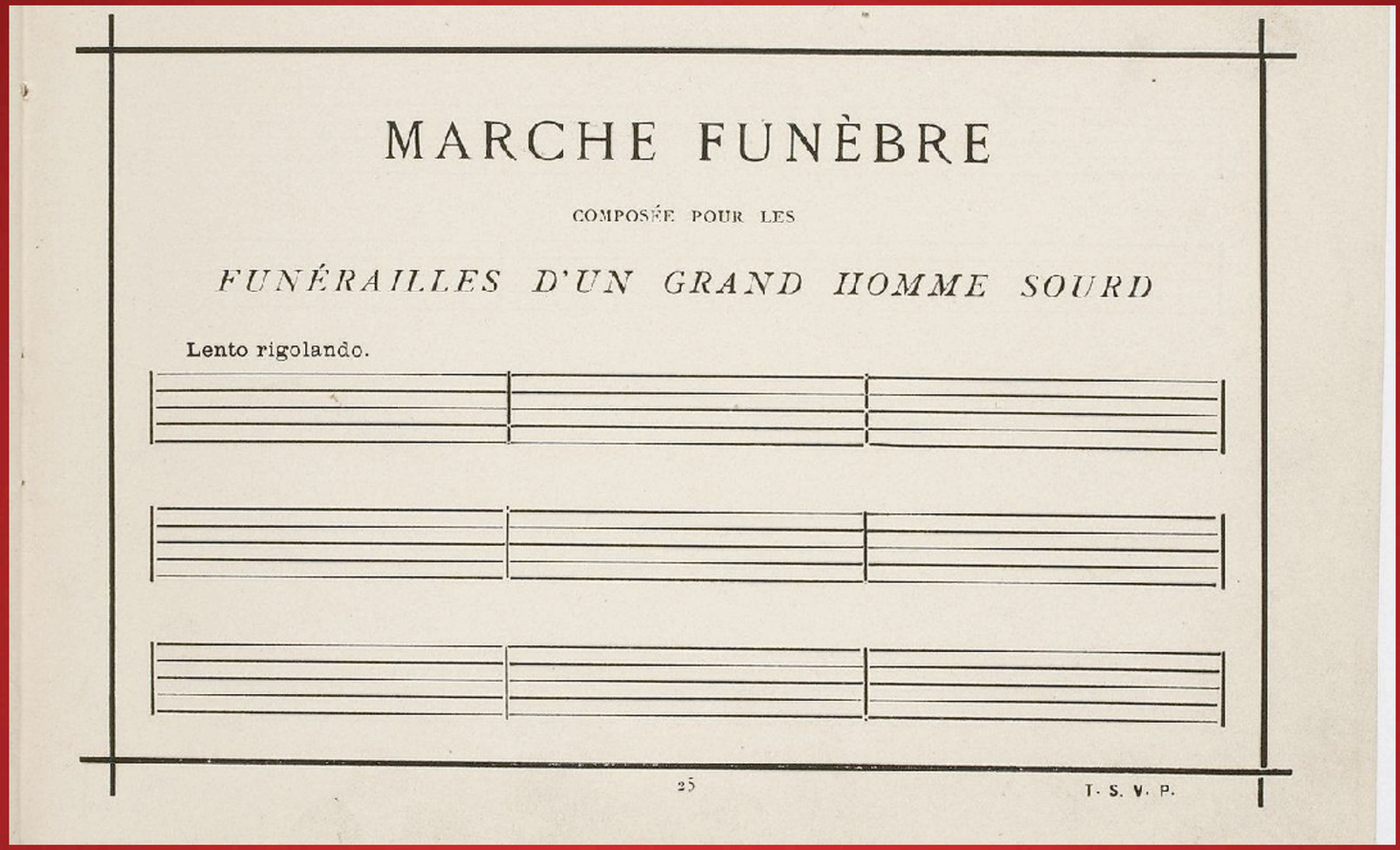
MUSIC MADE OF LISTENING

Stella *Le Silence*



MARCHE FUNÈBRE

COMPOSÉE POUR LES

FUNÉRAILLES D'UN GRAND HOMME SOURD

Lento rigolando.

