

GPHY 870

Historical and Cultural
Issues in Fieldwork

October 4

2017

SOUNDWALKS, MOSTLY
FOR QUEEN'S CAMPUS.

Sara Finnimore

Evolution of Campus

Exercise 1: Evolution of Campus

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GPHY 870
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October 4, 2017

Exercise 1: Evolution of Campus

The 'evolution of campus' soundwalk takes you through Queen's University campus in a way that focuses on change. Using your sense of hearing (and potentially other senses to support it) to guide you through various locations helps the listener experience the space in a way they may not have done before. Beginning in an environment surrounding by trees, moving through two fundamental extracurricular 'university experiences' of athleticism and artistic expression, to changes in physical appearances, and finally looking at changes in the ways we think. This soundwalk showcases the campus and exposes hidden aspects of place outwardly and within.

Stop #1

Sit on the benches in the square by Macintosh Corry Hall and the Queen's University Economics building. Listen to the leaves rustling in the breeze. Think about the campus being covered in trees, back before all of the buildings took over the landscape. Think back to the sounds that would have been present at the time and the remnants of those sounds that you hear now.

Stop #2

Sit or stand near Tindall field. Move your body if you are able, and walk or jog along the track. Listen to your feet on the ground, your heart beating, your breath. If there are people on the field, listen to them - their running, kicking, shouting. Listen to them and consider how they move through the space. Think about how people are expected to behave and the sounds they should or possibly should not be making.

Stop #3

Bringing a pencil and piece of paper, sit in the Agnes Etherington Art Centre.

Dragging your pencil across the paper, listen to the sounds you make. Listen to different shapes, pressures, and speeds of the pencil. Listen to the people in the space. Think about how these people are moving through the space and the sounds they create. Consider how the sounds in this space differ from the previous stop and the ways the sounds might be 'out of place' literally and figuratively if they were reversed.

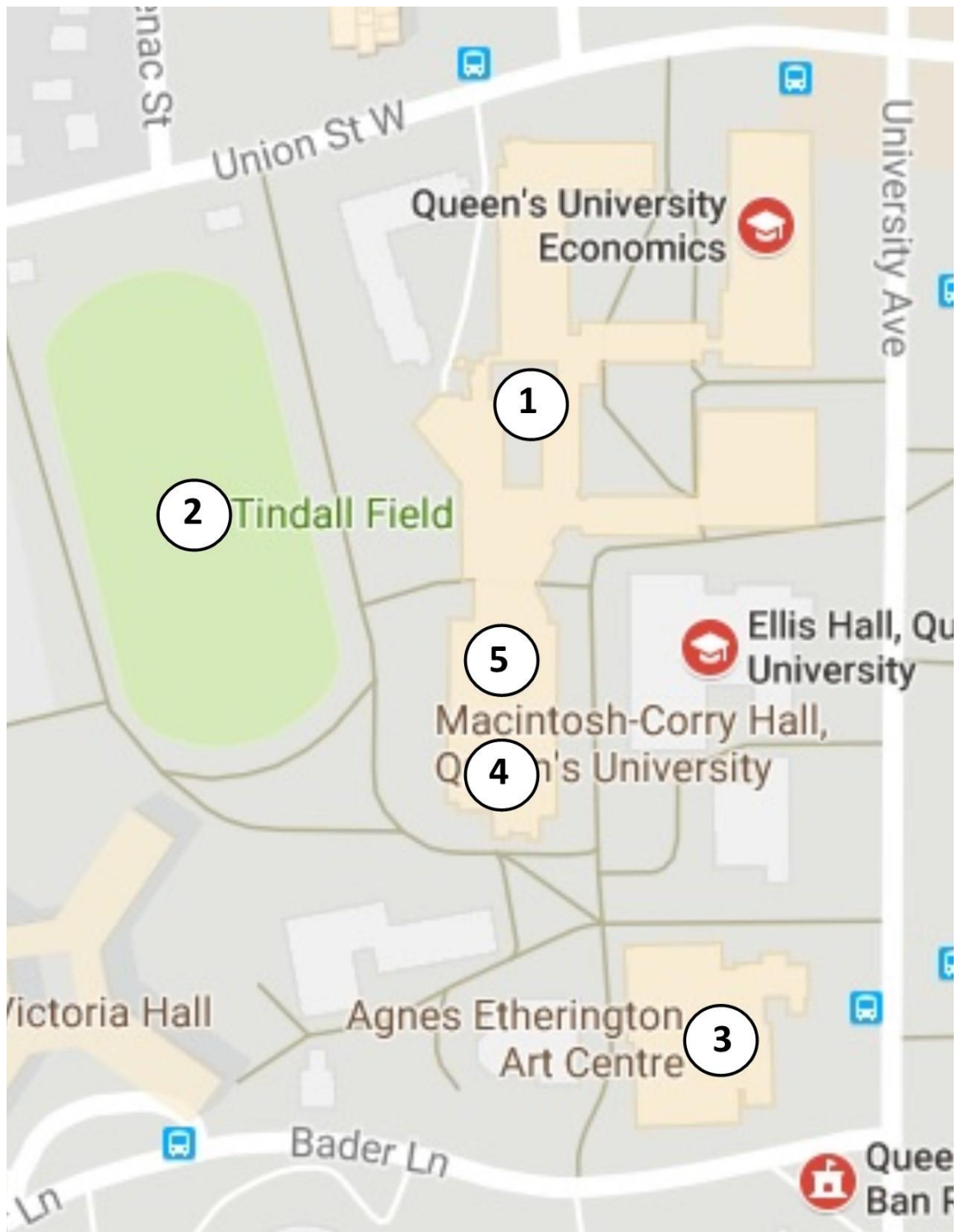
Stop #4

Walk along the lower section of the hall in Macintosh Corry Hall's main floor. Listen to the work being done there. Hear the space being changed. Listen to ways this space is being utilized or not utilized. What sounds are present and which are missing? Think about how the changes that are being made might impact the future of the space.

Stop #5

Find a class to sit in on. Listen to the interactions and conversations. Listen to the papers rustling, the chalk on the chalkboard, the tapping of keys. Listen to how people speak here in addition to what they are saying. Listen through the ears of a student, or even a teacher. Think of how the act of listening in a classroom may change you. Consider the space and how essential listening is here. Listen to how people make noise and what that says about the space you are in.

Map

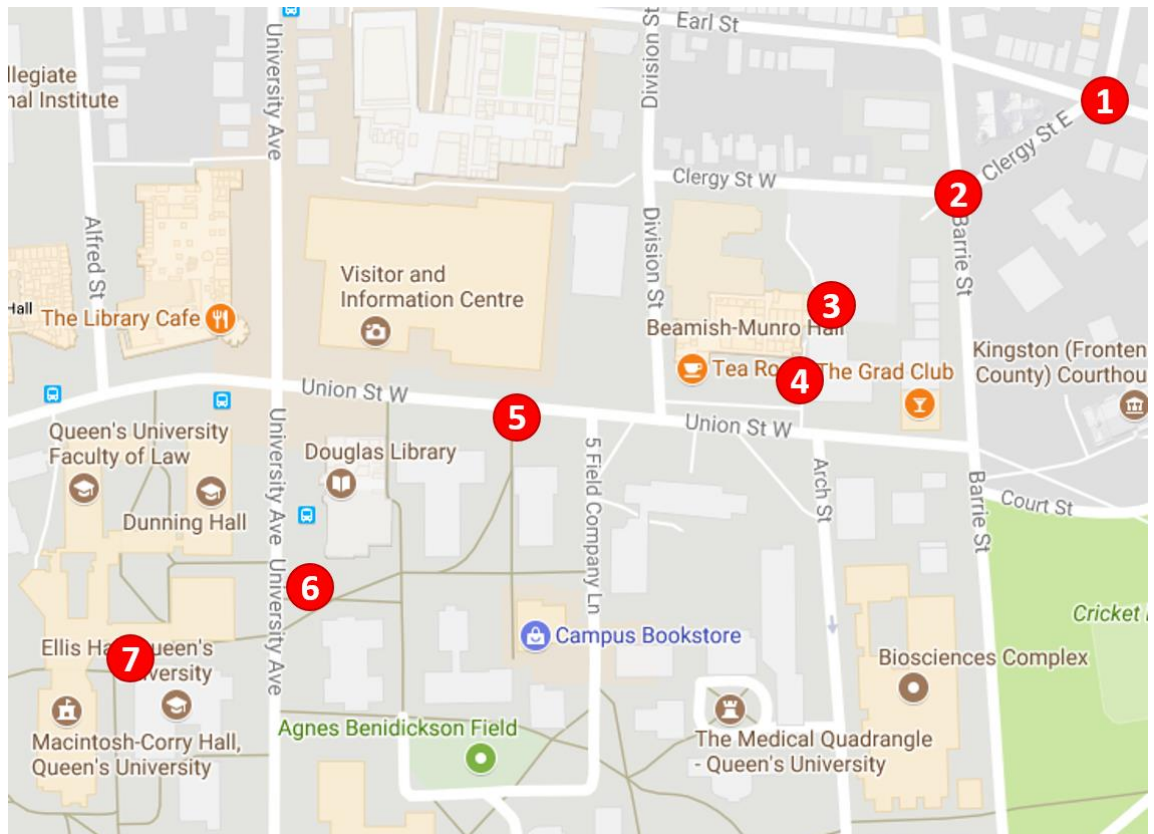


Alejandro Bascope Alipaz

A Soundwalk on Campus

Oct 4th, 2017
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Exercise 1: A Soundwalk on Campus



1. Start at 2:30 (best enjoyed while it is still relatively warm outside) in the intersection of Earl and Clergy, you will undoubtedly know you are there by the inundating sound of children's voices in the air, but this is marked as "no idling zone" so make sure to keep walking south towards Barrie.

2. Before heading towards the parking lot in front of you, take a moment to listen to the nature surrounding you. Squirrels munching, birds chirping and insects buzzing and hovering over flowers after the blazing sun of noon has passed are invisible to the eye but evident to an attentive ear. As you walk the pavement, you will notice these voices fading between the cars and the predominance of an air vent, we might call this a key change anticipating the next movement. Walk towards the small set of stairs besides the building.

