

The Background as Aural Archive

Dr Rachael Finney



The Sweeties (aka the Sweethearts of Sigma), Sigma Studios, Philadelphia, date unknown



The Raeletts on stage with Ray Charles



Lynn Mabry and Edna Holt performing with Talking Heads, *Stop Making Sense* (1984)



The Ikettes with Tina Turner

The Organising Ear



The Andantes in the studio with Marvin Gaye and Kim Weston



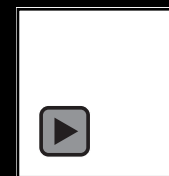
The Blossoms performing on *Shindig*, 1964



The Andantes: Jackie Hicks, Marlene Barrow, and Louvain Demps



“It is through their voices that we hear Motown unfold.”
- (Finney, 2022)



The Background as Aural Archive



The Darnells, *Too Hurt to Cry (Too Much in Love to Say Goodbye)*, (1963, Gordy Records)

“The ungeographic nature of the back/ing/ground is rooted not in any inherent untraceability, but rather the ways in which it is rendered untraceable due to the absence of accredited labour. Without the usual referents regarding *who* is singing the back/ing/ground exists outside of the tangible stability of what is ordinarily archivable or mappable. Rather, the back/ing/ground must be understood as an ever-unfolding aural archive.” (Finney, 2022)



Deep Archives

“complexity and boundaries, or edges beyond ordinary or habitual understandings – i.e. “the subject is too deep for me” or “she is a deep one”.

Pauline Oliveros (2005)

“[T]hrough deep listening, the voices of The Andantes [...] become a constellation of vocalisations that sound beyond the foreground signalling an alternative terrain of pop muso-cultural production.

(Finney, 2022)



Listening *For* The Archive

“Listening [...] becomes not about certainty, but a form of spectral witnessing whereby the back/ing/ground remains sensed rather than perceived.” (Finney, 2022)

Thank you