

The Music of Silence: its interpretation and performance

Trinity Creative 2017,
Trinity College Dublin

Tuesday 11 April and Wednesday 12 April 2017
Edmund Burke Theatre
Trinity College Dublin

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Jing 靜 lit. ‘silent, quiet, tranquil, still’ =
sometimes someone can think like this:

“it is not like this:

something is moving in this place now
because of this, I can’t hear anything in this place
with my ears now
maybe I can hear something in another way”



(Source: Adrian Tien, 2015,
The Semantics of Music: Analysing selected Chinese musical concepts. John Benjamins,
Page 92)

Ji 寂 lit. 'silent, solitary, still, quiet' =

sometimes someone can think like this:

“it is like this:

I am far away from all things, I am not with other people
because of this, I can't hear anything with my ears [m] now
maybe I can hear something in another way”

(Source: Adrian Tien, 2015,

The Semantics of Music: Analysing selected Chinese musical concepts. John Benjamins,
Page 76)

Performances and Presentations

Tuesday 11 April 2017

- 1:30 – 2pm: Launch
- 2-3pm: *Music of Silence: Its Interpretation and Performance* (opening speech by Adrian Tien and Richard Duckworth)
- 3 – 4:30pm: *Sound and Silence: John Cage and Beyond* (American composer and flautist Susan Stenger, with Katherine Waugh)
- 5-6pm: *In one breath silence, become the Buddha!* (Irish *shakuhachi* performer Philip Horan)
- 6:30-8pm: *'No sound is better than any sound at this time'* (Pipa performer Hua Xia and *guzheng* performer Liling Huang, from Belgium)

Wednesday 12 April 2017

- 2:30-4pm: *Bamboo in the wind: movement and stillness of the Taegŭm flute* (Korean *taegŭm* performer, Hyelim Kim)
- 4:30-6pm: *Triptych, Blue Code* (Analog On synthesizer set – Richard Duckworth and Shauna Caffrey + guests)
- 6:30-8pm: *"Silence" in Gems of Piano Music* (pianist Adrian Tien from Trinity Centre for Asian Studies)

Challenging the notion of “silence”

Can silence be musical? Putting this question differently, can music exist when there is silence? The answer to this question depends on what "silence" really means and how it is interpreted culturally and musically. Different cultures respond to this question differently. According to the Oxford English Dictionary online, the English word *silence* can be defined as a “complete absence of sound”. In Chinese, several words exist for something like the English word silence, but none of these corresponds exactly in meaning to the English word. This reflects the fact that, at least according to the perspective of traditional Chinese music, true silence does not exist as there is no such thing as a complete absence of sound. This is a crucial point in the interpretation and performance of traditional Chinese music since, according to Chinese philosophers who subscribe to Taoism (noting that Taoism has exerted a profound influence over traditional Chinese music) silence – or something like silence – is close to the sound of nature and, as in nature, sound is never completely absent.

Other Western cultures do not interpret silence in the same way as what is apparently understood for the word in English. In German, for instance, a number of lexical approximations exist, such as *die Stille* and *die Ruhe*; however, each of these German words relates to a different aspect of something like silence but none represent an exact equivalent of the English word silence. In Icelandic, it is a curious fact that the same word *hljóð* translates into English as both silent/silence and (audible) sound. Whatever the cultural interpretation, it appears to be a proven fact that true silence in the sense of a complete absence of sound just isn't possible – as shown in scientific experiments during which the human ear can hear something even when placed in a vacuum of space rigorously controlled, apparently with all sources of sound eliminated.

If true silence does not exist, and there is significant cross-cultural variation as to how something like silence is interpreted, then the potential exists for silence itself to be musical, in addition to its incorporation into music as part of musical performances. In Taoist-influenced traditional Chinese music, something like silence is actually preferred over musical creations: since silence (or something like silence) is considered closer to the sound of nature than artificially-produced sounds i.e. music, silence is considered the optimal way to achieve harmony between humans and nature. Therefore, “silence” is prominently upheld as an integral feature of traditional Chinese music.

