Sounding Griffintown:
A Listening Guide of a Montreal Neighbourhood

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and all Griffintowners,
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Located in the heart of Montreal, sandwiched between the downtown core and the Old Port, Griffintown is a mysterious void where remnants of life can be found and an overwhelming sense of history still resides. Until the mid-twentieth century, Griffintown was a residential, predominantly Irish, working-class neighbourhood. As a result of preparations for the World's Fair in 1967, the City of Montreal decided that Griffintown was an eyesore on the landscape and began its transformation into an industrial neighbourhood. By 1970, most homes, along with St. Ann's Catholic Church, were torn down and residents moved away. Today, there are condo projects developing and the neighbourhood is slowly experiencing a revival.

In Sounding Griffintown: A Listening Guide of a Montreal Neighbourhood, my initial intention was to analyze the soundscape of the general area through listening soundwalks and recordings as well as focus on a few of the fascinating buildings where, no doubt, amazing sound environments once existed but are now silent amidst the rumble of the city. As I began my research, it became apparent that the history of Griffintown was what made it so fascinating. Along with analyzing the present-day soundscape, I seek to juxtapose the sounds of today with those of yesterday – in a way, to bring to life those sounds that are now dead and gone. Through interviews with former Griffintown residents and historical research, I built a listening guide of the neighbourhood that takes the listener on a walking tour of this once-vibrant, predominantly Irish community amidst the dreariness that is presently Griffintown. I use the term "listening guide" instead of the more traditional

"audio guide" as it places an emphasis on listening to the environment in which the auditor is moving as opposed to simply being guided, often deafly.

At the genesis of this project is the soundscape, a relatively new form of media studies. It is important to understand how soundscape in Canada developed and to examine its history. Soundscape is, in and of itself, a means of recording history; just as the aural tradition has facilitated the passing down of stories and legends from the earliest times, studying the soundscape allows for those everyday sounds of our environment to be handed down from generation to generation. Since most early recordings date to the beginning of the 20th century, and these recordings are rarely of the soundscape, the sonic environments of earlier times must be unearthed through research. The paper's section on the soundscape discusses not only its history, but how soundscape studies is developing and evolving in projects like *Sounding Griffintown.*

The goal of this project is twofold: to deepen general awareness about the practice of listening to environments through soundwalking, and to preserve and disseminate the stories of this former neighbourhood to all Montrealers, many of whom are unaware of its location. In the process of composing this listening guide, I became acutely aware of the complexities inherent in dealing with another culture's traditions and, perhaps more importantly, sense of nostalgia. In this paper's section on collective memory and nostalgia, I look at these issues in relation to my project. How is Griffintown remembered and talked about by its former residents? What kind of memory am I trying to recall? To what extent is *Sounding Griffintown* a historical document? How will this project act as cultural artifact for Griffintown? In speaking with former Griffintown residents, I had to negotiate the romanticized stories of their neighbourhood while attempting to compose a somewhat historical piece infused with soundscape theory. At the same time, my intention was to remain true to the memories of

these former residents and present their stories to listeners, despite historical inaccuracies or multiple versions of the same story.

The second half of this paper discusses process. It begins with a discussion of the way in which the interviews set the tone of the piece and helped finalize the route for the walk. I then discuss methodology and composition – how is active listening encouraged in the project? How are the sounds of the past combined with those of the present day? What roles do death and spirits play in the preservation of Griffintown's memory? The section on sound effects and music addresses issues of authenticity, combining audio techniques from both soundscape studies and film sound design. Lastly, this paper addresses the voices of this project. Nostalgic former residents are left to tell its story while my voice, as narrator and guide, calls attention to the soundscape.

In some ways, my listening guide acts as cultural artifact for Griffintown. While I do not attempt to recreate the sounds of this neighbourhood as they were, I try to provide various representations of the space as people remember it, as well as representations based on my research of what it would have sounded like in the first half of the 20th Century. The guide is a combination of many voices and, by including stories with variations in detail and personal memories of events and places, I frame my listening guide as a biased representation of abstract truths as opposed to a recreation of an exact truth. I realize that in recording former residents of Griffintown, I am contributing to a collective, cultural memory of this space. Keeping in mind how strong this community, however dispersed, continues to be, it is my responsibility to allow these voices to be representatives of Griffintown.

Inspiration & Other Projects

My thesis is largely inspired by a New York City project produced by Oversampling Inc. called Soundwalk: Audio Guides for Insiders.[1] While the focus of Soundwalk: Audio Guides for Insiders is a form of commercial tourism that suggests expensive restaurants and places to visit, Sounding Griffintown is an exploration of the present-day sounding environment with stories of the neighbourhood as it used to be. Sounding Griffintown strives to have high production value (as Soundwalk: Audio Guide for Insiders does) but it will not sacrifice its content for a sleek sound/look or use jargon to make it seem hip and cool, as Soundwalk: Audio Guide for Insiders also seems to do.

The audio guide is an appropriate vehicle, transformed into listening guide for Sounding Griffintown, acting as story-teller, historian and promoter of soundscape awareness. The creative use of sound to encourage active listening and soundscape awareness while sharing collective stories is under-explored but can be achieved through the use of a listening guide. Borrowing from the technical framework and structure of the audio guide, Sounding Griffintown is a composition that exceeds current soundscape work, which often consists of pieces that are played indoors, over loudspeakers to an attentive and immobile audience.

Another influence of Sounding Griffintown is the work of Diane Leboeuf. This Montreal-based museum sound designer changed how I think about sounding places, both present and past. Her work on the McCord Museum's virtual exhibit, Urban Life through Two Lenses (2002) helped clarify how to compose soundscapes of the past. Near the end of Sounding Griffintown, participants reach the entrance to Griffintown St. Ann Park (the site of St. Ann's Church), they are asked to stop and look at the plaque at the park entrance. On

[1] For more information, please visit http://www.soundwalk.com

it is a photograph from the McCord Museum Archives, depicting an aerial view of the neighbourhood circa 1896. While the listener hears my voice, as narrator, reading the plaque, I attempt to evoke Leboeuf's work by adding sound effects to represent what we see in the image – church bells, seagulls, ship whistles and horns.

Sounding Griffintown encourages and instructs individuals to learn how to listen to their sounding environments, and not only to allow sounds to wash over, as is the case when we are simply hearing and not listening. A listener's moving through a space is an immersive experience that stimulates all the senses. Curator Geoffrey Batchen, in the catalogue essay to his exhibit Forget Me Not: Photography and Remembrance, reflects on Rolland Barthes's writings on memory. "For Barthes, it seems, memory is not so much image as sensation" (Batchen 15). In this project, memory is indeed recreated using all the senses, not simply image or even sound. Sounding Griffintown gives participants the opportunity to think about deeper listening. It has also pushed my practice further, as I have begun listening to the past.

For multimedia artist Janet Cardiff, the soundscape is realistic but based entirely on a work of fiction. Her recent work, Her Long Black Hair, an audio walk (as she has named this genre of audio installation) that took the listener through New York's Central Park, told the story of an absent female character.[2] Cardiff's audio walks are often in the *film noir* genre, employing sound effects, narration and soundscape work. Cardiff's work is remarkable for her attention to detail. She has walked the route many times to be able to describe the details of her composition. When she tells you to look to your right, at the man sleeping on a park bench – there he is. And although this guide was composed months earlier – there he is.

[2] For more information on this installation, visit
<http://www.publicartfund.org/pafweb/projects/04/cardiff_J_04.html>

Along with her use of binaural recording,[3] this makes for a highly immersive experience that leaves the listener speechless at the end, struggling to exit the world Cardiff has created.

Sounding Griffintown combines history in the form of recollections as well as fiction in the form of abstract representations of the past. Both of these historical elements are rooted in the present-day location of Griffintown, whose soundscape I call attention to. Having listened to work by Oversampling Inc., Diane Leboeuf, and Janet Cardiff as well as numerous other soundscape artists (such as Andra McCartney, Hildegard Westerkamp, Barry Truax and Katherine Norman), I have come to terms with the challenges of blending fact and fiction. It is my opinion that they both have a place in soundscape work and can be used effectively in presenting the sounding environment of one place.

[3] Binaural recording is a type of stereo recording that, when listened to over headphones, faithfully reproduces the sensation of hearing from a 360* sensation and is, therefore, fully immersive.

On Soundscape:
What Is It?