3. Make sure to accelerate your steps as you descend the stairs, the sound of your feet against the concrete will make even more evident this abrupt transition of soundspaces. Now you find yourself in a very confined environment, all sounds mostly muffled by the surrounding ominous structure. Listen to the vent and focus on your breathing. Notice the sound of your steps has almost disappeared. As a note on intensity i would recommend closing your eyes for a few seconds while you walk, there is not much pedestrian traffic here so you are safe.

4. Have you kept your eyes closed? Hear the sounds at the end of the tunnel as they abruptly flood the surroundings to mark your departure from the previous section. Passing voices chatting, the rattling of skateboard wheels and the occasional fade in/fade out of an engine passing by. Take a moment to let these new sounds sink in before crossing Union Street.

5. Venture between Gordon and Nicol Hall and you will unmistakably be attacked by the loud construction noises. Although ever changing in their successions and progressions, a constant disruptive theme is kept by their single presence. As you follow your path towards University Avenue the sound of hurried footsteps will carry you to an eventual chorus of passing conversation fractions that might resemble a cannon.

6. If you didn't happen to be entertained by any engine sound, cross the street towards a new set of busy marching feet. You will slowly hear this bustle fading as you take the side of Ellis Hall towards the Mac-Corry building.

7. Climb the few steps towards the door firmly and loudly, feel the sound tension building with the sound of your steps. Rush to open the door and hear the sound it makes as you pull to open, we are getting closer to the end of this movement. Make sure no one is coming behind you and clap once between these two doors; this is the final sound you will hear. Listen as it briefly echoes in this chamber, changing directions every time it hits a wall. In the silence just created, make sure you don't follow this sound's fate as you are about to enter the maze we call Mac-Corry Hall.

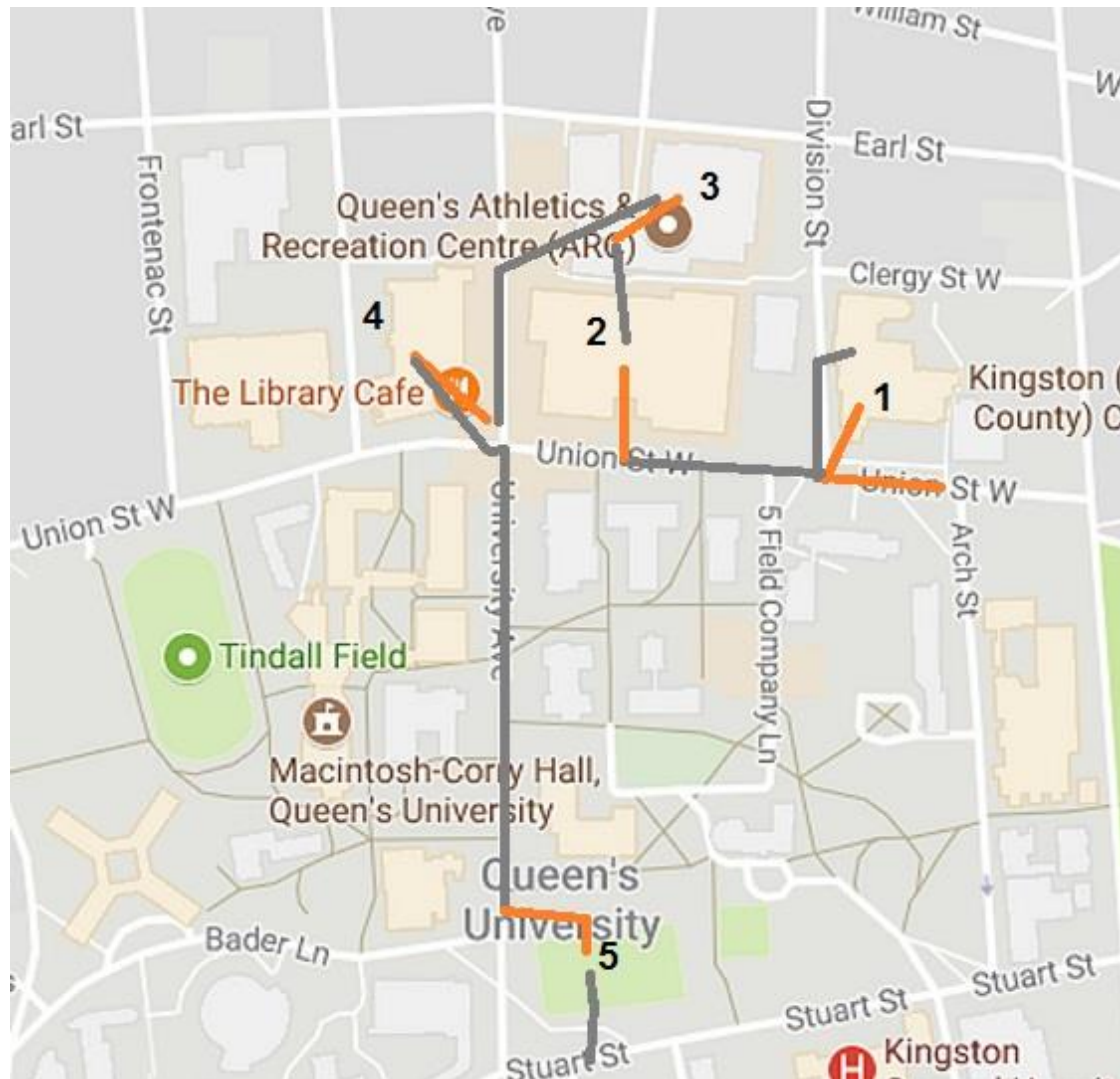
Xenia Reloba de la Cruz

A Soundwalk on Campus

Xenia Reloba de la Cruz
20079073

Soundwalk through Queen's University

This soundwalk has been designed to enjoy it from Monday to Friday, while the campus is active and the students and professors are moving around. The best hour to participate in this experience could be between 10.30 and 2.00 pm.



The scenarios are indicated in the map. It starts now:



1. Beamish-Munro Hall – Faculty of Engineering and Applied Science

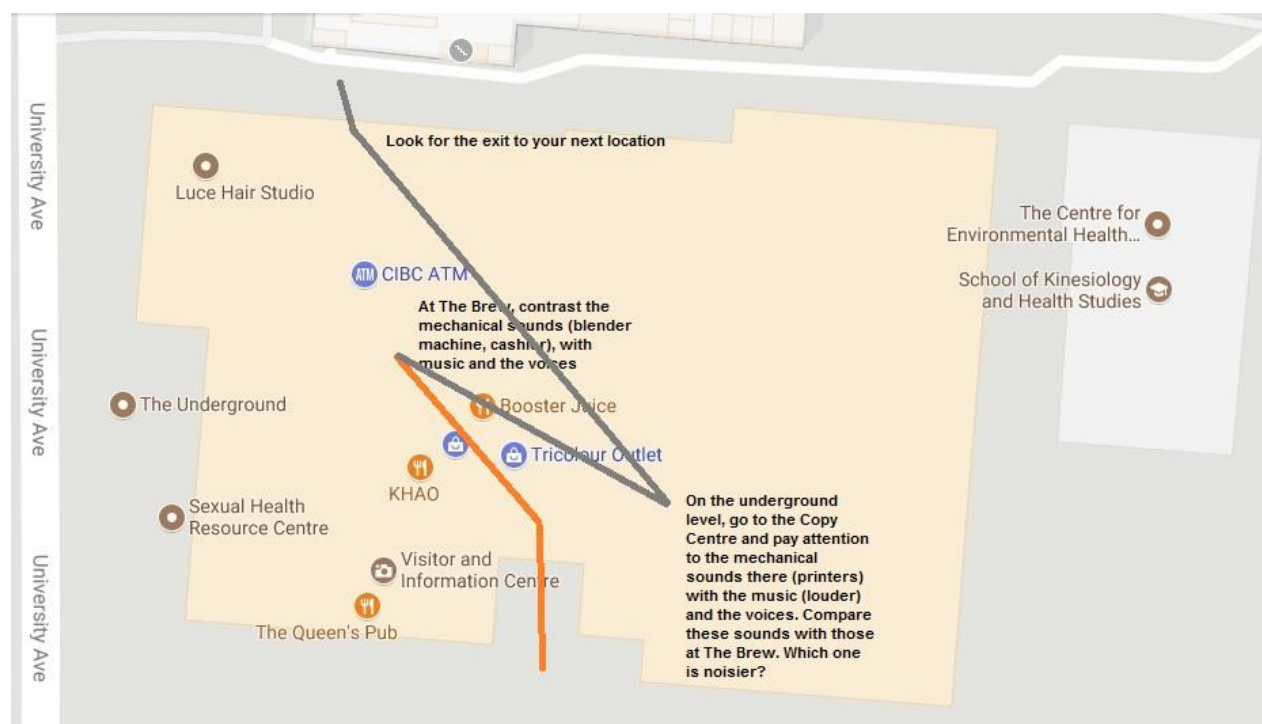
I have chosen this building for several reasons. The main reason is its recognition as one of the most environmentally advanced buildings in Canada. Although the green wall that used to filter the air is not there anymore, you can still appreciate the other characteristics related to the construction and the circulation of air and water all around the building (read more: <http://www.queensu.ca/encyclopedia/b/beamish-munro-hall>). The other reason was the possibility to interact with both environmental and mechanical sounds and the enrichment of that kind of atmosphere with the human interactions. This first exercise intends to help you to focus on the subtlety of certain sounds. As you arrive at the building, you will see the Tea Room, which is a quite noisy space. You will ignore that sound and will find the Sustainability Drinking Fountain (there is a plaque with the information, just in the corner). Listen. There is an almost imperceptible but constant noise coming from the pipes over your head. Focus on that, for a while, until you are able to isolate it from the rest of the voices and human interaction's sounds.

You can make a quick tour around the building. You will notice a lot of casual chatting, the slamming doors all around, eventually, some mechanical noises coming from the lab on the first floor (you can't access there so, don't even try). You may consider as a key note the electrical hum and other sounds coming from the ventilation system. Our next activity is located at the end of the first-floor hall (following the right side). There you will open the door to the stairs. It's a lonely place with a good acoustic. You will exercise the possibilities of your own voice. Stand up at the beginning of the staircase, look up and emit a rounded and clean sound, like the vowel A. Do it 3 or 4 times. Do you feel like the sound reverberates? On your right hand, you will see another door. It leads you to the outdoors. Open it, quickly, and listen

carefully: the sound of the air systems. It is deep and powerful if you compared it with the pipe's sound at the beginning. You can notice the contrast between the silent sound atmosphere of the staircase area and the noisy but not discomforting space outdoors.