The unsounded aspect of Chinese music is now attracting interest more broadly, as witnessed by a recent quotation in the Guardian newspaper (8 July 2016) of a point Adrian Tien made in his book, *The Semantics of Chinese Music* (John Benjamins Publishing Company, 2015):

Non-sound, according to linguist and musicologist Adrian Tien, includes silence, interruptions and rests, as well as the ebb of sounds as they fall towards nothingness. Non-sound was as integral to music as the white space in a work of calligraphy. Tien observes that it was “expected of even the introductory beholder to hear beyond the sonic form”. Listening was not primarily about the ear: it required a freeing of the mind so that other non-sensory stimuli could be perceived.

Thus in traditional Chinese music, something like silence is characterised by various types of sonically obscure or vague forms, including shades of sounds that seem inaudible. In addition, listening to traditional Chinese music calls for the mind's ear to hear beyond the sonic form so that there can be music even when the sonic form is obscure or vague. Work on this aspect of Chinese music provides a grounding for an investigation into similar practices in other musics.

In this series of performances and presentations, we will explore notions of *silence* (“non-sounds”) as interpreted in various cultures and featured in their musical traditions. These performances and presentations will address the central theme of silence, or something like silence—how silence is created, controlled, destroyed, present at the heart of cacophony, ephemeral, and ontologically problematic, given its inaudibility.

So what does “silence” mean to you?

Adrian Tien
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Richard Duckworth
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Tuesday 11 April 2017: 3 – 4:30pm

Susan Stenger

Susan Stenger (born in Buffalo, NY) is a performer and composer whose practice transcends boundaries. An accomplished flautist and specialist in performing the music of John Cage, Christian Wolff and Phill Niblock, she was also a founder of wall-of-guitars group Band Of Susans and all-bass art band Big Bottom. Stenger has collaborated with an eclectic range of artists, including dancer/choreographer Michael Clark, writers Iain Sinclair and Alan Moore, scrap-metal



Photo credit: Randal Davis, 1984

percussionist FM Einheit and visual artist Cerith Wyn Evans. In 2006 she was commissioned by curator Mathieu Copeland to make an exhibition-length sound installation for Musée d'Art Contemporain de Lyon, which became the 96-day-long Soundtrack for an Exhibition and explored song form on multiple levels of genre, time and detail. As part of Newcastle's AV Festival, Stenger's sound work Full Circle inhabited the domed entrance to the Civic Centre in March 2012 and was subsequently presented in Toronto and Stockholm. Her most recent AV installation, Sound Strata of Coastal Northumberland, transformed the geologic into the sonic using an 1838 cross-section geological diagram as a graphic score, layering instrumental sounds, melodic patterns and signature rhythms from Northumbrian folk music and dance. Sound Strata toured the Northumberland coast throughout 2015 and resulted in a 96-page full-colour publication with CD. She is currently collaborating with Olwen Fouéré and Jesse Jones on Jones' Tremble, Tremble, which will represent Ireland at the 2017 Venice Biennale.

Katherine Waugh is an Irish writer, curator and filmmaker whose practice draws on her background in philosophy. She co-directed (with Fergus Daly) the internationally screened and award-winning The Art of Time, a film essay on the complex temporalities in contemporary art, film and architecture. In 2012 Waugh curated and moderated As Slow As Possible (after John Cage), a symposium at Newcastle's AV Festival, an international biennial exploration of art, technology and music. She has given talks and curated art and film symposia in numerous national and international institutions, on subjects ranging from temporality and silence to Antonin Artaud and the outside of language, and has written extensively on art.

Sound and Silence: John Cage and Beyond

Susan Stenger will discuss composer John Cage's pioneering approach to sound and silence, as well as his legacy and influence, particularly on her unique practice as performer, composer and sound artist. Her audio/visual presentation will include live performances of Cage's Concert For Piano and Orchestra, Ryoanji and his famous 'silent' work, 4'33". Stenger will be joined afterwards by writer, curator and filmmaker Katherine Waugh for a conversation on the concept of silence within the context of a broader philosophical and aesthetic framework in contemporary music, art and film.

Tuesday 11 April 2017: 5 – 6pm

Philip Horan



Philip Horan completed a music degree at Maynooth University and worked as a flute and recorder teacher in Dublin. When living in Japan from 1999-2001, he studied the *shakuhachi* or Japanese bamboo flute. On his return to Ireland, he completed a masters in ethnomusicology at the University of Limerick in 2002, focussing on aspects of conceptualisation in the shakuhachi tradition and its relationship with acoustics and *shakuhachi* making. He completed a Jun Shihan or a *shakuhachi* teacher's license in April 2013.