"The ear, unlike some other sense organs, is exposed and vulnerable. The eye can be closed at will; the ear is always open. The eye can be focused and pointed at will; the ear picks up all sound right back to the acoustic horizon in all directions."
-R. Murray Schafer (Ear Cleaning 1)

"The *soundscape* is our sonic environment, the ever-present array of noises, pleasant and unpleasant, loud and soft, heard or ignored, that we all live with." This definition of soundscape can be found on the inside jacket of R. Murray Schafer's The Tuning of the World: a pioneering exploration into the past history and present state of the most neglected aspect of our environment – the soundscape. This book is a first in the field of soundscape studies – nothing of the sort existed prior to Schafer's work. Schafer takes the reader first along a listening history of civilization through its evolving sounds, then offers a number of concepts and critiques on listening and improving our sonic environment using a new vocabulary of soundscape terms not found in common audio dictionaries. Since then, Schafer's term "soundscape," the subject of this paper, has become widely used by researchers all over the world.

Emily Thompson's The Soundscape of Modernity focuses on acoustics and listening in America from 1900-1933. She acknowledges Schafer's contribution to soundscape and his definition of the term but she cites another source of inspiration, in her analysis of the soundscape of "The Machine Age":

> … I define the soundscape as an auditory or aural landscape. Like a landscape, a soundscape is simultaneously a physical environment and a way of perceiving that environment; it is both a world and a culture constructed to make sense of that world. The physical aspects of a soundscape consist not only of the sounds themselves, the waves of acoustical energy

> permeating the atmosphere in which people live, but also the material objects that create, and sometimes destroy, those sounds. A soundscape's cultural aspects incorporate scientific and aesthetic ways of listening, a listener's relationship to their environment, and the social circumstances that dictates who gets to hear what. A soundscape, like a landscape, ultimately has more to do with civilization than with nature, and as such, it is constantly under construction and always undergoing change (Thompson 1-2).

Thompson's definition does more than establish dichotomies between pleasant and unpleasant sounds or heard and unheard sounds; it considers sound in relation to the landscape, which is a more functional definition for her type of work –the study of the rise of electrical machinery and other mechanical developments that occurred in the early 20th Century.

According to Barry Truax, a member of the defunct World Soundscape Project (WSP) (which Schafer founded), soundscape

> refers to how the individual and society as a whole *understand* the acoustic environment through listening. Listening habits may be acutely sensitive or distractedly indifferent, but both interpret the acoustic environment to the mind, one with active involvement, the other with passive detachment. Moreover, listening habits create a *relationship* between the individual and the environment, whether interactive and open-ended, or oppressive and alienating. It is possible that two individuals in the same sound environment might have contrasting relationships to it (Truax, Acoustic Communcation xi-xii).

This definition allows consideration of the fact that different people (depending on everything from culture to time period to age to even level of engagement) will listen differently. A common example would be in the manner that parents often describe their children's taste in music as mere noise, even though their parents likely felt the same way about their own music. Another example would be a driver who uses his or her car horn incessantly – it would be hard to imagine that he or she could be apathetic to the concern of noise pollution.

Soundscape researcher Gregg Wagstaff also offers important insight, pointing out that "the soundscape is an indicator of social and environmental change… I am not sure that there is such a thing as an 'ecological' sound or soundscape – only that there are potentially ecological social structures and processes which naturally give rise to various soundscapes" (63). While much of Schafer's writing has focused on achieving an ecologically balanced soundscape, Wagstaff asks listeners simply to remember that the soundscape is a form of measurement for change in the environment.

On Soundscape:
From The Beginning

"Until I die there will be sounds. And they will continue following my death."
– John Cage (8)

Like other forms of modern technology, soundscape studies are relatively. Recording technology has only been around since the early 20th century, so the soundscapes of earlier times were not recorded. Even with the advent of recording, one would rarely hear recordings of natural events or scenes – early recordings were scripted and planned ahead of time, as recordings were more difficult to perform and, therefore, rare. Many of the first audio recording devices were not portable, so sounds were brought to the recording devices (located in closed studios) as opposed to the recordist seeking out sounds in their natural environments, which is now common practice in soundscape recording.[4] Digital Audio Tape recorders[5] and minidisc recorders[6] with small, lightweight stereo microphones provide the soundscape researcher with excellent quality recordings that can be gathered from almost anywhere in the world. Such was not the case before December 4, 1877, when Thomas Edison became the first person to ever record and play back the human voice, using the first recording device: the phonograph (Video Interchange).

Sound and the soundscape, however, did not just appear when humans became capable of recording and documenting sound on tape. Though it is fascinating to imagine the sounds of Medieval times or speculate what the soundscape might have been when dinosaurs roamed the earth, we will never hear replications of those times – it is through research of anthropologists and imaginations of artists that soundscape researchers can begin

[4] With the exception of early phonographs used for field recording in ethnography (Brady).
[5] Introduced on the market for professional studio use in 1987 (Courtesy: Video Interchange web site)
[6] Developed as consumer recording devices in 1998 by Sony (Courtesy: Video Interchange web site)

to gather clues about these silenced soundscapes so that audiences can become aware of their significance.

Schafer suggests that these early soundscapes live on in literature, and the evidence of these past sounds can only be gathered by combing through books and historical texts. Schafer made it his task (along with some of his colleagues at Simon Fraser University and the WSP) to document as many literary sonic moments as possible, to build a database of documented sounds and attempt to understand the sounds of the past that we can never actually hear (Schafer, Tuning of the World, part 1: First Soundscapes).

In The Sight of Sound, Richard Leppert eloquently describes paintings and the soundscapes that accompany them. He discusses the sounds that would have come from scenes depicted in paintings and their implications for art lovers, art owners and painters. Leppert is mainly concerned with music and its effect on the body but I argue, as do many others, that music is all around us in the form of our everyday sounds – our soundscape is the musical composition of the interaction between nature and humans. The definition of music cannot be as rigid as it has been in archaic physics textbooks:

> The character of the sensation produced determines whether a sound is musical or otherwise. Musical notes may be considered as those sounds which are smooth, regular pleasant and of definite pitch. Noises are irregular, rough, unpleasant and of no definite pitch. What one person considers a noise may be considered a musical note by another, and it must be noted that all musical notes usually have associated noises (Winstanley 9).

The natural soundscape is like a musical composition, and composer John Cage, sharing this belief, decided to make audiences aware with his controversial performance piece called 4'33", in which a performer sits at a piano and plays nothing. The audience, for four minutes and thirty-three seconds, is asked to listen to the sounds of the hall – a door opening and closing, a chair creaking, a cough or a sigh – and become aware of these sounds

as a form of composition. Cage came to this realization after experiencing the sound environment of an anechoic chamber:

> I entered one at Harvard University several years ago and heard two sounds, one high and one low. When I described them to the engineer in charge, he informed me that the high one was my nervous system in operation, the low one my blood in circulation. Until I die there will be sounds. And they will continue following my death. One need not fear about the future of music (Cage 8).

Schafer's wish has always been to instil his love of listening, encouraging people to open their ears. His purpose is at once advocacy and education, as wishes to encourage active listening among his audience: educators, researchers, architects, composers and more. Schafer's work (and that of the WSP) was conducted mainly in the 1970s and is considered a stepping-stone for future work in this field. His ideas need further thought as they give rise to contradictions and problems. Today, there are numerous soundscape researchers all over the world who are applying Schafer's ideas to their work as well as advancing his ideas and filling in gaps. These include McCartney, Westerkamp, Gary Ferrington (U.S.A.), Nigel Frayne (Australia), Keiko Torigoe (Japan) and many others – academics and students alike – who advance Schafer's pioneering ideas and encourage active listening.

Some of Andra McCartney's work has focused on the soundscapes of the Lachine Canal in Quebec, where she and a team of researchers have completed soundscape recordings and conducted archival research and interviews with local residents to help understand how the soundscape has changed over the years – from when the canal was open to business traffic to its closure and finally to its reopening for pleasure traffic in the late 1990s (McCartney, Journées Sonores: Canal de Lachine).

Gregg Wagstaff has done soundscape recordings and research in Scotland's remote Western Isles, particularly the Isles of Harris and Lewis. He has focused not only on

listening and recording soundscapes himself but he has reached out to local residents, from some of the oldest residents in the Isles to some of the youngest, and asked them about the sounds of their home. His integrative methodology is important for him to understand these delicate, remote soundscapes that are heard by so few and understood by even fewer (Wagstaff 61-63).

My own previous works, along with Sounding Griffintown, were inspired by the work of the WSP and its followers. In Soundscaping the Paramount, I was able to record the behind-the-scenes sounds of the Famous Players Paramount movie theatre in downtown Montreal (now the Scotia Bank Theatre), as well as conduct sound level measurements both inside and outside the theatre (Gasior 10-12).

Many researchers and composers have analyzed Schafer's definition of soundscape and altered it to fit their complex, ever-changing environment, however, most seem to return to it as a reference. The most important development that Schafer brought to the practice of soundscape was that of listening. He encouraged what he called active listening – a way of differentiating between truly listening and simply hearing. In his words, "I have tried always to induce students to notice sounds they have never really listened to before, listen like mad to the sounds of their own environment and the sounds they themselves inject into their environment" (Schafer, Ear Cleaning 1).

