t exclusively invoked metaphorically in the pre-digital composition classroom. Some expressivist composition instructors, one of Palmeri’s key examples, included exercises that asked students to read their writing aloud and to tape record and analyze a conversation (54-61). Selfe’s point that even these sonic pedagogical moments were put “in the service of writing instruction,” however, is well taken (627) and will be discussed at length in the body of this interstitial chapter.

2. Though Lutkewitte limits multimodal composition to that which means, scholars like Steph Ceraso expand the circumference of multimodality from only “semiotic approaches” to include “affective, embodied, *lived* experience” (104). I will consider this emphasis on affect and embodiment and its relationship to listening at length in Chapter 3.

3. Selfe et. al. do note that there “new and unfamiliar challenges” present in multimodal composition, including the introduction of new terminologies and the access to and operation of digital technologies (17).

4. In its valuing of listening to “the qualities of sound itself” (140) Hocks and Comstock’s pedagogy resonates with instruction in elocution, which I have demonstrated encouraged listeners to attend to the sounds a speaker produced more than the content or message of a speech. Hocks and Comstock’s emphasis on affect and emotion, however, differs from elocution’s more rational appreciation of musical form.

5. Tina M. Campt’s *Listening to Images* is a helpful example of scholarship that takes seriously the multimodality of compositions that are assumed to be monomodal. Taking sound to be a vibrational practice, which Ceraso certainly does and which I will detail in the following chapter, allows Campt to “propos[e] a haptic mode of engaging the sonic frequencies of photographs” (8).

Chapter 3

Eurhythmics: A Pedagogy of Embodied Listening

“Dead Letters”: Introducing Émile Jaques-Dalcroze

Throughout my years teaching writing at a large university in the southwest (~35,000 enrollment), a mid-size open-admissions community college surrounded by farming communities but near a big city (~5,000 enrollment), and a very large R1 research school in the northeast (~45,000 enrollment), I’ve found my students to be quite capable. They might not particularly like the idea of taking an English class, but they realize working on their writing will probably help them during the rest of college and in their careers. They might not be able to name all the parts of a sentence, but they understand how one works and can usually intuit when something is missing or a too-full sentence has ceased to make sense. They know they need to make an argument in their essays for college classes, and they know that they should probably signal what that argument is in the introduction to those essays. They have a sense of structuring an essay by focusing on different points and they understand that stitching evidence from different sources into their papers will make their argument stronger. Dealing with counterarguments and writing conclusions can be stumbling blocks, but on the whole, the students I’ve taught know how to compose an essay by the time they enter my classroom. What they don’t know, and what I’ve found most difficult to teach, is how to write an *interesting* essay—how to join all their technical knowledge of the parts of an essay with the spirit of rhetorical engagement. The elocutionist Thomas Sheridan identified this gap as a problem of writing itself, which wasn’t as powerful as an aural performance. Sheridan explains “some of our greatest men have been trying to do that with the pen, which can only be performed by the tongue; to produce effects by the dead letter, which can never be produced but by the living

voice” (xi). As *Interstitial 2* suggests, I wouldn’t go so far as to subordinate the “dead letter” to the “living voice” (xi), yet Sheridan strikes on the need to enliven writing. Picking a few points to make and writing sentences are no problem for most of my students; drawing a reader in and carrying them along, conversing with other writers rather than merely sampling from them, composing projects that have rhetorical force, however, seems impossible.

At the turn of the twentieth century, the Swiss pianist, composer, dancer, conductor, and teacher Émile Jaques-Dalcroze identified a similar problem with musicians of his day. Born in 1865 in Vienna to Swiss parents, Dalcroze began piano lessons as a child and continued his music studies when the family moved to Geneva in 1875. Throughout his teens and early twenties, Dalcroze enrolled in music programs and studied composition with a number of different composers including Gabriel Fauré, Robert Fuchs, and Anton Bruckner in Geneva, Paris, and Vienna (“Émile Jaques-Dalcroze”). In 1886, he took a brief post as a conductor in Algiers, where he began to develop a theory of the body’s relationship to music. From 1892 until 1910, Dalcroze held Professorships (of Harmony, of Solfège, and eventually of Composition) at the *Conservatoire de Genève*. While working with his students at the *Conservatoire*, Dalcroze observed that there seemed to be more and more musicians who were more and more technically capable than ever before, yet fewer and fewer of the students and professional musicians Dalcroze worked with possessed musical abilities beyond reproducing the notes on a page (Spector). Musicians lacked what Dalcroze would often describe as a “feeling” for music: “Most young people who devote themselves nowadays to solo playing, have the gifts neither of hearing nor of expression, are content to imitate the composer’s expression without the power of feeling it, and have no other sensibility than that of the fingers, no other motor faculty than an automatism painfully acquired” (“Rhythm as a Factor” 16). The result of this dearth of feeling in

musicians was disappointing performances. Echoing Sheridan, Dalcroze argues that no matter how quickly a pianist might be able to move her fingers, “A Bach fugue is a dead letter to those who are unable to feel in themselves the conflicts produced by the counterpoint, and the sense of peace and harmony evoked by the synergies” (“Music, Joy, and the School” 179). If a performer were unable to sense the conflicts and synergies of a piece themselves, then audiences had even less of a chance to feel the full complexity of Bach’s counterpoint. These “dead letter” performances persisted, however, because teachers, performers, and audiences prized technique over musicianship. “[Technique] is no longer a means,” Dalcroze bemoaned, “it has become an end” (“Rhythm As Factor” 16). The flashy technical demonstration replaced the musically evocative performance. These technicians, rather than musicians, were also incapable of improvisation, a skill Dalcroze saw as central to musicianship. Without what he referred to as “the capacity of spontaneous creation,” musicians would have difficulty finding, or would potentially never find, avenues to express their independence from others’ compositions (“Rhythmic Movement” 120). Dalcroze knew that the flat, “dead letter” performances and capacities of musicians—not so different from the flat, “dead letter” essays from student writers—needed to be enlivened somehow.

The key to bringing life back to the musician, audience, and letter, Dalcroze discovered, was listening. And the key to listening, he quickly realized, was the body. When Dalcroze described students as not having the “feeling” for music, he was not speaking metaphorically—it wasn’t that students somehow didn’t understand the music; rather, he believed that the students’ bodies were not primed to experience musical sensation—their bodies did not know how to be moved by music. He also believed, however, that nearly all students could tap into and develop their latent bodily capacities for feeling music.¹ And so Dalcroze set out to reassert musicianship,

rather than technique, as the primary value among musicians, teachers, and audiences by making the body the focal point of music education. The result of his efforts, a pedagogical program called Eurhythmics, trained students to tune into their already sensitive bodies, listening not only with their ears but also with their whole beings.² To carry out this training, to help his students become “all ears,” Dalcroze intervened early in the music education process, starting classes with very young children who had never even approached an instrument. Then, rather than introducing those children to reading notes on a staff or curling their fingers over a keyboard, he asked them to move to music. The simplest exercise in a Dalcrozian teacher’s repertoire, for example, is to play a simple march while students walk around the room. By pairing listening and movement, Dalcroze’s young music students would develop sensitive, full-bodied, and responsive relationships to music before ever picking up an instrument.

Instituting his pedagogy throughout his classes in Geneva led to conflict with the school, who viewed his method, since his approach involved wearing loose clothing and spontaneous movement, as somewhat scandalous. So in 1910, Dalcroze brought his program of Eurhythmics to Hellerau, a sort of planned community outside of Dresden, Germany designed around cultural development.³ Students at Hellerau took courses in eurhythmics, solfège, and improvisation as well as dance and performance. Beginning in 1913, Dalcroze’s pupils brought his teaching method to the United States through special workshops and by taking teaching positions at American schools.⁴ In 1914, Dalcroze found himself on the wrong side of public opinion in Germany after signing a letter of protest against the German shelling of the Cathedral of Reims in France. Despite wishing to stay in Germany, Dalcroze returned to Geneva and set up his own institute, the *Institut Jaques-Dalcroze*, which continues to train teachers and educate students today. Around the same time that the *Institut* was being established, Suzanne Ferrière opened the

Dalcroze School of Music in New York City. Though sometimes traveling to Paris and Germany, Dalcroze mostly remained in Geneva for the rest of his life, teaching eurhythmics classes and watching his method spread internationally until his death in 1950 (Spector). Today, Eurhythmics informs many music teachers' classroom strategies and is particularly popular with elementary music teachers. In the United States, there are two organizations devoted to the study and practice of Eurhythmics, the American Eurhythmics Society and the Dalcroze Society of America, and many universities offer eurhythmics courses and summer workshops.

While many of the means and ends of the Dalcrozian education process may be musical, listening—which is absolutely central to music but also extends far beyond it—is the primary focus and most expansive benefit of Dalcroze's pedagogy. Though musicians typically describe Eurhythmics as something like “the joining of music and movement,” because the program emphasizes the whole body's listening capacities, this chapter considers Eurhythmics a pedagogy of embodied listening. The term “embodied listening” refers to the idea that listening is a practice that happens both inside and across the surfaces of bodies as opposed to entirely—or even primarily—in the ears. Tom Rice, in his contribution to *Keywords in Sound*, explains that “listening *can* engage the whole body, and in some listening contexts, such as dancing, it is the physicality of listening and the fullness of the body's response to sound (for instance, through rhythmic entrainment and corporeal vibration) that is foregrounded” (emphasis added 103). Scholars of embodied listening—Steph Ceraso from the discipline of rhetoric and composition uses the term “multimodal listening,” Nina Eidsheim from musicology and vocal performance prefers “vibrational listening,” and Lisbeth Lipari uses “embodied listening”—argue that listening *always* engages the whole body. Though these scholars' works do not engage Dalcroze's pedagogy, Eurhythmics offers an historical example of how to develop a listening

practice that always engages the whole body.⁵ Moreover and most importantly, however, I argue that Dalcroze's pedagogy and writings offer a conception of rhetorical interaction that relies on sensitive and responsive interlocutors who are primed to experience rhetorical phenomena as fully as possible. If, as the previous interstitial chapter on multimodal composition advocated, composition needs rhetoric for a fuller sense of the forcefulness of not only multimodal composition but also writing, then it also needs sensing bodies to feel that force, something Dalcroze's pedagogy offers.

In what follows, I work to detail the theory and pedagogy of embodied listening that Dalcroze created as well as the enlivened conception of rhetorical exchange that his theory and pedagogy support. I begin by briefly overviewing what a eurhythmics class looks like, in part based on my experience as a participant in a Eurhythmics workshop.⁶ Then, I explain three components of Dalcroze's pedagogy and their relationship to embodied listening: vibration, embodiment, and experience. Once I have described these facets of Dalcroze's pedagogy, I offer a brief explanation of what participating in a eurhythmics class entails, detailing what engaging in Eurhythmics exercises felt like for me. After that, I consider the results of a Eurhythmics education, highlighting what Dalcroze saw as the benefits to his pedagogical program. The conclusion considers the implications of Dalcroze's embodied listening pedagogy for rhetorical studies, showing how Dalcroze's goal of creating sensitive and responsive musicians might translate to other rhetorical situations. In particular, I contend that a rhetorical education imbued with embodied listening pedagogical strategies can help rhetoric teachers help their students enliven "dead letter" writing.

