



Looking at archival sound: enhancing the listening experience in audio archives

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Overview

- SpokenWeb project
- Research on the scholarly process
- Close listening
- Features that facilitate close listening





Spoken Web

Conceptualizing and Prototyping a Comprehensive Web-based Digital Spoken Word Interface for Literary Research






SpokenWeb 2.0 Web-based Digital Spoken-Word Interface for Literary Research

Annie Site Admin Log out

Blog Audio Archives SGW Poetry Reading Series **Digital Toolbox** Search SpokenWeb...

17 entries in the Digital Toolbox

Filter Clear

NAME	TYPE	DESCRIPTION	DESCRIBED BY
 Audioboo	- Audio hosting and distribution - Mobile recording apps	"We are a mobile & web platform that effortlessly allows you to record and share audio for your friends, family or the rest of the world to hear." (source)	jared
 Broadcastr	- Audio hosting and distribution - Mobile recording apps	"Broadcastr is an app for iPhone and Android that creates intimate and immersive experiences by unlocking pictures and audio relevant to where you are. It turns your smartphone into a multimedia guide to the world, and everyone can contribute." (source)	jared
 Drupal	- CMS	"Drupal is open source software maintained and developed by a community of 630,000+ users and developers... Drupal project's principles encourage modularity, standards, collaboration, ease-of-use, and more." (source)	jared
 Joomla	- CMS	"Joomla is an award-winning content management system (CMS), which enables you to build Web sites and powerful online applications. Many aspects, including its ease-of-use and extensibility, have made Joomla the most popular Web site software available." (source)	jared
 Omeka	- CMS	"Omeka is a free, flexible, and open source web-publishing platform for the display of library, museum, archives, and scholarly collections and exhibitions. Its 'five-minute setup' makes launching an online exhibition as easy as launching a blog... Omeka falls at a crossroads of Web Content Management, Collections Management, and Archival Digital Collections Systems." (source)	jared



Scholarly Information Activities & Primitives

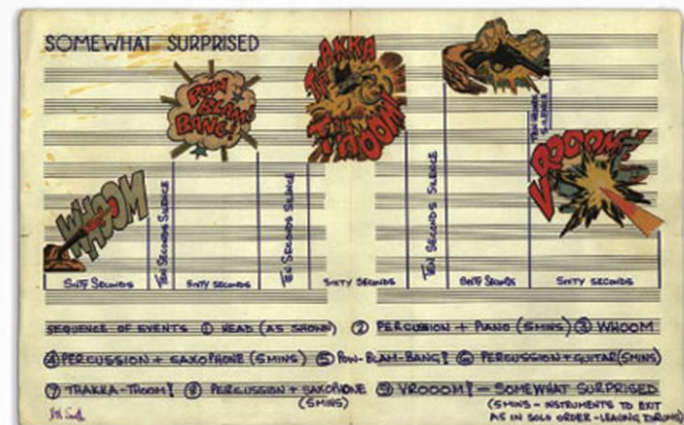
Palmer, Tefteau & Pirmann (2009)

- Searching
- Collecting
- Reading
 - Scanning
 - Assessing
 - Re-reading
 - Note-taking
- Writing
- Collaborating



Towards close listening

- Humanists “deeply engaged in source material rely heavily on browsing, collecting, rereading and notetaking.”
- In an audio environment, reading and rereading become listening and rereading
- The close reading done by humanists expands to include what Charles Bernstein calls “close listening,” a practice of critical engagement with sounded poems





Poetry and Music Scholars: Affinities

- We can link some of the work of music scholars and literary critics
 - Attentiveness to sounded poetry and sounded music; existence of a written source and a sounded source; versions of works
 - Awareness of performance practice
 - Importance of rhythm, metre, prosody, phrasing
 - Importance of language to both music and poetry



How music scholars listen

- Brown (2002) - Straddling the humanities and social sciences: the research process of music scholars
- Hunter (2006) – A new breed of musicians: the information-seeking needs and behaviors of composers of electroacoustic music
- Liew (2006) – Beyond the notes: a qualitative study of the information-seeking behavior of ethnomusicologists





Previous Work: multimodality of learning & visual features that enhance listening

First Monday, Volume 17, Number 4 - 2 April 2012

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Looking at archival sound: Enhancing the listening experience in a spoken word archive

Annie Murray, Jared Wiercinski

Abstract

What helps researchers listen in deep and engaged ways to poetry that is delivered on the Web? This paper considers how visual aspects of Web-based archives for poetry recordings can enhance the listening experience for users by providing more context and clarification that can help users better understand and use the recordings. Drawing from studies in a variety of disciplines that demonstrate that much of our learning is multimodal, the SpokenWeb project in Montreal, Canada is using digitized live recordings of a Montreal poetry reading series from 1965–1972 featuring performances by major North American poets to investigate the features that will be the most conducive to scholarly engagement with recorded poetry recitation and performance. Visual features such as tethering audio playback with a written transcript, sound visualization and including videos and images are discussed as means to enhance the listening experience in a digital spoken word archive.