Schafer presents some problematic ideas in this work, namely the negative connotations regarding silence, and distinguishing soundscapes as part of two discrete states, "hi-fi" and "lo-fi" environments. Perhaps most importantly, he states and recapitulates his thesis that "when the rhythms of the soundscape become confused or erratic, society sinks to a slovenly and imperiled condition" (Schafer, Tuning of the World 237).

Schafer's critic Sophie Arkette, in her article "Sounds Like City," attacks Schafer for holding what she calls an "urban prejudice" (Arkette 161). She disagrees with his distinction between pleasant and unpleasant sounds, as it often places nature soundscapes in higher esteem than the "slovenly" sounds of urban life. She writes, "to say that the urban supervenes upon the natural soundscape, and that urban sounds can be cleaned up to resemble natural sounds is to misread the dynamics of city spaces" (Arkette 162). Arkette gives examples of "hi-fi" characteristics that can indeed be found in the city soundscape, such as Schafer's desirable long reverberation times and the long decay of sounds. Whereas Schafer suggests that the cacophonous city soundscape does not allow for many sounds to have a life of their own, (i.e., a discrete beginning and an end, preferably with a long reverberation tail), Arkette cites footsteps in large public squares between buildings where, at nighttime, the echo of one footstep can be completely audible, as just one example of discrete sounds in the city – more importantly, as a beautiful sound within the urban soundscape (Arkette 163-165).

Arkette also quotes music theorist Kurt Blaukopf, who "has suggested that sound could be seen as a mediator between congregation and sacred ritual. Low-frequency non-directional sound helps to bind a community together" (Arkette 167). While Schafer dismisses the sounds of the city as unpleasant, they are largely low-frequency sounds that give the city its recognizable soundscape. They are anonymous sounds that don't seem to be emanating from anywhere (one of the qualities of a low-frequency sound) and so they have the effect of being wrapped around the listener. Blaukopf suggests that this is desirable in religious institutions such as the church, but I argue that the same effect can be achieved in the city – in large part explaining how one can feel safe despite being completely alone.

Schafer's description and understanding of acoustic ecology, more generally how sound affects the environment, is problematic. His thesis, as discussed earlier, suggests that the soundscape is a major factor in jeopardizing a balanced, ecological society. How much control does the soundscape have over its environment and, consequently, how much control do we have over our soundscape? Soundscape researcher Gregg Wagstaff suggests that society sinks to this slovenly state *not* when the soundscape becomes confused and erratic, "but primarily because of a social and economic inequality" (Wagstaff 32). His thesis is that "it is not an 'acoustically balanced' soundscape which makes for an ecological society (Schafer) but that an ecological society's soundscape is, by consequence, 'acoustically balanced'" (Wagstaff 32).

Indeed, it is debatable as to whether the soundscape affects the environment or vice versa, but a larger question might also concern the connection between our environment and its soundscape. In a recent conference presentation for the Canadian Association for Sound Ecology, Andrea-Jane Cornell and I presented research conducted with Andra McCartney questioning the use of the term "ecology" in sound (or acoustic) ecology, using an example from McCartney's everyday life. She chooses to support a local restaurant with a strong ecological sense despite a poor acoustic environment. She explains that the restaurant provides healthy, well-balanced meals and, in the summer, chooses to open the windows instead of running an air conditioner. This is despite the fact that during one summer, for about two months, the street in front of the restaurant was being torn apart by construction workers, creating a horrible acoustic environment. McCartney, Cornell and I posed the question that served as the title of this very presentation, what is a sound ecologist to do? In this case, McCartney decided not to let this restaurant sink into bankruptcy and increased her visits, despite the erratic soundscape.

On Soundscape:
Where Is It Going?

"We gestate in Sound, and we are born into Sight.
Cinema gestated in Sight, and was born into Sound."
-Walter Murch (Chion vii)

The work of soundscape has penetrated popular culture in different ways. A number of people have written about the relationship of sound and image in film, often employing the term balance to describe the work of film sound designers. This, an ecologically balanced soundscape, is largely what the WSP was striving to achieve, although its members operated in different circles than those of film sound designers. While the WSP attempted to understand and problem-solve issues of the ecological soundscape in real life, the issues that a film sound designer encounters are one and the same – finding balance and creating a suitable soundscape for the environment on screen.

In this way, film editor and sound specialist Walter Murch is a type of soundscape pioneer, as he originated the concept of sound design for film, which emphasizes onscreen soundscapes. Sound designer Ben Burtt created some of the most memorable sounds in film history for George Lucas's Star Wars saga. His work, unlike that of the WSP, was to create soundscapes based on his and George Lucas's imagination. The locations in Star Wars, which explored imagined space-worlds, did not exist in any shape or form in the world, yet Burtt's sound design is often praised for being "realistic" in composition. His success, and that of Murch, Schafer, Westerkamp, Truax and many others, is due above all else to listening – the basic tenet of soundscape studies. Through careful attention to our real-life soundscapes, they are able to transport listeners wherever they choose.

Gus Van Sant's Elephant (2003) personifies creative use of sound in film that matches the creative editing and pace of the movie. The film is a day in the life of a high

school that ends in tragedy. To emphasize the ordinary goings on within the magnitude of that day, the audience experiences isolated moments numerous times, in different order. Sound designer Leslie Shatz doesn't always give the audience time to hear or contemplate the soundscapes that he designs in this film; we will have the chance to hear something different the second or third time around anyhow. Interestingly, soundscape pieces by Hildegard Westerkamp are used in the film, gently penetrating the sound environment at first and then becoming more present near the end (Elephant).

The use of Westerkamp's work in this film is indicative of the fact that soundscape compositions can be cinematic in nature. The work of composers like Westerkamp, Truax, McCartney, Claude Schryer and Annette Vande Gorne allow audiences to form images in the mind's eye. These composers take visuals from their own experience, from their imagination or, perhaps, from the places they have recorded their soundscapes, and present them in the form of soundscape compositions to audiences whose eyes are closed.

One of Janet Cardiff's popular installation works allows the viewer/listener to walk through a given space holding a video camera and wearing headphones while listening to a story being told. "… Janet Cardiff's work invites spectators – or rather listeners – to use only their imagination to create a film noir. Visitors to Cardiff's audio 'walks' become actors and, given the spellbinding sounds in this particular case, victims" (Blanchette 16). This work, using video and binaural recording allows audiences to be fully immersed in the soundscape and images of the mind's eye.

As soundscape studies begin to influence other media like film, music and museum installations, one can't help but wonder if soundscape pieces (or even raw recordings) will ever stand alone as works of art or as historical documents in museums. Although The Tuning of the World is now 27 years old, Murray Schafer wondered the same thing when he

wrote it. He pondered why there isn't a way of recording and remembering the disappearing sounds of our environment – a museum of sound (Schafer, Tuning of the World 180). While more and more people are recording the disappearing sounds of our environment, no popular museum of sound currently exists.

Many researchers and composers have contributed to the history of sound reception and reproduction in society. While it was Schafer's work that first contemplated sound not only as a medium to support images or to disseminate information but as an aspect of our everyday life, more and more researchers are taking soundscape studies seriously. As a result, the history of music for many composers like John Cage includes the music of the environment, natural and man-made sounds that don't necessarily follow the rules of tempo, metre or harmony in the traditional sense. Soundscape is the music of all environments, and so it is the music of history.

Collective Memory & Nostalgia

...the composer 'knows' what kind of a melody will produce a feeling of nostalgia in his listeners...
-Fred Davis (73-74)

In 2005, New York's International Center for Photography hosted an exhibit called Forget Me Not that dealt with photography and memory. The exhibit consisted of nineteenth-century photographs and daguerreotypes, many of which were displayed in their original frames, as part of collages or other original means of display. The exhibit discussed the subjects in the photographs as well as their context in an attempt to understand how photography works in conjunction with remembrance. Much of the essay in the exhibit catalogue, although written about photography, lends itself to sound work and this listening guide. These "two solitudes," the competing senses of hearing and sight, seem to function in a similar fashion when it comes to remembrance. Curator Geoffrey Batchen asks,

> … is photography a good way to remember things? The question demands that we define what we mean by 'memory,' for there are many types of memory and many ways to remember. … But the pictures I am discussing seem to be less about the detailed recall of appearance and more about the extended act of remembrance, more about a state of reverie (Batchen 14).

My listening guide does not serve to present a sonic picture or snapshot of Griffintown as much as a feeling of the space as it once was. While there are stories that recall events and moments in history, some listeners will not have lived these moments and will have to imagine them as they are told. Other listeners, who did participate in these events or have a memory of these moments, can take the opportunity to remember them in their mind's eye. The present-day soundscape and landscape are there for all participants to hear and see but the past is something that lives only in the imagined eye and ear. The kind

of memory evoked by Sounding Griffintown can be expressed as a state of reverie, as Batchen describes. He continues,

> For us today, these nineteenth-century images might even evoke another kind of memory – nostalgia. Involving an illogically warm feeling toward the past, a kind of pleasurable sadness, nostalgia was regarded as neurosis in previous centuries… . Now, of course, the stimulation of nostalgia is a major industry – the past has become a profitable commodity. But that doesn't make nostalgia any less real (Batchen 14).