The Eurhythmics Class

A eurhythmics class session is typically made up of a single instructor, who is skilled in piano improvisation, and a handful of students of a similar age or experience level.⁷ While Dalcroze's pedagogy today is primarily associated with young children, eurhythmics classes are also incorporated into many college curriculums for both music and dance students, taught for adults, and offered to senior citizens.⁸ The participants, and usually the instructor too, are barefoot and dressed in loose athletic clothing. During Dalcroze's time, even the girls and women in a eurhythmics course changed out of their everyday clothes and into long-legged leotards or tunics (Jaques-Dalcroze, *The Eurhythmics*). A eurhythmics class ideally takes place in a large room akin to a rehearsal hall or even dance studio, though teachers often adapt to less ideal circumstances. A large room is preferable to a typical classroom space because students explore that space throughout their lesson. The larger the students' bodies are and the more students in a class, the more space is needed for students to move comfortably around the room. While the piano is the primary source of music for any eurhythmics class, prerecorded music might be played on occasion. The instructor may also use a drum to tap out rhythms or several small drums distributed among the students. Additional accessories may be used throughout a class session, including silk scarves, stretchy bands of material, small balls and beanbags, and even hula hoops. While students may sometimes perform certain exercises in a line or in a circle, eurhythmics exercises generally ask students to make use of all of the space available to them, so students may be scattered across their entire classroom. The students may work independently at times but are most often asked to join their peers in pairs or small groups for activities.

What makes a eurhythmics class Eurhythmics and not simply a dance class, which could look quite like the scene I've described above, are the kinds of strategies the instructor employs

throughout their lesson.⁹ A eurhythmics class lesson will always make use of at least one of four strategies: follow, quick response, replacement, and/or canon.¹⁰ *Follow* asks students to simply follow along with the music. The instructor, for example, might play a march on the piano and students would walk around the room in time to it. In a *quick response* activity, students respond to musical or verbal cues from the instructor while continuing to follow. For example, while the students continue walking around in time to the march, a cue from the instructor will signal that the students are supposed to walk backwards instead of forwards.¹¹ *Replacement* tends to overlap with *quick response*. In *replacement*, students have to substitute some aspect of their physical movement with another. For example, every fourth beat of a measure could be replaced with a clap instead of with a forward step.¹² *Canon* exercises, of which there are three types, interrupted, overlapping, and continuous, can be some of the most difficult exercises in a eurhythmics class. *Interrupted canon* is similar to call and response in that the instructor might play a rhythm for one bar and then rest while the students clap that bar back to the instructor. In *continuous canon*, the instructor might play a rhythm for one bar and the students would start clapping that rhythm back during the second bar of music; while clapping that rhythm, though, the students must listen to the instructor as they introduce a new rhythm that the students will move onto clapping without any pause.¹³ *Overlapping canon* closes the distance between first hearing first performing a rhythm or song even more than in continuous canon, creating quite the challenge for listeners. Each of these strategies asks students to listen to a musical cue and perform some sort of physical activity along with it. The physical activity is meant to express the sound of the music rather than merely accompany it or have the music merely accompany the sound, which is more common in dance.¹⁴ The goal is to close the gap from first hearing a cue

and performing the assigned activity until any processing time is almost unnoticeable. An advanced Dalcroze student's body will seem to sense a musical cue and adjust to it immediately.

Eurhythmics and Embodied Listening: Vibration, Embodiment, Experience

The advanced Dalcroze student is able to sense and respond to music so immediately because Eurhythmics trained them, through participation in rich musical experiences, to be sensitive to the vibrational force of sound and to make use of their whole body's capacity to sense that vibrational force. Dalcroze argued that music works on listeners through the transfer of energy as manifested through vibration; it follows that rhythm, because of its presence in the subtle movement of vibration, is the ideal starting point for music education.¹⁵ Bringing students' attention to vibration rather than only to sound through a focus on rhythm allows for a fuller response from a listener's body: "There are two physical agents by means of which we appreciate music. . . . the ear as regards sound, and the whole nervous system as regards rhythm" (Jaques-Dalcroze "Rhythm as a Factor" 17). And since vibration is already a kind of rhythm, Dalcroze saw both as key to any artistic situation. "Rhythms of a work of art," Dalcroze explains, "induce in the individual analogous vibrations, produce a powerful reaction in him and change naturally into rhythms of expression" ("Rhythm as a Factor" 21). Dalcroze's distinction between sound and rhythm might seem confusing because musicians typically think of rhythm as sound. However, when engaging Dalcroze's work as well as that of contemporary embodied listening scholars, I find it helpful to imagine vibration as the umbrella category that extends over all sonic phenomena, audible or otherwise. Under this umbrella of vibration lie sounds that are audible to the ear. Also under the umbrella of vibration lies rhythm, which is sometimes audible but not necessarily so—the subtle rhythm of our cells vibrating, for an extreme example, is not audible but occurs in and affects our bodies. Of course, the ear and the whole body, or

Dalcroze's "whole nervous system" ("Rhythm as a Factor" 17) experience both audible sound and rhythm. An audible sound is certainly felt by the body. So what I take Dalcroze's distinction between sound and rhythm to mean is not that sound only affects the ears so much as that his students typically thought of sound as primarily an ear-based, intellectual experience and rhythm, with its likelihood of inspiring a tapping foot, as a more bodily based sonic experience. When a listener hears the opening strains of a string quartet, then, according to Dalcroze, their ear certainly hears the audible sound of the instruments and the sound of the rhythms being performed. The whole body, however, also begins to vibrate in sympathy with the vibrations of the piece (audible and otherwise), creating a bodily response of some sort even if the listener may not be entirely or even partially aware of it. Those "analogous vibrations" created in the listener are eventually transferred into the listener's own "expression," which Dalcroze imagined as musical expression but could be a response of many different kinds.

Vibration is also a better starting point than sound for understanding music, according to Dalcroze, because it persists where sound ends. Even in silence, a body senses, responds to, and produces vibration. "A rest," for example, "is by no means deprived of vibration. . . . While the sound is arrested, the external rhythm becomes internal, and continues to vibrate in the hearer's organism" (Jaques-Dalcroze, "Eurhythmics and Musical Composition" 157). In other words, a rest does not have an audible sound, but does have vibrational force. The rhythm of the note or notes that precede a rest induce vibrations that continue in a listener's body during a rest. Silence, for Dalcroze, is the opposite of sound, but not the opposite of vibration. Even when counting rests silently, a musician feels the time that is passing in minute vibrations in the body: "every musician, by experimenting on himself, will find that, after counting one or two bars mentally, he will feel resonating in his whole organism, so to speak, the *echo* of the time value,

and that, while he appears to be immobile, his muscles are invisibly collaborating with his mental process” (“The Initiation into Rhythm” 87). While the musician might count their rests with the assistance of vibration, for the listener, vibration in silence allows for music to settle more firmly into the bones. “Silence may be more eloquent than speech,” Dalcroze mused, “succeeding sound, it perpetuates the latter in the soul of the auditor—whether in music, or in conversation” (“Eurhythmics and Musical Composition” 157). Silence, in other words, with its continued vibratory impulse, actually increases the rhetorical effect of sound. To learn music, then, which must account for the silence of rests, Dalcroze’s students needed to feel vibration as the foundation to hearing sound.

Though in her study of multimodal composition instruction and listening Ceraso does not make the distinction between sound and rhythm that Dalcroze attempted to, her work echoes his understanding of vibration as being key to the listening experience. “Sound . . . unlike visual or tactile experiences,” Ceraso explains, “depends on vibrations. This vibratory aspect of sound is one of the reasons that listening . . . is a multimodal event that involves the synesthetic convergence of sight, sound, and touch” (104). Recast in Dalcroze’s language, Ceraso recognizes that music works through the entire nervous system and its analogous vibrations. Eidsheim extends this thinking further when arguing that the “*figure of sound*” as it is invoked in music should be replaced entirely because it fixes music as a stable object.¹⁶ Thinking of music as a sound-product and focusing only on “pitch, rhythm, form, historical context and debates, and meaning” (5) takes a “dynamic, multifaceted, and multisensorial phenomenon” and pins it down as “something static, inflexible, limited, and monodimensional” (2).¹⁷ Vibration is Eidsheim’s preferred theoretical framework because it understands “music as practice” (20).

Since vibration, rather than sound, is the foundation of music for Dalcroze, it follows that the entire body, rather than the ear, would be the focus of his pedagogical efforts. As Eidsheim puts it, if music is a vibrational practice rather than just a sonic object, then “the entire body carries out the function we normally locate in the ear” (152). “The child should learn to feel music,” Dalcroze explains, anticipating Eidsheim, “to absorb it, to give his body and soul to it; to listen to it not merely with his ear, but with his whole being” (“Music and the Child” 98). In order to activate a student’s “whole being,” Dalcroze began musical training with the whole body and with what already came as natural to his students—walking. Because “man instinctively feels rhythmic vibrations in all his conscious muscles” (“The Initiation into Rhythm” 87), training those muscles that were already in movement was Dalcroze’s way in to music education. Dalcroze’s biographer, Irwin Spector, tells the story of a Dalcroze student who “was considered a-rhythmic” because he couldn’t “[beat] time with his hand or . . . [tap] rhythms with his fingers” (56). As Spector tells it, Dalcroze met this “a-rhythmic” student in the street outside the conservatory: “It was raining lightly and, since they were both late for their classes, they started off towards the classroom at a run. Unconsciously the professor changed speed, and immediately the young man fell into the same rhythm with him” (56). Discovering that even the most “a-rhythmic” student could fall into a rhythmic pattern when jogging led Dalcroze to make walking the foundational activity of his pedagogy.¹⁸ Walking in time to a piece from the piano, for example, allowed Dalcroze to build on the already present sympathetic vibrations occurring in his students’ bodies. Activating and training students’ large muscle groups to respond to music built on what their bodies already knew, even if their minds didn’t. In imagining the future of music education, Dalcroze explained that “the body itself shall play the role of intermediary between sounds and thought, becoming in time the direct medium of our feelings—aural

sensations being re-inforced by all those called into being by the multiple agents of vibration and resonance lying dormant in our bodies” (“The Place of Ear Training” 8). In other words, Dalcroze saw the body as already rhythmical, vibratory, and resonant; musical training of the body, and training in listening with the body in particular, would tap into those already present resources through movement.