Full Text: [HTML](#)



What features might facilitate close listening?

- Tethering audio-playback and written transcript
- Sound visualization
- Annotation
- Playback manipulation



Tethering audio-playback and written transcript: Radiolab

The screenshot displays a web interface for the Radiolab podcast. On the left, there is a vertical sidebar with social media icons for Twitter, Facebook, and YouTube, and a satellite dish graphic. The main content area features a transcript of a conversation between J.A. and J.W. The transcript text is as follows:

J.A.: John's sitting in front of the TV and on comes-- Good evening. This is a special night for me. --the president--

J.W.: Jimmy Carter

J.A.: --making a speech about how our nation is in a deep funk. Why have we not been able to get together as a nation to resolve our serious energy problem? The malaise speech. You know, that, that infamous the country's in malaise. It's clear that the true problems of our nation are much deeper, deeper than gasoline lines or energy shortages. Deeper even than inflation or recession. Now, as you know, I'm sure you remember, a lot of people would criticize Jimmy Carter for making the speech because he's up there admitting flaws and they were like, come on Mr. President, don't be weak, man up. John, meanwhile, is sitting in front of the TV and he's thinking--

J.W.: Dude, you gotta change your hair part. [LAUGHTER] And so I wrote him. I wrote--

J.A.: You wrote to him?

J.W.: I wrote to him.

J.A.: Wait, wait, so you said-- wait, what-- what-- why?

J.W.: I, I, I think I just said I think you should change your hair. Part it on the left. I did myself, and then found it to be much more powerful, much-- much more successful. And um--

and

Stubaby at 7:43 4 months ago
what's cool, is if you click behind the playhead, you can get the falling text to bunch up & make cool designs

Position of transcript playback

Position of audio playback

The interface includes a vertical scrollbar on the right side of the transcript area and a horizontal audio player at the bottom with a playhead and a waveform. Two red arrows point from text boxes to the transcript and the audio player respectively.



Sound visualization: Soundcloud player

SpokenWeb 2.0

Hi Jared | [Site Admin](#) | [Log out](#)

Posted on 07/17/2011, 10:56 pm by [Jared](#) as part of the [SGW Poetry Reading Series](#)

Allen Ginsberg at SGWU, 1964, Part 1 (George Bowering)

Part A begins
Part B begins
Part C begins
Part D begins
Part E begins
Part F begins