PhD candidate Mathew Barlow of Concordia's history department is writing his dissertation on Griffintown, with a focus on the subject of nostalgia. He argues that Montreal's Irish Community as a lieu de mémoire has, in recent years, claimed Griffintown*;* a concept borrowed from historian and member of the *Academie francaise*, Pierre Nora, (Barlow 5) who writes that

> *lieux de mémoire* arise out of a sense that there is no such thing as a spontaneous memory, hence we must create archives, make anniversaries, organize celebrations, pronounce eulogies, and authenticate documents because such things no longer happen as a matter of course. When certain minorities create protected enclaves of memory, to be jealously safeguarded, they reveal what is true of all *lieux de mémoire,* that without commemorative vigilance, history would soon sweep them away (Barlow 5).[7]

This is the kind of memory we can find at work within Montreal's Irish community in talking about and protecting Griffintown. Interviews conducted for Sounding Griffintown*,* were largely representative of the phenomenon that Barlow describes, but there are some dissenting voices in the community. Don Pidgeon, resident historian of the Montreal United Irish Societies' is one of the leading forces promoting this particular

[7] from Pierre Nora, "General Introduction: Between History and Memory," *Realms of Memory: Rethinking the French Past, Vol. 1: Conflict and Division,* Pierre Nora, ed., Arthur Goldhammer, trans., Lawrence D. Kritzman, ed. English-language edition. New York: Columbia University Press, 1996: 6-7.

collective memory of Griffintown. While he, and other former residents, doesn't deny some of the less favorable moments in Griffintown's history, there is a certain manner with which these moments are dealt. In a presentation given this past June, Barlow says:

> In this manufacturing of a mythologised Griffintown, dissenting views, which are oftentimes more critically reflective of the neighbourhood's history, are either completely expunged from the record, or else dealt with in a humorous manner, as if to disarm these dissenting views (Barlow 5).

At one point in the interview, Pidgeon acknowledges a Griffintown flaw (poverty in the neighbourhood) but he is quick to point out that "this place was down but it was never out" (Pidgeon). He also emphasizes how religion played an important role in the community so although many people were poor, they watched out for each other. Similar anecdotes can be found in filmmaker Richard Burman's video Ghosts of Griffintown and Patricia Burns's book The Shamrock and the Shield, a collection of interviews with Irish Montrealers.

Through word of mouth, I was introduced to Patrick Murphy, a former Griffintown resident who doesn't tow the community line. During our interview, he nostalgically remembers certain parts of his childhood, but he is also critical of some of the people with whom he grew up. Also, in contrast to my interview with Pidgeon, Murphy's memories of the sounds of the neighbourhood are much less favorable. Pidgeon recalls the bells of St. Ann's Church, children playing on the streets, and music coming from people's homes but Murphy doesn't mention any of these. When I asked him, being so near to the Lachine Canal, if he recalls hearing the horns of passing ships, he responds,

> You didn't really notice the ships. You heard the trains; the trains was a big thing and car accidents, late at night. … It woke everybody and next thing you know, half of Griffintown was down there to see what was wrong. … you really didn't cross this area with your bicycle and kids that didn't know that would get hit by cars (Murphy).

By including both the voices of "authentic" Griffintowners and those marginalized groups who might not fit into the Montreal Irish Community's picture of Griffintown, I try to establish a sonic portrait of this neighbourhood that at once acknowledges the "mythologized Griffintown" while considering other realities as well.

It is important to mention the difficulties that arise when asking interviewees about the sounds they remember. In my experience, and the experience of many soundscape researchers, people are rarely asked to talk about the sounds in their environment, let alone to try to remember sounds of their childhood. In this way, I must practice a form of interpretation when talking with subjects about their Griffintown experience. In the introduction to their book Soundscape Studies and Methods, soundscape researchers Helmi Jarviluoma and Gregg Wagstaff write about one researcher's take on handling this issue. "Noora Vikman's starting point is inductive ethnography, which she describes as a two-way learning process. In her essay she explores the problematic issue of communicating the concept of soundscape. What are good questions in interview situations?" (Jarviluoma 15)

My methodology, in collecting stories and drawing out sound events from these stories, does not mean that I am asking interviewees how loud it used to be or what sounds they remember. Some people have something to say on this matter but when I am left empty-handed, their stories fill in the gaps. This is in the spirit of R. Murray Schafer's The Tuning of the World – where he suggests careful examination of literature, I listen carefully for aurality in my interview subject's stories (Schafer, Tuning of the World, part 1: First Soundscapes).

This begs a re-examination of the question posed by Batchen in the Forget Me Not catalogue: what kind of memory am I attempting to recall? My primary concern is soundscape awareness but in exploring the past sounds of Griffintown, I cannot avoid

contributing to the collective memory of the neighbourhood and the state of reverie that brings listeners to another time and space. My intention, in applying both the tools of fact and fiction for this listening guide, draws me to the comparisons made between photography and memory. Batchen discusses German critic Seigfried Kracauer's ideas.

> Photography, he argues, captures too much information to function as memory. It is too coherent and too linear in its articulation of time and space. It obeys the rules of nonfiction. Memory, in contrast, is selective, fuzzy in outline, intensively subjective, often incoherent, and invariably changes over time – a conveniently malleable form of fiction (Batchen 16).

This is the kind of memory and collection of sounds that I put forth in Sounding Griffintown. As soundscape researcher Helmi Jarviluoma writes, "Soundscape researchers do not merely report 'facts' about sounds. They *interpret* signs and actively produce new *clues* that can, in turn, be used to draw further conclusions" (Jarviluoma 12). I feel that my methodology in composing soundscape work is indeed an interpretation, perhaps not as fictional as the soundscapes of multimedia artist Janet Cardiff, but somewhere on the continuum of fact, fiction, memory and nostalgia.

On The Interviews

The search for interview subjects for this project began with Concordia's Centre for Canadian Irish Studies, who put me in touch with the Montreal United Irish Society's resident historian, Don Pidgeon, and Father Thomas McEntee, who has strong ties to Griffintown and its former residents. I was also introduced to Matthew Barlow of Concordia's History Department who is writing his dissertation on Griffintown.

Every seven years, Father McEntee organizes a "ghost watch" for the spirit of murdered Mary Gallagher who, it is said, comes looking for her decapitated head on the anniversary of her death. This event has become a social gathering for former Griffintowners and so in June 2005, I attended the Mary Gallagher ghost watch and met a number of former Griffintown residents who were eager to schedule interviews with me. I also met a number of people to interview at the annual St. Ann's Feast Day Mass, also organized by Father McEntee, held at the site of St. Ann's Church in Griffintown. Many interviewees suggested that I talk to certain people – always mentioning historian Don Pidgeon and Father McEntee – so meeting people to interview did not prove difficult. When I phoned one particular interviewee, Eileen Kelly Stacy, to set up an interview, she told me it was a shame her brother lived in Toronto because he had an interesting story about the plane crash. As it happened, I was visiting Toronto that coming weekend and so I was able to set up an interview with James Kelly and his wife, Helen.

The questions asked in the interviews varied slightly from person to person (for example, when I phoned to set up interviews, residents would often start reminiscing about specific Griffintown moments and so I might have asked more questions on that particular subject) but I developed a general list of questions based on what I wanted to learn from

these former residents.[8] Based on historical research, I become interested in a number of Griffintown places (such as St. Ann's Church, the Griffintown Boys and Girls Club and St. Ann's Kindergarten), events (such as the Corpus Christie Day celebrations and plane crash) and legends (namely, the beheading of Mary Gallagher) and so questions focused on these aspects of Griffintown life. On a more personal level, interviewees were asked about where they were born, grew up, went to school, and such. Most of the participants would talk openly about life in Griffintown, going into specific details about how the church played an important role in the community and what their family life was like in this poor area of Montreal.

While interviewees were asked if they recalled sounds (both pleasant and unpleasant) of their life in Griffintown, such as ships in the Lachine Canal or trains, most sound memories came in the form of stories where the interviewee was asked to speak more generally about a topic. Often, when asked about St. Ann's Church and their involvement in the community, the response would be something like, "Oh, you're interested in sounds! Well, the bells were something you heard all over Griffintown!" Other times, interviewees might not actively mention sounds but I would note the sounds that appeared in their stories. For example, in talking about the Griffintown Boys and Girls Club, most former residents mentioned the boxing ring that produced a number of local boxing heroes. From that story, I imagined the sound of the boxing ring bell that would probably echo from the windows of the club during matches.