The goal after activating the muscular vibratory response to music was to refine that response, creating a more sensitive listening body. Writing on the body’s relationship to the subtleties of music, Dalcroze argued that “all the nuances of time—*allegro*, *andante*, *accelerando*, *ritenuto*—all the nuances of energy, *forte*, *piano*, *crescendo*, *diminuendo*—can be ‘realized’ by our bodies, and the acuteness of our musical feelings will depend on the acuteness of our bodily sensations” (“Rhythmic Movement” 115).¹⁹ For some context here, the “nuances of time” Dalcroze refers to have to do with speed—a passage marked *accelerando* should speed up as it is performed, *ritenuto* should quickly slow down. The “nuances of energy” refers to the force that is brought upon an instrument irrespective of tempo or even musical character—*forte* is loud, *piano* soft. In teaching the body to sense, respond to, and perform subtleties of time and energy, Dalcroze also offers education in space. In fact, these three attributes of music and movement—time, space, and energy—are central to Eurhythmics. As Frego et al. explains, “Music is abstract; we hear it moving through time. Movement is concrete; we see it moving through space. By integrating movement with music, we begin to understand the interrelatedness of time, space, and energy” (30) and be able to adjust to each factor quickly. When one part of the time, space, and energy triad changes, the listening body must change course, sensing and responding instantly. If, for example, a musical phrase speeds up, the amount of energy required to cover the same space across the floor of the eurhythmics classroom will also rise. Dalcroze

wished for his students to perform these musical demands with their bodies before moving to an instrument because a musician's ability to perform these changes in time, space, and energy on an instrument depends on how sensitive their body is. As Lipari puts it, "when we listen, our bodies vibrate with the sound waves pulsing toward and then through us. When you are listening to music, the music is not just playing in you, it is, rather, playing you, your body becoming a musical instrument, a resonating chamber" (Lipari 31). Dalcroze's embodied pedagogy asks students to make their first musical instrument their bodies, allowing the vibratory force of music to guide their bodily responses to time, space, and energy first and channeling those responses into sound production on an instrument later.

When Dalcroze does shift his attention to ear training and the production of sound, what he describes might actually be better thought of as "body training" than the elocutionary ear training I discuss in *Interstitial 2* because he teaches students to develop relative pitch by memorizing what certain vibrations feel like. If a musician can feel the vibration of a certain pitch, the program of Eurhythmics promises, that pitch can then be perfectly invoked from silence. Of course, some people are born with perfect pitch, meaning that they can call forth or identify a pitch without any reference point. The vast majority of musicians, however, are not born with perfect pitch, so Dalcroze contends that they must be taught a form of solfège that taps into the vibratory stability of pitches so that over time the repetition of the pitch with its attendant solfège syllable will be carved into the body.²⁰ These musicians without perfect pitch develop a kind of embodied relative pitch. "It is, therefore, of the highest importance," Dalcroze explains, "that the teacher should engrave the fundamental C on the memories—in the very gullets, we might say—of his pupils" ("An Essay" 49). The music teacher's job in this scenario is to inscribe a fundamental tone of Western music on their students' bodies. In the Dalcroze

workshop I participated in, each solfège class began with the group finding “the fundamental C,” or the pitch of middle C at A440 Hz, in our bodies. The instructor would ask us all to silently summon the middle C in our bodies, remembering the feeling of singing it, of having it vibrate inside us. Then, the instructor would ask us all to sing the middle C together without the help of the piano. In every class I took, the group was exactly right on pitch when doing this exercise.

Dalcroze’s theory of the body’s relationship to music involves both the body’s sensing and producing roles, and listening is key to both of these roles. To be a good performer, a musician first needs to have a very sensitive body that can pick up the nuances of music; additionally, a good performer, when called on to produce sound, needs to be able to tap into the vibratory memory of listening in order to sing or play the correct note and to produce the nuances of music. The best way to create these more sensitive and responsive musical bodies, Dalcroze thought, was to create musical experiences for students rather than focusing on the theory behind musical structures: “the whole method is based on the principle that theory should *follow* practice, that children should not be taught rules until they have had experience of the facts which have given rise to them” (118, “Rhythmic Movement”). In Dalcroze’s pedagogy, experience comes first, and comprehension follows later. Eurhythmics scholars and teachers typically describe the sequence of learning as spiral that adds more and more difficult concepts as it goes: “listening to moving; moving to feeling; feeling to sensing; sensing to analyzing; analyzing to reading; reading to writing; writing to improvising; and improvising to performance” (Urista). To that end, a eurhythmics class creates active musical experiences for listeners first and layers in analytical and compositional skills later. Rather than explaining that by walking in time to the piano the students are walking the beats to the measure, for example, students do the action first and learn about how to organize a measure of music later.

One reason Dalcroze advocates creating musical listening experiences for students before teaching them the theory behind music is that he finds that artistic results suffer when theory leads the educational process. Comparing the musical arts to the visual arts, Dalcroze argues that it is common sense to know that a student must “see objects before painting them” (*Rhythm as a Factor* 16). “In music, unfortunately,” he continues, “the same rule does not hold. Young people are taught to play the compositions of Bach, Mozart, Beethoven, Chopin, and Liszt, before their minds and ears can grasp these works, before they have developed the faculty of being moved by them” (*“Rhythm as a Factor”* 17). So the problem that Dalcroze developed his method in response to—the “dead letter” performances of Bach, Mozart, Beethoven, Chopin, and Liszt—are a problem of students having not “been moved.” Students needed to experience the movement of their bodies, the vibratory and rhythmic impulses coursing through their bodies and their bodies’ interactions with music, before they could be asked to express those movements through sound. A long-term consequence of students being asked to perform that which they had yet to experience, Dalcroze observed, was a diminishment of the quality of music composition as well: “As for composition, the pupils of most of our colleges of music are taught the external forms of musical expression before they have experienced any feeling worthy of expression; they are taught harmonies before they are capable of hearing them inwardly; they are shown how to write counterpoint in two parts before they are sufficiently developed to compose a single melody at all agreeable to the ear” (*“Music and the Child”* 104).

Eurhythmics, then, works to give students experiences that will be worthy of expression. The classroom activities train student bodies to tune into the vibratory impulses of music, to listen with their bodies, and thereby more fully experience music than they could by only studying music theory at a desk or practicing their instrument alone. These rich experiences layer

in complexity—the students must always follow the beat of the music while also adjusting quickly to new cues. Because the instructor improvises the music that makes up these experiences, students cannot anticipate what will happen next; a surprising cue will remind a participant that they must stay tuned into the music and their bodily response. In her conception of an embodied listening pedagogy for multimodal composition, Ceraso argues composition instruction should similarly create rich sonic experiences: “Just as poets and writers use defamiliarization techniques to heighten readers’ awareness of language, teachers of multimodal listening practices must design opportunities and assignments that give listeners a chance to experience sound in new and surprising ways” (113). The eurhythmic games of follow, quick response, replacement, and canon, are the defamiliarization techniques Dalcrozian teachers use to give students new sonic experiences, to help them listen with their bodies, and to understand the vibrational force of music.

The very first eurhythmics class I participated in, which was designed for trained adult musicians who were newcomers to Eurhythmics, began with a walk around the room.²¹ While nothing could be more familiar, as the class went on, I began to experience walking, listening, and music-making in new and surprising ways. The instructor encouraged the class to explore the room, walking in different directions, moving from the center of the rehearsal space to its corners. As we moved, the instructor turned to the piano and began to improvise a tune; my walking soon followed the music. I focused on my foot, attempting to place it on the wood floor at the exact moment that the instructor played a downbeat. Once the class had experienced aligning our feet with the music—hearing with our feet, perhaps—the instructor began layering in new instructions and cues, challenging our listening skills and creating a more and more complex musical experience. We were instructed to make eye contact with other students as we

passed them on our walks around the room, to lightly clap along with our steps, to replace the down beat of each phrase with a high-five to someone we were passing by. As new instructions continued to layer in, I found my body quickly reacting—it often knowing that we had shifted into a new meter before I would even be able to identify what the new meter was. At one point, the instructor paused our activities to observe that as our class responded to his directions and the changes in the music, our paths around the room had begun to regulate until we were all walking in a counter-clockwise circle instead of charting our own musical paths. Many of us, the instructor noted had started furrowing our brows and looking at our feet as we concentrated. To counteract our tendency to bear down as the exercises continued to become more complicated, the instructor asked us to engage with our classmates even more, combining a focus on making our own musical decisions as to the direction and character of our walking and clapping with interacting with the ensemble of people in the room. At no point were the words “correct” or “incorrect,” “right” or “wrong” used. The class was simply asked to listen to the music, respond to it in a quick yet intentional fashion, and to work together as we did. The energy in the classroom crackled across the piano, my body, and the bodies surrounding me.²²

The Effects of an Embodied Listening Education

Dalcroze promised that learning to feel music and develop a responsive relationship to sound would have a number of benefits, musical and extra-musical. Eurhythmics would, of course, create better musicians, solving the problem of unfeeling musicians that had initially led Dalcroze to consider a new approach to music education. Musical subjects that could be taught through Eurhythmics ran the gamut from topics as simple as tempo to as complicated as polyrhythms.²³ The Dalcrozian musician would be able to both sense and perform “all the nuances of time” and “all the nuances of rhythm” on their instrument. Moreover, the musician

well educated in the full program of Eurhythmics would be able to improvise their own music, expanding their expressive capabilities beyond interpretation of others' work ("Rhythmic Movement" 115). The result of performers with better musicianship, however, ultimately came secondary for Dalcroze. Any student, even one who would not go on to be a musician, could benefit from the extra-musical benefits of Eurhythmics: confidence in one's bodily capacities of sensation and response as well as an appreciation for the vibratory and rhythmic connection all people share.

The Eurhythmics approach of training students to listen, Dalcroze thought, would result in children and adults readily available to make use of their embodied sensitivity and responsivity. "Initiated into the marvelous mechanism of his body," Dalcroze contended, "given to him for consecration as a worthy dwelling-place for the soul—confident of achieving without effort or preoccupation any and every movement suggested by others or of his own volition—the child will experience a growing yearning to make full use of the abundant forces in his control" ("Music, Joy, and the School" 174). In other words, having been trained in listening with the body, a student of Eurhythmics would be more able to tap into and use the instrument of their body than a student without training in rhythm and movement. Having developed the instrument of their body, the Eurhythmics student would want to make use of it, exploring the full range of their listening and responding capacities. In this way, Eurhythmics, is a program of self-knowledge, helping students rediscover the knowledge already present in their body and tap into their bodily response as a source of knowledge.

Dalcroze, however, thought that Eurhythmics, and education on the whole, should have benefits beyond self-knowledge—in fact, self-knowledge should be put into the service of working with others. "It is not the function of education to develop isolated individuals,"

Dalcroze claimed (“Music, Joy, and the School” 169); rather, education, including music education, is meant to bring individuals together in ensembles. As Dalcroze saw it, education wasn’t for learning a specific subject or becoming an expert in one area; instead, “school is a preparation for life” (“Music, Joy, and the School” 165). And life entails working independently and with others: “The child, on leaving school,” Dalcroze wrote, “should be in a position not only to fulfill the divers obligations of social life, but also to exercise his will in his practical affairs, according to this particular temperament and without impinging on the rights of others” (“Music, Joy, and the School” 165). The well-educated child would be able to balance the independence that Eurhythmics grants them with not only respecting the independence of those around them but also working with them in social life: “The complete citizen,” Dalcroze contends, “should leave school capable not only of living normally, but of *feeling* life. He should be in a position both to create and respond to the creations of others” (“Music, Joy, and the School” 180).