25

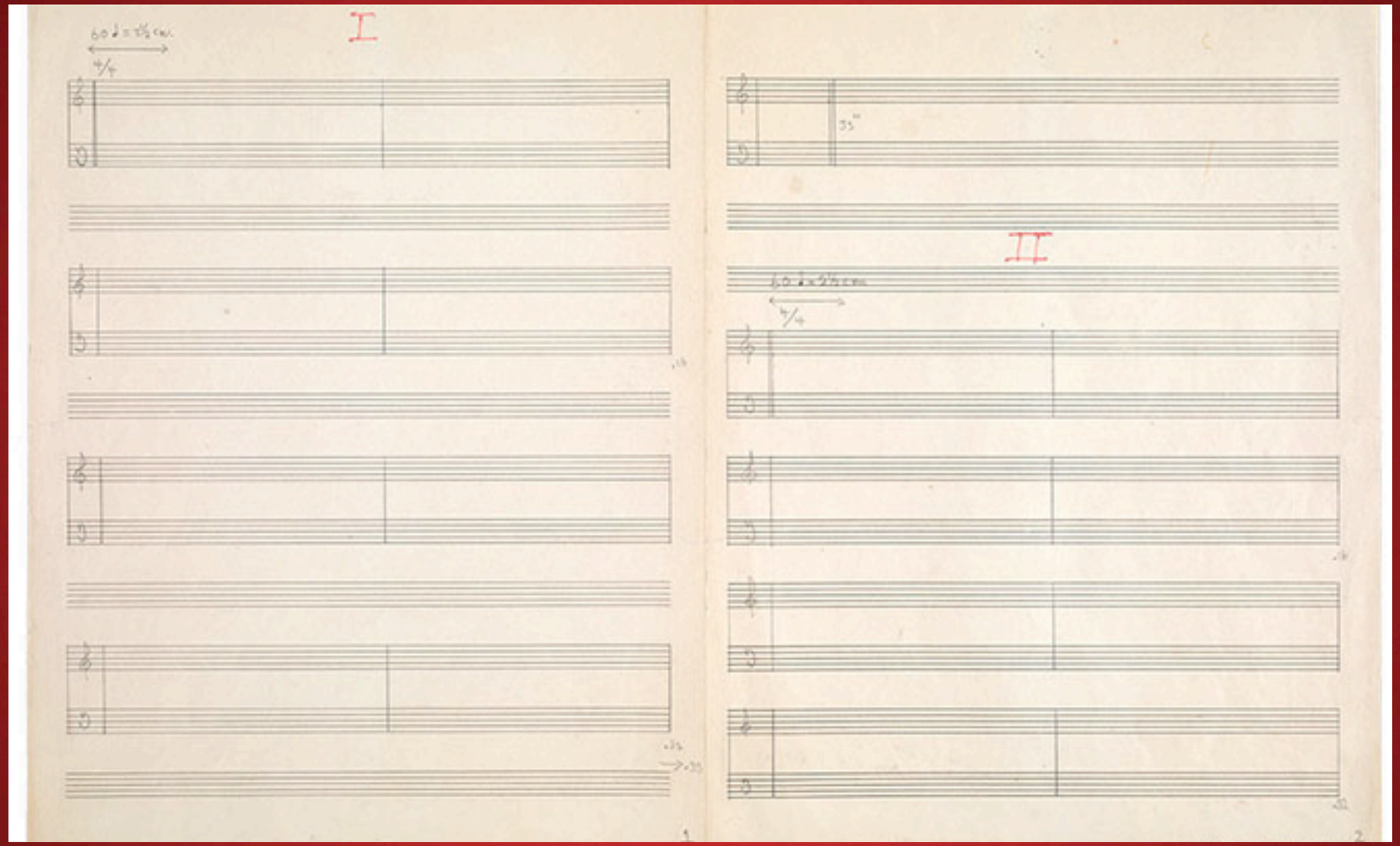
T. S. V. P.

1897: Alphonse Allais: *Funeral March for the Obsequies of a Great Deaf Man*

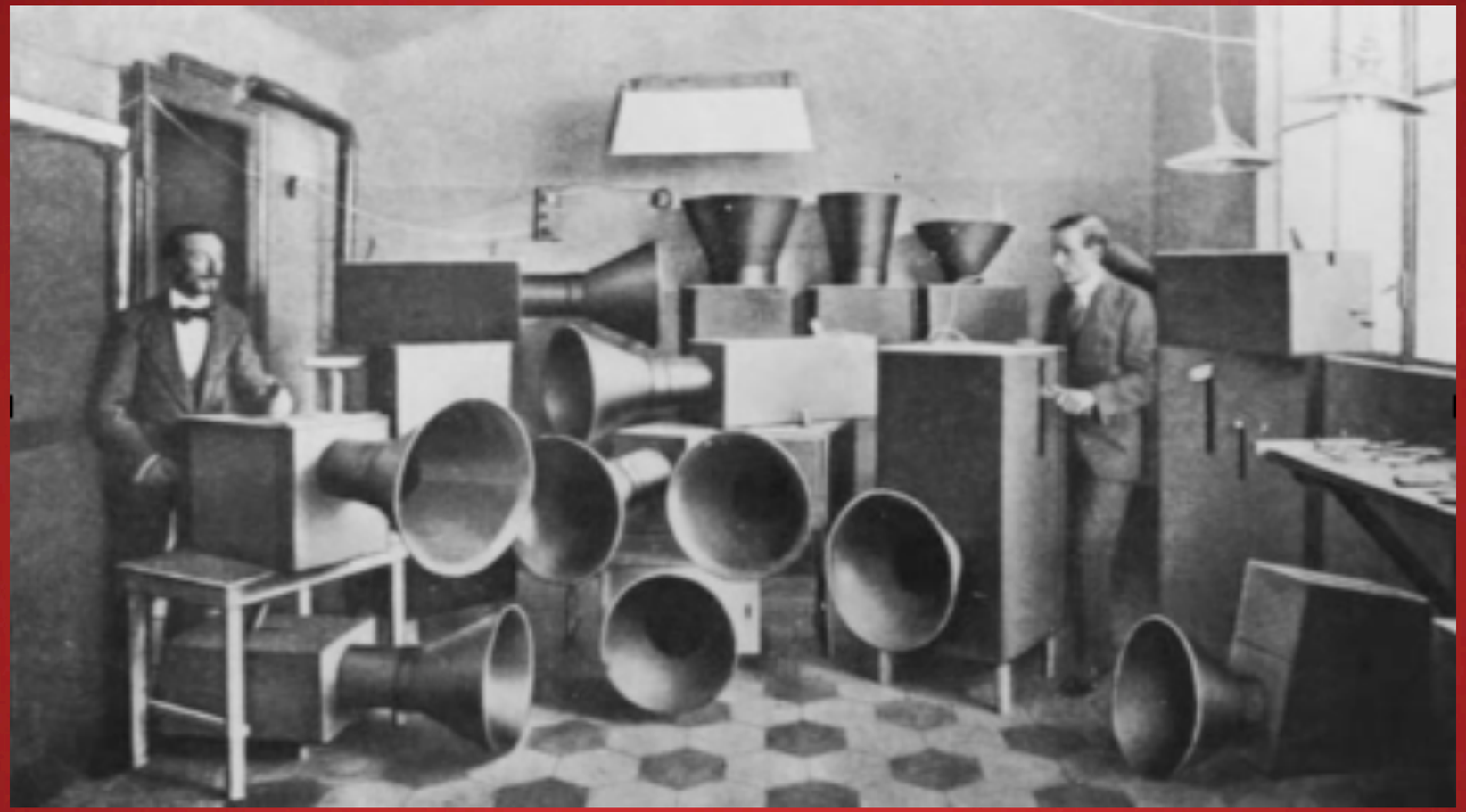
WILLIE! WHY AREN'T YOU PRACTICING? I HAVEN'T HEARD A NOTE FOR HALF AN HOUR!
BUT MA, I'M COMPOSING A PIECE! NOW I'M GOING TO PRACTICE IT
-HALF HOUR LATER-
WILLIE! WHY AREN'T YOU PRACTICING THAT PIECE YOU WROTE?
I AM, MA!