Philip Suimei Horan performs the *Zen*-inspired solo repertoire of the *shakuhachi* as well as ensemble music with the *koto*. He often performs *shakuhachi* with the Japanese player of the Irish harp, Junshi Murakami. He makes and performs on his own shakuhachi. Recent collaborations include performing on the soundtrack to the documentary, 'A Doctor's Sword' (directed by Gary Lennon and produced by Bob Jackson) and on a composition by Martin Tourish combining Japanese and Irish instruments called the Midori Suite. Philip Horan also regularly performs on *bansuri* with members of the Indian Classical Music Society of Ireland.

In one breath silence, become the Buddha!

Programme

1. *Tamuke* 手向 ‘Hands held in prayer’

- The duality of sound and silence is blurred through timbre variation, breathing and other techniques.
- The meaning of *Ma* (間) in Japanese and in Japanese music.
- Introduction to the *shakuhachi honkyoku* tradition: “In one sound, become the Buddha.” (attrib. Kurosawa Kinko)

2. *Tsuru no Sugomori* 鶴の巣籠 ‘The Nesting of the Cranes’

- Duality between music and noise. The design of Japanese instruments leads naturally to more noise elements.
- Noise affects our perception of *Ma*.
- Techniques include *muraiki*, *koro koro* and *kara kara*.

3. *Reihou* 鈴法 ‘Bell Of The Buddhist Law’

- The founding myth of the *shakuhachi*.
- The Japanese concept of *jo-ha-kyuu*: “All things in the universe, good or evil, large or small, animals or inanimate, each have the rhythm of *jo-ha-kyuu*.” (Zeami, 1363-1443)
- Translated as introduction, scattering and rushing.
- Related to the concept of ‘*naru*’ and the Japanese appreciation of impermanence.
- Can be interpreted in many ways from a single note to a phrase or an entire piece of music.

4. *Toru Takemitsu: November Steps for shakuhachi, biwa and orchestra (1967 extract)*

- “I think *ma* is time-space with tensions.” (Takemitsu Tôru)
- “I wish to discard the concept of building sounds. In the world in which we live silence and unlimited sound exist. Painstakingly I wish to carve that sound with my own hands, finally to reach a single sound. And it should be as strong a sound as possible in its confrontation with silence.” (Takemitsu Tôru 1995)

5. *Sagariha* 下り葉 ‘Falling bamboo leaves’

- *Sagariha* creates a wash of sound with the wave-like pulsations of a breathing technique called *komibuki*.
- Breathing and fingering effects create the non-rhythmical sounds in a bamboo forest.
- Other interpretations of *Ma*: “In recognizing this cycle of repetition, the listener’s memory supplies a connection which spans the intervening discontinuity, creating an interval of *ma*.” (Koozin, 1989)
- “A master lives in emptiness while working in form.” (Hisamatsu, 1823)

Final thoughts: Playing *shakuhachi* is the endless dance of *ying* and *yang*, seeking a harmony of opposites in the fleeting balance of each moment.

Tuesday 11 April 2017: 6.30 – 8pm

Hua Xia and Liling Huang



Hua Xia was born in Beijing, China. Influenced and trained by his father, Ren-Gen Xia, a renowned pipa performer in China, Hua subsequently studied the pipa with different masters of the instrument which played a vital role in shaping and consolidating Hua's technique and musicianship.

Xia went to Belgium in 1987 to embark on further musical studies. Hua has since worked with musicians from different countries and cultures. Presently he and two renowned lute players, Philippe Malfeyt of Belgium and Abid El Bahri of