Scholars of Eurhythmics have done ethnographic and social scientific work to study whether or not students feel they have gained the musical and extra-musical benefits Dalcroze’s pedagogy promises. In “The First Experiences of Music Students with Dalcroze-Inspired Activities: A Phenomenological Study,” Liesl Van Der Merwe’s study of South African music students’ reactions to Eurhythmics, music students were interviewed to gain a student perspective on the results of a very brief introduction into Eurhythmics. She found that students identified five benefits of engaging in Eurhythmics practice, only one of which is necessarily musical: “social integration, joyful experience, bodily experience, easier understanding, and musical expression” (395). One student, in fact, reported that the participants became ““in sync”” with each other”” (396), signaling that the group was able to tune into the vibratory connection

they all shared through the music. Frego, a Dalcroze specialist who taught Eurhythmics games to a group of HIV-positive patients as a form of music therapy, interviewed one participant, Luke, whose interview answers reveal that he experienced Dalcroze's goal of creating strong individuals who were then able to connect with others. "This first experience of Dalcroze Eurhythmics" Luke explains, "really changed me. . . . I really heard music in that session and felt rhythm as a moving force within me" (320). The music, however, didn't stay as only a force within himself. Luke also reported that Eurhythmics education made him feel more "in sync" with the people around him:

There was an activity that combined the need for trust with the goal of feeling what someone else felt while listening to the music. With our partner, we sat on the floor beside each other. One person in the pair was selected as leader; he placed his palm under the partner's palm. We got into a position where we could move the other person's arm freely. Once the music started, the leader guided the partner's arm around the space, changing direction when the music changed. The follower was then asked to be guided (with eyes closed) and to trust that the leader would feel where the arm needed to move to be connected to the music. We changed leaders and tried it again. Each time we changed, we felt more connected to the other person and we sensed how that person felt the music. (320)

In learning how to listen with his whole body, Luke became more sensitive and responsive to the people around him, his body vibrating in sympathy with his partner's and their bodies vibrating in sympathy with the music they listened to.

Eurhythmics for Rhetorical Studies

Energy, which was invoked earlier in this chapter as part of Dalcroze's time, space, energy triad, is crucial to understanding rhetoric imbued with embodied listening, especially as articulated in Dalcroze's theory and pedagogy. Energy is the source of the vibrations pulsing through and across people's bodies when they experience music—and when they experience rhetoric. In this way, Dalcroze's Eurhythmics looks very similar to George Kennedy's energetic rhetoric: "Rhetoric in the most general sense may perhaps be identified with the energy inherent in communication: the emotional energy that impels the speaker to speak, the physical energy expended in the utterance, the energy level coded in the message, and the energy experienced by the recipient in decoding the message" (2). When Dalcroze argues that "rhythms of a work of art induce in the individual analogous vibrations, produce a powerful reaction in him and change naturally into rhythms of expression" ("Rhythm as a Factor" 21), I argue that he is speaking of something akin to rhetorical energy. The rhythms of a piece of rhetoric induce analogous vibrations in a listener when the emotional energy that impels the speaker to speak reaches the listener. A powerful reaction is produced in the listener when they experience that vibratory energy. And, importantly for Dalcroze and for rhetoric though not quite present in Kennedy's conception of rhetoric as energy, the initial rhythms of a work of art invite an energetic response, making the listener not only a receiver of energy but a producer as well.

Another rhetorical theorist whose work fits well with Dalcroze's is Kenneth Burke, in particular in his writings on music. Debra Hawhee observes that Burke has a "rhetorical approach to music criticism, an approach that attends to movement and manipulation of rhythms and their effects on audience bodies" (*Moving Bodies* 25). Rather than interview audience members to find out if they understood a given performance, Burke observes the audience as

they listen, looking for evidence of “being moved,” as Dalcroze would put it. “Burke’s model of musical rhetoric,” Hawhee explains, “involves a certain giving over of oneself on the part of the audience member, and that giving over seems to happen at the level of bodily perception” (*Moving Bodies* 24). Listeners are “given over” to music because “rhythm,” Hawhee argues, “is not merely an aesthetic feature but an enlivening force—sheer energy—with a unique capacity to mingle with and transform bodily energies and rhythms already churning, humming, and moving” (*Moving Bodies* 28). Burke, more so than Kennedy, notes that sensation and responsivity are vital to understanding rhythm as rhetorical and energetic. As Hawhee notes, Burke shifts from considering rhythm in music to rhythm in language, remarking that “a rhythm is a promise which the poet makes to the reader,” but I want to add that Burke’s descriptions of how a sensitive listener responds to rhythms sounds like a description of a eurhythmics class: “a reader sensitive to prose rhythms is like a man hurrying through a crowd; at one time he must halt, at another time he can leap forward; he darts perilously between saunters; he guards himself in turning sharp corners” (qtd. in *Moving Bodies* 140).

If we take Dalcroze, as well as Kennedy and Hawhee’s observations about Burke, to be correct, then the vibratory impulses of energy transmitted, sensed, and responded to underlie all rhetorical exchange. In order for rhetoric to be successful or as forceful as possible, interlocutors need to be sensitive to the nuances of energy they experience, and as Dalcroze’s work shows us the best way to become a more sensitive listener is to practice embodied listening, allowing the whole body to sense and respond to sounds—and other forms of rhetoric—around and inside it. The best way, then, to introduce embodied listening into rhetorical education is to create experiences for students that ask them to use their bodies while they engage with sound and other rhetorical phenomena. Were Dalcroze a rhetorician, he might say that a student of rhetoric must

“be moved” before they can be asked to write more than a “dead letter” composition. If, as Dalcroze posits, “all modern educationists are agreed that the first step in a child’s education should be to teach him to know himself, to accustom him to life and to awaken in him sensations, feelings and emotions, before giving him the power of describing them” (“Rhythm as a Factor” 16), then in the rhetoric classroom, sensations, feelings and emotions must come first.

The embodied listening-influenced composition classroom would seek to enliven the “dead letter” of student writing by priming bodies to be both more sensitive to rhetoric and more responsive with rhetoric. Because walking is an easy entry point into embodied rhythm for both Dalcroze and Kenneth Burke, rhetoric students could begin their studies with the same kind of exercises any eurhythmics class starts with, listening to music and entraining sensation through walking. Following Burke’s move from the rhythms of Stravinsky to the rhythms of language, rhetoric students could learn to first follow a simple piece of pop music, later poetry set to music, and eventually language.²⁴ A sense of musical phrases—the beginnings and endpoints of a section of music—could be brought to the phrasings of sentences and paragraphs. If music, for example, is always building to something or pulling away from something, a passage in an essay might be thought of *and felt* in the same way. The relationships among time, space, and energy might be first felt, as students move through a room and adjust to changes in each, before they are applied in writing. This kind of embodied listening instruction, though, must work beyond musical metaphor; the student should experience the physicality of being pushed and pulled by rhetoric in its musical, sonic, linguistic, and other forms.

Notes to Chapter 3

1. In his early writing, Dalcroze argued that some students were “a-rhythmic,” having “a complete lack of aptitude” for music. These students, he argued, should “after a certain period of observation [be] disqualif[ied] from further musical tuition.” These “incurables,” he suggested, could still take music classes, just not in his Eurhythmics program. “Fortunately,” he also noted, “there are . . . very few cases . . . of complete musical incapacity” (“An Essay” 38). Moreover, most of the exercises Dalcroze described depended on students being hearing and having ambulatory bodies, thus excluding disabled children. Dalcroze did recognize, though, that deaf people sensed music in the way that he taught it: “There are persons, deaf from birth, who can yet appreciate and distinguish pieces of music of different styles, by means of sensations of a tactile nature, by the kinds of internal resonance, which, according to the rhythms of the music, vary in intensity and form” (“Music and the Child” 98). Although Dalcroze’s writing didn’t account for students with disabilities—though Frego et al. note that “Jaques-Dalcroze himself adapted [his] approach for children with visual impairments” (32)—it has since been used for music therapy, for students with disabilities (including students who are deaf), and for seniors. Dalcroze’s idea of some children being “arhythmic” simply hasn’t stuck. For an early study on the use of Dalcroze’s pedagogy for music therapy, see Claire-Lise Dutoit. For more recent discussions of Eurhythmics’ relationship to disability, see Frego et al. as well as the 2016 special issue “Dalcroze Eurhythmics in Music Therapy and Special Music Education” of *Approaches: An Interdisciplinary Journal of Music Therapy* edited by John Habron.

It is worth noting, as well, that Eurhythmics instructors have noted the existence of errhythmia in some students. The errhythmic student feels time so precisely that a musical sense of “give” to timing is frustrating for them as they want to keep the beat completely regimented.

2. In keeping with the convention from scholarship on Dalcroze, throughout this chapter and the subsequent interstitial chapter, “Eurhythmics” with a capital E refers to the pedagogical program or theory of movement Dalcroze developed while “eurhythmics” with a lower-case e refers to the actual course that students take.

3. In a gloss of Dalcroze’s time at Hellerau, David Frego et al. explain that Dalcroze worked alongside Adolphe Appia, the theorist and practitioner of stagecraft, to put on performances, during which “students were not categorized as musicians, dancers, actors but functioned as all three” (Frego et al. 28) Highlighting the popularity of Hellerau, Frego et al. write that “In the summers of 1912 and 1913, audiences flocked to Hellerau to see the student summer performance of Gluck’s *Orfeo ed Euridice*. These demonstrations attracted notable artists and teachers from around the world: theater luminaries Konstantin Stanislavsky and George Bernard Shaw; dancers Mary Wigman, Sergei Diaghilev, and Rudolf von Laban; and musicians Darius Milhaud and Ignacy Jan Paderewski” (“Dalcroze Approach” 28).

4. Bonnie Shaffhauser Jacobi’s “The First Formal Dalcroze Instruction in the United States: Placido de Montoliu and His Work at the Phebe Anna Thorne Model School” details the integration of Eurhythmics into the curriculum for “a group of fifteen nine-year-old girls at an open-air model school founded at a Quaker college in a quiet suburb of Pennsylvania” in 1913 (99).

5. The idea that listening is a practice involving the whole body, as the scholars I mention here acknowledge, is hardly new. Ceraso opens her essay on multimodal listening with a reference to Beethoven biting down on a stick to sense a piano’s vibrations, and Eidsheim frames her call for vibrational listening as a return to a lost practice, explaining that she “seeks to *recover* the dynamic, multisensorial, phenomenon of music” (3 emphasis added). Their

scholarship, however, does not look into this history, favoring contemporary classroom and performance contexts.

6. My personal experience with Eurhythmics comes out of a workshop I attended at the Marta Sanchez Dalcroze Training Center at Carnegie Mellon University. Since 1968, Carnegie Mellon's program has offered training to musicians and music teachers who either want to learn about the Dalcrozian approach or want to pursue the Dalcroze certificate or Dalcroze license over many summers of training. The Marta Sanchez Dalcroze Training Center is one of a handful in the world that is "accredited by the Jaques-Dalcroze Foundation of Geneva, Switzerland" ("Marta Sanchez"). The program offers training in all aspects of Dalcroze's pedagogy. During my week with the workshop, I took daily movement, eurhythmics, rhythmic solfège, piano improvisation, and pedagogy classes with faculty at either the Dalcroze License or Dalcroze *Diplôme Supérieur* level of Eurhythmics education. See note 7 for more on the different levels of Eurhythmics education.

