

ON 1/2/03, UJI WOLE.

>Probably a number of Pauline Oliveros' comps could be interpreted

>and performed silently. td

Not to mention that great silent piece, _____ by
_____.

M7

I will accept a commission to write a silent piece.
Please send a check for \$100 made out to Jacob Lindsay
to 232 29th. St. Apt 24, Oakland, CA 94611, and
tell me how long you would like the piece to be and
for what instrumentation and I
will send you back the score.

Thanks,
J

Better watch out or the Cage trustees will be after
you with their lawyers!

what? (cupping hand to ear) td

On Friday November 21 2003 at 11

Regarding Silent Pieces: Unfortunately I lent out my copy of Oliveros's Sonic Meditations. I'm pretty sure one of them is "Have you ever heard an Iceberg Melting," which requires remembering sounds from memory or imagining sounds. You might also check the Deep Listening Pieces collection, which I also (unfortunately) lent out.

Dennis Johnson wrote a piece "which was entirely indeterminacy and left the composer out of it." The score consists of one word: "Listen."

The work is described in Michael Nyman, EXPERIMENTAL MUSIC: CAGE AND BEYOND. Schirmer Books, 1974, p. 88.

.....

Max Neuhaus created similar pieces in his "Listen: Field Trips Through Found Sound Environments." In it, the audience's members' palms are stamped with the word "listen," as they are taken around such sound environments as a power plant, train station, etc. The work is described in Michael Nyman, EXPERIMENTAL MUSIC: CAGE AND BEYOND. Schirmer Books, 1974, p. 88.

Yoko Ono's GRAPEFRUIT has numerous examples of pieces which may be put in the "silent" category. For Example, her "Two Snow Pieces" for solo or trio, No. 1: Watch snow fall until dinner time." The copyright was renewed in 1992 with Simon and Schuster.

You may also wish to investigate Young, La Monte et al. AN ANTHOLOGY OF CHANCE OPERATIONS. Bronx, New York: La Monte Young and Jackson Mac Low, 1970. It's a pretty rare book; you might have to go to UC Berkeley or Inter-Library Loan.

Good Luck,

I wrote a one-word piece, called "Crap." It is perhaps the world's first mandatory performance piece.

Hopefully, when you perform the piece, you will make some indeterminate sounds. Both the composer and audience are left out of it.

Peters Edition holds the copyright on "Crap," so be sure to notify them next time you perform it. Or you may find yourself in some deep... listening.

td

To all:

I apologize for that last post.

It should have been titled "Silent, But Deadly."

td

You know, I've heard that piece performed around town
few times. It's
pretty good, although I have heard it mis-identified by
audience members who have
wandered out of the concert muttering "That was shit".

Myles

switching genres...If I remember correctly, there's a tune listed on Sly Stone's "There's a Riot Goin On" with a track length of 0:00, which theoretically would qualify. Can anyone confirm this?

Daryl Shawn

BTW, all future gigs and recordings should now be listed as:

"Play" by Jacob Lindsay

Performed by

My name should come first.

Thanks for supporting local composers!
Jacob

I can write one specially if you like.

Gareth

There are two of them on the soundtrack of the 'Lo Storpio' theatre piece by Flavio Sciolè, namely track 2 - vuoto and track 10 - vuoto. The tracks are on www.emusic.com, named under 'Flavio Sciolè » '... Obviously there is some problem on their server...

I know it because there are some loops I made on this soundtrack...

Peace

Luigi

I used to own a Johnny Winter record (the good old days of vinyl),
can't remember the name, which consisted of three sides of
a double
album. The fourth side was blank. Does this count?

- >
- > switching genres...If I remember correctly, there's a tune listed on
- > Sly Stone's "There's a Riot Goin On" with a track length of 0:00,
- > which theoretically would qualify. Can anyone confirm this?
- >
- > Parvi Shawn

What about side four of the "Three Sides Live" from Genesis?

