

Music History and Cosmopolitanism / abstract & bio  
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Session 6a / Friday June 3, 9–11 am

### **The Well-Mannered Auditor: Listening in the Domestic-Public Sphere of the 19th Century**

19th-century etiquette books in English seemed obliged to include instruction on how the “well-mannered” (bourgeois) person of fashion should behave at urban domestic-public functions (McKee 2005), i.e. invited social events in private residences. The manuals thereby participated in producing the “docile bodies” that Foucault identified as endemic to modern society and that result from the exercise of (self-)disciplining power (Foucault 1975). The books’ prescriptions typically extended to acceptable and unacceptable manners during the impromptu musical entertainments at teas, evening parties, and musicales, when the invited guests were requested to perform. The imposed auditory practices for guests during informal music-making reveal how tongue and ear were subjected to the normalizing disciplinary power Foucault proposes.

Behind the rules for behavior within the sonic domain hovered the challenge to order created by the societal move toward the modern “crisis of attention” (Crary 1999). In the ever more confusing, distracting soundscape of modernity, the etiquette books performed a stabilizing function by attempting to regulate the bodies (and ears) of middle-class subjects in “good” society (Morgan 2012). Indeed, issues of attention to the sounds of music and speech at social events play crucial roles in the sources, which can be studied by mapping the events’ zones of acoustic space (Born 2013), identifying physical areas dedicated to sound activities: musical performance, recitation, and conversation. Auditory disruptions by guests increasingly occurred within and between these spaces; the resultant inattention led to greater rigor in the manuals’ policing of performed sound. Their regulations bespeak society’s fear of the loss of control over the bodies and sounds of auditors, which undermined the disciplining of bourgeois subject-listeners in the 19<sup>th</sup> century. This study contributes to the growing literature about the interrelationships of space, sound, listening, and embodied behavior developed by Feld (1996), Sterne (2003), and Born (2013), among others.

Dr. **James Deaville** is a professor in the School for Studies in Art & Culture: Music, Carleton University, Canada, and has published in the *Journal of the American Musicological Society* and *Journal of the Society for American Music*, and has contributed to books published by Oxford University Press, Cambridge University Press, Princeton University Press, and Routledge, among others. Professor Deaville also edited *Music in Television: Channels of Listening* (2011). He is currently co-editing with Christina Baade the book *Music and the Broadcast Experience* for Oxford University Press (publication in 2016). In 2012, he received a two-year Insight Development Grant from the Social Sciences and Humanities Research Council of Canada to explore film trailer auralities, and just received another IDG for two years to study the related topic of production (library) music.