7. This explanation of a eurhythmics class is based on both how a contemporary class is often structured as well as explanations of classroom exercises from Dalcroze's writing. Because Dalcroze's pedagogy makes spontaneity and improvisation central to its form, no two Dalcroze classes will be exactly alike. Additionally, over the last one hundred years, Eurhythmics classes have certainly transformed as different instructors have brought their own personalities and ideas to their pedagogy and the pedagogy has been adapted to meet the needs of disabled students; however, a rigorous system of accreditation is based at the *Institut Jaques-Dalcroze* of Geneva, Switzerland, which Dalcroze founded. Eurhythmics teachers of today who hold a certificate or license from an accredited program in the United States or the *Diplôme Supérieur* from the *Institut* in Geneva have been trained in the same principles Dalcroze himself followed and

trained teachers in during the early to mid-1900s. The certificate, license, and the *Diplôme Supérieur* are different levels within the Dalcroze certification system. A certificate prepares a music teacher to work with young children, a license prepares a teacher to work with students of all ages, and the *Diplôme Supérieur* is the equivalent of a PhD in Eurhythmics—it involves a research component and prepares the student to train people working toward their certificates or licenses. The American Eurhythmics Society offers similar certifications, involving research, teaching demonstrations, and a sequential curriculum, without the relationship to Geneva and more of an emphasis on pedagogy than on professional performance.

8. For instance, at Carnegie Mellon University, where I attended a weeklong Dalcroze workshop, college students studying music take four semesters of Eurhythmics. The JCCManhattan offers “Adult Eurhythmics for Brain Health and Better Balance” classes for seniors (“Dalcroze Adult”). And David Frego, a Dalcroze license and certificate holder, has published about his success using Eurhythmics in music therapy settings with adults.

9. In the Eurhythmics literature these strategies are often referred to as “games,” in keeping with Dalcroze’s idea that musical education should be a joyful process.

10. When I spent a week attending a workshop at Carnegie Mellon University’s Marta Sanchez Dalcroze Training Center, I participated in classes with a number of different instructors with different temperaments; nevertheless, all of their classes made use of these core strategies.

11. The Dalcroze Society of America has a handful of videos up on their website—and others can be found online—that demonstrate some of what goes on in a eurhythmics class. One video, titled “Dalcroze Eurhythmics Skipping Game with Greg Ristow,” shows a large group exercise in which nine participants join hands and skip in a circle in time to the instructor’s improvised music. With the introduction of a cue from the piano, the direction of the circle is

supposed to reverse. As Ristow, an instructor at DePauw University at the time of the filming of the video, explains, the quick reaction exercise asks students to “listen really actively and physically” because “they don’t know what’s coming.”

12. An additional Dalcroze Society of America video, titled “Dalcroze Eurhythmics Stopping-Starting Quick Reaction with Greg Ristow,” shows a quick reaction and replacement exercise in which students are asked to walk in time to a piece of music but switch to clapping whenever the music stops, replacing steps with claps and music with silence. Ristow offers that the exercise is designed to teach students to “control momentum and halt momentum” as well as “predict phrase lengths.”

13. Continuous canon would approximate something like singing “Row, Row, Row Your Boat” in canon without having ever heard the whole song before.

14. For example, it would not be at all surprising for a dancer to land on the floor on a beat when no music had sounded. In Dalcroze, a step on the floor is almost always meant to be placed exactly with a musical sound.

15. As Debra Hawhee succinctly puts it in her gloss of Warren D. Anderson’s work on Greek Music: “rhythm is movement” (*Bodily Arts* 141).

16. Putting these scholars into conversation takes a bit of imaginative work because they do not quite have the same conceptions of sound. Ceraso, as opposed to Eidsheim and Dalcroze, is focused on sound, audible and otherwise, more than music (insofar as we think of music as something like organized sound). As a result she uses the terminology of “sound” where Eidsheim resists it.

17. When Eidsheim notes rhythm in this list, she is not imagining it as a vibrational force in the way that Dalcroze is. To pin rhythm down with the “figure of sound” would likely mean to focus on the mathematics behind a rhythmic figure rather than on its embodied source and effect.

18. Even this most foundational activity can be, and often is, adapted in the contemporary Eurhythmics classroom for students with disabilities. Chairs with strong backs can be positioned in a circle for students to walk around so that they have a something to grab onto and stabilize themselves at any point, an especially useful strategy for instructors working with geriatric populations. Students who cannot walk can “walk” with their hands in their lap or by tapping their toes.

Though I will turn to Kenneth Burke in the conclusion of this chapter, it’s worth noting here that Debra Hawhee has observed Burke’s yoking together of walking and rhythm in *Counter-Statement*: “‘The appeal of form as exemplified in rhythm enjoys a special advantage in that rhythm is more closely allied with ‘bodily’ processes. Systole and diastole, alternation of the feet in walking, inhalation and exhalation, up and down, in and out, back and forth, such are the types of distinctly motor experiences “tapped” by rhythm”’ (qtd. in *Moving Bodies* 27). Like Dalcroze, Burke sees rhythm as already naturally occurring in the human body.

19. Typically, when Dalcroze suggests that something can be “realized” he means that it can be “performed.” To “realize,” for example, a polyrhythm means that a person can perform that polyrhythm.

20. Solfège is a system of syllables matched to pitches in order to help music students read, and sight-read music (sight-reading involves playing or singing a piece for the very first time without any previous practice). The syllables are typically *do, re, mi, fa, sol, la, si (ti), do*. There are two popular systems of solfège: moveable-*do* and fixed-*do*. In moveable *do*, the

syllables shift to different pitches depending on what key you are in. For example, if you are in C major, *do* is C. If you are in F major, *do* is F. Moveable-*do* solfège is popular in the United States, the United Kingdom, and Hungary. In fixed *do*, the system used by most countries that employ a solfège system, the syllables stay the same. *Do*, with the exception of some keys that use a C#, is always C. For example, if you are in C major, *do* is C. If you are in F major, *do* is C. Dalcroze advocated for a fixed *do* system so that students would memorize the feeling of a C no matter the key and would better understand the relationship between different keys because of the stability of the *do* note. Work on Dalcroze typically uses the term “rhythmic solfège” rather than just “solfège” to highlight the role that movement plays in the Dalcrozian approach to learning the relationships between pitches.

21. The exercises that Eidsheim uses with her voice students are quite similar to the Eurhythmics exercises I participated in at Carnegie Mellon. Eidsheim, like Dalcroze, focuses on experience and sensation first, adding performance later down the line. In explaining what she calls an “action-based” pedagogy, Eidsheim describes beginning instruction with “a series of aerobic physical exercises that do not involve producing vocal sounds—for example, running around, jumping up and down, and so on” (146) a series of activities that, similarly to Dalcroze, make use of basic movements most people are already comfortable doing. Eventually, Eidsheim “resize[s] these activities and transpose[s] them to the anaerobic realm . . . work[ing] to maintain [the student’s] general level of energy. . . . These exercise are intended to initiate the use of the vocal apparatus (the entire body), and also to guide the student’s concerns away from the voice per se to fully physically engaged activity” (146).

22. What I experienced during the Eurhythmics workshop at Carnegie Mellon, however, was only the first inklings of what a Dalcrozian music education might do for and demand from

a student. An advanced student of Eurhythmics not only studies music and movement as well as solfège but also improvisation and *plastique animée*. The *plastique animée* is, according to Frego et al., “the culminating experience in a Dalcroze class” that “combines the skills addressed throughout the class, and from previous rhythmic experiences, into a loosely based choreography that is both physically expressive and musical. The students are provided with the basics of the requirements and are asked to spontaneously create an interactive composition with the music” (“Dalcroze Approach” 30). A teacher or participant might pick a piece of music that feel sufficiently complex to deserve a *plastique* treatment. Then, the student, almost always in collaboration with other Eurhythmics students, will design a series of movements that are meant to recreate the sound of the music in bodily form. Once again, *plastique animée* differs from dance in that it is meant to capture the sound of the music rather than have the music accompany it or vice versa; moreover, the movement is supposed to represent the sound not some narrative that has been placed on it. So, for example, it would be inappropriate in a *plastique animée* to the music of Schubert’s *Der Erlkönig* to act out the story of the text of Goethe’s poem. While the performer may certainly gallop along to the galloping sound of the piano, they would not portray the characters—father, son, and Erlkonig—that are present in the text or what happens to them; rather the performer would seek to reflect the sound of the music itself. A final way that the *plastique animée* is distinguished from dance performance is that dance technique is not a focus—only good flow and representation of the music are.

23. A polyrhythm is a rhythmic figure that pairs different rhythms—a triplet played at the same time as a set of sixteenth notes, for example.

24. Linda Hecker advocates having students “‘wal[k] a paper’” (46) they are working on because “walking seems to stimulate the flow of ideas and calls forth language” (47). She

includes particular directions for movement to reflect the arrangement of a composition: “when adding new information, one walks forward; when elaborating or giving examples, off to the side, and when contradicting, one turns 180 degrees and walks back toward the starting point” (48).

Interstitial 3

Eurhythmics and “the Spirit of Ancient Greece”

In a prefatory note to the 1913 collection of Émile Jaques-Dalcroze’s work, *The Eurhythmics of Jaques-Dalcroze*, the first collection of Dalcroze’s writing published in English, John W. Harvey explains his choice of the name “Eurhythmics” for introducing Dalcroze’s method in Britain and the United States. Harvey claims that a “literal translation” of the German name, “Rhythmische Gymnastik,” “gives too narrow an idea of the scope of the system” (5). Though he makes no mention of the French name, “la rythmique Jaques-Dalcroze,” presumably a translation of that name would also fail to capture the full sweep of Dalcroze’s pedagogy. The word “Eurhythmics,” typically understood to mean “good flow” in the scholarly and educational literature on Dalcroze, is the most accurate descriptor because it retains the sense of motion and movement central to both the *gymnastik* and *la rythmique* without reducing Dalcroze’s program to one of only athleticism plus rhythm. With its intentional gesturing toward ancient Greece, the name “Eurhythmics” honors the expansive nature of Dalcroze’s pedagogy as more than “a mere refinement of dancing” or only “an improved method of music-teaching.” “Eurhythmics” reflects the far-reaching goal that Dalcroze set out for his music pedagogy: to “have effect upon every part of life” (Harvey 5).

The goal of creating a music pedagogy that would also be a pedagogy of life, Harvey argues, was an example of Dalcroze’s “rediscovery of an old secret” that Plato shared in *Protagoras*: “the whole of a man’s life stands in need of a right rhythm” (5).¹ Rhythm, as the preceding chapter suggests, is a rhetorical phenomenon that moves bodies. Learning to listen for rhythm with the whole body allows listeners to be more sensitive and responsive to the subtle shifts in rhythm occurring around, through, and inside them. This interstitial chapter, like those

that came before it, examines the intersection of listening with a key moment in the history of rhetorical education; in particular, this chapter studies the resonances between Eurhythmics' pedagogy of embodied listening and the rhythms of ancient rhetorical education. I argue that the foregrounding of rhythm in education was a commitment that both Dalcroze and ancient thinkers and teachers shared. Eurhythmics—as understood through the writing of Dalcroze's contemporary educator M.E. Sadler, through Dalcroze's own writing, through ancient thought on music education, and when put in conversation with Jeffrey Walker's scholarship on rhetoric and poetics as well as the rhetorical-athletic education of ancient Athens articulated by Debra Hawhee—is a twentieth-century name and pedagogy imbued with “the spirit of ancient Greece” (Sadler 11).

