

The familiar exclamation . . . "quiet please" can be translated into scientific terminology as follows: "My work demands great concentration and I must therefore preserve the connective functions of my cerebral cortex. I cannot afford to weaken the inhibitory processes and I have to preserve the working capacity of my nervous system."²⁶

If you cut up a large diamond into little bits, it will entirely lose the value it had as a whole; and an army if divided up into small bodies of soldiers, loses all its strength. So a great intellect sinks to the level of an ordinary one, as soon as it is interrupted and disturbed, its attention distracted from the matter in hand; for its superiority depends upon its power of concentration — of bringing all its strength to bear upon one theme, in the same way as a concave mirror collects into one point all the rays of light that strike upon it.²⁷

Advancing civilizations will create more noise, not less. Of that we are certain. In all probability the noise level will grow not only in urban centres, but, with increasing population and the proliferation of machines, noise will invade the few remaining havens of silence in the world. A century from now, when a man wants to escape to a quiet spot, there may be no place left to go.²⁸

But just over ten years ago organizations were set up in a number of European countries to wage campaigns against the spread of noise. These bodies . . . decided to unite their action and in 1959 formed the International Association Against Noise . . . Since its directorate has always comprised a physician, an engineer, a specialist in acoustics and two jurists, the International Association is in a position to give prompt and authoritative opinions on questions of international scope within its field.²⁹

The most inexcusable and disgraceful of all noises is the cracking of whips — a truly infernal thing when it is done in the narrow resounding streets of a town. I denounce it as making a peaceful life impossible; it puts an end to all quiet thought . . . No one with anything like an idea in his head can avoid a feeling of actual pain at this sudden, sharp crack, which paralyzes the brain, rends the thread of reflection, and murders thought.³⁰

Motorcycles are our greatest problem. There is one motorcycle or motor-scooter for every 12 persons in our city . . . In Cordoba, we have studied some of the psychological aspects of noise offences. Why, for example, do drivers, and especially motorcyclists, remove or modify the mufflers on their vehicles? Is it because a personality defect makes them enjoy excessive noise? Or does the noisy urban environment give them a kind of "thirst for noise?"³¹

There is something even more disgraceful than what I have just mentioned. Often enough you may see a carter walking along a street, quite alone, without any horses, and still cracking away incessantly; so accustomed has the wretch become to it in consequence of the unwarrantable toleration of this practice.³²

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The New Scoundscape A Handbook For The Modern Music Teacher

R. Murray Schafer



The New Scoundscape A Handbook For The Modern Music Teacher:

The New Soundscape R. Murray Schafer, 1969 **The New Soundscape** Raymond Murray Schafer, 1969 **The New Soundscape** Raymond Murray Schafer, 1974 R. Murray Schafer L. Brett Scott, 2019-01-21 R Murray Schafer A Creative Life is the authoritative exploration of the life and work of this preeminent Canadian composer artist educator and activist Working closely with the composer and his family L Brett Scott has created the most up to date and accurate exploration of Schafer Scott draws on many public and private sources including the composer s own journals and correspondence which have not been previously available to researchers Scott discusses Schafer s extensive writings including his research writings on Ezra Pound and E T A Hoffmann and his multiple works of fiction The volume also includes a detailed summary of Schafer s work in the field of acoustic ecology and recognition of his role as founder of the World Soundscape Project as well as an overview of his writings on creative music education With complete discussions of his theater works choral compositions compositions for voice chamber pieces orchestral compositions and early and transitional works and a chronological list of compositions and select discography this volume presents the most comprehensive study of Schafer and his enduring legacy **Phenomenology, Soundscape, Music** James M. Kopf, 2025-06-30 James Kopf approaches the phenomenon of music from the level of perception as opposed to presuming a definition of music as either prima facie known or gleaned solely from a specific cultural tradition Methodologically this work draws from phenomenology particularly the field of modern phenomenology as inaugurated by Edmund Husserl and its promulgation by Martin Heidegger sound studies and in terms of rhetorical style deconstruction though it considers the work of thinkers from a wide variety of other fields from Theodor Reik s psychoanalysis to archaeology and beyond The author charts a path forward into a more ethical understanding of music and listening in the age of global capitalism one that tolerates difference and uniqueness across the perceived divides of culture time species and matter In pursuing this path the possibility of musical experiences to be emergent in aural spaces historically deemed non musical is considered the space between notes of a chorale breaks between movements aboriginal sonic practices ignored or scorned by colonial logic a forest rent by fracking and even bodily noises The Bloomsbury Handbook of Sonic Methodologies Michael Bull, Marcel Cobussen, 2020-12-10 The field of Sound Studies has changed and developed dramatically over the last two decades involving a vast and dizzying array of work produced by those working in the arts social sciences and sciences The study of sound is inherently interdisciplinary and is undertaken both by those who specialize in sound and by others who wish to include sound as an intrinsic and indispensable element in their research This is the first resource to provide a wide ranging cross cultural and interdisciplinary investigation and analysis of the ways in which researchers use a broad range of methodologies in order to pursue their sonic investigations It brings together 49 specially commissioned chapters that ask a wide range of questions including how can sound be used in current academic disciplines Is sound as a methodological tool indispensable for Sound

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