

# **Musical Silence**

**Adam Jaworski**

**Silence and Slow Time** Martin Boykan, 2004 Time is of the essence in music because the ear can only perceive sequentially-one thing at a time-unlike the eye, which is capable of panoramic view. *Silence and Slow Time* proposes a way of thinking about music that is faithful to the experience of playing or listening during a real performance. Boykan argues against the common assumption that thematic relationships automatically insure musical coherence, because the repetition or the transformation of a theme is only meaningful if we consider when it occurs. This argument is developed through a close reading of passages from the full range of Western music. Analyses of dramatic narratives in Haydn, Beethoven, Schubert, and Chopin reveal a richness that can only be captured if thematic or voice-leading relationships are placed within a temporal context. Other kinds of narrative are explored in a Renaissance motet, and in the music of Wolf and Debussy at the end of the 19th Century. The book devotes several chapters to the great innovators of the 20th Century, and concludes with a detailed study of the Schoenberg Trio that traces its thematic and harmonic process to suggest a somewhat oblique relation to the apocalyptic moment when it was composed.

**"Silence, Music, Silent Music "** Nicky Losseff, 2017-07-05 The contributions in this volume focus on the ways in which silence and music relate, contemplate each other and provide new avenues for addressing and gaining understanding of various realms of human endeavour. The book maps out this little-explored aspect of the sonic arena with the intention of defining the breadth of scope and to introduce interdisciplinary paths of exploration as a way forward for future discourse. Topics addressed include the idea of 'silent music' in the work of English philosopher Peter Sterry and Spanish Jesuit St John of the Cross; the apparently paradoxical contemplation of silence through the medium of music by Messiaen and the relationship between silence and faith; the aesthetics of Susan Sontag applied to Cage's idea of silence; silence as a different means of understanding musical texture; ways of thinking about silences in music produced during therapy sessions as a form of communication; music and silence in film, including the idea that music can function as silence; and the function of silence in early chant. Perhaps the most all-pervasive theme of the book is that of silence and nothingness, music and spirituality: a theme that has appeared in writings on John Cage but not, in a broader sense, in scholarly writing. The book reveals that unexpected concepts and ways of thinking emerge from looking at sound in relation to its antithesis, encompassing not just Western art traditions, but the relationship between music, silence, the human psyche and sociological trends - ultimately, providing deeper understanding of the elemental places both music and silence hold within world philosophies and fundamental states of being. *Silence, Music, Silent Music* will appeal to those working in the fields of musicology, psychology of religion, gender studies, aesthetics and philosophy.

On Mystery, Ineffability, Silence and Musical Symbolism Laurence Wuidar, 2021-09-09 Collecting together numerous examples of Augustine's musical imagery in action, Laurence Wuidar reconstructs the linguistic laboratory and the hermeneutics in which he worked. Sensitive and poetical, this volume is a reminder that the metaphor of music can give access not only to human interiority, but allow the human mind to achieve proximity to the divine mind. Composed by one of Europe's leading musicologists now engaging an English-speaking audience for the first time, this book is a candid exploration of Wuidar's expertise. Drawing on her long knowledge of music and the occult, from antiquity to modernity, Wuidar particularly focuses upon Augustine's working methods while refusing to be distracted by questions of faith or morality. The result is an open and at times frightening vista on the powers that be, and our complex need to commune with them.

**No Such Thing as Silence** Kyle Gann, 2010-03-23 First performed at the midpoint of the twentieth century, John Cage's 4'33, a composition conceived of without a single musical note, is among the most celebrated and ballyhooed cultural gestures in the history of modern music. A meditation on the act of listening and the nature of performance, Cage's controversial piece became the iconic statement of the meaning of silence in art and is a landmark work of American music. In this book, Kyle Gann, one of the nation's leading music critics, explains 4'33 as a unique moment in American culture and musical composition. Finding resemblances and resonances of 4'33 in artworks as wide-ranging as the paintings of the Hudson River School and the music of John Lennon and Yoko Ono, he provides much-needed cultural context for this fundamentally challenging and often misunderstood piece. Gann also explores Cage's craft, describing in illuminating detail the musical, philosophical, and even environmental influences that informed this groundbreaking piece of music. Having performed 4'33 himself and as a composer in his own right, Gann offers the reader both an expert's analysis and a highly personal interpretation of Cage's most divisive work.

The Musical Silence Seetha Nandana M K, 2019-05-20 This book is dedicated to the cause of HUMANITY & SOCIAL RESPONSIBILITY and 50 percent of the earnings of the author from the book is dedicated for charity. Receipts from the respective charitable organizations will be in place for the respected buyers of the book.