?
YOU CAN SEE FOR YOURSELF!
SONG OF THE SPHINX
By Willis Winkle
AND HERE IS THE MUSIC~

Maverick Concert Hall, New York State

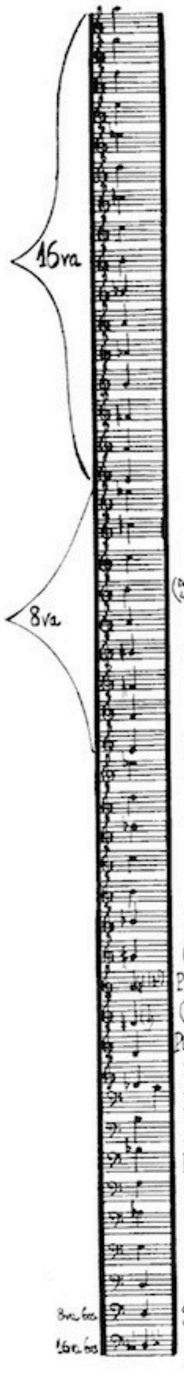


Cage, *4'33"*, David Tudor reconstruction 1989



Luigi Russolo: *Awakening of a City* 1913 - Intonarumori

Marcel Duchamp *Fountain* (1917)



TONE	MATERIAL	STRINGS LEFT TO RIGHT	DISTANCE FROM DAMPER (INCHES)	MATERIAL	STRINGS LEFT TO RIGHT	DISTANCE FROM DAMPER (INCHES)	MATERIAL	STRINGS LEFT TO RIGHT	DISTANCE FROM DAMPER (INCHES)	TONE
				SCREW	2-3	1 1/4*				A
				MED. BOLT	2-3	1 3/8*				G
				SCREW	2-3	1 5/8*				F
				SCREW	2-3	1 13/16*				E
				SCREW	2-3	1 3/4*				E♭
				SM. BOLT	2-3	2*				D
				SCREW	2-3	1 11/16*				C♯
				FURNITURE BOLT	2-3	2 3/16*				C
				SCREW	2-3	2 1/2*				B
				SCREW	2-3	1 7/8*				B♭
				MED. BOLT	2-3	2 7/8*				A
				SCREW	2-3	2 1/4*				A♭
				SCREW	2-3	3 3/4*				G
				SCREW	2-3	2 15/16*				F♯
	SCREW	1-2	3/4*	FURN. BOLT + 2 NUTS	2-3	2 1/8*	SCREW + 2 NUTS	2-3	3 1/4*	F
				SCREW	2-3	1 13/16*				E
				FURNITURE BOLT	2-3	1 7/8				E♭
				SCREW	2-3	1 15/16				C♯
				SCREW	2-3	1 1/16				C
	(DAMPER TO BRIDGE = 4 7/16, ADJUST ACCORDING)			MED. BOLT	2-3	3 3/4				B
				SCREW	2-3	4 7/16				A
	RUBBER	1-2-3	4 1/2	FURNITURE BOLT	2-3	1 1/4				G♯
				SCREW	2-3	1 3/4				F♯
				SCREW	2-3	2 5/16				F
	RUBBER	1-2-3	5 3/4							E
	RUBBER	1-2-3	6 1/2	FURN. BOLT + NUT	2-3	6 7/8				E♭
				FURNITURE BOLT	2-3	2 9/16				D
	RUBBER	1-2-3	3 5/8							D♭
				BOLT	2-3	7 1/8				C
				BOLT	2-3	2				B
	SCREW	1-2	10	SCREW	2-3	1	RUBBER	1-2-3	8 1/4	B♭
	(PLASTIC (SEE G))	1-2-3	2 15/16				RUBBER	1-2-3	4 1/2	G♯
	PLASTIC (OVER 1 UNDER 2-3)	1-2-3	2 7/8				RUBBER	1-2-3	10 1/8	G
	(PLASTIC (SEE D))	1-2-3	4 1/4				RUBBER	1-2-3	5 7/16	D♯
	PLASTIC (OVER 1 - UNDER 2-3)	1-2-3	4 1/8				RUBBER	1-2-3	9 3/4	D
	BOLT	1-2	15 1/2	BOLT	2-3	11/16	RUBBER	1-2-3	14 1/8	D♭
	BOLT	1-2	14 1/2	BOLT	2-3	7/8	RUBBER	1-2-3	6 1/2	C
	BOLT	1-2	14 3/4	BOLT	2-3	9/16	RUBBER	1-2-3	14	B
	RUBBER	1-2-3	9 1/2	MED. BOLT	2-3	10 1/8				B♭
	SCREW	1-2	5 7/8	LG. BOLT	2-3	5 7/8	SCREW + NUTS	1-2	1	A
	BOLT	1-2	7 1/8	MED. BOLT	2-3	2 1/4	RUBBER	1-2-3	4 1/8	A♭
	LONG BOLT	1-2	8 3/4	LG. BOLT	2-3	3 1/4				G
				BOLT	2-3	11/16				D
	SCREW + RUBBER	1-2	4 7/16							D
	ERASER (OVER D UNDER C♯ + E♭)	1	6 3/4							D