16.16 / 61.53

Introduction **Transcript, Timestamps, Sources** Meta

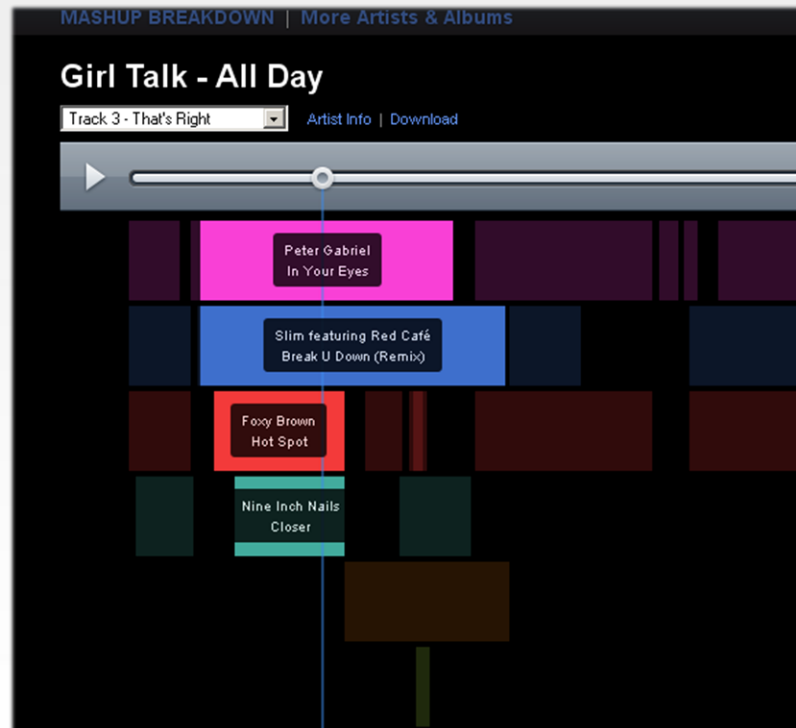
Transcript

Annotation
00:00:00.00

Recording begins with live Indian music - Hare Krishna chant, lead singer unknown, several accompanying singers and audience can be heard singing along. Tabla drums, harmonium, cymbals. The song ends with a chant led by a single voice off-mic, to which the group responds in unison "Jai Krishna." Muttered comments can be heard in unknown language, possibly Hindi.



Sound visualization: Mashup Breakdown





Sound visualization & Annotation: Variations Audio Timeliner

Timeline: Chopin, Nocturne in D-Flat Major, Op. 27 no. 2

File Edit Bookmarks Timeline Window Help

Timeline: Chopin, Nocturne in D-Flat Major, Op. 27 no. 2

1 10 18 26 34 42 46 54 58 62

Playback

0:01 / 5:31

Timepoints and Markers

Add Edit...
Mark Delete

Annotations

A: The serenely simple violinistic A theme of this Nocturne hovers gently over a Db pedal and wide left-hand arpeggiations.

Show Levels
 All
 Selected

Show Marker Annotations

Timeline

Edit Properties... Clear All
Zoom to Selection Fit to Window

Bubbles

Edit... Delete
Color... Group

Status: Playing Audio Duration of Selection: 0:34.8



Sound visualization: Smithsonian Jazz Mixer

SMITHSONIAN FOLKWAYS






Annotation: Soundcloud

Hej, Jaredw | Settings | Inbox | Log out App Gallery | Get help | Try Premium | What's new?


Dashboard | You | **Tracks** | People | Groups | Upload & Share Search SoundCloud



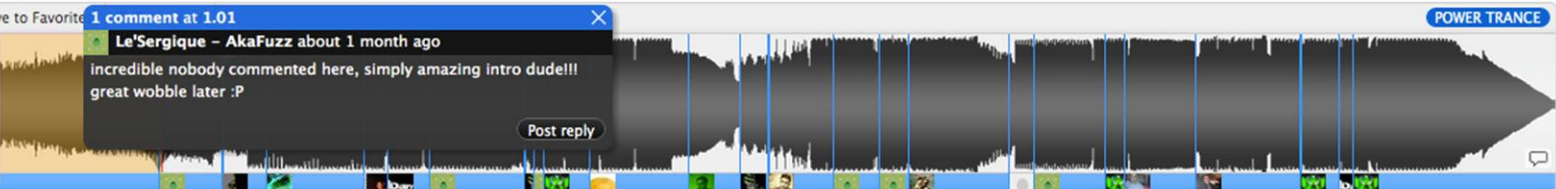
Bliss-Warriors

BLISS 8 months ago

Share Save to Favorites **1 comment at 1:01**

**Le'Sergique - AkaFuzz** about 1 month ago
incredible nobody commented here, simply amazing intro dude!!!
great wobble later :P

Post reply



1.02 / 9.56 POWER TRANCE



Playback manipulation: Myna

The screenshot shows a web browser window with the address bar displaying `advanced.aviary.com/online/audio-editor?fguid=55cbff62-f375-102c-80b9-0030488e168c`. The page title is `MynaDemo.egg`. The interface includes a menu bar with `File`, `Edit`, `Track`, `View`, `Transport`, and `About`. Below the menu is a toolbar with icons for `Edit`, `Select`, and `Scroll`. The main workspace features a `Snap To Grid` checkbox and a time scale with markers at 1:1, 3:1, 5:1, 7:1, 9:1, and 11:1. There are six tracks, each with `solo`, `mute`, and `auto` buttons and a volume knob. Track 1 contains an audio waveform labeled `Intro there were no signs WEB AT29 72 02 A a.mp3`. A vertical red line indicates the current playback head. The bottom control bar shows `Library Imported`, a `2 2 138` display for `measures`, `beats`, and `tempo`, along with playback controls and `Record` and `Beats` buttons.



Listen to the listener.





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Photo credits

1. [Kenneth Goldsmith](#)
2. [R. Murray Schafer "Concerto for Flute & Offernkleide"](#)
3. [Ana Sokolovic](#)
4. [James Dean](#)