**Musical Creativity** Irène Deliège, Geraint A. Wiggins, 2006-10-16 This collection initiates a resolutely interdisciplinary research dynamic specifically concerning musical creativity. Creativity is one of the most challenging issues currently facing scientific psychology and its study has been relatively rare in the cognitive sciences, especially in artificial intelligence. This book will address the need for a coherent and thorough exploration. *Musical Creativity: Multidisciplinary Research in Theory and Practice* comprises seven sections, each viewing musical creativity from a different scientific vantage point, from the philosophy of computer modelling, through music education, interpretation, neuroscience, and music therapy, to experimental psychology. Each section contains discussions by eminent international specialists of the issues raised, and the book concludes with a postlude discussing how we can understand creativity in the work of eminent composer, Jonathan Harvey. This unique volume presents an up-to-date snapshot of the scientific study of musical creativity, in conjunction with ESCOM (the European Society for the Cognitive Sciences of Music). Describing many of the different aspects of musical creativity and their study, it will form a useful springboard for further such study in future years, and will be of interest to academics and practitioners in music, psychology, cognitive science, artificial intelligence, neuroscience and other fields concerning the study of human cognition in this most human of behaviours.

*Silence, Music, Silent Music* Nicky Losseff, 2017-07-05 The contributions in this volume focus on the ways in which silence and music relate, contemplate each other and provide new avenues for addressing and gaining understanding of various realms of human endeavour. The book maps out this little-explored aspect of the sonic arena with the intention of defining the breadth of scope and to introduce interdisciplinary paths of exploration as a way forward for future discourse. Topics addressed include the idea of 'silent music' in the work of English philosopher Peter Sterry and Spanish Jesuit St John of the Cross; the apparently paradoxical contemplation of silence through the medium of music by Messiaen and the relationship between silence and faith; the aesthetics of Susan Sontag applied to Cage's idea of silence; silence as a different means of understanding musical texture; ways of thinking about silences in music produced during therapy sessions as a form of communication; music and silence in film, including the idea that music can function as silence; and the function of silence in early chant. Perhaps the most all-pervasive theme of the book is that of silence and

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***Silence and Absence in Literature and Music*** ,2016-04-08 This volume focusses on the rarely discussed reverse side of traditional, 'given' objects of studies, namely absence rather than presence (of text) and silence rather than sound. It does so from an interdisciplinary perspective and covers systematic as well as historical perspectives from the baroque age to the present.

*The Aesthetics of Musical Silence* Jennifer Judkins,1987

***The Book of Silence*** Michael Lauren,2015-12 The Book of Silence is an innovative, one of a kind, method book. Designed to help in the development of rhythmic reading skills, this book's unique and effective method utilizes silence (rests) as the musical device to insure consistent, subdivided counting. And unquestionably, the development of this type of counting system is the most critical component in becoming a successful reader. Accompanying the book are two MP3 CDs that are essential to this method. These CDs, which include more than 250 audio click tracks of various rhythms and tempos, were designed to help students develop a stronger internalization of pulse and rhythmic precision. The Book of Silence will definitely assist musicians of all levels to mature into more accurate and confident readers.

*God in Sound and Silence* Danielle Anne Lynch,2018-06-22 Music, by its indeterminate levels of meaning, poses a necessary challenge to a theology bound up in words. Its distinctive nature as temporal and embodied allows a unique point of access to theological understanding. Yet music does not exist in a cultural vacuum, conveying universal truths, but is a part of the complex nature of human lives. This understanding of music as theology stems from a conviction that music is a theological means of knowing: knowing something indeterminate, yet meaningful. This is an exploration of the means by which music might say something otherwise unsayable, and in doing so, allow for an encounter with the mystery of God.

*Enacting Musical Time* Mariusz Kozak,2019-10-09 What is musical time? Where is it manifested? How does it enter into our experience, and how do we capture it in our analyses? A compelling approach among works on temporality, phenomenology, and the ecologies of the new sound worlds, *Enacting Musical Time* argues that musical time is itself the site of the interaction between musical sounds and a situated, embodied listener, created by the moving bodies of participants engaged in musical activities. Author Mariusz Kozak describes musical time as something that emerges when the listener enacts her implicit knowledge about how music goes, from deliberate inactivity, to such simple actions as tapping her foot in time with the beat, to dancing in a way that engages her entire body. Kozak explores this idea in the context of modernist and postmodernist musical styles, where composers create unfamiliar and idiosyncratic temporal experiences, blur the line between spectatorship and participation, and challenge conventional notions of form. Basing his discussion on the phenomenology of Merleau-Ponty and on the ecological psychology of J. J. Gibson, Kozak examines different aspects of musical structure through the lens of embodied cognition and what phenomenologists call lived time. A bold new theory derived from an unprecedented fusion of research perspectives, *Enacting Musical Time* will engage scholars across a range of

disciplines, from music theory, music cognition, cognitive science, continental philosophy, and social anthropology.

**Listening to Noise and Silence** Salomé Voegelin, 2010-03-31 *Listening to Noise and Silence* engages with the emerging practice of sound art and the concurrent development of a discourse and theory of sound. In this original and challenging work, Salomé Voegelin immerses the reader in concepts of listening to sound artwork and the everyday acoustic environment, establishing an aesthetics and philosophy of sound and promoting the notion of a sonic sensibility. A multitude of sound works are discussed, by lesser known contemporary artists and composers (for example Curgenvén, Gasson and Federer), historical figures in the field (Artaud, Feldman and Cage), and that of contemporary canonic artists such as Janet Cardiff, Bill Fontana, Bernard Parmegiani, and Merzbow. Informed by the ideas of Adorno, Merleau-Ponty and others, the book aims to come to a critique of sound art from its soundings rather than in relation to abstracted themes and pre-existing categories. *Listening to Noise and Silence* broadens the discussion surrounding sound art and opens up the field for others to follow.