If you still have time for a bonus track, go to the third floor, in the central learning area. You will look for the Drain Storm sign, next to the left wall. Find out the subtle sound of the air moving inside the big metallic tower on your right hand.

This building connects with the Dupuis Hall for the third floor. Find the exit and go outdoors, to Division St. You will find yourself in front of the construction area: mixed noises of metallic tools, cargo elevators, people talking, student chatting, cars moving through Union St. and Division St. It's time to move to our next location.

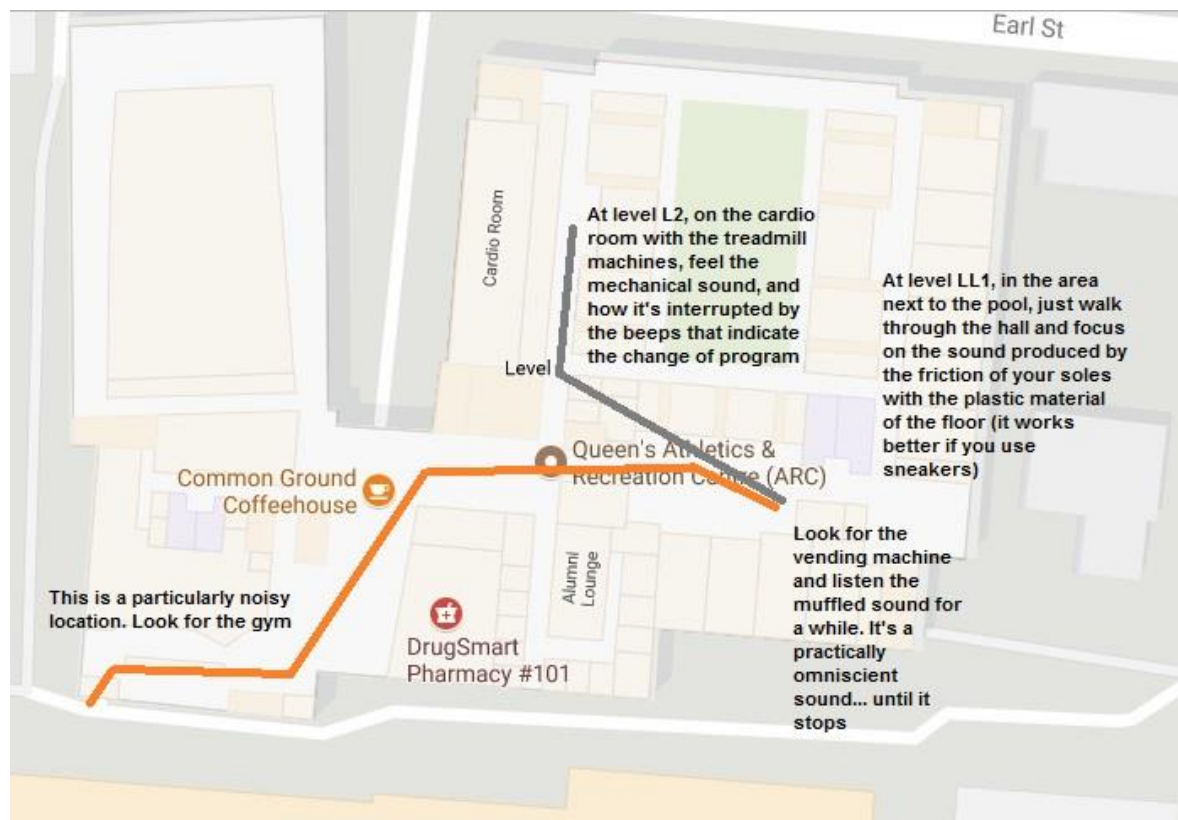


2. John Deutsch University Centre (JDUC)

You will take Union St., passing the whole construction area. On your way, you will notice the cars passing, the students chatting, the mechanical noises coming from the construction. As you already know, the JDUC is a very noisy place. There is a lot of little and grand spaces dedicated to student activities, vending machines, and other mechanical apparatus. That's the reason why I invite you to come here. I would like to prove with you the experience of isolating the human voices in a context where they tend to mix with a lot of other sounds. Your first stop will be at The Brew, on the main floor.

You can ask a cup of coffee. While you wait, sit down on the black couch, next to the wall of red, blue and yellow bricks. Right there, you will focus on the music sounding at the cafeteria, and the machines preparing all kind of beverage (hopefully someone will ask for an iced beverage and you will listen the sharp sound of the blender machine), the cashier ringing and printing the receipts... You will listen to that amalgam of sounds for a minute. Try to isolate the occasional chats among the employees and the clients.

Leave the main floor and go to the Copy Centre, downstairs. It can be even noisier. I enjoy trying to isolate the human interactions among the mechanical sounds and the noises. At some point, the employees (undergraduate students here at Queen's) with the clients trying to prevail over the printers working, the people chatting, the music, louder than in The Brew zone. Our next location is even noisier.



For this location, you can check the specific map attached

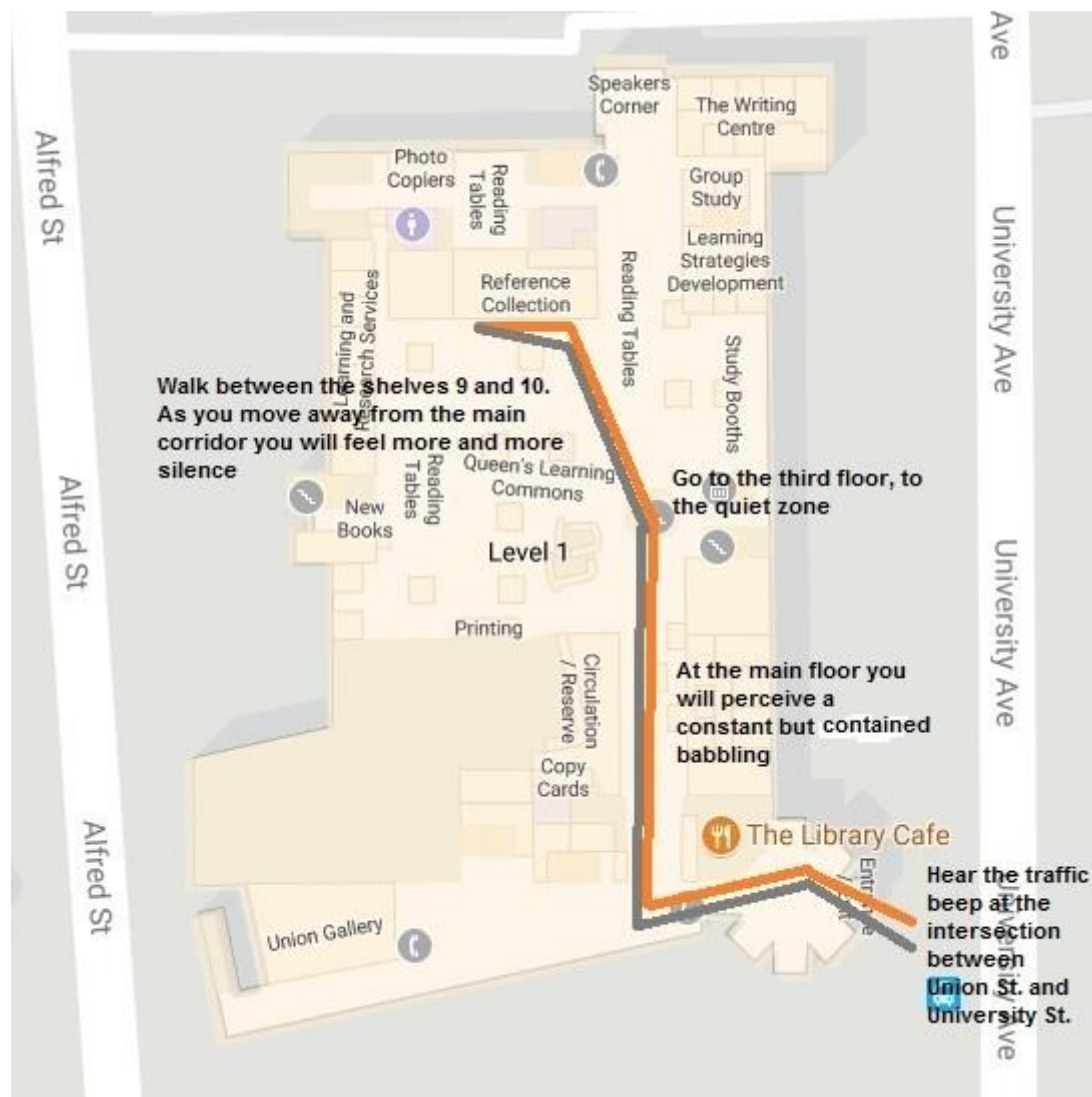
3. Athletics and Recreation Centre

From the entrance, you will realize that this is probably one of the most frequented areas of the campus. The Tim Horton cafeteria and the wide space designed to socialize, they sound like an amplified version of a honeycomb. But even here you could find students reading. Just go to the back of the main area, watch to your right hand. There it is our third location, the gym. (To access to some of our spots here you will need to activate your student card. It's an easy and quick process). In the meantime, you can wander around, through the main hall. At the end of the corridor, on the right, you can see the vending machine. It emits a constant sound, a little muffled. You will notice the contrast when the machine stops momentarily. It takes about 10 minutes, so it will depend on the time you have for this moment of your journey. If you can't wait, just take the opportunity to concentrate on this almost omniscient and practically imperceptible sound.

From the air corridor, on one side you will find the volleyball/basketball court; on the other, the lifting zone. (Maybe there is a team training. In that case, you can observe the human interactions: the firm orientation of the trainer, the encouraging comments of the athletes, the strong shock of the balls on the floor). On the other side, the lifting area will be animated by the off, discrete voices of the athletes, and the sound of the fall of the dumbbells on the floor.

Go to the L2 level (cardio). You will choose the area with the treadmill machines. There is a couch in the area. Sit down there and listen. The steps of the people on the treadmill machines, at different rhythms and intensities, cause a mechanical sound with almost hypnotic powers. From time to time, the monotony is broken with the irruption of some beeps that indicate the change of program or speed in some machine. You can stay there for a while.