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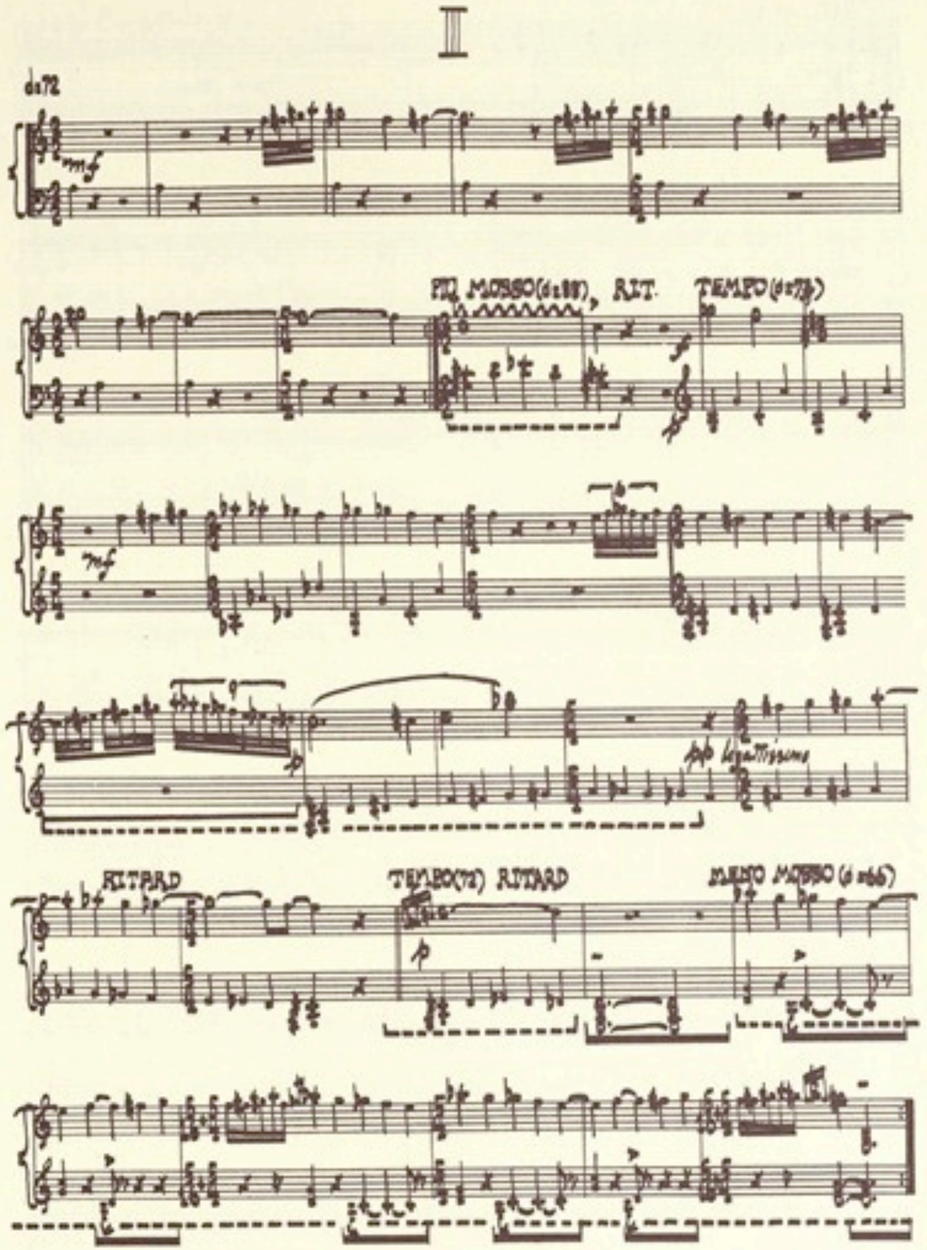
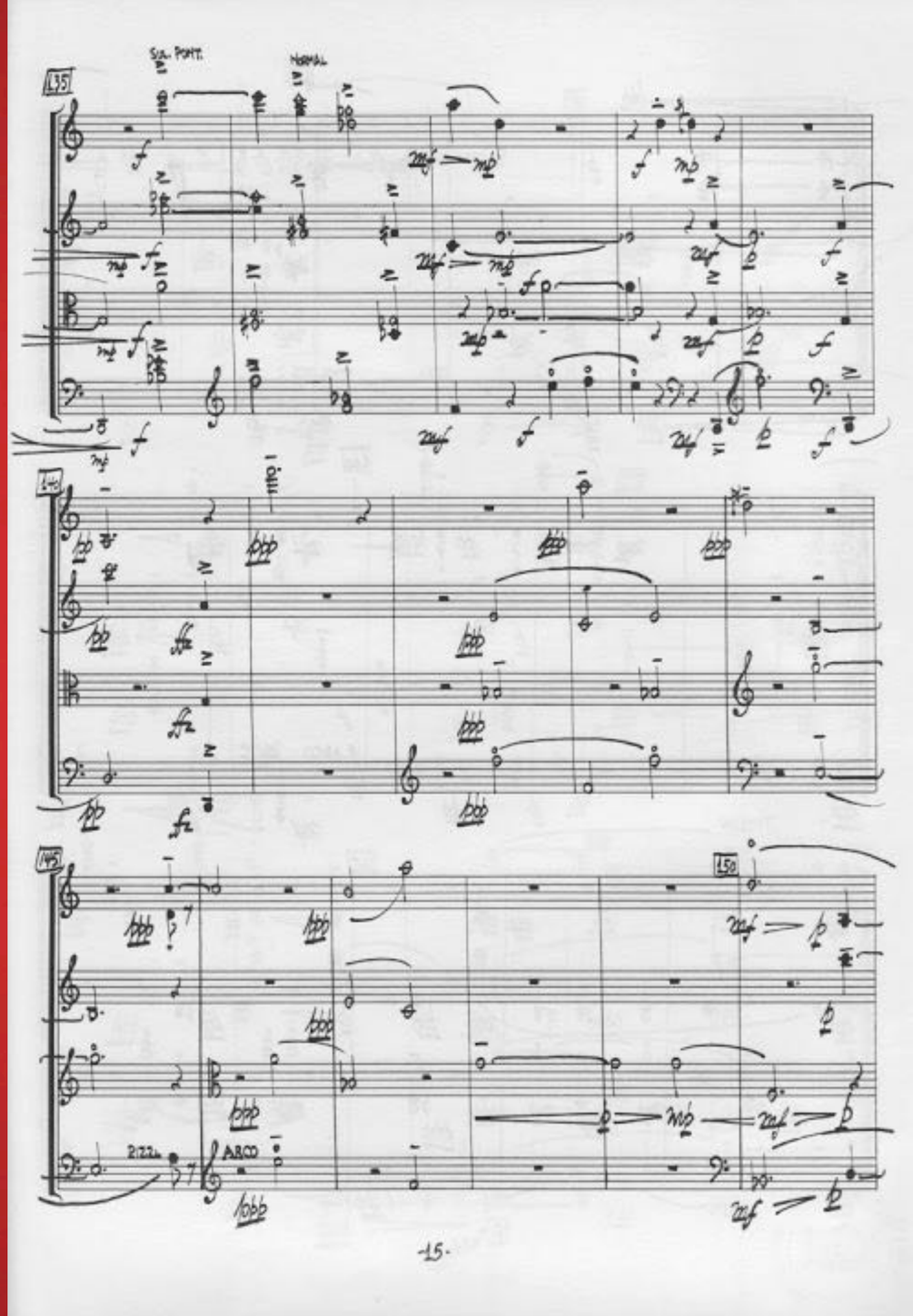