In what follows, I first demonstrate how Dalcroze brought ancient Greek educational practices to the 20th century by emphasizing the active body's role in learning. I then consider the intersection of Plato's and Aristotle's ideas about the power of music and the aims of a music education with Dalcroze's pedagogical approach. After that, I turn to two historians of rhetoric who have argued that rhythm was absolutely crucial to ancient rhetorical practice and pedagogy: Jeffrey Walker, who shows how rhythm was key in the already rhetorical performative precursors to rhetoric, and Debra Hawhee, who argues that rhythm was vital to rhetorical and athletic training in ancient *gymnamisa*. Finally, in the conclusion, I imagine how taking rhythm as the primary pedagogical goal and method in the contemporary rhetoric and composition might teach students to be more sensitive and responsive. Taken on the whole, this chapter argues that the “spirit of ancient Greece” that Dalcroze captures in this Eurhythmics pedagogy is the spirit of active, rhythmic bodies, a spirit that teachers could work to induce in rhetoric and composition classrooms.

Bodies in Ancient Greece and Eurhythmics

In a brief essay titled “The Educational Significance of Hellerau,” which was included in the 1913 collection of Dalcroze’s work, M.E. Sadler, the vice-chancellor of the University of Leeds at the time that Dalcroze was teaching at Hellerau (“Sadler”), traces what he saw as the failure of the Germans’ importation of ancient Greek philosophy, language, and literature into their educational system. Sadler argues that Wilhelm von Humboldt, the Prussian reformer of education, brought “Greek thought and letters” to German education but “failed to impart to the schools the spirit of ancient Greece” (11). Though a German secondary school was called a “Gymnasium,” a name shared with the gathering and training places of ancient Athens, Sadler finds that “the very name . . . seemed ironical” because the educational ideals present in ancient gymnasia were reduced to a “purely intellectual discipline” in German schools (12). “A new subject,” Greek language and literature, “had been added to the curriculum, but new life had not been brought into the schools” (12). Importing “the philological study of a second dead language,” Sadler argued, simply wasn’t the same as creating an ancient Greek-style education (12).

The main reasons the German gymnasia failed to live up the ideals of an ancient Greek educational program, in Sadler’s estimation, were that the Germans “ignored the training of the body” (12) and failed to understand artistic education’s relationship to bodily training. According to Sadler’s recounting of German education reform, upon realizing the error of excluding physical education, German educationists added physical exercise to secondary education. Those “physical exercises,” however, “were divorced from the artistic influences of the Greek gymnastic” (12). Participants in a German-influenced gymnastics class would all do the exact same movements in class, removing the possibility of independent, artistic choice in movement,

and rhythm was not understood as the primary mode or topic of instruction. Additionally, this version of physical education functioned more as an add-on rather than a true curricular integration. Had the German education reformers understood how important the body and art were to ancient Greek education, they would have allowed exercise and education of the body to inform and be informed by the other subjects taught in school. Even though the German educationists eventually realized that artistic training was lacking in their educational system, when they incorporated art into the curriculum, they failed to involve the body; as Sadler explains, the “corrective” for a lack of artistic training in schools “was sought in instruction *about* art, not . . . in the *practice* of an art” (emphasis added 13). The students didn’t have the opportunity to engage their bodies in making and performing. In order to more accurately import ancient Greek educational ideals into the German classroom, reformers needed to reassert the body’s prominence in learning about any subject.

Dalcroze’s theories of education, as opposed to van Humboldt’s and other German educationists’, reflected the ancient Greek ideal of combining intellectual, artistic, and physical training. “Jaques-Dalcroze has re-opened a door which has long been closed,” Sadler explains, “He has rediscovered one of the secrets of Greek education”: the body’s role in learning (11). In “require[ing] from pupils a sustained and careful attention, . . . in short and severe (though not exhausting) intellectual exercise; while at the same time . . . train[ing] the sense of form and rhythm, the capacity to analyse musical structure, and the power of expressing rhythm through harmonious movement,” Eurhythmics rejoins the subjects that German educationists had separated (Sadler 14). Notably, in this rejoining of intellectual, artistic, and physical training, Eurhythmics offers an alternative to the rational listening program of the elocutionists—Eurhythmics is an embodied approach to learning about the formal structures of music, covering

some of the same material as elocutionists but from an angle that values sensing and responding as much as understanding. In reasserting artistic movement and the body in education, Eurhythmics offered “a synthesis of education influence, artistic and intellectual,” a synthesis that the ancient Greeks understood well (Sadler 14).

Dalcroze himself saw affinities between Eurhythmics and ancient approaches to education. In the essay “Music, Joy, and the School,” which advocates the adoption and expansion of music education in public primary and secondary schools, Dalcroze laments that “So many pedagogues regard music as a mere secondary branch of knowledge, entitled only to the last and least place in the school curriculum: a poor beggarly subject, scarcely worth notice” (166). “And yet the greatest minds of ancient and modern times,” he counters, “have assigned to [music] an educational role of the highest significance. To the charge of trespassing on the domain of education proper, the musician has only to invoke the authority of Plato and most of the Greek philosophers” (166). Dalcroze admired the ancients for understanding that “every healthy educational system—that is every system based on the intimately reciprocal reaction of body and mind, feeling and thought—assigns a pre-eminent place to music” (166). Greek language itself, Dalcroze further argues, reflects the connection between the body and music education: “the Greeks—in marking the rhythm of their verses, designated the rhythmic unit by the term ‘foot’ And yet we have long ceased to scan verses by means of bodily movement, and rhythm has become a purely intellectual conception” (171 “Music, Joy, and the School”).² And so we might imagine Dalcroze’s Eurhythmics as the restoration of the physical foot in twentieth century pedagogy and practice, a restoration that rebalances the twentieth century’s *understanding* of rhythm with ancient Greece’s actually physically *doing* rhythm.

Dalcroze and Paideia

Scholarship on ancient thought about music education further supports the connection between Eurhythmics and ancient Greece, emphasizing the body's sensitivity and responsiveness to rhythm as well as highlighting the active learning process. In particular, ancient thought reflects uniting movement and music, teaching through play and experience, and valuing of education for its usefulness to living a rich and productive life rather than developing a specific expertise, all approaches that Dalcroze highlighted in Eurhythmics. In Lelouda Stamou's study of Plato and Aristotle's ideas about music education, for example, she takes a musicological approach to understanding how the ancients thought music should be taught. In particular, Stamou highlights Plato's interest in the power of music paired with movement, or perhaps more accurately, the power of movement, of which music is one kind. Plato describes, in a passage Stamou cites, how mothers use musical movement to comfort their children:

When mothers have children suffering from sleeplessness, and want to lull them to rest, the treatment they apply is to give them, not quiet, but motion, for they rock them constantly in their arms; and instead of silence, they use a kind of crooning noise; and thus they literally cast a spell upon the children (like the victims of Bacchic frenzy) by employing the combined movements of dance and song as a remedy. (*Laws, Volume II* 790c-790d)³

Though Stamou reads this passage as evidence of Plato's arguing that music education should begin at a very young age, I argue that the passage also highlights the power of rhythm and the movement inherent in it. The rhythmic movement of a woman's vocal chords as well as her entire body can soothe another tormented human body, be it that of a tired infant or a drunken man. This potency of rhythm, which the previous chapter notes is always already a kind of

movement, was exactly what Dalcroze recognized in music and therefore chose to build his pedagogical program on. Plato's story of the mother soothing her child is an ancient example of the vibratory exchange of energy that Dalcroze identified as the effect of rhythm.

Because rhythm is so powerful, Plato advocated using song to teach complicated concepts to young children, an approach that Dalcroze would adopt in his pedagogy. In order to teach children to accurately judge what was pleasurable and painful, Plato explains, "we have what we call 'chants,' which evidently are in reality incantations seriously designed to produce in souls that conformity and harmony [with the law] of which we speak. But inasmuch as the souls are young and unable to endure serious study, we term these "plays" and "chants," and use them as such (*Laws, Volume I* 659e)".⁴ As I touched on in the previous chapter, Eurhythmics pedagogy is made up of a number of different kinds of "games" students play that ask them to actively participate in the experience of a complex musical figure or concept rather than introducing it as a purely intellectual phenomenon. Creating joyful musical experiences for students, Dalcroze thought, that would teach them complex musical concepts in a better way than introducing the concept straightaway. Dalcroze elected to lead with practice before theory, song or chant before "serious study" (Plato, *Laws, Volume I*, 659e). Dalcroze, like Plato, understood that music could be the way in to education on a number of different topics. Leading with practice over theory gives students a learning experience that can stick with them in their bodies before they fully understand the inner workings of that experience.

Foregrounding rhythm over instrumental performance is another way that Dalcroze followed ancient ideas about education. In emphasizing the development of students as whole beings and preparing those students for participation in public life, Dalcroze joins Aristotle in "not . . . advocate[ing] . . . technical excellence as a goal of music instruction" (Stamou 10);

rather, Aristotle thought that the goal of music education was “not musical expertise but the cultivation of the soul according to the values and ideals of the community” (11). As Aristotle succinctly put it: “we reject professional education in the instruments or in performance” (1341b). Though Dalcroze does not reject instrumental education, as the previous chapter suggests, he saw music education not only as an opportunity to prepare a student for instrumental performance and improvisation but also, and more importantly, as an opportunity to develop a student’s sensitivity and responsivity, which they would carry over into their whole lives. Though Eurhythmics can be channeled into professional artistry, the more holistic and expansive benefits of musical instruction are the ones important to Dalcroze, and to Aristotle.

Rhythm in the History of Rhetoric and Rhetorical Education

Just as music emerges in the elocutionist’s pedagogical efforts in the 18th and 19th centuries and in contemporary efforts to teach multimodal composition, it is also present in ancient rhetoric, and, in fact, lies at the roots of rhetoric. Jeffrey Walker’s *Rhetoric and Poetic in Antiquity* draws scholars’ attention to the musicality of epideictic performance’s of poetry that preceded the name rhetoric yet still worked rhetorically on listeners. Walker interrogates “the received, standard history of rhetoric,” which “typically presumes that ‘rhetoric’ is and was originally, essentially, an art of practical civic oratory that emerged in the law courts and political assemblies of ancient Greece and Rome, while defining epideictic, literary, and poetic manifestations of this art as ‘secondary,’ derivative, and ‘inferior’” (*Rhetoric and Poetics* vii). Rather, Walker argues that those “secondary” manifestations of rhetoric were actually primary historically speaking. Before “the words ‘poetry’ and ‘rhetoric’” (*Rhetoric and Poetics* 4) came into use, a rhythmic musicality of speech was at work in the poetry of Hesiod and the performances of rhapsodes. As Walker puts it, “In Hesiod’s world of the eighth century B.C. . . .

. there [was] only the ‘sound’ (*aoidê*) or the ‘hymns’ (*hymnoi*) of the ‘singer’ (*aoidos*) and the eloquent ‘words’ (*epea*) or the wise prince (*basileus*) speaking in assembly” (*Rhetoric and Poetics* 4). The rhythmic songs of the singer, as much or more than the words of the prince, were “understood and practiced as epideictic argument that calls its audience to acts of judgment and response” (*Rhetoric and Poetics* ix). So in Dalcroze’s embrace of rhythm, he turns toward the already rhetorical practices that preceded the word rhetoric. Additionally, Walker’s observations show that the history of rhetoric has always been rhythmic and musical, so it is not surprising that rhetorical education, too, has been rhythmical and musical.