As a bonus track, you can go downstairs, to the pool area. Walk through the hall on the LL1 level. Focus on the sound of the friction of your soles on the floor, covered with some plastic material that, together with the acoustic of this place, makes it more noticeable.



4. Joseph S. Stauffer Library

In the intersection between Union St. and University St. take few minutes to focus on the traffic beep as you wait your light to cross to the library.

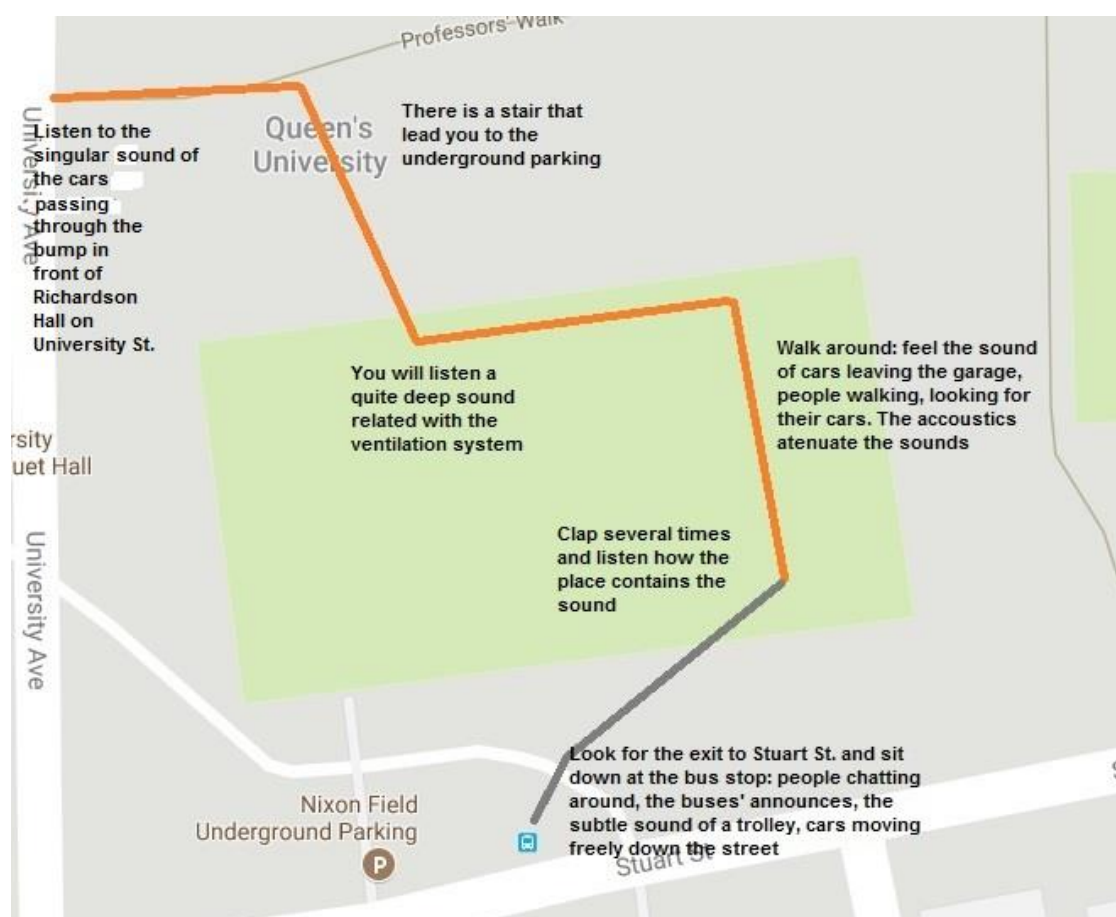
Libraries, as we all know, are spaces of silence. This is not the case. At the main entrance is quite agitated, especially if you are making this tour, as recommended, during the period between 9.30 and 1.00 pm. Once on the main floor, you will notice a

kind of content but constant babbling. Even here, if you focus on it, you will perceive the omniscient presence of the electrical hum and ventilation system sound. It's always there.

Go to the stairs and climb to the third floor. It's a quiet zone. You will notice that even the systems of the building sound more contained here. Do you see the group of shelves on your right hand? Just walk until you are placed between the rows 9 and 10. Walk between both rows until you notice something similar to the silence. I noticed it around the middle of the rows, on the second group of shelves. Does it work for you? Stay there for few seconds and you will realize that this is the closest place to the silence in the whole trajectory.

On your way out, allow yourself to feel the steps on the stairs and progressively incorporate the voices and other sounds to your experience.

We are almost there in our last location. You will walk through University Ave., until Kingston Hall. On your way, listen to the singular sound of the cars passing through the bump in front of Richardson Hall on University St. Kingston Hall is the building located next to the Nixon Field (American Football Field). Under the field, you will find our last location.



5. Underground Parking Garage Nixon Field

I chose this space for two reasons: I wanted to face one of my phobias (close spaces) and I wanted to experience some acoustic options underground. The first impression

is, again, the hum, ventilation system. Here is more audible and quite annoying. Once you get used to that effect, it becomes like a natural sound that you can ignore. Walk through the rows of cars, very carefully. There is probably some movement now, so, sooner than later you will notice several cars going in or leaving the garage. The interesting sound experience here, in my opinion, is the attenuation of sound as you enter the underground garage. The friction of the wheels of the cars on the asphalt is almost imperceptible. In addition to the container effect of space, it is also attributable to the care that drivers put, of course. If you were lucky, you could listen to an alarm (when I tried this scenario, it was exactly what happened). The sound (usually the alarm is quite annoying) also felt slightly attenuated. Tray clapping and listen. The sound feels more opaque.

This experience wouldn't be complete unless you go outside, through the Stuart St. exit. You will find a bus stop, on your right hand. Sit down there, and listen: the buses stopping on both sides of the street (the announcements on the buses indicating the next stop), the cars circulate quite freely, the students continue chatting, the life active and very animated outside. You can even feel the subtle sound of the trolley passing.

The tour is over.

Seraphina Skands

Soundwalking and Water

Soundwalking and Water

If you are someone like me, who can find the multiple noises in busy urban areas overwhelming, the idea of a soundwalk on campus might seem like a taxing task. To mitigate external noise, individuals may create many types of coping mechanisms - techniques could include things like listening to music, tuning noises out, etc. When posed with the task of soundwalking I began to think of noises that to me, and probably many others, lessened the stress of my surroundings. The noise that I kept coming back to was water. The sound of waves lapping against the shore, the steady current of a river, or the constant flow of a fountain are all noises that dim a barrage of external noises and help me declutter my mind. This walking tour focuses on water, or spaces lacking water, on the Queen's campus and close surrounding areas. Before beginning the walk, I would like you to think what role water plays in your everyday life, is it merely something that you pay attention to in order to sustain yourself, or is it something that you find meaningful?

1. Begin your walk at approximately 12:30 pm, in the cafeteria area of Mackintosh-Corry hall. Between the Pizza Pizza and the burger joint, there is a water station, which is marked with 'still' or 'sparkling' water choices. This time of day is busy in the cafeteria section of the building, and there are usually a few students or staff standing in line to fill up water bottles. If you have a water bottle with you, take the time to fill up your water bottle now for the walk ahead. When you are filling your bottle, pay attention to the noise as the bottle starts to get filled with water, and changes as it nears the top. While you are here, try filling your bottle with still water, then sparkling, can you hear a difference? If you do not have a water bottle, you can stand near the fountain and still hear people filling their bottles.
2. Next walk through Mackintosh-Corry Hall, to halls E and D and walk up the stairs at the end of the hallway. Once up the first set of stairs walk through the door and turn right towards the bathrooms. Enter whichever bathroom you see fit. What water noises do you hear in this space? Maybe a toilet flushing, or a sink running. If you hear no water, go turn on the sink, and listen to the familiar sound of a steady stream of water hitting porcelain/metal.
3. Leave the washrooms and head back down the same set of stairs, and exit through the main doors. Turn left and walk up University Street, and turn right onto Earl Street. Enter the Athletics and Recreation Centre building. Head towards the pool's observation deck. You should make it to the pool at approximately 1:00 pm, when daily recreational swimming is occurring. Listen to the lapping of the water against the walls of the pool- is it rhythmic, sporadic, or are there no waves at all? Are there any splashing children, if it is a day school is not in session? Listen for the squeak of wet shoes on the floor, as lifeguards go by. Or maybe you can hear the smack of a painful cannonball gone wrong. Is the pool noisy the day you are here, with many people talking as they are playing in the water, or is there not a lot of socializing and the pool is filled with individuals focused on swimming?
4. Make your way out of the Athletics and Recreation Centre and turn right onto Earl Street, then right again onto Division. Walk down to 5 Field Company Way, and if you can stop on the dirt patch between Nicol Hall and the Bookstore. Run your feet along the dirt and hear the rocks and soil drag under your shoes. Generally, between classes this becomes a very busy area for students to walk, creating a whole whirl of noises. In what way would the sound of water change this space for you?
5. Walk through Founders Row, and turn left on Stuart Street to walk diagonally through City Park, towards West Street. Turn Right onto West Street, and continue onto Rideau Trail. Once there you will come to the Waterfront Pathway, which has some benches under the willow trees. Sit on the benches and listen to the wind going through the willow trees. If it is a windy enough day you will be able to hear the waves hitting the retaining wall. Take a sip of your water, you deserve a little break.

Susan Olding

**A Historical Walk through
the Tett Centre**

Étude for Ventilator and Voice / Nocture for Sledgehammer and Splintered Wood:

A Historical Soundwalk through the Tett Centre / Kingston Brewery

Conducted by Cornelius Driscoll (d. 1867) / Conducted by Susan Olding

1. We begin at the King Street bus stop. Wait for the pneumatic hiss of the gasoline-powered omnibus doors. In my time, we did not have such conveyances, but the noise of their closing doors reminds me of a locomotive letting off steam. This is your signal to follow the path towards the entrance of what was once the Kingston Brewery. The wind comes from the southwest. It will buffet your ears.¹
2. Enter the wide glass doors and make your way to the fire door that separates the modern part of the building from the old. The door closes with a heavy click and thud. Shut your eyes and notice the hum. That is the ventilation system. As we continue our tour, this noise will swell and fade, but loud or soft it will accompany us, a continual keynote, droning like a distant bagpipe.²
3. Walk south towards the malting tower, jiggling closed doors to ensure they are locked. This was my duty at the brewery. It was what I was doing the night of my death.³

¹ The Tett Centre is a not-for-profit arts hub on City of Kingston land, home to community arts organizations, recital and performance spaces, creativity studios, a music lending library, and a café. Situated next door to Queen's University's Isabel Bader Centre for the Performing Arts, it occupies a building that once belonged to what was said to be the largest brewery in America, the Kingston Brewery and Distillery ("About").

