



SOUND *of* SILENCE

DON'T LET THEM HEAR YOU

Sound And Silence

**Marius Buning,Matthijs
Engelberts,Sjef Houppermans**



Sound And Silence:

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

Silence, Sounds, Music Florian Freitag, Laura Katharina Mücke, Peter Niedermüller, 2025-02-20 This book examines the intersections of silence with immersive arts and experiences Silence and immersion may seem antithetical while immersion is supposedly induced by acoustic and other stimuli silence is commonly understood as the absence or opposite of sound Since the eighteenth century however silence has been established as a multifarious and polyvalent cultural concept Immersion in turn though often used as a simple all inclusive term has old and complex ontological and epistemological roots Organized into three parts this book brings critical historical and theoretical debates on silence into dialogue with different notions of immersion The 16 theoretical articles and case studies engage in discovering and questioning the continued prominence of both concepts in aesthetics culture and media Covering music film digital visual and performance art theater video games and theme parks the chapters discuss both highly canonical and rarely examined artifacts Written by scholars from Germany Austria France and Switzerland the interdisciplinary collection includes perspectives from musicology film studies cultural and media studies gender studies art history and philosophy Silence Sounds Music addresses both an academic and a wider audience It will be of interest to anyone interested in music sound immersive experiences the so called experience economy and contemporary art and culture

Sound and Silence John Paynter, 1979

Sounds of Black Switzerland Jessie Cox, 2025-01-03 Writing as a scholar composer and musician Jessie Cox foregrounds the experience of Black Swiss through sound and music in his first book Sounds of Black Switzerland Cox himself Black Swiss affirms the value of Black life through sound while critiquing anti Blackness as a cause of erasure silence and limitation He examines Swiss Nigerian composer Charles Uzor's pieces for George Floyd work by Black Swiss musicians such as DJ Ma t Ch ni re clarinetist J r mie Jolo and rapper Nativ as well as his own musical collaborations with the Lucerne Festival In these analyses Cox tackles the particularities of anti Blackness in Switzerland creating a practice of listening beyond what can be directly heard to explore the radical potential of Black thought and experience in a nation often claimed to be race free In so doing he ultimately shifts

thinking about Blackness in relation to citizenship immigration laws gender kinship and belonging By listening to Black Swiss and other voices inaudible to the current world Cox theorizes new ways of practicing scholarly study and general ways of relating to others and the world *Sound and Silence* John Paynter, Peter Aston, 1970-02-02 **"The sound of silence"** Helle Solberg, 1996 *Listening to Noise and Silence* Salomé Voegelin, 2013 *Quantifying Music* H.F. Cohen, 2013-11-11

The soul rejoices in perceiving harmonious sound when the sound is not harmonious it is grieved From these affects of the soul are derived the name of consonances for the harmonic proportions and the name of dissonances for the unharmonic proportions When to this is added the other harmonic proportion which consists of the longer or shorter duration of musical sound then the soul stirs the body to jumping dance the tongue to inspired speech according to the same laws The artisans accommodate to these harmonies the blows of their hammers the soldiers their pace As long as the harmonies endure everything is alive everything stiffens when they are disturbed Thus the German astronomer Johannes Kepler evokes the power of music Where does this power come from What properties of music enable it to stir up emotions which may go far beyond just feeling generally pleased and which may express themselves for instance in weeping in laughing in trembling over the whole body in a marked acceleration of breathing and heartbeat in participating in the rhythm with the head the hands the arms and the feet From the beginning of musical theory the answer to this question has been sought in two different directions **The student's text-book of the science of music** John Taylor, 1876 **Violence and Nihilism** Luís Aguiar de Sousa, Paolo Stellino, 2022-07-05 Nihilism seems to be per definition linked to violence Indeed if the nihilist is a person who acknowledges no moral or religious authority then what does stop him from committing any kind of crime Dostoevsky precisely called attention to this danger if there is no God and no immortality of the soul then everything is permitted even anthropophagy Nietzsche too emphasised although in different terms the consequences deriving from the death of God and the collapse of Judeo Christian morality This context shaped the way in which philosophers writers and artists thought about violence in its different manifestations during the 20th century The goal of this interdisciplinary volume is to explore the various modern and contemporary configurations of the link between violence and nihilism as understood by philosophers and artists in both literature and film *Music, Sound, and Silence in Buffy the Vampire Slayer* Janet K. Halfyard, Paul Attinello, Vanessa Knights, 2017-07-05 The intense and continuing popularity of the long running television show *Buffy the Vampire Slayer* 1997-2003 has long been matched by the range and depth of the academic critical response This volume the first devoted to the show's imaginative and widely varied use of music sound and silence helps to develop an increasingly important and inadequately covered area of research the many roles of music in contemporary television In addressing this significant gap this book provides an exemplary overview of the functions of music and sound in the interpretation of a television show This is done through analyses that focus on scoring and source music the title theme the music production process the critically acclaimed musical episode voted number 13 in Channel Four's One Hundred Greatest

Musicals the symbolic and dramatic use of silence and the popular reception of the show by its international fan base In keeping with contemporary trends in the study of popular musics a variety of critical approaches are taken from musicology cultural studies and media and communication studies specifically employing critique musical analysis industry studies and hermeneutics **Sound and Silence II** Tera de Marez Oyens,1971 **Musicworks** ,1991 **The World of Music** David Willoughby,2009-07-30 The World of Music is a music appreciation book designed for instructors who want to focus on listening to music as it exists in the real world of their students Expanding the traditional repertoire used for music study this popular text begins with American folk religious jazz popular and ethnic music before introducing some world music and concluding with a thorough overview of Western classical music The approach captures the essence of each repertoire and equips students to recognize different styles appreciate their different functions and possess a solid foundation for a lifetime of musical appreciation *A Text-book of Human Physiology* Leonard Landois,1892 Transactions Homœopathic Medical Society of the State of New York,1892 List of members in each vol **Theory and Techniques of Twelve Tone Composition** Larry Fotine,1967 **Pastiches, Parodies and Other Imitations / Pastiches, Parodies and Autres Imitations** Marius Buning,Matthijs Engelberts,Sjef Houppermans,2002 *Library of Universal Knowledge* ,1882
Proceedings ,2001

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