Hi Markus,

I don't know if this is what you're looking for, but Christof Migone released a CD called "Quieting" on Alien8 Recordings (<http://www.alien8recordings.com>). Each track of sound (all supposedly originating from a 23 second recording - included as one of the tracks - of the noon-day cannon fired at the Citadel in Halifax, Nova Scotia) is accompanied by another of the same length which is totally silent.

On a somewhat more amusing note (sorry, bad pun), a few months ago I was out walking my dog. Laying on somebody's lawn looking lonely, was a CD-R. No case, cover, or label, even hand-written. Figured I'd pick it up just in case there was anything interesting on it. Put it in my CD player, which said there were 27 tracks. Pressed play. Nothing. After a minute or so I skipped to the next track. Nothing. Same with the next. And the next. Decided to try cranking the volume in case it was just something very quiet. Nope. The track times were all different, but nary a peep on any of them. Come to think of it, I don't remember if any were 4' 33". If you like, I could dub you a copy ;-).

On the topic of silent LP tracks, there was actually something once, called "The Nothing Album," which was apparently an entire LP with no sounds. I was kind of curious when I saw it, but for some reason didn't want to plonk down the \$5 for it.

James Bailey

some tactoids regarding silence...

The Sonic Arts Network <<http://www.sonicartsnetwork.org>> in London is supposed to have a Call for Silence CD out at the beginning next year, curated by Nic Collins in Chicago, and free to it members.

Many CDs by Francisco Lopez <<http://www.franciscolopez.net/>> consist of long passages of silence and near-silence. There's plenty of discussion on this field on the lowercase-sound list <<http://groups.yahoo.com/group/lowercase-sound/>>.

Though it's not silent, an extended duration performance of one of John

Erwin Schulhoff: 5 Pittoresken für Klavier op. 31/III

--

I read here while back of the longest song ever performed.....a piece of music that has been being played for ten years and still isn't finished so, in a moment of whimsy, I composed a piece of music that was one sample length long to come in with the shortest song ever written.

I also put the volume so low that you can't hear the sample.

If you are curious, e-mail me off list and I'll send it to you.....lol.

I call it 'Brevity'.

> I've been inspired by these posts to write a piece
> called "Play". The instructions are to play any
> instrument for any length of time. It's copyrighted,
> and as Cage now seems to have the copyright on silence

im sure its been done [and copyrighted] many times before.
for instance

there is cage's 0'00" that is pretty much the same
instructions. even i have a piece like that i labored many
hours

writing 10 years ago

[i also have a silent piece called 3'44" if the person who is
collecting these things cares - just dont tell cage trust
please]

-m

- > I now hold the copyright for playing an instrument
- > (vocalists included). So I expect those royalty
- > checks to start coming in. I've got a list of
- > upcoming shows and I'll be sending around a
- > representative to collect my royalty fee.
- >
- > Hey, I like this composing thing. I think I'm getting
- > the hang of it.
- >
- > -J

I had the incredible opportunity of seeing Brian Eno speak a week or so ago...he related how some jukeboxes used to have silent records on them, so a patron could drop a nickel and enjoy three minutes of silence. He said he'd love to buy a jukebox and fill it up with those records, so one could sample all the different versions of silence.

He's part of this foundation which is an example of some amazing (and very applicable) thinking:

<http://www.longnow.org/>

(really funny moment - he had some of his cds with him, and while answering audience questions, played some snatches of Discreet Music as well as his new cd which is made of bell tones. Then, about five minutes into the lulling first track of "Music for Airports", he snapped "oh, turn that crap off.")

Darvl Shawn

Not a bad idea. But it might be hard to get the reproduction rights.

Both "Play" and "Crap" might prove especially challenging.

td

You forgot to use the Fibonacci sequence, dummy. Stay after class and clean the erasers. td

Rick - when you get around to cutting the radio edit, let me know.

Also, on the first 200 copies of my 2001 CD release,
'loop.pool' ,
I included a version of the John Cage piece that I called:

4 Minutes and 33 seconds.....the MEGA MIX,

where I really turned up the subsonic frequencies and wrote
a tasteless 909
techno groove, whose volume
was at 0 Db.

