

SOUND AND SILENCE



Sound And Silence

Tobias Bleicker



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 *The 'Imagined Sound' of Australian Literature and Music* Joseph Cummins, 2019-09-20 Imagined Sound is a unique cartography of the artistic historical and political forces that have informed the post World War II representation of Australian landscapes It is the first book to formulate the unique methodology of imagined sound a new way to read and listen to literature and music that moves beyond the dominance of the visual the colonial mode of knowing controlling and imagining Australian space Emphasising sound and listening this approach draws out and re examines the key narratives that shape and are shaped by Australian landscapes and histories stories of first contact frontier violence the explorer journey the convict experience non Indigenous belonging Pacific identity and contemporary Indigenous Dreaming Imagined Sound offers a compelling analysis of how these narratives are reharmonised in key works of literature and music *Geographies of Urban Sound* Dr Torsten Wissmann, 2014-05-28 Taking into account both the urban soundscape and the impacts of sound on the urban dweller this book examines sound not as a by product of urban life but as a fundamental part of the urban experience that is crucial to understanding the city's sense of place Illustrated by case studies from Europe and North America these range from on site measurements to the construction of audio tours for local tourism from media analysis of popular culture audio drama to sound identity and city branding and from the classification of noise in city planning to a consideration of the complex relationship between sacred sound and the creation of a sense of place *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 Uzo'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 *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 Studies and what can sound artists contribute to the discourse on methodology in Sound Studies The editors also present 3 original chapters that work as provocative sonic methodological interventions prefacing the 3 sections of the book

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

The Mind's Landscape David Clippinger, 2006 Throughout the latter half of the twentieth century the poet William Bronk 1918 1999 was a significant voice in the American literary landscape Even though he spent nearly all of his life in Hudson Falls NY Bronk was a vital presence in American poetry as evidenced by his connections to Robert Frost Charles Olson George Oppen Robert Creeley Wallace Stevens Susan Howe Rosemarie Waldrop and others The Mind's Landscape attempts to present a fresh perspective of twentieth century literary history as seen through the lens of Bronk's life as a writer Sacred Sounds Rebecca

Murphy, AI, 2025-03-06 Sacred Sounds explores the profound connection between sound and spiritual experiences across diverse cultures It examines how sounds such as bells and chanting serve as more than just auditory input acting as conduits to the divine and tools for ritual transformation One intriguing aspect is how architectural acoustics in sacred spaces are intentionally designed to enhance spiritual experiences through sound manipulation The book highlights the unique cultural

meanings imbued in sounds emphasizing the importance of understanding these contexts to appreciate the diversity of spiritual expression The book progresses by first examining the historical and social contexts of sonic worship Specific case studies like the use of gongs in shamanic rituals illustrate how sound creates sacred space It delves into the psycho spiritual impact revealing how sounds affect human emotions and cognitive states potentially facilitating altered states of consciousness This approach challenges purely text based interpretations of religion focusing on the auditory sensory experience Sacred Sounds offers a holistic view by integrating insights from religious studies musicology and anthropology It provides a valuable resource for those interested in the power of sound to shape human experience offering practical implications for sound design and cross cultural communication while also addressing ethical considerations surrounding the use of sound in religious settings

Sound, Speech, Music in Soviet and Post-Soviet Cinema Lilya Kaganovsky, Masha Salazkina, 2021-12-22 This innovative volume challenges the ways we look at both cinema and cultural history by shifting the focus from the centrality of the visual and the literary toward the recognition of acoustic culture as formative of the Soviet and post Soviet experience Leading experts and emerging scholars from film studies musicology music theory history and cultural studies examine the importance of sound in Russian Soviet and post Soviet cinema from a wide range of interdisciplinary perspectives Addressing the little known theoretical and artistic experimentation with sound in Soviet cinema changing practices of voice delivery and translation and issues of aesthetic ideology and music theory this book explores the cultural and historical factors that influenced the use of voice music and sound on Soviet and post Soviet screens

The Sound of Silence Raymond John Baughan, 1965 **The Divine Voice** Stephen H. Webb, 2012-01-20 Webb offers a carefully and creatively wrought phenomenology of sound showing its relation to the proclamation of God's Word His keen insights on the primordial nature of sound speech and hearing will force theologians to examine once again what it means to be a hearer of the Word Webb masterfully displays the intrinsic relationship between dynamic listening and speech how intent hearing and confident proclamation are intimately conjoined He has the rare gift of combining acute theological insight with a mellifluous readable style The nature of God's own Word here becomes clearer vibrant and tensile life giving in tone and texture Whether examining Jesus as the voice of the Father the role of voice in innertrinitarian relations or the relationship between voice and gender Webb offers the kind of thought provoking and highly creative reflections rarely found elsewhere He has a creative and incisive theological mind Thomas Guarino Seton Hall University Being appreciative of Webb's earlier work on hyperbolic language in theology and preaching I welcomed *The Divine Voice* How risky to toss a spoken word into a room of silent readers and expect it to be heard I was reprimanded instructed and moved by the sound of this book Were I still in the seminary classroom *The Divine Voice* would be required reading before one word was said about how to preach Fred B. Craddock The Craddock Center *The Divine Voice* is a book of academic theology worthy of the Psalmist who sang Day after day the word goes forth night after night the story is told Soundless the speech voiceless the talk yet the story