The image of the gymnasia of ancient Athens that Hawhee sketches in *Bodily Arts* also reflects the original “spirit of ancient Greece” that Sadler misses in German gymnasia and that Dalcroze’s pedagogy recalls with its explicit and implicit gestures toward ancient ideas about rhythm and music education. The men of Athens gathered to develop their bodies and minds through athletic training and public discourse. In one room boys grappled with each other during wrestling practice while in another room they grappled with the philosophical ideas their sophist instructors presented. Accompanying and “spurring on” (*Bodily Arts* 140) these activities were the reedy strains of the *aulos* and floating arias of a singer with his lyre (*Bodily Arts* 13, 135-143). The music of the gymnasium, Hawhee argues, “established a rhythm through the cyclical repetition of patterns, and this rhythm was replicated in the bodily movements of those in training” (*Bodily Arts* 138).⁵ The imaginative reader might envision something like this: the musician, off to the side of the room, establishes a meter in three; on one, a man steps toward his partner, shifting his weight forward to support a punch thrust forward into the air; on two, he settles on his back leg drawing his arm back to his body; and at three he recovers, now ready to receive a practice jab (*Bodily Arts* 153). Music in such a scene and in Hawhee’s writing is

figured not so much as accompaniment to movement as a generative force that students become sensitive to and respond to. Students listen closely to the music of the *aulos*, feel it in their bodies, and respond in kind.

In the Eurhythmics classroom, music functions in a similarly generative way. Dalcroze argued that “it behooves a teacher of rhythm to train *through* and *in* rhythm the whole muscular system, so that every muscle may contribute its share in awakening, clarifying, moulding, and perfecting rhythmic consciousness” (emphasis added “Initiation to Rhythm” 87-88). In other words, a teacher of rhythm, who we might imagine as a music teacher but Hawhee’s scholarship suggests could also be a coach or a rhetorician, should focus their efforts on their students’ bodies. And those efforts are not only an education in rhythm—in learning to listen to rhythm, to feel it, and to understand the complexities of meter—but also an education *through* rhythm. Rhythm is the pedagogical strategy that crosses activities, teaching music, athletics, and rhetoric. *A Rhetorical Education “through and in rhythm”*

Dalcroze’s Eurhythmics pedagogy might offer contemporary scholars and teachers of rhetoric and composition the best approximation of “the spirit of ancient Greece.” Though I do not want to argue that we must adopt a thoroughly Greek educational program in the contemporary classroom—the ancient Greek educational system was, after all, of its own time and culture, excluding women and the enslaved and servicing a specific vision of democracy and citizenship—Dalcroze’s Eurhythmics relationship to ancient Greek education does highlight the effectiveness of a rhythmic education across centuries. Eurhythmics, like the educational practices of ancient Greece, asks students to tune into their bodies capacities for feeling rhythm and to move those bodies in response, sometimes in concert with and sometimes against others. And so rhetoric teachers, should they share those goals of sensitivity, response, and engagement,

might reconsider their efforts at a rhetorical education in terms of rhythm. What would it mean to imagine the contemporary rhetoric classroom not as instruction in argument, persuasion, composition, writing, expression, or whatever other key term might guide one's pedagogy, but to imagine the contemporary rhetoric classroom as instruction "in and through rhythm"—the rhythms of music, of the body, of composition, of communication?

Many rhetoric and composition instructors already teach key concepts of rhetoric and composition *through* rhythm, even if they have not quite thought of it that way. Early scholars of multimodality, as the second interstitial chapter notes, used rhythmic phenomena—typically music—to teach about issues like plagiarism and using sources (Hess), practicing a pedagogy similar to Plato's use of playful chants to for teaching children about serious ideas. Additionally, the process of composition strikes me as a quite natural topic to be taught through rhythm. Conceptualizing and teaching inventing, researching, drafting, sharing, and revising as a rhythmic process—a process that is always churning along but felt differently depending on the confluence of time, space, and energy—might equip students to plan their projects with more careful attention to the multiple rhythms of their lives that they cannot change but must be responsive to.

My sense is that incorporating instruction *in* rhythm into a rhetoric and composition course would necessarily lend weight to the "rhetoric" in rhetoric and composition. In teaching rhythm, a rhetoric and composition class would find itself reaching back to the very roots of rhetoric, which as Walker's scholarship shows were always musical and rhythmic and which Hawhee's scholarship shows always involved moving bodies. To fully attend to the rhetoricality of rhythm would require a deferment of the drive to production that courses through so many composition classrooms. Rather than diving into teaching an essay assignment, the rhythmically

inflected rhetoric and composition classroom would first, as the previous chapter's conclusion suggests, focus on creating rich rhetorical experiences for students. The goal would be to train students to be sensitive and response to rhythm in their bodies, an education *in* rhythm. Learning to sense how they are already moved by rhythm—through music but also through prose and especially through in the patterns of day-to-day life—would give students an opportunity to fully experience the force of rhetoric rather than always focusing on producing it. That is not to say, of course, that a rhetoric and composition class on rhythm would preclude student composition. Rather, I suspect that first attuning student's bodies to be sensitive and responsive to rhythm will give them a fuller sense of the potential power of their compositions to move an audience. As the previous chapter noted, students can move beyond the “dead letter” once sensing and producing rhetoric has been enlivened. Teachers can do this enlivening work by reaching back to the rhythmic and bodily roots of rhetoric and rhetorical education, by foregrounding, as Dalcroze did, the vibratory, rhythmic, joyful, active, and embodied nature of being moved and moving others.

Notes to Interstitial 3

1. This translation is likely Harvey's own. The Loeb edition translates the line as "for the whole of man's life requires the graces of rhythm and harmony" (326b, 145 *Plato II*).

2. Hawhee also recovers this connection between the Greek language and movement when noting that "Most of the figures Gorgias is credited with having brought to the domain of rhetoric suggest some sort of movement. For example, tropes (*tropais*), from tropē, meaning turn, turning." Moreover, Hawhee brings to the foreground that the movement of trope is connected to music: "*tropos* can be used to indicate musical harmony or a particular mode" (82).

3. I've relied on the Loeb editions of Plato's works here in order to give more context to the passage Stamou invokes, but I'll offer Stamou's paraphrase and translation in the endnotes. Stamou translates the passage as "It is beneficial when mothers 'don't provide stillness but just the opposite, motion; they rock them constantly in their arms, and not with silence but with some melody'" (7).

4. Stamou translates this passage as "'since a child's mind cannot handle serious material, the precepts of the law will be conveyed to him through terms he understands, namely those of play and song'" (7).

5. Because Hawhee's *Bodily Arts* is geared toward athletics and rhetorics, she "restrict[s] [her] consideration of music to music in education—as a provider of rhythm and mode—rather than on education in music" (203), so where Stamou focuses on music education in itself, Hawhee is interested in how music invigorated in athletic and rhetorical education.

Conclusion: Listening Pedagogies for Rhetoric and Composition

“I hear what I write. I started writing poetry when I was really young. I always heard it in my head. I realized that a lot of people who write about writing don’t seem to hear it, don’t listen to it, their perception is more theoretical and intellectual. But if it’s happening in your body, if you are hearing what you write, then you can listen for the right cadence which will help the sentence run clear. And what young writers always talk about—‘finding your voice’—well, you can’t find your own voice if you aren’t listening for it. The sound of your writing is an essential part of what it’s doing. Our teaching of writing tends to ignore it, except maybe in poetry. And so we get prose that goes *clunk, clunk, clunk*. And we don’t know what’s wrong with it.”

—Ursula K. Le Guin, *Conversations on Writing*

As an undergraduate, I attended Rutgers University, a large public university, but as a percussion performance major, I found myself in a relatively small community of musicians in the university’s art school. At that time, the percussion studio was run more like what you might expect from a private conservatory than from a public liberal arts institution. The environment was intense, expectations quite high. With the benefit of hindsight gained by my researching and writing this project, I can now understand that my time in music school involved training in a rather severe pedagogy of listening based on listening for error. During a class titled “Fundamentals of Musicianship,” for example, I sat at a desk among 15 or so peers as we went down the line each day individually sight singing a passage from an ear training textbook. After each person’s attempt, the instructor would play the note on the piano that we should have concluded on, but rarely did. He would tell us which intervals we had missed, we were sent home to practice singing those intervals, and we’d try again the next day. In studio class, a

weekly gathering of all the percussion students from first-year undergraduates to final-year Doctor of Musical Arts fellows, a few students would perform pieces that they had been working on recently in their private lessons. After each performance, the professor and other studio members would identify the numerous problems with the performance; we would tell the performer what notes they had missed, point out the section of the piece where the tempo slowed down when it shouldn't have, criticize the tone of their snare drum roll, question whether or not the music would've been played like that in Bach's time. In these critique sessions, we only rarely discussed what went well in a performance. I remember the professor coaching a new student in the ways of listening for error. After a friend's studio class performance, he shared two things he liked about what he had heard. The professor said we would not move on to the next person's critique until the student pointed out something wrong with the performance.

By my senior year in college, my ears and body were thoroughly tuned to mistakes. I couldn't stand a particular recording of the New York Philharmonic performing Leonard Bernstein's music because the orchestra nearly tears apart at one moment in the symphony. I'd wince from my seat in the audience of a friend's recital when they hit a wrong note. A wrong note in my own run-through of the most difficult piece on my recital would bring me to tears. I can now see that it wasn't particularly surprising that I didn't want to continue studying, teaching, or even playing music after graduation. Once my senior recital was over, I quickly gave away all my sheet music, sticks and mallets, and percussion instruments and began making plans for a future that would not have anything to do with music.

I mention my experience in being trained to listen for error not out of some sense of regret over my decision to leave music performance behind; rather, I share this experience as an example of the power of a listening pedagogy. The kind of listening practice that a person

engages in, is taught to engage in, and/or teaches others to engage in has consequences for their relationship to whatever they are listening to and can even affect what they are able to hear. A body primed to notice mistakes in execution will find them everywhere. Attending to the power of listening pedagogies in this dissertation has helped me reach three conclusions that I hope will be of use to scholars and teachers of rhetoric composition: listening matters, listening can be taught, and historical sensory practices can be studied through sensory pedagogies.

Listening Matters

As I mention in my invocation of the power of listening pedagogies above, how a person listens has consequences for that person's relationship to what they listen to. In this way, listening matters for rhetoric and composition. Though typically thought of as an automatic process that can be taken for granted—there is no rhetoric without a sensing body, so that sensing body is assumed—doing so means missing the ways that a listening practice shapes rhetorical exchange. The practice of rational listening as articulated in Chapter 1, for example, is predicated on an understanding of rhetorical exchange in which an audience receives rhetoric. The possibilities for action arising from this conception of rhetoric and of listening are quite narrow—study, intellectualize, understand. The multiple listening pedagogies of Chapter 2 suggest listening practices that result in a wider conception of what audiences might do with the rhetoric they listen to—socialize, dance, cultivate your moods. The practice of embodied listening, as articulated in Chapter 3, takes as the foundation of listening and of rhetorical exchange the vibrational energy exchanged among living beings. Tuning the body to this frequency of rhetorical exchange offers audiences an expansive set of creative actions they might take in response to rhetoric—feeling, moving, improvising. Quite simply, listening matters to how people move through their days and interact with others.