Arabia, have formed a music ensemble called 'Luthomania', which brings together the lute traditions of Asia, Africa and Europe in musical combinations. Their performances have been featured many times on Radio Klara, Radio1 and Radio2 of Belgium. Luthomania's first and second CDs, respectively titled 'Periples' and 'Itinerances', were recorded at studio from Radio Klara. The third CD 'Peregrina' is recorded at studio from RTBF in 2013. Luthomania have been giving concerts in Europe and also Arabic countries. In 1997, Hua also founded the Ya Tang Chinese Music Centre, whose aim is to promote oriental music to the West. In 1998, Hua assisted with inviting the Chinese campanological expert, Ming Ming Xia, to take part in the eleventh World Carillon Federation Congress in Belgium. In the same year, Hua also assisted in inviting the acclaimed Chinese dulcimer performer, Ling Ling Li, to participate in the International Cimbalone Festival, which featured musicians from 8 countries. In 2009, Hua together with Liling Huang gave a Chinese music concert in MIM for Europaria China. In 2010, Hua and Liling Huang gave a musical and theatrical tour of Belgium and The Netherlands as part of the theatre 'A Midsummer Night's Dream' from Theater Froe Froe. Since 2006, Hua has been a performing member of 'Oriental Orchest' Cairo, which have been giving concerts in the Middle East.

Liling Huang was born in Taipei, Taiwan. Her deep interest in and passion for music stem from an early age and, driven by a serious sense of artistic perfection, she has now become an accomplished music professional. Liling graduated from the National Taiwan University of Arts, majoring in Chinese zither: Guzheng, and ancient Chinese zither: Guqin. After graduation, she toured Japan with a Chinese music ensemble. She also began teaching these instruments at the Shi-jian Technical College in Taipei.

Liling came to Belgium in 1987 to embark on further musical studies. During this time, Liling along with Hua Xia and Weiling Fang, formed the *Ya Tang* Chinese Ensemble which has since actively performed throughout Europe. A recording of Liling and Hua's Chinese musical performance had been included in a CD titled, 'Planet of Flanders' released by the Belgium government. In addition, Liling's zither performance had also been broadcast by TV and Radio in Belgium and the Netherland. In 2013, Liling participated in the intercultural music band 'Luthomania', jointly with musicians from Belgium, Taiwan, Marocco, China and Iraq. In 2015, LiLing performed with two musicians form a new Harp band, 'Trio Cuerdas', which featured the Arabic Qanun harp, the Eropean Harp and the Chinese Guzheng.

‘No sound is better than any sound at this time’

(Bai Ju Yi, a Tang Dynasty poet)

Programme

This programme begins with a brief introduction, including the various features in Chinese music related to something like “silence”.

1. *Mei Hua San Nong* 梅花三弄 ‘Three Variations on a Plum Blossom Tune’ (traditional, combined)

Originally a *guqin* piece, this musical arrangement expresses a plum blossom’s serenity and strength – noting that plum blossoms is an allegory of one’s unwavering existence and uncompromising endurance.

2. *Da Lang Tao Sha* 大浪淘沙 ‘Waves Washing The Sand’, composed by Yan-Jun Hua (*pipa* solo)

This piece was composed by folk musician Yan-Jun Hua – nicknamed “Blind Ah Bing” – who first recorded in the 1950s. It was then popularised through He-An Cao’s notation based on this recording. According to Hua, this piece is inspired by Taoist and Buddhist tunes of the Yuan Dynasty. The tunes are deep and sonorant, and there is a definite strength amid the apparent tenderness carried across by these tunes. As if sighing, the tunes turn and bend in a profound expression of the composer’s woe. This piece was conceived during a time in the composer’s life when he was living in poverty conveys, whence he had no choice but to hold back his aspirations.

3. *Huan Le Ge* 歡樂歌 ‘Ode to Joy’ (music for stringed and woodwind instruments, combined)

Jiang Nan Si Zhu 江南絲竹 lit. ‘woodwind and stringed musical instruments in the southern region of the Yangtze River’ is a Chinese musical genre referring to a kind of musical ensemble characteristic of folk music in the lower region of the Yangtze River since Qing Dynasty. Stringed instruments were made of silk, hence the word *si* 絲 ‘silk’ e.g. *guzheng* ‘21-stringed zither’, *pipa* ‘Chinese lute’, *erhu* ‘Chinese fiddle’, *yangqin* ‘Chinese dulcimer’. Woodwind musical instruments were (mostly) made of bamboo, hence the word *zhu* 竹 ‘bamboo’ e.g. bamboo flute.

‘Ode to Joy’ is an example of *Jiang Nan Si Zhu*. The version of this piece presented tonight has been rearranged for *pipa* and *guzheng*. It is melodious and it is boisterous, representing the crowd’s cheerfulness.