I thought it was funny as hell, but all I ever got was people
going, "My
CD is defective, it has a completely silent track on it".
Not one person got it, so I removed it.....oh well....."the
best
laid plans o mice and men, gang oft apley".

Screaming the loudest silent scream I can as we speak,

Rick Walker

Siouxsee & the Banshees

1 minute Silence

on one of their early LPs

I always thought 4'33 was for ambient sound,
rather than silence. (but Cage calls it "silent")

andy butler

On Mon, 2003-11-24 at 11:59, john shiurba wrote:

> I'm afraid that Mr. Cage already holds the copyright on this piece as

> well, I believe the correct title is O'OO" and that the instructions are

> for someone to do anything for any length of time, which would of course

> include "playing"

Note, however, that there are some very clear parameters to the action

in O'OO". Most activity would not qualify as performances of the piece.

While I don't have the score at hand, I recall that "playing", as it is

usually considered, would not be an appropriate activity.

Jon Matis, after playing several of my scores, wrote a beautiful

"reductio ad absurdum" of them, which did indeed allow for absolutely

everything to happen. With his permission, I included it at the end of

"Surprise Me with Beauty".

if you go to amazon.com and search or there's a riot going on you'll see in the reviews somebody mentions this 0:00 lenght title on the original edition (2nd review by Thomas Magnum)

<http://www.amazon.com/exec/obidos/ASIN/B000000JA9U/qid%3D1069709896/sr%3D11-1/ref%3Dsr%5F11%5F1/104-0532147-9238355>

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- > >

>>I used to own a Johnny Winter record (the good old days of vinyl), can't remember the name, which consisted of three sides of a double album. The fourth side was blank. Does this count?<<

whatever was on that fourth side, it was a cover of an earlier recording by jimi hendrix, which occupied the entire fourth side of the BBC sessions that came out on transparent vinyl back in the 80s. again, this track is missing from the cd re-release, supporting my theory that cd's just aren't any good at quiet passages. ;-)

true silence is quite difficult to achieve these days, and is quite an experience (npi) in it's own right, which is what cage was getting at, partly. you'll need some of those bose headphones to get the best out of such a recording....

Paul Greenstein wrote:

- > I used to own a Johnny Winter record (the good old days of vinyl),
- > can't remember the name, which consisted of three sides of a double
- > album. The fourth side was blank. Does this count?

Second Winter.

all day yesterday, I was trying to remember what else in my record collection was purposefully silent. I have one of these cd players that takes 400 discs and can play anything it wants at random. in normal use, there's a pause of around eight seconds between selections, but once or twice it's gone quiet for a minute or so, and always while I've been out of the room so I couldn't see what it was up to.

serendipitously, yesterday evening, I caught it.... playing track 2 of sonic youth's "whitey album", "(silence)". the vinyl version is the same but crackly.

lou reed's mmm has, so far as I can tell, all four sides the same. I found it bearable at low levels and with a yard or two of "herbal cigarette", but really we were just trying to be cool, listening to stuff like that. weren't we? at least with the yoot, you get the sense that there's some sort of narrative thread present, even the stuff they did right after the glenn branca period.

Hello

there is a (japanese?) electro-musician who makes music with the silence of electronics, i.e. the mixing console. in fact, I think as of now there are several people doing things like this.

matt rogalsky collects silences of speech pauses in radio broadcasts (with a special technology that has a special cultural implication) and makes them into a piece.

hm, there was another one i think, but can't remember now. i will send it if i recall.

would you mind sending me the results you collect? a friend

An interesting quote from John Cage on silence, from his piece Indeterminacy (1965).

"It was after I got to Boston that I went into the anechoic chamber at Harvard University. Anybody who knows me knows this story. I am constantly telling it. Anyway, in that silent room, I heard two sounds, one high and one low. Afterward I asked the engineer in charge why, if the room was so silent, I had heard two sounds. He said, "Describe them." I did. He said, "The high one was your nervous system in operation. The low one was your blood in circulation."

There you have it. Silence? there ain't none!

afd

"The Silence of the Amps" from "The Punkles" on their CD
"Beat The Punkles!"
www.punkles.com

;-))

Best wishes

Pamela