The interview process deepened my understanding of the community and made already-fascinating stories even richer, as they came from a number of sources. Hearing stories from numerous perspectives was informative in the gathering stage and essential

[8] please see appendix 1

during composition. In one interview, the nuns of St. Ann's Kindergarten are remembered fondly but the interviewee does not remember what kind of nuns they were. In another, the subject remembers that "they were the Nuns of Providence" (Stacey) and, in another interview, "the *French* Nuns of Providence" (Elizabeth Lecompte). The emphasis on "French" was by the interviewee, as though this qualifier is often forgotten but, perhaps more importantly, as though she had some way of knowing that it was necessary for the composition. In this way, stories from interviews often completed each other, which at times, made composition feel like a conversation among former residents.

On Methodology & Composition

Presenting sound recording can be very powerful for the audience. I have experienced amazement time and again when an audience is asked to close their eyes and listen to an audio piece. Often people say that they experience a greater emotional reaction to an audio piece than to a video because of what it evokes for them; it gives them a greater sense of space, as well as a chance for them to imagine and create images in the mind's eye. I sense a similar feeling in Robert Desjarlais's article "Echoes of a Yolmo Buddhist's Life, in Death," when he describes listening back to his taped interviews with his grandfather. Though, he is driving down the highway, the sound evokes the feeling of another time and place (Desjarlais 253).

McCartney suggests that hearing is most closely linked to touch and, as such, is fully appreciated in a multi-sensorial experience – such as a listening guide in which the participant is encouraged to move through a space, sit down, stand up, close his or her eyes, take off his or her headphones and listen to the environment, and even touch things.

> Hearing is done not only with the ears, but also with every fibre of our beings as vibrations of sound move into our bodies. Sound touches us, inside and out. And this feeling of being touched by sound is heightened by technology: when microphones amplify and record sounds, they not only involve the ears, but also every other part of the body (McCartney, "Soundscape Works, Listening, and the Touch of Sound" 179).

In recorded soundscape work,

> The aim of soundwalks is to maintain presence and proximity in a work that takes a sound experience out of context, shorn from its original moorings in a particular place. … It is sometimes the sense of human presence that is meaningful – a number of listeners remark on the feeling as if they were walking with the recordist, a form of sonic companionship (McCartney, "Soundscape Works, Listening, and the Touch of Sound" 184).

In this case, listeners are not taken out of context with regards to place but they are taken to another time. The listener walks with me, the guide and companion, who asks them to take off their headphones and appreciate a certain sound environment; the listeners are also accompanied by the voices of former residents who help transport them to a time that no longer exists.

On methodology, Nicolas Tixier writes: "Approaching a 'sound atmosphere' ('ambiances sonores') involves an interdisciplinary process taking into account both the physical and the constructed dimensions of the space, as well as the social and perceptive dimensions of the users" (Tixier 83). In my case, this idea of "the user" has two meanings: first the habitual users of the space (anyone who currently lives or works in Griffintown) and also the users of the listening guide (former residents, Griffintown enthusiasts and those who know nothing about the neighbourhood). This combination makes for an interesting audience that comes from varied perspectives, however, what bridges these groups together is the notion, or rather the feeling, of nostalgia that can be triggered no matter the listener's age, ethno-religious background or experience, and is of course, the main focus of soundscape awareness, perhaps more important than the former but still intimately connected with it. I am, of course, playing with the other considerations of Tixier's, "the physical and constructed dimensions of the space" (Tixier 83) in attempting to bridge time and space without sacrificing notions of history and nostalgia in this present-day "industrial wasteland" (Barlow 16).

There were many versions of the route, before the final route was decided. From the beginning, I realized that the walk would have to be between thirty minutes and one hour long so that the listener could move through the space slowly enough and still visit a number

of locations important to the history of Griffintown. Starting the walk on the corner of Peel Street and Notre-Dame Street was a logical choice, as many Montrealers are familiar with this location or, at least, have a general idea of where it is. From there, places were chosen with emphasis on both interesting present-day soundscapes and imagined, past environments. These locations were also chosen for their association with the stories of former residents.

The walk passes, in order: the Dow Brewery, the Lowney Brothers' Chocolate Factory, the site of the plane crash, the Griffintown Boys and Girls Club, St. Ann's Boys School, Fire Station No. 3 (Corpus Christie Day celebrations paused here, at a make-shift altar beside the station), the location of Mary Gallagher's murder, St. Ann's Kindergarten, the Griffintown Horse Palace, St. Ann's Girls School and, lastly, St. Ann's Church.

Most of the present-day locations of these places are drastically different from what the residents describe in their stories. For example, St. Ann's Boys' School is now a vacant parking lot. Other buildings have changed in function from industry to residence or vice versa – Lowney's chocolate factory is now condominiums and St. Ann's Kindergarten is a transport company. The original intention for this project was to present these drastic changes by a comparison of the soundscape from then and now but the stories of former residents seemed to do this just fine in most places. Instead of taking the listener inside the Griffintown Boys and Girls' Club, we hear stories of what used to go on in the building and only two sound effects: boys playing basketball and the bell of a boxing ring. There are many other sounds that are present in the recounting of this place but this exact recreation seemed to be less important than the voices telling the story.

The present-day soundscape is happening all around the listener as he or she moves through the space, but it is also present throughout the listening guide. There is a track of

ambient sound that lies beneath the whole guide. It was recorded while I walked through the space using binaural microphones. Although it is barely audible to the listener in the space, it is essential for anyone who wishes to listen to the guide at home, on headphones. It gives the listener a feeling of the space without being in it and, although the guide is designed for the walk through the space, part of the audience may not be able to do so (some former residents have reduced mobility or live in another city).

Sounding Griffintown is distinct from other traditional audio guides, including Soundwalk: Audio Guides for Insiders because it asked the listener to remove his or her headphones and listen to the environment. In the introduction to the guide, the listener is giving a set of rules and precautions – follow the directions of the narrator, try to keep the pace of the guide set by the footsteps and be mindful of passing cars and pedestrians. These instructions also indicate that the participant may press pause to take off his or her headphones and listen to the environment anytime they choose. If they do not, there is one moment in the guide where the listener is asked to do just that. The chosen space is near the beginning of the walk, on William Street at a spot that is roughly between the two Lowney's chocolate factory buildings. This space is sonically interesting, as there is plenty of reverberation and the soundscape is rich in variations – weekdays one might hear construction sounds, in the evenings horse-drawn carriages pass this place heading home to their stables from the Old Port, and on weekends it is quieter but there is an ominous drone from nearby factories. The most notable difference between the present-day soundscape and that of the past is the lack of human voices in the space. While there are factories and offices in Griffintown, there are very few pedestrians and never any children playing in the neighbourhood. This is one reason the presence of former residents' voices is so important – there are very few current neighbourhood voices.

Stories of the places along the walk are described by former residents evoking eerie and nostalgic sentiments. Knowing that the streets of Griffintown have changed so drastically from the time that is described by former residents (the 1940s and 1950s), I felt that the sounds of the past should be heard as remnants of the former neighbourhood or spirits that are faint and in the background of the current space. There are moments in the guide where we hear sounds of the past at the same time as the voices of former residents (the story-tellers). To differentiate between these two types of voices, I used reverberation on the sounds of the past, playing on a notion of nostalgia that has become cliché in film and television – the out of focus, fuzzy memory with echo on voices and slow fade-ins and fade-outs. This is a way of acknowledging the type of memory with which I am dealing. Instead of trying to force listeners into becoming objective outsiders looking in, they are invited into the memories of others and asked to hear what they might have heard or imagine what they once lived.

A legend in the memory of former Griffintowners is that of Mary Gallagher, a prostitute who was decapitated by her friend and fellow prostitute, Susan Kennedy, in 1879 and is said to return every seven years, in search of her head. This story played a large role in the life of the community; over the years, Griffintowners were said to have seen her ghost both with and without her head (Delaney Interview). Father Thomas McEntee began the tradition of the ghost watch in 1991 in which he held mass in her honour at the site of the murder (Hustack 12). In The Ghost of Griffintown: The True Story of the Murder of Mary Gallagher, journalist Alan Hustack writes, "the anniversary of the murder has become an ideal excuse for Father McEntee to preside over a reunion of Griffintown residents and, at the same time, to pray for the repose of Gallagher's soul" (Hustack 12). It is this dual purpose that is fascinating (and perhaps eerie) to those who study this neighbourhood. This

legend brings former residents together to participate in collective remembrance and reminiscence of a neighbourhood that was, itself, cut in two not with an axe but by industrial development.

> With the construction of the Ville Marie Expressway in the 1970s, Griffintown's main streets, Notre Dame and St. Jacques, were transformed into little more than service roads. It was around this time that Gallagher was again resurrected, this time as a metaphor for the old Irish blue-collar neighbourhood which was not only dying but, like Gallagher, cut in two (Hustack 99).