*Sonatas, Screams, and Silence* Alexis Luko, 2015-08-11 *Sonatas, Screams, and Silence: Music and Sound in the Films of Ingmar Bergman* is the first musical examination of Bergman's style as an auteur filmmaker. It provides a comprehensive examination of all three aspects (music, sound effects, and voice) of Bergman's signature soundtrack-style. Through examinations of Bergman's biographical links to music, the role of music, sound effects, silence, and voice, and Bergman's working methods with sound technicians, mixers, and editors, this book argues that Bergman's soundtracks are as superbly developed as his psychological narratives and breathtaking cinematography. Interdisciplinary in nature, this book bridges the fields of music, sound, and film.

Silence Adam Jaworski, 2011-03-01 *Silence : Interdisciplinary Perspectives Studies in Anthropological Linguistics*.

Loving the Silent Tears The Supreme Master Ching Hai, 2015-01-01 *Loving the Silent Tears* is more than a musical. It is a celebration. This remarkable show rejoices in the diversity of our world: Sixteen vibrant global cultures are presented through soaring music, astounding sets and costumes, and an impressive cast of singers and dancers. Moving deeper, the musical's book and lyrics weave the entrancing story of a magical journey and the crisscrossing paths of an older, disenchanted woman and a lost young man propelled on the way to self-discovery. It is a search for a meaningful existence and ultimately, an exaltation of finding peace within ourselves. Musical theatre has always conveyed tales of love, ambition, and adversity through song and dance. With a topic that's more unique than most, this musical is particularly deep yet highly entertaining. The theme revolves around the innate human longing to contact a higher power, or in the poet's words, "Loving the silent tears for You more than the diamonds of the world." Good theatre invites us to think, to question, and to aspire. *Loving the Silent Tears* does just that, providing aesthetic gratification while planting the seeds for further reflection.

Music Comes Out of Silence Andras Schiff, 2020-04-02 Andras Schiff is one of the most important pianists of our time. This stimulating account of his life and work, told in two parts, takes readers on an intimate journey from Schiff's childhood in Hungary through to the present day. In conversation with Martin Meyer, Schiff discusses a diverse range of topics from his experiences with anti-Semitism and communist rule to his musical training with maestros such as Pál Kadosa and Ferenc Rados, as well as his thoughts on playing techniques and musical interpretation. In a collection of Schiff's writings we are enthralled by a guided tour of Bach's 'Goldberg' Variations, sobered by Schiff's public defiance against nationalistic and racist attitudes - to the extent that he refused to perform in Haider's Austria or Orbán's Hungary - and delighted by the playful 'Ten Commandments' for concertgoers. More than a

memoir, this is a seminal compilation of the thoughts and experiences of one of the greatest musicians of our time, of his inimitable art of making music out of silence.

Silent Film Sound Rick Altman, 2004 Based on extensive original research and filled with gorgeous illustrations, *Silent Film Sound* reconsiders all aspects of sound practices during the silent film period in America. Beginning with sound accompaniment and continuing through to the more familiar sound practices of the 1920s, renowned film historian Rick Altman discusses the variety of sound strategies cinema exhibitors used to differentiate their products. During the nickelodeon period prior to 1910, this variety reached its zenith with carnival-like music, automatic pianos, small orchestras, lecturers, synchronized sound systems, and voices behind the screen. In the 1910s, musical accompaniment began to support a film's narrative and emotional content, with large theaters and blockbuster productions driving the development of new instruments, new music-publication projects, and a new style of film music. A monumental achievement, *Silent Film Sound* challenges common assumptions about this period and reveals the complex and swiftly changing nature of silent American cinema.

**Silent Films/Loud Music** Phillip Johnston, 2021-08-12 *Silent Films/Loud Music* discusses contemporary scores for silent film as a rich vehicle for experimentation in the relationship between music, image, and narrative. Johnston offers an overview of the early history of music for silent film paired with his own first-hand view of the craft of creating new original scores for historical silent films: a unique form crossing musical boundaries of classical, jazz, rock, electronic, and folk. As the first book completely devoted to the study of contemporary scores for silent film, it tells the story of the historical and creative evolution of this art form and features an extended discussion and analysis of some of the most creative works of contemporary silent film scoring. Johnston draws upon his own career in both contemporary film music (working with directors Paul Mazursky, Henry Bean, Philip Haas and Doris Dörrie, among others) and in creating new scores for silent films by Browning, Méliès, Kinugasa, Murnau & Reiniger. Through this book, Johnston presents a discussion of music for silent films that contradicts long-held assumptions about what silent film music is and must be, with thought-provoking implications for both historical and contemporary film music.

*Listening to Noise and Silence* Salome Voegelin, 2010-03-31 A fresh, bold study of the emerging field of Sound Art, informed by the ideas of Adorno, Merleau-Ponty and others.

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