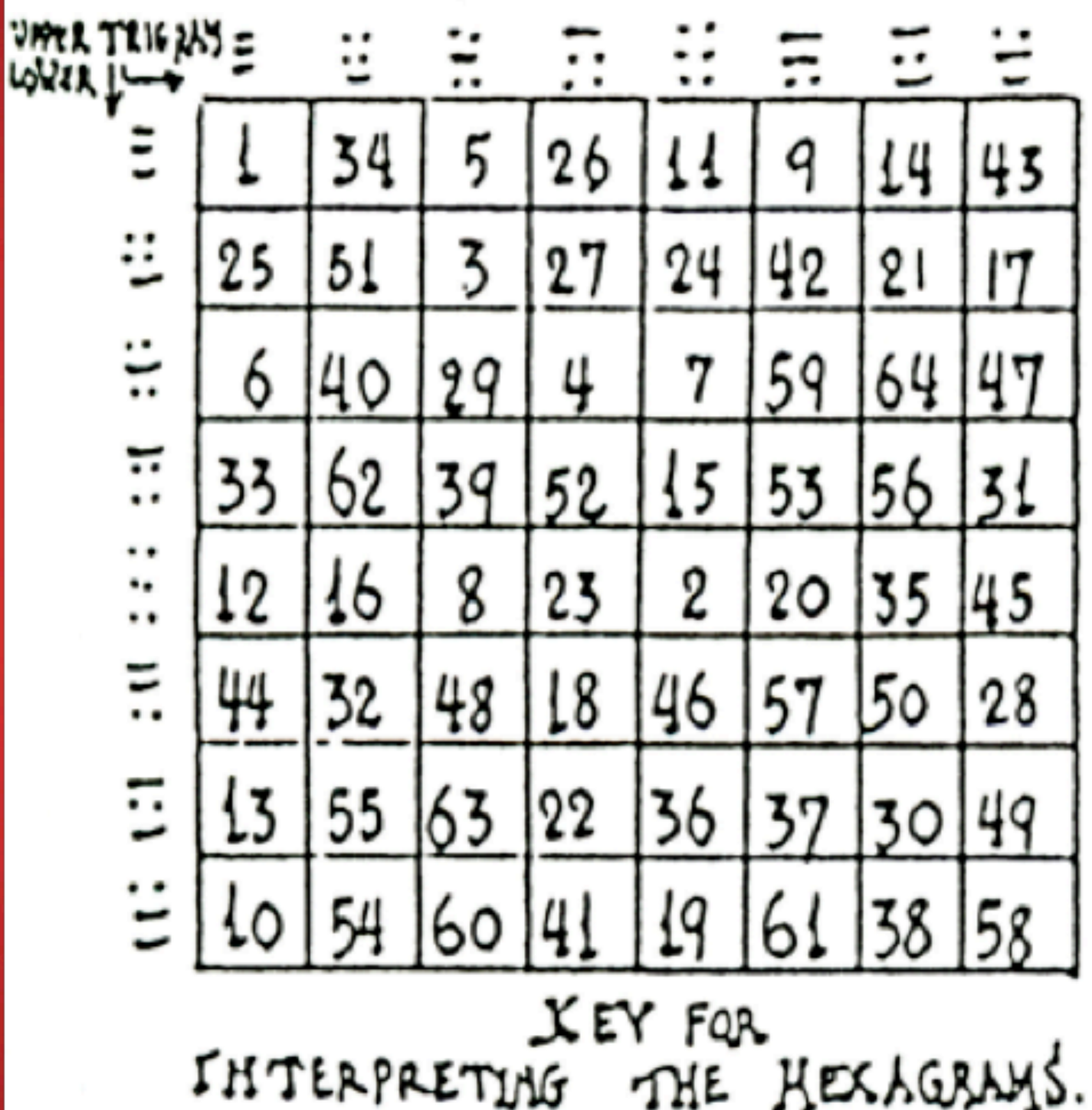
Cage, *Sonatas and Interludes for Prepared Piano* (1948)
John Tilbury: III