is echoed throughout the world Ps 19 2 3 Stephen Webb is an acoustemological theologian for whom speech can be prayerful as silence and silence as instructive as proclamation When the sounds heard by faith reach Webb s ever insightful and creative mind only synesthesia could result and the result is a gift for us all Peter Ochs University of Virginia The Science and Practice of Humility Jason Gregory,2014-10-09 Humility being open and receptive to all experience is the key to becoming one with the spontaneous patterns of the universe Integrates classic teachings of Hinduism and Buddhism with principles of quantum physics to reveal the science of the enlightened masters Reveals how we are each capable of shifting from the aggressive path of the warrior to the humble path of the sage Explains how the key to catching the current acceleration of conscious evolution is humility From Krishna and Lao tzu to Buddha and Jesus each enlightened master discovered how being receptive to all experience was the key to becoming one with the universe and its spontaneous patterns of order and chaos Revealing humility as the purest expression of this receptivity Jason Gregory integrates classic teachings of Hinduism Buddhism Taoism and Hermeticism with principles from quantum physics to explain the science of humility as practiced by the ancient masters The author shows how driven by fear the human mind creates the ego In its greedy and arrogant quest to protect the self and its desires the ego forges the illusion of separation weaving complex patterns of reality that shield us from our unity with all beings and result in attitudes of aggression selfishness and competition He reveals how the iconic clash between this complex aggressive path of the warrior and the simple path of the sage is reflected in the polarized state of the modern world Yet this state also reflects the accelerating wave of conscious evolution we are now experiencing The key to catching this evolutionary wave is humility the reversal of complexity into simplicity the ancient science of mental alchemy that represents the Great Work of Eternity 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 harmonie 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 Global Sixties in Sound and Vision** T. Brown,A. Lison,2014-05-01 Despite the explosion of interest in the global 1968 the arts in this period both popular and avant garde forms have too often been

neglected This interdisciplinary volume brings together scholars in history cultural studies musicology and other areas to explore the symbiosis of the sonic and the visual in the counterculture of the 1960s *Sounds and Perception* Matthew Nudds, Casey O'Callaghan, 2009-11-26 *Sounds and Perception* is a collection of original essays on auditory perception and the nature of sounds an emerging area of interest in the philosophy of mind and perception and in the metaphysics of sensible qualities The individual essays discuss a wide range of issues including the nature of sound the spatial aspects of auditory experience hearing silence musical experience and the perception of speech a substantial introduction by the editors serves to contextualise the essays and make connections between them This collection will serve both as an introduction to the nature of auditory perception and as the definitive resource for coverage of the main questions that constitute the philosophy of sounds and audition The views are original and there is substantive engagement among contributors This collection will stimulate future research in this area **Library of Universal Knowledge** ,1880 **Hearing Our Prayers** Juliette J. Day, 2024-03-15 How do we hear our prayers In the words of philosopher Gemma Corradi Fiumara there can be no saying without hearing no speaking which is not an integral part of listening no speech which is not somehow received Therefore hearing should be considered an essential aspect of participation in Christian worship However although almost all studies of Christian worship attend to the words spoken and sung almost none consider how worshippers hear in the liturgical event In *Hearing Our Prayers* Juliette Day draws upon insights from liturgical studies philosophy psychology acoustical science and architectural studies to investigate how acts of audition occur in Christian worship The book discusses the different listening strategies worshippers use for speech chant and music as well as for silence and noise why paying attention in church can be so difficult and how what we hear is affected by the buildings in which worship takes place Day concludes by identifying liturgical listening as a particular type of ritual participation and emphasizes that liturgical listening is foundational for the way in which we pray and think about God the church and the world **How to Overcome Death** Glen C. Cutlip, 2000-02-28 The overcoming of death is a serious undertaking because death is a part of the nature one one s being and therefore not what it appears to be When Death is reconciled with life it becomes a means of interdimensional travel We realize that it wasnt there in the first place Therefore the overcoming of death is to take place within one s present consciousness for death is the counterpart of life in the first place Therefore the resurrection unto life is from the death that is hidden in life It is the dead that appear to be living that are resurrected unto life Death is something that is a part of ones present consciousness not something off somewhere in the so called afterlife The resurrection of the dead is unto conscious life or immortality or back into the realm of unconscious death for life and death occupy the same space It is a matter of seeing death as it is not just as it appears to be In that death is not what it appears to be the overcoming of death is not what it appears to be Therefore it is a real possibility It can be realized within ones lifetime The Overcoming of Death is the means of bringing the realization of conscious immortality to the awareness of ones present consciousness in this lifetime It reveals

why it is that losing life is finding it and how it is that it is the dead that are living that hear the voice of the Son of God and are resurrected from the dead *Sound and Silence* John Paynter, 1979 *Sound effects* Laura Jayne Wright, 2023-06-27

This book shows that the sounds of the early modern stage do not only signify but are also significant. Sounds are weighted with meaning, offering a complex system of allusions. Playwrights such as Jonson and Shakespeare developed increasingly experimental soundscapes from the storms of *King Lear* 1605 and *Pericles* 1607 to the explosive laboratory of *The Alchemist* 1610. Yet sound is dependent on the subjectivity of listeners; this book is conscious of the complex relationship between sound as made and sound as heard. *Sound effects* should not resound from scene to scene without examination any more than a pun can be reshaped in dialogue without acknowledgement of its shifting connotations. This book listens to sound as a rhetorical device able to penetrate the ears and persuade the mind to influence and to affect.

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