² Several stories high, with windows on both sides, access to water, and a malting tower, the Tett building represents a superb example of Victorian brew house architecture. Excellent ventilation was key to successful brewing, so if the constant electronic hum of today's heating and cooling system seems out of keeping with its historic setting, recall that Victorian designers also "had to take into consideration the need for heating, cooling, moving and storing large volumes of liquids in an environment where, ideally, ventilation and temperature could be controlled. Numerous large wooden or metal vessels, quantities of pipework, elevators and pumping equipment had to be arranged to take as much advantage of gravity as possible" (Pearson, 5). While it is impossible to know for sure what the soundscape of a 19th century brew house would have been like, it would certainly speak louder than stone. As for the bagpipe, that preposterous instrument so beloved by the Scots scions of this settler-colonial city, its drone can still be heard on autumn afternoons.

³ Cornelius Driscoll or Driscoll was fifty years old, in his twenty-third year of employment with the Kingston Brewery. Like his employer, James Morton, he may have been Irish born. Certainly, his heritage was Irish. Irish immigration peaked in Kingston around 1847-48, during the Famine. These settlers fueled the economic expansion of the 1850s and 60s (Toner). But even before that, many Irish immigrants gravitated to employment and business ownership rather than farming (Toner). Beer-making in particular attracted the Irish. Land was cheap, access to water easy, and in some of the more established communities, English and Scots settlers may have been happy to leave this business, with its slightly disreputable taint, to those they considered more suited to it. Morton, who arrived in Canada in 1824 and apprenticed to Thomas Molson (Magill) made and subsequently lost a fortune in beer and whiskey; his business continued under new ownership after he went bankrupt (Young). Cornelius Driscoll, meanwhile, was a popular and respected worker who had recently taken on the role of night-watchman. "Watchman," they called him—but why not Listener? In this period, prior to electricity, a guard would have needed to tune his ears as much as strain his eyes. Especially if—as in late September, 1867—the moon was on the wane (Calendar).

4. Enter the stairwell at the southeast end of the building. The door closes behind you with a solid thump. Shout or sing and note the **echo** echo *echo*. Grasp the metal handrail and begin your descent. If you wear a metal ring or bracelet or carry a small metal object, tap your hand or wrist against the steel railing, and then, on the landing, pull it across the rods barring the window. Ding ding ding ding. Like the clinking of traces on drays. Was that window fortified in 1867, or did someone place the bars later, hoping to prevent crimes like the one I tried to intercept?⁴
5. Open the door to the second floor. The ventilator sound will swell. You may or may not hear human voices coming from the creativity studios to your left, part of the old malting tower. Turn right and walk the length of the hallway toward the north. Depending on the day, you may hear the clacking of looms, the whirr of the potter's wheel, or the ping of porcelain bowls.⁵
6. Follow the stairway to the first floor. Pat or bang the wooden railing with your hand as you go. Tap. Tap. Tap. Like the sound of my night stick against the floor.⁶
7. Depending on the time of day and day of the week, you may be able to enter Joe's Mill, a musical instrument lending library. Hit the drums or strum the autoharp. Shake the tambourine and castanets. They rattle like a watchman's keys on their metal hoop. Somewhere near here the thieves subdued the dogs and battered through the brewery's office doors.⁷

⁴ Kingston Brewery and Distillery produced beef, milk, butter, pork, eggs, and baking soda in addition to beer and whiskey, and included a malt house, tenements for workers, stables, barns, and a private wharf (Young, "Driscoll"). So, besides the roaring, creaking, whistling, and whirring of various pumps and machines, the brewery yard would have sounded with the lowing of cattle, the whinnying of horses, the snuffling of swine, and the crow of the rooster at dawn.

⁵ The Industrial Revolution changed the status of many an artisan. Weavers and potters were among the first to feel the effects of mechanization; work became centralized and standardized and artisanal skill lost its economic importance (Alborn, 62). So, while the loom and the potter's wheel contribute to the soundscape of the Tett today, their acoustic signatures would have been missing in Cornelius Driscoll's time. Even so, the air would have been filled with the noise of other cottage industries. Driscoll might have heard the thump thump of the butter churn, the tap of the cooper's hammer against a nail, the rasp of a rake or saw.

⁶ In late September, 1867, Cornelius Driscoll was on his rounds in the building that now houses the Tett when he heard a peculiar noise. It might have been an unfamiliar voice or footfall; it might have been a sledgehammer cracking against wood or glass or stone (Poplack). He set the guard dogs loose in the yard. Another employee heard them barking on his way to bed, but did not investigate since it was common for the dogs to bark at night. The brewery was near the penitentiary and was a magnet for vagrants. Little is known of what happened after Driscoll freed the dogs, but the next morning, his badly beaten body was found lying against a stone wall (Young, "Driscoll").

⁷ Thieves stole \$1600 from the office safe of the brewery building (Young, "Driscoll").

8. At the end of the hall, you will come to the Juniper Café, licensed, appropriately enough, to serve beer. The clatter of crockery and the whirr of an Italian coffee-making machine will assault your ears. Stay for a bite or a drink if you wish. At nearby tables, you may the sounds of fingers tapping on lighted tablets. Notice the rise and fall of human voices, louder here, at lake's edge than elsewhere in the building, just as they may have been on my patrol.⁸
9. Outside, head towards the lake. Waves lap the seawall. Their gentle wash was one of the last sounds I heard.⁹
10. Follow the path along the back of the Isabel Bader Centre. As you walk west, away from the café, the volume of human voices will diminish and in late summer or fall you may notice a chorus of crickets in the plantings to your right. To your left, the slapping of the waves intensifies, particularly when the wind is high. Never as violent as a sledgehammer against a skull, but I trust I may be forgiven the comparison.¹⁰
11. Proceed along the higher level of the path and head north toward King Street. You may pick up the screeching of a gull or the flap of a heron's wing. Your footsteps will scuff against the pavement as mine did on many a night in that yard.¹¹
12. Continue walking north. Do you hear a verdict in the wind?¹²

⁸ In 1844, with a population of about 5,000, Kingston supported 136 licensed taverns (Young). Today, at a guess, the city boasts a similar ratio of arts groups to overall population. This is not to say that Kingstonians have lost their love of alcohol. In 2012, 186 licensed establishments (KFLAPH) served 165, 472 people (StatsCan) — but it is also easier and more common than it was in 1844 to drink at home. The shift from an agricultural and industrial based economy to a knowledge based economy is arguably more decisive. Since the mid-1850s, the city has increasingly been dominated by its institutions of learning and its bureaucracies. But wherever humans gather, they will make their own distinctive sounds. Shouts, coughs, gusts of laughter, and snatches of song are common to 19th century breweries and 21st century arts centres alike.

⁹ Did the thieves who attacked Driscoll arrive on the lake? They may have; they escaped that way to Wolfe Island, and were later apprehended in Watertown, New York (Poplack).

¹⁰ In Driscoll's time, the sounds of the yard would not have given way as quickly to the sounds of nature. The wharf jutted out from the area where the Isabel Bader complex now stands and the stables and tenements occupied the land around the current theatre. Booming industries like the brewery enriched their owners and provided employment for many like Driscoll. But they also fueled disparities of wealth, which in turn sparked the kind of envy that can lead to violent crime. And that says nothing of the pollution and environmental degradation they generated, or the theft of Indigenous lands on which their very existence depended. And while robbers and thugs were often caught and brought to trial, most crimes of settler expansion have yet to be acknowledged or rectified.

¹¹ Legend claims that Driscoll's ghost still patrols the building and yard at night, checking the locks, jingling his keys (Young).

¹² Tried and convicted of the murder of Cornelius Driscoll, Ethan Allen was hanged at the Frontenac County gaol. He is said to have refused the customary black hood. "I hope my fate will be a warning to others," he said (Poplack). The hangman did not comment. He pulled the bolt and the felon juddered to his death.

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Soundmap

I fear this soundmap is singularly lacking in aesthetic properties. The concept was good, but my execution is lacking. The idea was to superimpose the contemporary floorplans and text of the tour over the 19th century watercolour of the site, to suggest the layering of history. A walker could follow along with "Cornelius" alone, or could listen simultaneously to an audio recording of the footnotes. The audio would leave time for listening to the soundscape as directed by "Cornelius" in between sections of text.

Etude for Ventilator and Voice:

A Historical Soundwalk through the Tett Centre

Conducted by Cornelius Driscoll (a. 1867)

② Enter the wide glass doors and make your way to the fire door that separates the modern part of the building from the old. The door closes with a heavy click and thud. Shut your eyes and notice the hum. That is the ventilation system. As we continue our tour, this noise will swell and fade, but loud or soft it will accompany us, a continual keynote, droning like a distant bagpipe.

③ Walk south towards the maling tower, jiggling closed doors to ensure they are locked. This was my duty at the brewery. It was what I was doing the night of my death.

④ Enter the stairwell at the southeast end of the building. The door closes behind you with a solid thump. Shout or sing and note the echo *echo echo*. Grasp the metal handrail and begin your descent. If you wear a metal ring or bracelet or carry a small metal object, tap your hand or wrist against the steel railing, and then, on the landing, pull it across the rods barring the window. Ding ding ding ding. Like the clinking of traces on drays. Was that window fortified in 1867, or did someone place the bars later, hoping to prevent crimes like the one I tried to intercept?

⑤ Open the door to the second floor. The ventilator sound will swell. You may or may not hear human voices coming from the creativity studios to your left, part of the old maling tower. Turn right and walk the length of the hallway toward the north. Depending on the day, you may hear the clacking of looms, the whirr of the potter's wheel, or the ping of porcelain bowls.

⑦ Depending on the time of day and day of the week, you may be able to enter Joe's Mill, a musical instrument lending library. Hit the drums or strum the autoharp. Shake the tambourine and castanets. They rattle like a watchman's keys on their metal hoop. Somewhere near here the thieves subdued the dogs and battered through the brewery's office doors.