Griffintown enthusiast and filmmaker Richard Burman, as quoted in Hustak's book, says the Griffintown community was, "mercilessly obliterated in the last half-century by urban renewal. For most who gather, it is not the ghost of Mary Gallagher but the ghosts of long-lost Griffintown which beckon" (Hustack 100). The horrible death of this woman continues to tie the community together, representing its destruction, but also allowing former residents to let the community live on past the physical space that it once occupied.

Barlow helps to explain how Griffintown, a place ridden with poverty and other social problems, can be seen in such a positive, nostalgic light. This "breaking-in-two" of the neighbourhood by construction and urban development, like the decapitation of Mary Gallagher, was seen as the reason everyone had to leave, even though it was common for families to move once their acquired the means.

> Thus, the Irish can call themselves victims in this light: they were forced to leave Griffintown. This means that those called upon for their remembrances of the neighbourhood in the various cultural productions surrounding Griffintown can cast a nostalgic light on the neighbourhood…. With Griffintown depopulated and little more than an industrial wasteland today, there is no one there to counter this careful reconstruction of the neighbourhood, nor is there anyone who can effectively challenge the Irish claim to Griffintown as a neighbourhood (Barlow 16-17).

It is appropriate that Griffintown has this patron to help mobilize its residents and represent its existence so that this space does not simply go unnoticed. While it presently remains an inconspicuous void, the construction of new condominiums, grocery stores and plans to revitalize the neighbourhood have forced Montrealers to stop and think about Griffintown.

Sounding Griffintown appropriately ends at the site of St. Ann's Church, which was torn down in 1970. It is another place that emphasizes the ghostly feeling that characterizes much of Griffintown. The site is now Griffintown St Ann Park, complete with benches positioned as the pews once were and paths laid out to represent the aisles of St. Ann's Church. The final part of the guide is the longest and it emphasizes the importance of this building that, once torn down, acted as another symbol of death in Griffintown. The final minute of the guide consists of "closing credits," in which the interviewees recite their names for the listener. While it is not rebirth in a literal sense, it brings the guide closest to the present-day and helps lure the listener back from the past and out of the most memorable site of Griffintown of yesterday.

On Sound Effects & Music

Many of the sounds in the listening guide serve a dual purpose. On the one hand, they are placed in time with aesthetics in mind; enabling listeners to hear enhanced versions of the stories as told by residents (such as the sound effects used in the story of Mary Gallagher and the plane crash on Shannon Street). These same sound effects urge the listener to pay attention to the soundscape – instead of simply imagining what the plane crash looked like, they might begin to imagine what it sounded like as well.

Sounding Griffintown calls into question issues of purity, and authenticity as it deals with staged soundscapes placed alongside present-day recordings and found sound from a time past. These spaces are treated like moments in a film that are real in the world of the film but completely created from scratch in the editing room. The final section of the listening guide, which takes the listener to the site of St. Ann's Church, demanded important compositional decisions. In an earlier draft of this section, the church bells used were from a sound effects CD, and I was very happy with the clean sound that drew the listener from the present site (the park) back into the church itself. However, during the interview process, one subject gave me a recording of the actual bells of St. Ann's church, along with the choir singing at St. Ann's Centenary Mass in 1954. The recording was not crisp and clean like the canned bells but it seemed more important to include it in the listening guide. In this same section, I also use a recording of a church organ that I made a couple of years earlier. While this organ did not sound the same as the one that existed in St. Ann's Church, it helped conjure the right feeling for that moment. I am trying to evoke memories and give a sense of what used to exist in that space while walking through it. Sometimes it best serves the piece to use sound effects; at others, the actual recording (although old and therefore somewhat destroyed) is more effective.

In this same section, there is an instance of voice acting. During one interview with a former resident, I was given some poems about St. Ann's Church written by Griffintowner Harry McCambridge. A family friend with an Irish accent read these poems for my microphones and they became an important part of the guide. While the voice reading the poem is not an authentic Griffintown voice, this reading allowed me to include the voice of McCambridge who only exists on a sheet of paper but whose memory is as valid as any of the interviewees for this project. Throughout the guide there are other voice actors who add bits of colour to the soundscape and I use these voices in the same way I do sound effects. When one interviewee describes women hanging out their windows, talking to each other, laughing and having a good time, I thought it would be fun to hear a short clip of just that.

In track number two of the guide, there is a montage of clips where former residents remember some of Griffintown's sounds. This montage is also indicative of my patchwork use of sound effects. The sound of the steam whistle, remembered nostalgically by a former resident, comes from a sound effects CD, while the voice of the ragman is a voice actor. Most notable is the clip of the church organ, which comes from the above-mentioned audio cassette from St. Ann's 150th Anniversary. The sound memory is of Lina Blickstead (the long-time organist at St. Ann's Church) "pounding that Hammond organ" (Ryan) and the sound clip chosen is that very organ, quite possibly being played by Lina Blickstead herself. A moment like this does not sound special to the listener but is important nonetheless; why would a soundscape composer use a sound effect if the original exists?

Most other sections of the guide depend entirely on sound effects. Nowhere is this more obvious than in the section that deals with the plane crash. There was no way to find a recording of the actual plane crash, let alone any other and so this moment must be created entirely from sound effects. To make this event sound realistic to the listener, I employed

film sound techniques. The sound designers of The Lord of the Rings film trilogy discuss a technique I refer to as "the calm before the storm." During an already-noisy battle in the second film, there is an explosion that leads to disaster for the heroes. The sound designer cannot keep turning up the volume, so to emphasize this moment most of the sound just before the explosion is dropped allowing the audience an instant of calm before the climactic bang (The Lord of the Rings: The Two Towers). Although the noise level would not actually drop in the battle, it is a creative choice that works in that moment of the film. I employed this technique when recreating the sound of the plane crash but it was, oddly enough, entirely appropriate. One former resident describes a moment of quiet before the plane crashed as the pilot shut the motors down when he realized he was about to crash.

Before discussing music in the guide, I must address the heartbeat of Sounding Griffintown – the footsteps. The steps themselves are taken from a sound effects library and, when composition began, they were much more present in the piece. Early reactions to the footsteps were negative; they distracted the listener and pulled him or her out of the piece. Of course, I could not eliminate the footsteps entirely as they set the pace of the walk and are as important as the directions in the narration. It was suggested to me that I might try recording my own footsteps as they might not be as mechanical as the canned steps but this proved to be difficult without the use of a Foley sound studio with the proper walking surfaces. Finally, I decided that this sharp sound of shoes on cement needed to be noticeable so that the listener paid attention to the pace but they could be less frequent. The steps now fade in and out of the piece at the beginning and end of the different sections, reminding the listener of the pace.

In my interviews with former residents, music was something that surfaced in different ways. Griffintown is remembered and marked with its own song (sung by Denis

Delaney at the very start of the listening guide) and its existence is peppered with church hymns, folk songs and tunes from special festivities. Most of this music was not contained in the home or one building but seeped into the streets. While the choir sang in church, Corpus Christie Day celebrations brought music to the streets. The voices of housewives performing daily tasks were not limited to their homes as windows and doors remained wide open most of the time. One interviewee, Elizabeth Lecompte, fondly remembered the singing voices of corporation workers as they shoveled the streets in the wintertime so much so that she became overwhelmed during the interview.

There were a number of sources for the music included in the guide. I asked interviewees about folk songs and church hymns, intending to record versions of these songs but, much like the former residents themselves, the music seemed to surface during the course of my research. Although I did record some traditional Irish folk songs, most of the music came from the voices of former residents themselves. In some cases, interviewees would sing a few bars of a hymn they remembered during the interview and it would be enough material to include in the guide. The recordings done at the St. Ann's Feast Day mass were also useful as former residents sang a number of old hymns. Finally, the old tape recording of St. Ann's Centenary Mass in 1954 had a number of clips of the choir that helped establish the atmosphere of the final section of the guide.

There is one piece of original music conceived for the listening guide. This is the humming track heard near the beginning of the guide, during the introductory comments as the listener begins the walk south on Peel Street and at the very end, during the "closing credits." It was important to include my voice humming in the guide as it is rooted in my interaction with Griffintown's soundscape. The drone of nearby factories are like music and when walkikng around Griffintown, I harmonize with them. On one level, the humming

track is calming and creates a reflective bed of music for the voices above it, but it is also an interaction between human and machine – my way of turning the factory drone into something more comprehensible. Soundscape studies urge people to listen to their sounding environments – how do we then interpret the soundscape once it has entered our ears or our microphones? In this case, I chose to interpret and interact with the soundscape by humming along with the drones.