Listening also matters to how the field of rhetoric and composition orients itself. The interstitial chapters of this study call attention to the way that listening pedagogies have long mattered to rhetorical education. Listening pedagogies have circulated through rhetorical education from as early as the ancient Greek pedagogical practices that offered instruction in being a good citizen through the combination of teaching music, rhetoric, and athletics to contemporary composition pedagogies that seek to offer students “*all the available means of persuasion*” (Selfe 645) and thereby embrace a rhetorical approach to writing instruction. How teachers have conceived of and taught listening as well as how they currently conceive of and teach listening emphasize different goals of instruction in rhetoric and composition. When a listening practice or multiple listening practices are not foregrounded in the rhetoric and composition classroom, as the scholars mentioned in Interstitial 2 point out, students might miss the special affordances of sound in the rhetoric they analyze and in the multimodal compositions they author. Approaching sound in a traditionally “readerly” (75) way, as Alexander puts it, is what typically happens when listening is taken for granted. This means that the default conception of listening to sound in rhetoric and composition is a rational listening practice; teachers ask students to listen to sound in order to better understand how it communicates meaning. Attending to sound through embodied listening pedagogies, however, acknowledges the multiple sensory dimensions of sound, many of which move people but do not necessarily work in the register of meaning. Overextending this listening pedagogy—forwarding the idea that sound is somehow better than writing because of its different affordances—can obscure listening’s affinities with writing and thereby shift the discipline away from how it has typically articulated its usefulness in undergraduate curricula—instruction in writing. This is all to say that

how a listening pedagogy or pedagogies are taken up in rhetoric and composition matter to the field's sense of what it is supposed to be teaching students.

Listening Can Be Taught

I hope that the second conclusion of this dissertation will be reassuring to teachers of rhetoric and composition: listening can be taught. Insofar as the sensory practice can be taught, it can also be unlearned and relearned anew. In terms of the story I opened this conclusion with, understanding the history of listening pedagogies and practices in music and in rhetoric has helped me realize that I did not have to be exclusively trained in a negative, error-focused listening practice. Participating in the weeklong Eurhythmics program at Carnegie Mellon helped me unlearn that listening practice when it comes to classical music, so I now find myself enjoying listening to music in a way that I haven't since childhood. This experience comforts me because it shows me that I have choices to make in regards to how I teach my rhetoric and composition students to listen. Students may enter the classroom with certain habits of listening, but foregrounding listening and teaching it explicitly can intervene in and transform those habits. Take, for example, Chapter 2's exploration of the multiple listening practices encouraged by phonography. Listening can be understood as a versatile and nimble practice that shifts and changes depending on the situation. Had I been taught such a listening pedagogy when in music school and even earlier, I might have learned to be a more nimble listener, listening for error in the practice room, but listening for emotional effect in the concert hall. If instructed in a range of listening practices, rhetoric and composition students, too, might be able to select a practice that will best fit whatever situation they find themselves in. Moreover, the idea that listening can be taught should be important to rhetoric and composition teachers and scholars because it not only can be taught but already *is* taught. As Interstitial 1 reveals, a pedagogy in producing rhetoric is

also a pedagogy in sensing it, so teachers of rhetoric and composition might begin their forays into listening by examining where implicit messages about how to listen are already emerging in their instruction. An instructor could, for example, start to examine their pedagogies for evidence of imagining listening as only intellectual reception so that they can begin to push students to practice a more bodily sensitive and responsive listening instead.

Historical Sensory Practices Can Be Studied Through Sensory Pedagogies

A final key contribution this dissertation makes to the field of rhetoric and composition is its offering of a model of one way to do historical work on sound and sensory practices that are mostly lost to time. Because it is simply impossible to study exactly how people listened in a past time, scholars can turn instead to evidence of the many ways that people were taught to listen. Sometimes, as with Eurhythmics and with the recent trends in multimodal composition pedagogy, a listening pedagogy is explicitly framed as an educational program. These kinds of listening pedagogies overtly instruct students in how to listen, offering activities and assignments designed to help students practice a specific approach to listening, like a Dalcroze lesson in listening while walking or a rhetoric and composition assignment of a listening journal. These educational theories, activities, and assignments make up an historical archive of a sensory pedagogy. Listening pedagogies can also be implied, however, such as in the advertisements for phonographs, which are primarily about selling machines but also included lessons in how to listen to those machines, or in the education material of the elocutionary movement, which explicitly promised a pedagogy of speaking but also included indirect lessons in listening. This range of pedagogies, from the explicit to the implicit, demonstrates that there are traces of ephemeral sensory practices to be found in the history of rhetoric. This dissertation took the situation of classical music as its main focus for finding and analyzing pedagogies of listening

because the practice is foregrounded in that art and discipline, but having done this grounding work, future projects might look to other disciplines and arts for their listening pedagogies or other sensory pedagogies and the conceptions of rhetoric reflected therein.

A Rhetorical Education Through and In Listening

During the conclusion of the previous interstitial chapter, I suggested that rhetoric and composition could center itself, instead of on argument, persuasion, composition, writing, or expression, on an education “through and in rhythm.” Rhythm could be the practice studied and it could also be the vehicle through which other topics were taught. To close this project and open up future avenues for research, I want to suggest that an education in and through rhythm might actually be best achieved through an education in and through listening, the practice of feeling and responding to the vibratory impulses of rhythm, of rhetoric.

A rhetorical education *through* listening would entail a teacher using listening activities to instruct students in important concepts and practices in rhetoric and composition. As I noted in the second interstitial chapter, Mickey Hess wrote about this kind of pedagogical strategy early in the rise of scholarship about multimodal composition. Listening to hip-hop, Hess suggests, is a helpful way in to teaching students about how to incorporate sources into their writing. A number of additional scholars and teachers in rhetoric and composition have used hip-hop to introduce key writing strategies or to model rhetorical exchange, including Todd Craig, David F. Green, Jeff Rice, and Geoffrey Sirc, and the field has also embraced teaching remix to similar ends, as in the scholarship and teaching of Adam Banks, Catherine G. Latterell, and Kathleen Blake Yancey. This work all uses listening to music to introduce key concepts, approaches, or attitudes toward writing. I have no doubt this work will continue.

I want to suggest that students, however, can also learn about rhetoric and composition through listening *to writing*. As Ursula Le Guin points to in the epigraph for this conclusion, writing has a sound that students can attend to in the same ways that they attend to audible sound (16-17). The rhetoric and composition teacher might create rich sensory experiences for their students, training their bodies to be sensitive and responsive to a range of rhetorical phenomena—an education *in* listening, which I will amplify below. The student body that has been trained to be sensitive and responsive, though, does not have to use that sensitivity and responsivity only for audible sounds. That sensitivity and responsivity can be channeled into feeling the vibratory impulse of writing, its rhythm, voice, and tone. Key concepts in rhetoric and composition, then, can be taught through having students listen not only to popular music but also through having students listen to others' and their own writing.

To listen to writing, of course, a student would first need some rhetorical education *in* listening. Following Eurhythmics as a model, instructors could begin a rhetoric and composition course by helping students become sensitive and responsive listeners since this listening practice might seem less “natural” to them than a critical, rational practice. Instructors would note that while Eurhythmics instruction absolutely requires creating musical experiences for students, those experiences are not meant to entirely replace a theoretical understanding of music. The Dalcrozian instructor creates a rich listening experience that introduces a concept that can be discussed at length. One part of a eurhythmics lesson, for example, might involve having students gather around a chalkboard to see what the rhythm they have just sensed and performed with their bodies looks like when written out. That model of a relationship with sound, experience first, theory later, may be useful for generating enthusiasm and introducing complicated ideas in rhetoric and composition classrooms.

Though I suggest beginning with instruction in embodied listening, students gaining a rhetorical education in listening will be best served by learning to deploy a number of listening practices—attentive, rational, feeling, while moving, while remaining silent, in public, in private, alone, with a group—so that they know the fullest possible range of available means of listening available to them. A pedagogy of listening that introduces multiple practices helps to counteract the idea that one kind of listening is more normal or natural than another and should help students recognize what listening practices their audiences engage in so that they can adapt to a listening practice or work to shape it. An education in multiple listening practices also offers students choices for how to engage others and the world on a day-to-day basis. As the music critic Mason as well as the elocutionists noted, attention can be exhausted, turning listening from an intellectual experience into something that can actually pain the listener. Similarly, though, Sadler suggests that Eurhythmics is “not exhausting” (14), I suspect that practicing a deeply embodied listening practice could be fatiguing to a listener as well. Though Kassabian’s work shows us that the body is always listening, different listening practices allow us to tune into that listening body to greater or lesser degrees. If too much sensation might be as difficult to handle as too much intellectualizing, students should learn how and when to shift through different listening practices.

In an effort to better understand the relationship between rhetoric and listening, this dissertation has examined how people have been taught to listen in the context of music and in the context of rhetorical education, mostly in rhetoric and composition but also in communication arts. This study demonstrates that teaching, studying, and practicing listening offers both the opportunity to be moved and a better understanding of how others are moved. This project shows that what is imaginable in a rhetorical exchange depends on how listening

works in that rhetorical exchange. This dissertation contends that we cultivate a sensitivity to how sounds—the vibrations of music, of oratory, of writing—can offer meaning, can bring people together or can separate them, can inflect a person’s emotional states, and can inspire movement and bodily response when we learn to listen.

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Curriculum Vitae

EDUCATION

- 2018 Ph.D., English, emphasis in Rhetoric & Composition
 The Pennsylvania State University
- 2014 M.A., English, emphasis in Rhetoric & Composition
 The Pennsylvania State University
- 2010 M.A., English, emphasis in Literature
 University of North Texas
- 2006 B.M., Music Performance
 Rutgers University

PUBLICATIONS

- 2018 “Aristotle’s Cough: Rhetoricity, Refrain, and Rhythm in Minimalist Music.”
 Forthcoming in *Rhetoric Society Quarterly*, vol. 48, no. 5.
- 2017 “Agitation with—and of—Burke’s Comic Theory.” *Philosophy & Rhetoric*, vol. 50, no. 3, pp. 315-335.

SELECTED HONORS & FELLOWSHIPS

- 2017-2018 Predoctoral Fellowship with the Center for Humanities and Information
 \$23,000 fellowship and \$1,000 research fund in support of dissertation research.
- 2017 Milton B. Dolinger Graduate Fellowship in Writing
 \$2,000 award for outstanding writing at the graduate level.
- 2017 Graduate Student Excellence in Mentoring Award
 \$1,500 award for excellence in mentoring of new graduate students and new teachers.

TEACHING EXPERIENCE

Penn State University (Total Sections: 15)

ENGL 15 Rhetoric & Composition
ENGL 15A Rhetoric & Composition, Emphasis on Diversity
ENGL 134 American Comedy
ENGL 137H/138H Rhetoric & Civic Life for Honors Students
ENGL 202C Technical Writing

Weatherford College (Total Sections: 24)

ENGL 1301 College Writing I
ENGL 1302 College Writing II
ENGL 2328 American Literature 1865-Present

University of North Texas (Total Sections: 8)

ENGL 1310 College Writing I
ENGL 1320 College Writing II