⑧ At the end of the hall, you will come to the Juniper Café, licensed, appropriately enough, to serve beer. The clatter of crockery and the whirr of an Italian coffee-making machine will assault your ears. Stay for a bite or a drink if you wish. At nearby tables, you may the sounds of fingers tapping on lighted tablets. Notice the rise and fall of human voices, louder here, at lake's edge than elsewhere in the building, just as they may have been on my patrol.

⑨ Outside, head towards the lake. Waves lap the seawall. Their gentle wash was one of the last sounds I heard.

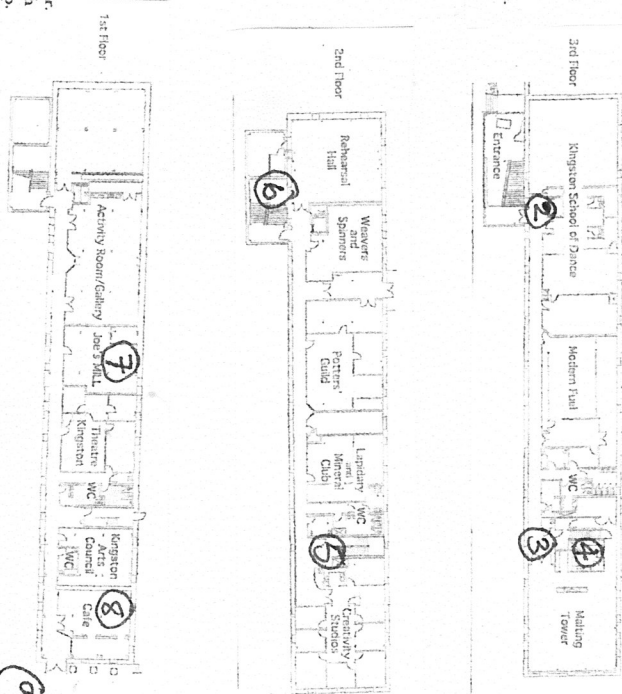
① We begin at the King Street bus stop. Wait for the pneumatic hiss of the gasoline-powered omnibus doors. In my time, we did not have such conveyances, but the noise of their closing doors reminds me of a locomotive letting off steam. This is your signal to follow the path towards the entrance of what was once the Kingston Brewery. The wind comes from the southwest. It will buffet your ears.

⑥ Follow the stairway to the first floor. Pat or bang the wooden railing with your hand as you go. Tap. Tap. Tap. Like the sound of my night stick against the floor.

⑫ Continue walking north. Do you hear a vertice in the wind?

⑪ Proceed along the higher level of the path and head north toward King Street. You may pick up the screeching of a gull or the flap of a heron's wing. Your footsteps will scuff against the pavement as mine did on many a night in that yard.

⑩ Follow the path along the back of the Isabel Bader Centre. As you walk west, away from the café, the volume of human voices will diminish and in late summer or fall you may notice a chorus of crickets in the plantings to your right. To your left, the slapping of the waves intensifies, particularly when the wind is high. Never as violent as a sledgehammer against a skull, but I trust I may be forgiven the comparison.



KING STREET

LAKE ONTARIO

1865

City Engineer





Morgan Sage

Finding Nature: A Soundwalk

Finding Nature: A Soundwalk

by Morgan Sage

2. Corner of Union & University: 2.5 minutes

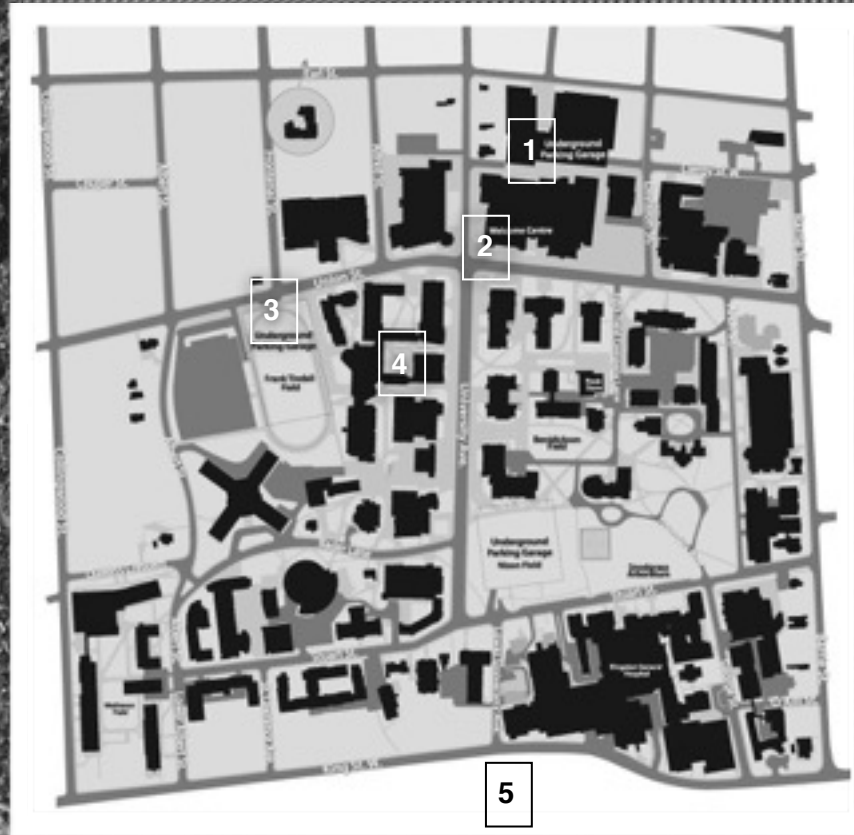
Exiting the ARC and walking along University Ave., stop at the Union Street intersection. Noises come in and out of range. Most obnoxiously cars, trucks, and busses- the way their breaks squeal, the deep growl of diesel engines. There are also snippets of conversations, the tinkling of keys, rustling of bags, and dozens of different kinds of shoes striking the stone and asphalt. Bikes and skateboards pass by. The crosswalk constantly beeps. Pick out the layers of sound. Peel away the machines and the people. Underneath it all there's a fallen leaf scraping along the concrete as it blows in the wind.

3. Tindall Field: 2.5 minutes

Walk along Union until you come to Tindall Field. There's still the hum of traffic, but it's lesser now. Instead, most of the noise comes from the field below. The smacking of wood striking plastic and wood striking wood. There are shouts and cheers. Listen closely. The wind is making itself heard here. The trees surrounding the field are rustling- a cheer of their own. More fallen leaves are whispering their quiet chants as they tumble by.

1. ARC Cardio Room (second floor): 2.5 minutes

We begin our walk at 4pm in the ARC cardio room on the second floor. There's a constant rhythm up here. Listen to the sound of a dozen different feet hitting conveyor belts. The constant hum of the machines- the different frequencies that match the different paces of steps falling. Try stepping onto a machine. Turn it on. Start with a slow walk. Increase the speed slightly. Hear the sound of your footfalls and the hum of the machine beneath you as it adds to the unnatural buzz around you.



5. Waterfront: 3 minutes +

Exit the courtyard of MC and walk down University Ave., cross King Street, and through the parking lot. Get as close to the water as possible. Sit down on a rock where you can no longer see nor hear where you came from. You'll still hear the faint hum of traffic, but it's distant now. There are birds singing here, enjoy their songs. Listen to the wind blowing by your ears, the water gently lapping the rocks, the soft crash of a larger wave. Relax. All the machines and human-made noises have been lifted to reveal the nature that was here before us, and all the sounds we bring. Let the sound of the water wash away any weight you might feel. Also, allow yourself to feel disappointment, and even grief, when the construction down shore cuts in to the sounds of the nature surrounding you.

4. Courtyard of MC: 2 minutes

As you leave Tindall field, walk along the outside of MC, until you see the entrance to the court yards. Here the sounds of traffic are more muted. The sounds that existed elsewhere are mostly gone. They've been replaced with the occasional set of footsteps, a passing conversation, doors opening and closing, or bicycle going through. It's relatively quiet. A place to get away from the crowds, the traffic, the noise. Even the trees are silent here.

Nicole Goodbrand

Let's Do Lunch

Let's Do Lunch: A Soundwalk by Nicole Goodbrand

1. Leaving Macintosh-Correy Hall, you begin your journey by entering a space of movement: Tindall Field. At noon, a local tradition of pick-up soccer will be being organized. In this dynamic space, you may hear the rustling of cleats landing in and rustling against the synthetic turf or the tapping of a ball hitting the top of a cleat. Instead of watching the game, listen to it. You may even pick up the trudging of a runner as they complete a lap, breathing heavily. All of this activity may make you hungry or even a bit tired, which leads us to our next stop.

2. Enter the Smith School of Business' Goodes Hall through the door at the end of a long walkway along the original red bricked building. Once inside the initial entrance, open the doors to your left to be quickly immersed in the vibrating sounds of lunch breaks gathering to get their next coffee or pumpkin spice latte. If you can, sit down on the lower seats of the



amphitheatre close to the Starbucks entrance. You're bound to hear the whistling of milk being steamed or the clunking of the espresso machines, or the swirling of whipped topping on the top of lattes. The small talk among patrons, while they wait to order their drinks, will also likely be audible. You are also bound to hear the calling of names: a Starbucks signature. You may even be tempted by your other senses to join in on the excitement.

3. From the Geddes Hall, we will travel to another food-focused space: the cafeteria portion of the ARC. On your way listen for the crunching of fall leaves and possibly the voices of younger children. You may run

into some adolescents from the local public schools as they too enjoy their lunch breaks. If you happen to hear some try to continue your walk with their perception of space and sound in mind. Going north on University Ave you will veer off past the loud banging and clashing of construction into an even larger space for eating. Listen to the mechanical and human noises carefully. What can you make out?

4. When you have got your fill (possibly both through hearing and taste), leave the ARC and head back towards Union Street. Somewhere east of the intersection of Union and University you will likely find

a small line up in front of a canteen truck. Hover around the space. Take in the sounds of an order from the order to the sizzling of a fryer to the squirt of the ketchup bottle.

5. Enter the Douglas library and listen to your own footsteps and rustling as you use the staircase to the left of the entrance to reach the top floor. To your right will be a set of doors that will creak as you pass through them.