During the public soundwalks for Andra McCartney's museum exhibit Journées sonores: Canal de Lachine, I was able to witness as soundwalk guide the manner in which elementary school children reacted to listening to their environment. Once told that they were to walk silently and listen to the sounds around them, they sought out ways to express themselves and make their observations heard. These expressions surfaced in physical interactions with objects (feet shuffling through the fallen leaves on the ground, hitting railings with twigs, etc…) as the importance of being heard overpowered their silence. We exist in the soundscape, whether we are paying attention to it or not and, for me, this humming track places me in the space in a way my voice as narrator cannot – as part of the landscape, an interaction with the sounds around us.

On Voice

Sounding Griffintown strives to be representative and considerate of the stories and, perhaps more importantly, voices of others. As a soundscape enthusiast, I am very much aware of the implications inherent in taking a microphone out into the world. I must make choices as to when I take out my microphone, when I turn my recorder on and off, how quickly I move through space and where I point my microphone. As an artist who records the sounds of various environments, the recordist must take into consideration what implications the recordings might have on the environment. Where will you present these recordings? How will you deal with them? Will you edit them? Will you process them? In the liner notes to her CD Transformations, soundscape composer Hildegard Westerkamp talks about her approach to recording.

> I feel that sounds have their own integrity and need to be treated with a great deal of care and respect. Why would I process a cricket's voice but not my daughter's? If the cricket had come from my own garden, had a name and would talk to me every day, would I still be able to transform it in the studio? Would I need to? (Westerkamp, Transformations)

Soundscape artists have this discussion regarding the sounds of the environment, but rarely do we consider the similarities and implications of recording the voices of those we love. Westerkamp talks about treating the recording with care, which is an important step for responsible recording, but I would like to consider, as Robert Desjarlais does in his article "Echoes of a Yolmo Buddhist's Life, in Death," how others receive the idea of recording. His subject, Ghang Lama or Mheme (meaning grandfather), agrees to be recorded because he believes that leaving this echo of his voice will help him on his journey of death. The tapes are a record of the good he has done in his life and, as such, good karma for the afterlife (Desjarlais 256). For this reason, my interview process became more than a

gathering of quotes for the finished listening guide but a recording of a person's existence. In one case, my interview subjects asked for a copy of their entire interview, suggesting that it is something they would like to pass down to their children and grandchildren.

Andra McCartney has written about the presence of the microphone during the soundwalk – the practice of moving through a space, listening to the sonic environment, which may or may not be recorded. Often when listening back to the recordings of soundwalks, one hears things he or she didn't hear during the recording and may choose to emphasize these moments in finished pieces. Before even getting back to the studio, the soundscape recordist, when out in the field, chooses to point the microphone in directions that emphasize certain sounds, perhaps allowing for a close listening of soft, hidden sounds. McCartney writes:

> Using focus and perspective, it is possible to alter the dynamic hierarchy of sound within a place. The microphone allows the recordist to discover and attend to the subtle sonic emanations of very small sounds. Often masked or too quiet to be heard normally, these sounds can be elevated into audibility. … Soundwalks thus record a specific interaction with a place, one in which the microphone constructs a particular experience, and within which the recordist's motion remains audible (McCartney, "Soundscape Works, Listening, and the Touch of Sound" 183-184).

These are considerations that I keep in mind when soundwalking and composing soundscape pieces, however, they are also interesting to consider with regards to my listening guide. The small sounds, often masked by the loud, urban environment, are like the marginalized voices of Griffintown that are masked by the larger community of former Griffintowners. In track number eight, the voices of the guide discuss ethnicity in the neighbourhood. While one person suggests that there were no Ukranians or Italians in Griffintown, another person is of Italian decent and speaks of his Italian neighbours. This

contradiction is not meant to suggest that one person is lying or has his or her facts wrong but that the reality of the neighbourhood changed over time and while one former resident may have had only Irish and French Canadian neighbours, another might have had a different experience. Similarly, it was important to include the voices of other ethnicities in the guide even though the majority of interviewees were of Irish descent. While I am aware of the hierarchy at work, I do not change its dynamic (as McCartney would suggest), rather call attention to the different voices of the space, giving all of them agency at some point in the listening guide.

The other voice to consider is my own, that of the narrator. Soundscape researcher Helmi Jarviluoma explains that

> A researcher's self-reflexive work is a crucial part of the research process: a researcher is always a part of his or her study. Their academic and personal background, as well as the political and ethical choices they make both in and outside the field, determines how the study will be conducted. Thus, they have a great impact on the results (Jarviluoma 13).

When I first began composing the guide, I used my own voice as narrator not as a creative choice but simply out of convenience. As it turned out, most people who listened to the guide appreciated my voice as narrator as they found it pleasant to listen to and felt it was appropriate to have my presence in the space. In my recorded soundwalk practice, I often describe visual elements that might not be clear in the recording as well as give a short description of the space in which I am moving. These moments often end up in finished compositions as they allow for a moment of self-reflection; to remind the listener that there is a person holding the microphone, making choices about the recording as it happens.

In *Sounding Griffintown*, the narration originally commented on elements of Griffintown history as well as that of the soundscape and the practical directions for the

listener (for example, where to cross the street, which way to turn, etc.) What became apparent to me was that my voice was not nearly as compelling as that of former residents. Why would I choose to tell a story about St. Ann's Church when I had fifteen stories by former residents? As such, my voice became one of practicality (giving directions to the listener) and the voice of the soundscape – calling attention to this part of the landscape.

Conclusion

In Sounding Griffintown, I brought together audio tools of both fact and fiction. By approaching soundscape studies from a film sound perspective, I have allowed for sound effects to colour Griffintown's history as remembered by former residents. This project has also surfaced a number of old soundscape recordings from Griffintown's past; recordings that would not necessarily be considered specifically as soundscape but serve that purpose nonetheless. An example would be the tape recording of St. Ann's Centenary Mass, which places emphasis on both the exterior and interior soundscape of St. Ann's Church.

The present-day soundscape is highlighted amidst these old neighbourhood stories, but it also reminds the listener that this space and all spaces are always changing. The nostalgia associated with structures of our past (like the old corner store) is also present in remembrances of sonic events like the steam whistle of a ship or the wheels of a streetcar grinding on its tracks. In this project, Griffintown's soundscape from past to present is emphasized but it will continue to change as developers move in and the city begins to reclaim this territory, so close to the downtown core.

How does Sounding Griffintown act as cultural artifact for this neighbourhood? It helps to preserve the memory of former Griffintowners while keeping alive discussions and disagreements surrounding the history of Griffintown. It also challenges the listener to consider the changing soundscape. Finally, it puts forth both memories and statistics of the neighbourhood – an audio composition that allows listeners to imagine a space as they have never seen or heard it before, regardless of whether they have never stepped foot there or if they spent their whole childhood on those very streets.

Appendices

Appendix 1
Questions for Former Residents

1. What's your name?
2. What is your family background? Ethnic Background?
3. When did you arrive in Griffintown? When did your family?
4. When did you leave?
5. Where did you live?
6. What was around your home? Businesses? Neighbours?
7. What did your parents do? Did you work in Griffintown?

8. Did you go through your schooling in the neighbourhood? Where?
9. Were you involved with the Griffintown Boys and Girls Club?
10. Who were your friends, growing up? Did you have friends who weren't part of the Irish community?

11. Were you involved in the life of St. Ann's church? What do you remember most about it?

12. Do you remember the crash of the RAF Liberator bomber?
13. If not, what do you imagine it sounded like?

14. What are some sounds that you remember fondly?
15. What sounds did you dislike, living in Griffintown?
16. Other senses?
17. Are there any sounds that you now remember fondly but found to be a nuisance at the time they occurred?

18. Did you hear the sounds of the ships along the Lachine Canal?
19. Did you hear the sounds of the CNR trains?

20. Do you believe in the legend of Mary Gallagher?

21. How have you watched Griffintown change over the years?

Appendix 2
Questions for Matthew Barlow

PhD Candidate in History at Concordia University
Specializing in Irish Canadian History and Griffintown

1. Can you tell me what your research is about?

2. I'm interested in the notion of nostalgia that you're written and talked about with regards to Griffintown. Particularly because my project can't help but contribute to that nostalgia. When trying to evoke images, sounds, smells of the past, it's hard not to fall prey to romanticizing. Certain sounds that occurred in this neighbouhood, 60 years ago (like, horses and carts on cobblestones, for example) are by nature romanticized.

3. How did you come to be interested in Griffintown?
4. Do you have connections to this neighbourhood?
5. Do you visit Griffintown?

6. As someone who is researching the history of the Griff, do you imagine what it was like there 60 years ago? What do you see? What do you hear? What do you smell?

7. What do you know about the former population of Griffintown? With regards to social class, ethnicity… etc?

8. You are critical of the way the Montreal Irish Society is preserving the memory of Griffintown. What do you think is an appropriate way to remember the history of this space?