Cage, *String Quartet in Four Parts* (1950)
LaSalle Quartet

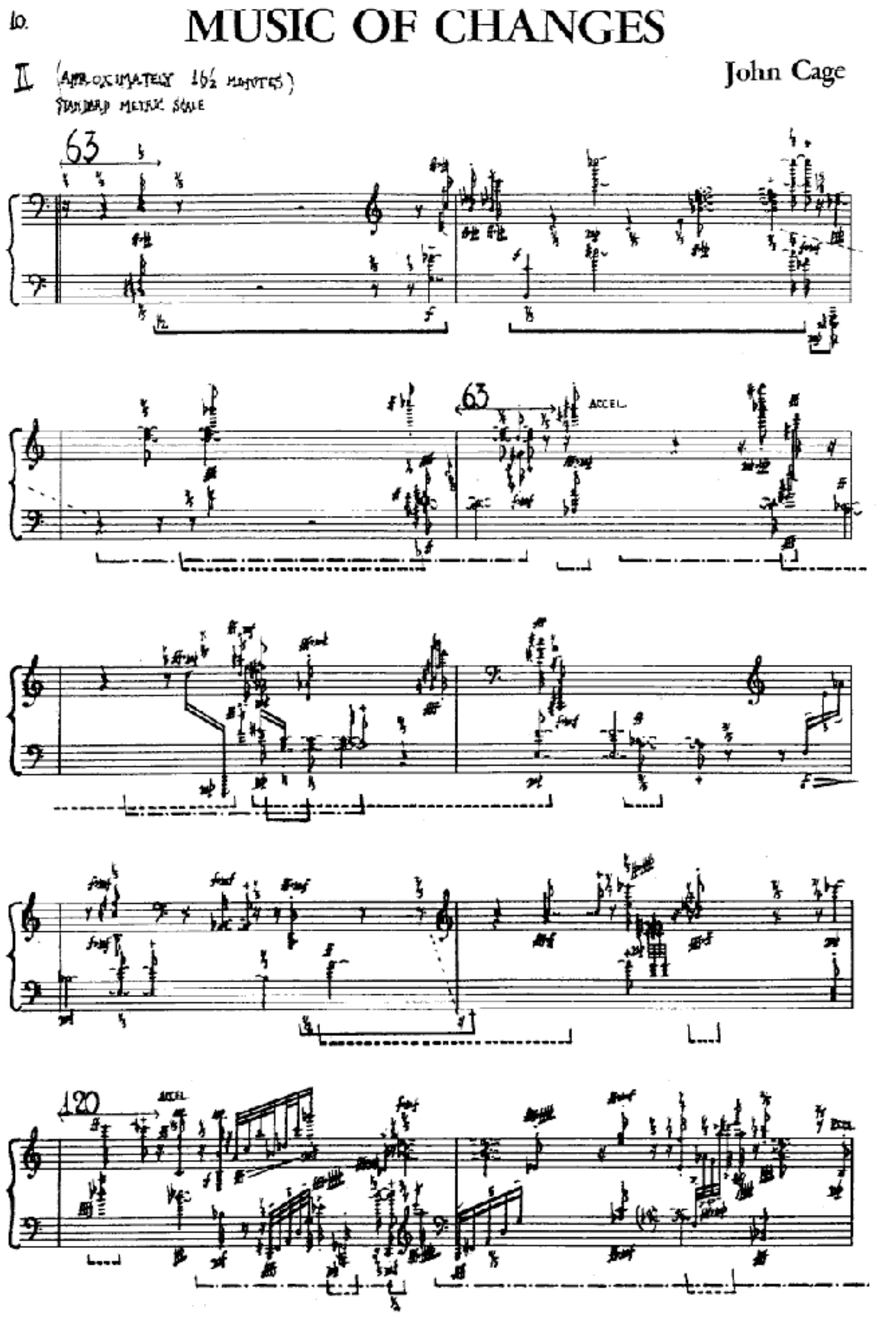


John Cage, manuscript fragment from *Music of Changes* (1951)



David Tudor

John Cage's *Music of Changes I*



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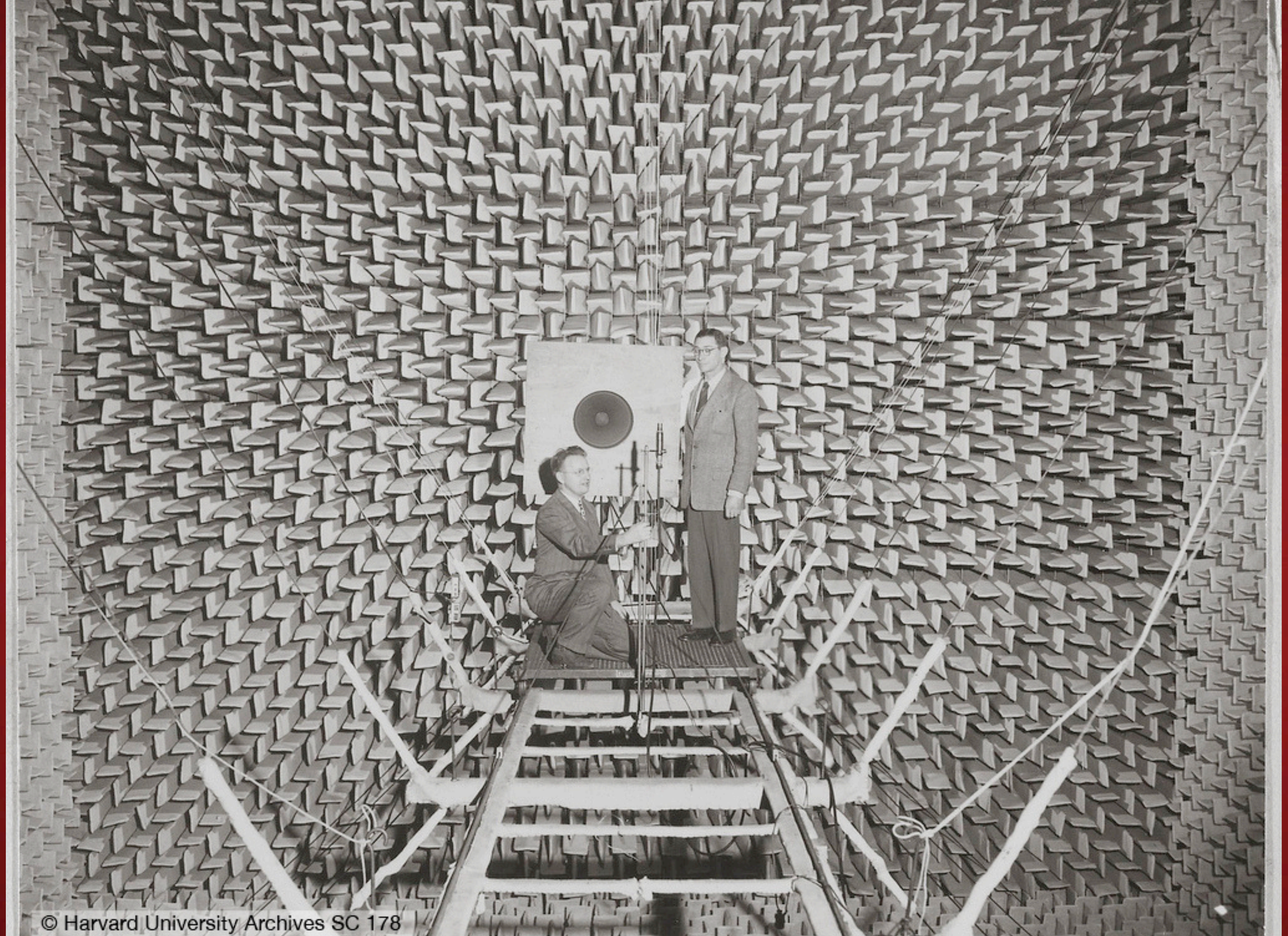
Robert Rauschenberg *White Painting* (1951)