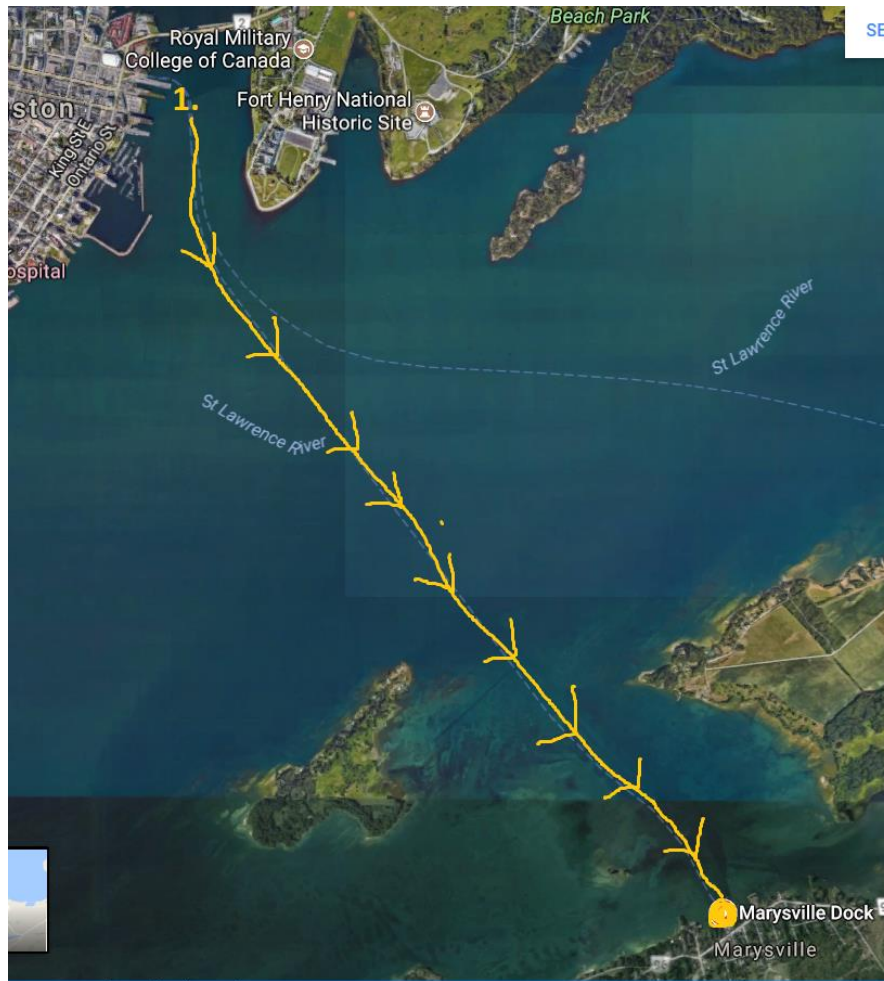
Listen to the scribbling in notebooks, the quiet munching on snacks, the turning of pages. Have you seen people doing these things before? Could you hear them?

6. When you're content with the sound of silence (or the lack of silence) in the library, walk back out into the sidewalks of University Ave. You can embrace this space through your own movement or complete stillness. Listen to the movement of people, whether it be by foot or bus, or wheeled transportation. Listen to the tires on the brick. Listen to the lunch break in transition. After a minute or two, you can head back to Macintosh-Correy by safely crossing the street.

Melissa Forcione

A Summer or Autumn Soundwalk
to Big Sandy Bay Beach

A summer or autumn soundwalk to Big Sandy Bay Beach by Melissa Forcione



1. Kingston Ferry

Are you on foot, a bike, or in a car? Standing at the ferry landing, you can hear the loud clanging of metal as heavy cars debark the ferry upon its arrival at Kingston's shore. Once the ferry employee signals you to embark, walk or drive and park onto the ferry, and then head up the stairs towards the seating area or to the front of the ferry parking platform. Face the water. You can hear the ferry propellers humming as new cars embark and water swishing against the side of the transport. Before the ferry leaves, block your ears to muffle the sound of the engine and direct your attention to how forcefully the engine rumbles beneath you. Think about what happens when there is a shift in the intensity of sound. Does the louder noise better match the intensity of the physical sensations you feel? Or maybe the muffled sound heightens your physical awareness of the rumbling? Unblock your ears. The water stops swishing as the ferry leaves the landing and propellers at the back of the ferry are set in motion. A high pitched mechanical sound takes over as the ferry moves forward. Hear the water splash against the ferry and the wind whistle in your ears. Sing a little tune and listen as the wind carries it behind you. Do you have keys or a metal object with you? Tap it against the railing close to you. The clanging sound breaks through the wind more clearly than your voice. What do the waves now sound like as you are further away from the shore? As you approach the Wolfe Island Ferry landing, the high-pitched rumbling of the engine switches to a lower pitch as it slows down. You have arrived!

Directions to Big Sandy Bay Beach Trail: Once you debark from the ferry, turn left on Main street, then turn left and follow county Road 95, turn right on Reeds Bay Road and continue on Reeds Bay Road to 3rd Line Road. This is a 10.2km bike/car ride.



2. Trail head

Once at the trail head, listen to the crickets and frogs sing close by and in the distance. Hear the wind in the trees. Start your walk, and focus your ears on the crunching of gravel and (if it is autumn) dried leaves beneath your feet, wheelchair, or scooter. As you continue along towards the beach, focus your attention on the different sounds your contact with the ground makes.

3. Marsh

Continue forward until the path takes you through the marsh that welcomes you to your left and right. You can now hear the wind singing a different tune, using the pussy willows as an instrument instead of trees. Pause. Behind the noises of critters, you can hear the rumbling of the windmills to your left in the distance. Now turn your attention to another background sound—can you hear waves in the distance? If you do, you are in for a wavy day at the beach! Before you move on, attempt a long whistle. Notice the sound it makes as it travels—no echo here! Continue on.

4. Trees ahead!

The marsh ends abruptly and you arrive at a new point on the trail where trees greet you. The critters intensify their chatter here, but the sounds also become *dampened* as they are held like humidity between the trees. There is little wind here. Give another whistle. Does it echo now? As you continue walking, and the trees close in and thicken, you can start to hear the birds more clearly. Is that a chickadee? *Chickadee dee dee*. Give it a try and sing... *Chickadee dee dee*. There are 200 different species of birds on Wolfe Island. The songs of birds are a central sound mark to the trail's soundscape, and are protected by this area's conservation status. Can you recognize who is singing?

5. Big Red Oak

About halfway to the beach, you will come across a beautiful Red Oak to your right (with signage). Greet the Oak and listen for a response. Can you hear the tree? What about if you run your hand against the tree's bark. Can your ears capture the subtle sounds this contact makes? Gently knock on Big Red's branches and try to describe the different sounds they make. Before you leave, pause. Can you hear the waves, and do they sound any closer?

6. Beach (difficult to access with a scooter or wheelchair)

Once you see a little hill of white sand, you are here at the beach! Walk up to the water and before you take a good long look at your surroundings, close your eyes and listen. What can you learn about this place from these sounds? What singular sounds are happening simultaneously to create this unique soundscape? Explore the sounds before your eyes wander in awe.

Kim Buitenhuis

Queen's Campus Soundwalk

Queen's Campus Soundwalk



Stop 1 – Walk to the main doors of the Stauffer Library and sit on the outside steps on the N side. Close your eyes and listen for the soundmark, the squeaky

door. Take a few minutes to hear the footsteps on the 4 steps and the rhythm of the coming (1-2-3-4 squeak) and going (squeak 1-2-3-4). Without looking, are the walkers taking their time or rushing? Alone or in groups?

Now walk back down to union and past the JDUC



Stop 2 – Have a seat on the stone wall just before the construction site fence. The volume of sound here can be overwhelming; metallic banging, rattling, motors, hammering, the beep of equipment backing up. Listen for the

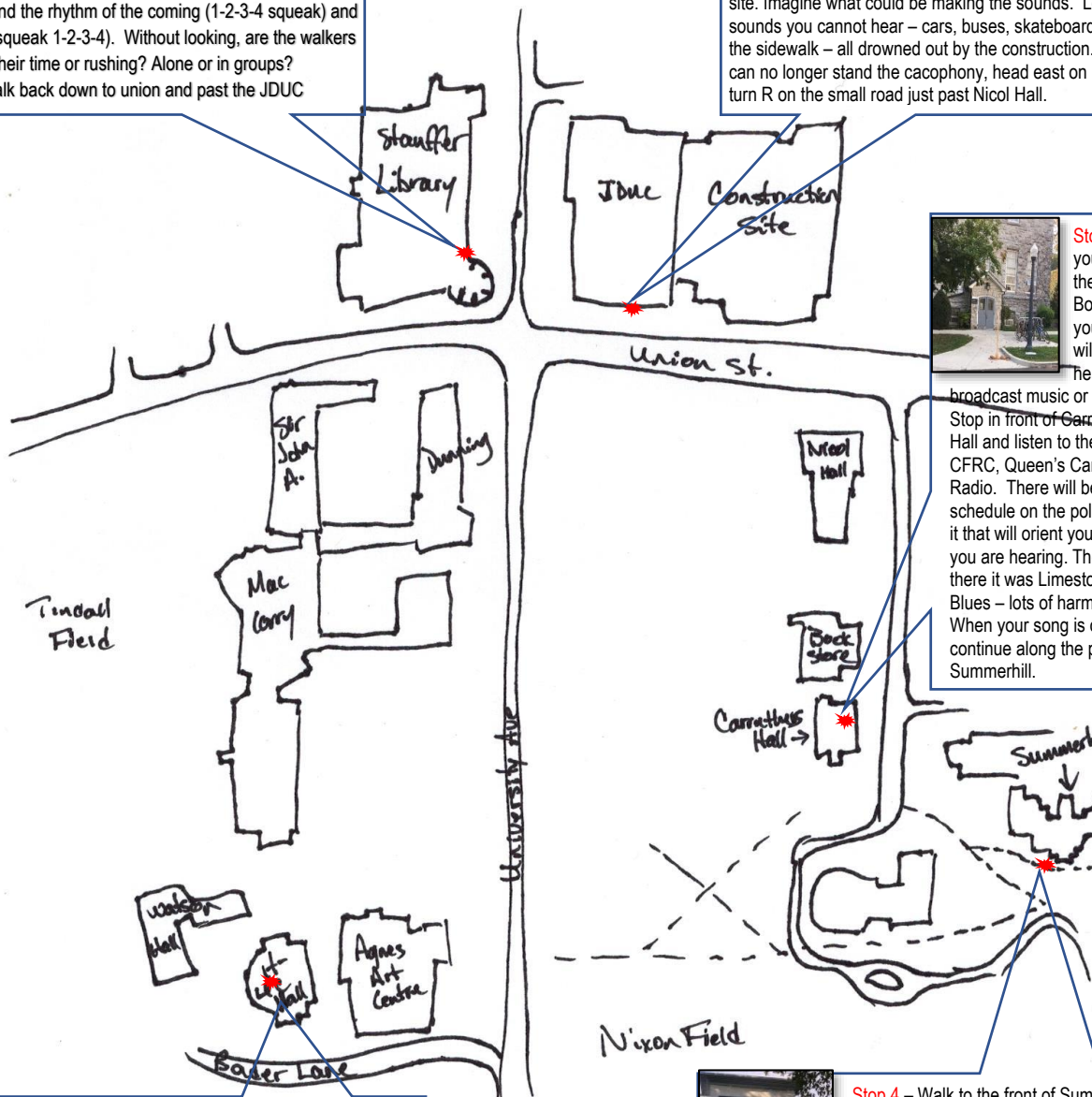
echo of the hammering off the facing buildings. There are many acousmatic sounds here coming from far inside the site. Imagine what could be making the sounds. Look for the sounds you cannot hear – cars, buses, skateboard wheels on the sidewalk – all drowned out by the construction. When you can no longer stand the cacophony, head east on Union and turn R on the small road just past Nicol Hall.