9. Can you tell me the story of how the Dow Brewery shut down? Connection to the Dow Planetarium.

10. In my interviews, although my interviewees are predominantly Irish (and all English-speaking, Catholics), it seems that they all call attention to the mixed ethnicity of the neighbourhood. Even though much of what we hear about the Griff is regarding the Irish community, it seems that when talking to some of the Irish who lived there, they don't emphasize their dominance or presence in the neighbourhood.

11. Do you know anything about the French church and school in Griffintown? Or the Protestant Chuch(es)?

Appendix 3
Interviewees

1. Father Thomas McEntee
   former resident, Catholic priest, organizer of Mary Gallgher Ghost Watch and annual St. Ann's Feast Day Mass.

2. Patrick Murphy
   former resident

3. Don Pidgeon
   former resident, Griffintown historian for the Montreal United Irish Societies

4. James Kelly
   former resident

5. Helen Kelly
   married at St. Ann's Church

6. Eileen Kelly Stacy
   former resident

7. Gerard Morgan
   former resident

8. Catherine Kuzac Morgan
   grew up in Victoriatown, was involved in Griffintown community and St. Ann's Church

9. Gordon McCambridge
   former resident, retired school principal

10. Matthew Barlow
    PhD Candidate in History at Concordia University, had family who lived in Griffintown

11. James Twerdin
    former residents, worked at St. Ann's Church until it closed, now works at St. Gabriel's Church in Pointe-Ste-Charles

12. David O'Neill
    former resident

13. Maureen Kiely
    father owned and ran a machine shop in Griffintown

14. Martin Kiely
    father owned and ran a machine shop in Griffintown

15. Denis Delaney
    former resident, Master of Ceremonies for the Montreal United Irish Societies, has met Mary Gallagher (Griffintown's Ghost) three times

16. Leo Leonard
    current resident and owner of the "Griffintown Horse Palace," grew up in Victoriatown, was involved in Griffintown community and St. Ann's Church

17. Louis Lecompte
    taught at St. Ann's Boys' School in the 1950s

18. Elizabeth Lecompte
    grew up in Griffintown

19. Lou Borelli
    grew up in Griffintown

20. Jack Kelly
    grew up in Griffintown

21. John Ryan
    grew up in Griffintown

22. Marcel
    worked in Griffintown, until his passing in July 2007 worked at the Lowney's Lofts with his nephew, the caretaker

Appendix 4
Narration Script

Introduction……

Until the mid 20th century, Griffintown was a residential, predominantly Irish, working-class neighbourhood. As Montreal prepared for Expo 67, Griffintown was considered an eyesore. By 1970, it was zoned industrial, its residents uprooted and their beloved St-Ann's Church, torn down.

Notre-Dame & Peel……SW corner

You're standing on the southwest corner of Peel and Notre-Dame. To the north, up the hill, up Peel, lies Montreal's bustling downtown. Although from down here, it's uptown… something nobody calls it anymore. Look in the other direction, south, down Peel Street. That's where we're headed.

Our first Griffintown landmark is the Dow Brewery – that big building on the southeast corner.

Now, remember the rules of this walk:

1. Please be careful. You are moving through a real environment; things like cars, trucks, bicycles and pedestrians are all around you. Be mindful of them.
2. Follow the rhythm of the footsteps as best you can. You'll be able to hear them now and again during the walk to remind you of our pace. This is what they sound like: (sound) If you're a musician, we're walking at 70 beats per minute.
3. Don't cross a street until I tell you – if you get ahead of me, please wait at the corner. I'll catch up. If you fall behind, press pause and make your way to where you're supposed to be.
4. Listen! At any moment during this walk, feel free to press pause and remove your headphones – the soundscape is happening all around us and I wouldn't want you to miss anything special. This guide is meant to be listened to in harmony with the sounds of Griffintown – don't turn your headphones up so loud that you can't hear what's around you at the same time.

Let's start walking. Turn to your right, down Peel Street.

Peel & William……NW corner

We've reached the corner. We're going to turn left on William, heading East, towards the brewery but press pause and cross the street at your own pace. I'll meet you on the other side.

William & Peel……NE corner

We're on the northeast corner of Peel and William; let's continue walking.

William……between Shannon & Ann

The electric drone of the city dominates this space. The train tracks that brings thousands of passengers into and out of Montreal every day run adjacent to this neighbourhood. The creaks, squeals, whistles and horns are crisp and clear in the cold winter air while hums, drones and constructions sounds take over in the summer. Stop walking and listen.

William……space between two Lowney's buildings

I want you to listen to this environment. Do you hear the drone of the city? Are cars speeding by? Is the train coming in? Are human voices a part of the soundscape? Press pause, take off your headphones and listen, for as long as you like. I'll wait for you.

Welcome back. Let's continue walking.

William & Ann……..…….N side

Cross William Street at Ann. We'll be walking on west side, the right side of Ann. Press pause now and cross the street.

Ann & William…….SW corner

We're now on Ann Street. Let's continue walking.

Ann & Ottawa……NW corner

When we reach the corner, we'll turn right onto Ottawa. Don't cross the street, just turn the corner.

Our next corner, Shannon and Ottawa, is home to a fascinating Griffintown story. When you reach the end of this block, stop walking as you listen to the end of the story.

Ottawa & Shannon…….NE corner

The red and grey brick building in front of you, on your right is a university residence. This was the site of the Griffintown Boys and Girls Club. Press pause and cross Shannon now.

Ottawa & Shannon……NW corner

We're on the other side of Shannon, still on Ottawa. Let's continue straight ahead, towards Peel Street.

Ottawa & Peel…….NE corner

Press pause, and cross Peel, continuing straight on Ottawa.

Ottawa & Peel……NW corner

We're on Ottawa and Peel. In this block, we pass St. Ann's Boys school, which is now the parking lot on our right. Let's continue.

Ottawa & Young…….NE corner

We're at the corner of Ottawa and Young, cross the street and head towards the fire station. Press pause now.

Ottawa & Young……..……..NW corner

Continue walking past Fire Station number 3.

Ottawa & Murray……...NE corner

We're at Murray Street. Do you see the fire hydrant, across the street and to your right? I'll meet you there. Press pause and go to it.

Murray & Fire Hydrant……W side

We're going to walk north on Murray (that's to your right), back up towards William. Let's continue now.

Murray……...mid-way on W side

It's as good a time as ever to hear a ghost story. The empty lot, overgrown and full of garbage at our next corner, is the crime scene. When you reach the corner, at William Street, take a moment to look for Mary Gallagher as you listen to the end of the ghost story.

Murray & William……...SW corner

Let's continue walking. Turn left on William, heading west, but don't cross the street. Just turn the corner. And watch your step on this block, the asphalt has a mind of its own.

William & Eleanor……...SE corner

We've reached Eleanor Street. Turn left and walk south, down Eleanor. Again, don't cross the street, just turn the corner.

Eleanor……..mid-way on E side

I like it here. The block is desolate but it reminds me that this street, like most in Griffintown, was once lined with homes, mothers on the stoops and children playing in the streets. Imagine how different the soundscape was back then.

Eleanor & Ottawa……start NE corner & end on S side

Cross Ottawa Street, walking towards number 1224, straight ahead. Let's go together, I'll walk and talk with you. Just behind number 1224 are some stables – this is the Griffintown

Horse Palace where you might catch a glimpse of a horse or pony, grazing in the space next to those condos. Here we are, on the south side of Ottawa.

Ottawa……S side, in front of 1224 Ottawa

Turn right and head west on Ottawa Street, toward de la Montange.

Ottawa & de la Montange……..SE corner

We're at the corner. Press pause and cross de la Montange here.

Ottawa & de la Montange……..SW corner

Are you on the other side de la Montange? We're going to walk south, turning left, towards the park. Do you see the plaque at the park entrance? Go to it. No need to press pause crossing this street but please be careful.

Plaque in Park……..

Standing in front of the plaque? Let's read.

"Griffintown in 1896 when it was home to 8000 people. Recent immigrants, largely from Ireland lived in overcrowed conditions and offered cheap labour to the industries along the Lachine Canal."

You're standing at the site of St. Ann's Girls' School and, just behind it, St. Ann's Church – what many Griffintowners considered the heart and soul of the neighbourhood. Let's spend some time here, listening to the voices of parishioners. Follow me to the front of the church. Turn left and then continue south, down de la Montagne, in the same direction we were just walking. We're going to pass some row houses and head over to the park benches.

de la Montange…….mid-way on W side

Look to the right, at the stones in the park. They are all that remains of St-Ann's Church. The foundations that held up hundreds of devoted Catholics over 116 years.

Do you see the benches in the park? They are positioned roughly as the pews of St-Ann's once were. Go over to them and have a seat facing the altar. I think mass is beginning with a special poetry reading today.

At Benches in Park……..

Are you seated in the church?

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