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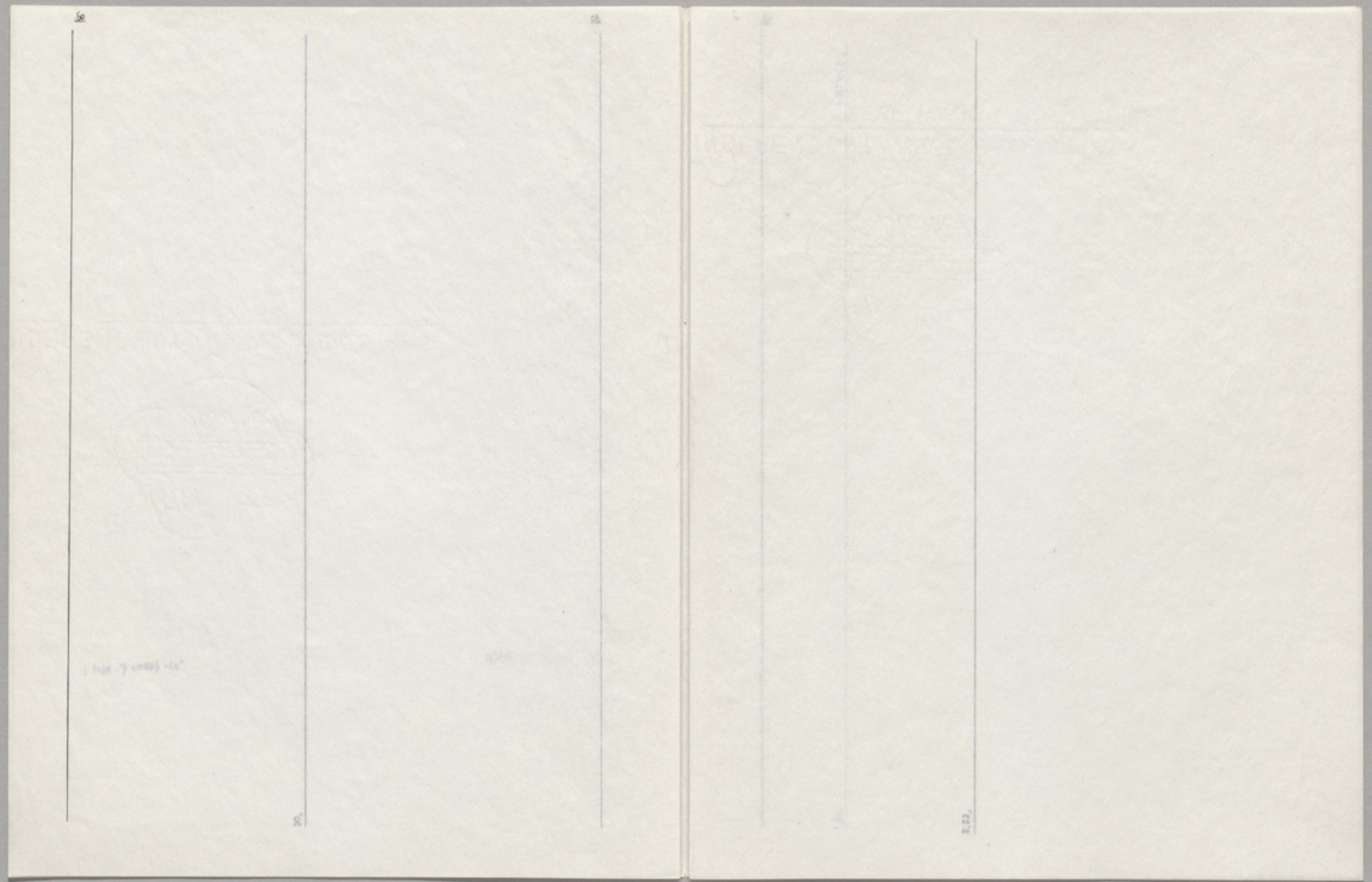
It was after I got to Boston
that I went into the
anechoic chamber at Harvard
University.
Anybody who knows me knows
this story.
I am constantly telling it.
Anyway,
in that silent room,
I heard two sounds,
one high and
one low.
Afterward I asked the engineer in
charge why, if the room
was so silent, 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."

John Cage, *Indeterminacy*: visit to anechoic chamber of Harvard University, 1951

Cage on Silence…



Cage,
4’33”,
notation
1953

John Cage,
4’33”, notation
1961

Jim Altieri

Vitor Rua - 4’33''

Amadinda, Zoltan Kocsis - 4’33”

Maya-Sesha (2007)

Maya

Maya-Sesha (2007)

Sesha

Tuning Meditation (1971)
Inhale deeply;
exhale on the note of your choice;
listen to the sounds around you,
on your next breath make a note no one else is making;
repeat.
Call it listening out loud.