Stop 3 – As you walk past the Campus Bookstore on your R you will begin to hear

broadcast music or speaking.

Stop in front of Carruthers Hall and listen to the sounds of CFRC, Queen's Campus Radio. There will be a daily schedule on the pole or beside it that will orient you to what you are hearing. The day I was there it was Limestone City Blues – lots of harmonica! When your song is over, continue along the path to Summerhill.



Stop 5 – Enter Harrison-LeCaine Hall and follow the main hall to the lobby. You are in the music building. If you are lucky and the Coke machine fan

does not come on, you may hear students practicing their musical instruments. How many can you identify? Do you recognize the music? Does the student know the music well or are they just learning the piece? Listen to the voices. If you are there after 4 you will hear voices of individuals you are unlikely to find in most other places on campus. Who are they? Why are they here?



Stop 4 – Walk to the front of Summerhill and sit on the bottom of the stairs facing the park. This can be a calming space. There are lots of typical campus sounds – skateboards rolling, footsteps, the ticking of gliding bikes – but listen for sounds of

nature. Depending on the time of year you may still hear the yellow jackets or cicadas buzzing. Is the wind rustling in the leaves? How many different birds can you hear? Are they in the trees? Flying by? On the ground? When you have soaked up enough serenity, take the path in front of Theological Hall, across the top of Nixon field, past the Agnes Etherington Centre to Harrison-LeCaine Hall.

Rena Karanouh

Soundwalk in the
Queen's University Campus

SOUNDWALK IN THE QUEEN'S UNIVERSITY CAMPUS

Exercise 1, Rena Karanouh

Walk undertaken on the 21st of September, 2017 - Slightly windy, sunny, a few clouds



Begin this walk at the two bushels of Bamboo plants behind Jeffery Hall.

Keynote Sounds

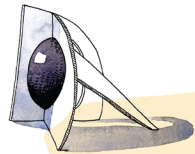
Traffic, machinery, drilling, people talking as they passed and AC units.

1 BAMBOO PLANTS

West of Jeffery Hall and close to the number 4 sculpture there is a bush of Bamboo plants growing.

The Bamboo plants were split into two dense clumps beneath a tree. With no wind to make the leaves move I use my hands and pass it through the leaves. It produces a pleasing low pitched sound as the many leaves touched each other. But the sound was disjointed and did not flow smoothly. It was more of a disjointed swishing sound than anything tuneful.

When the wind blew through the clump it created a different quality of sound as it touched the leaves. It began as a low rustle, increasing in volume as more leaves picked up the wind, until they were all moving together, making small melodies. The bending of the long leaves with the wind caused them to flow into each other. The wind created a much more harmonious sound than my hand going through them. It was as if I was playing an instrument for the first time, and the wind was conducting an orchestra.



2 PYRAMIDAL STRUCTURE: 'SAKARRAH' BY VICTOR TOLGESY.

Walk NE towards the plaza behind Jeffery Hall. It is about 20 m in distance from location 1. It is about a 1 minute walk.

Keynote Sounds

Traffic, machinery, drilling, people talking as they passed and AC units.

West of Jeffery Hall, there is a bright orange pyramid structure. The sculpture, created by Hungarian Canadian Victor Tolgesy (b. 1928, Hungary - d.1980), was commissioned by the Department of Mathematics and Statistics in 1971. It seems to show the intersection of a half sphere and a pyramid.¹

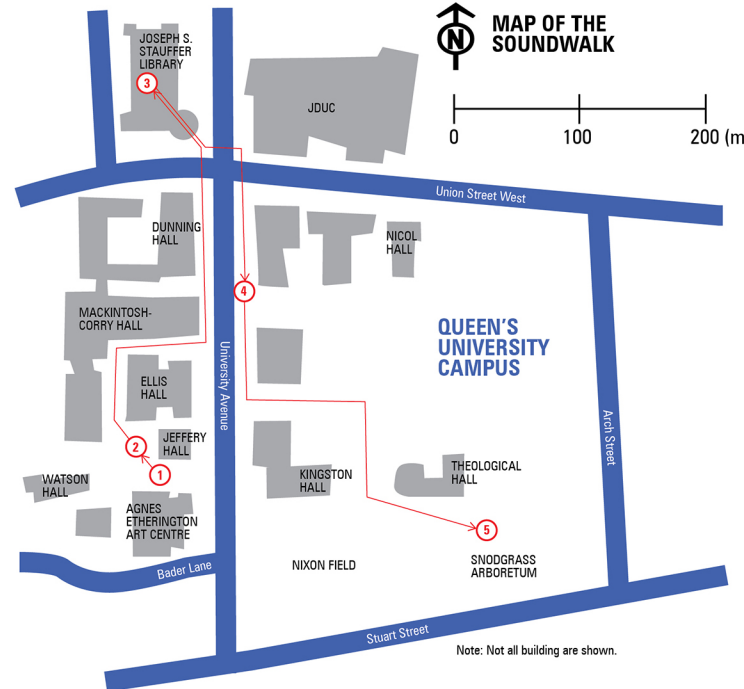
This sculpture, on its own, did not make any sounds. I began to knock on it slowly. The orange 'triangular' forms created a low pitched tinny sound which did not echo. The sound, as if muffled, was the same where ever I knocked.

When I knocked on the black semi sphere a high pitched echo sound was heard. As I moved up and down the sphere the sound echo increased and then decreased as I reached the edges. Knocking with both hands together, one on the sphere and one on orange painted metal produced a kind of harmonious melody where high and low pitches intertwined, complementing each other.

I so wanted to use a small stone to produce sound on it but I did not because I was scared it would chip the paint or cause damage. The sounds that would have produced I am sure would be another level.

The person sitting on a nearby seat was not impressed with my exploits!

¹ Hale, C., 2003. Understanding outdoor sculpture on campus: the big orange triangle Queen's University - The Journal, Tuesday September 30, 2003 - Part 4 of a 6 part series, Issue 11, Volume 131



4 ROAD COBBLE STONES

Walk South towards the Kingston Hall. It is about 400 m in distance from location 3. It is about a 5 minute walk.

Keynote Sounds

Traffic, machinery, drilling, people talking as they passed.

I find a concrete bench to sit on and wait until a car passes over the cobblestones in the road in front of me.

The sound begins as a low clicking whirs. This clicking sound increases and becomes the highest as the car passes straight in front of me. Although loud the sound is pleasing, crisp and the vibrations on the cobbles echo up and down. As the car moves past the sound decreases.

I preferred hearing the cars because with heavier vehicles the sound is more muffled and less crisp.



5 QUEENS UNIVERSITY TREE ARBORETUM

Walk East towards the Professors Walk trail towards Founders Row. It is about 600 m in distance from location 4. It is about a 10 minute walk.

Keynote Sounds

Traffic, machinery, drilling, people talking as they passed.

Geophony

Wind in the trees.

The background sounds in this area where traffic, machinery, men at work, drilling, people talking as they passed and AC units.

It took a while to decide which tree to sit under. The pine trees were stubborn and did not want to make a sound as the wind passed through their needles. The firs and oaks equally as determined not to make any sounds.

Finally I decided on a huge maple tree. Its canopy covered a large area of approximately 7 m in diameter. The day was cloudy and grey but it felt warmer under the tree. Its canopy was swaying in a light breeze. Suddenly the background noises subsided and I began to hear a swooshing sound coming from the tree. At first shy, as if the tree did not want to move, a slight rustle. The oscillations began as a steady low pitched rhythm, increasing in volume as the wind's speed increased. From a low murmur to the entire tree shaking as the wind passed through its leaves. At its loudest the swishing sound came from what seemed like the entire tree shuddering. From this loudest rustling the sound dissipated back again to a soft whisper. The wind waves repeated this pattern over and over.



3 ELEVATOR IN STAUFFER LIBRARY

Walk N towards the Joseph S. Stauffer Library on the corner of Union Street West and University Avenue from Location 2. It is about 400 m in distance from location 2. It is about a 5 minute walk.

Walking into the quiet that is the Stauffer Library is such a change from the outside loud noisy environment. After pressing the silent button to go up the doors of the right elevator open. This elevator has no voice lady speaking the number of each floor like in the left one.

The door creaks open. I press floor four to keep the trip as long as possible. As the elevator ascends there is a non uniform soft hum which increases in speed and then begins to decrease as the elevator reaches its destination. It is a low pitched sound and rather soothing until the sudden interjection of the creaking doors, signaling the opening of the doors at the 4th floor.

I do this trip a number of times and I find by the end I know exactly when the doors will open.

GPHY 870
Historical and Cultural
Issues in Fieldwork

October 4 | 2017