4. *Sai Shang Qu* 塞上曲 ‘On The Frontiers’ (traditional, for *pipa* solo) and *Jiao Chuang Ye Yu* 蕉窗夜雨 ‘Listening to raindrops falling on banana leaves’ (traditional, for *guzheng* solo)

‘On The Frontiers’ is based on the well-known story of Wang Zhaojun 王昭君 in the Han Dynasty, who was reputed to have been sent by the emperor to marry the ruler of a country to the northwestern border of China in order to establish friendly relations with it. This piece conveys the great sorrow and sadness Wang would have felt as she embarked on her northward journey, leaving her homeland behind.

‘Listening to raindrops falling on banana leaves’ is another representative example of *Jiang Nan Si Zhu*. Popular in China, this piece came originally from the Hakka group. It depicts one’s yearning for home deep in the silent abyss of the night.

5. *Yang Chun Bai Xue* 陽春白雪 ‘White Snow in Early Spring: Melody of the elite in the state of Chu’ (classical, *pipa* solo)

‘White Snow in Early Spring’ employs a wide and varied range of finger techniques which conveys freshness, strength, vitality and vibrancy. One is left with a musical impression of vigour and rejuvenation.

6. *Ping Hu Qiu Yue* 平湖秋月 ‘Autumn moon over serene West Lake’ (music from Guangdong Province, combined)

‘Autumn moon over serene West Lake’ is a musical adaptation from Cantonese music, at the same time as it draws from folk melodies of the Zhejiang Province and makes use of the West Lake as its backdrop. The piece is tranquil and elegant, and it depicts a serene scene on a moonlit night.

7. *Chun Jiang Hua Yue Ye* 春江花月夜 ‘Spring night at the river, with the moon glistening’ (traditional, combined)

The main melodic structure of the piece ‘Spring night at the river, with the moon glistening’ originated from an ancient *pipa* tune known as *Xi Yang Xiao Gu* 夕陽簫鼓 ‘Music of Flute and Drum at Dusk’. One can vividly see such images as the flowing river, the ringing and the drumming of the bell and drum towers on its banks. Flowers along its banks decorate a moonlit night, as the fishermen return to their bases singing tuneful melodies.

8. *Yang Guan San Die* 陽關三疊 ‘Three Variations on the tune of Yang Pass’

Based on motifs from a Tang poem composed by poet Wang Wei, this was originally a *guqin* piece which conveys an emotional scene of farewell and departure, with good friends bidding each other goodbye, knowing that they may never ever see each other again.

9. *Yi Zu Wu Qu* 彝族舞曲 ‘Dance of the Yi Minority Group’ (combined)

Hui Ran Wang composed this piece in 1956 for the *pipa* when he was sent to the countryside where the Yi community live. Inspired by characteristic Yi melodies and strong rhythms, ‘Dance of the Yi Minority Group’ is a musical depiction of the joyous Yi people.

10. *Yao Zu Wu Qu* 瑶族舞曲 ‘Dance of the Yao Minority Group’ (combined)

Another happy and cheerful piece inspired by the music of a Chinese minority group – this time that of the Yao people – composed by Tie Shan Liu and Yuan Mao.

Wednesday 12 April 2017: 2:30 – 4pm

Hyelim Kim

Taegŭm performer, composer and researcher **Hyelim Kim**, is opening new possibilities for Korean music by using the *taegŭm*. The *taegŭm*, a horizontal bamboo flute, is considered one of the most representative of Korea's traditional instruments. Kim is receiving attention for taking a leading role in breathing new life into Korean traditional music. She was selected as Pioneering Artist by the Korean Arts Council and Kumho Young Artist. She was also awarded the New York Omi Residency and was invited as a musician for a live session on BBC Radio 3's celebrated Late Junction and London Jazz Festival. Kim received her PhD from School of Oriental and African Studies, University of London and teaches Ethnomusicology at University of London (UK), Hanyang University (Korea) and Kyungbook University (Korea).



Bamboo in the wind: movement and stillness of the taegŭm flute

In Korean music, musical notes are treated as a living tone so that a piece of music is not considered a combination of different elements, but as one existing, living sound. The music therefore becomes an existing presence where nothing has happened and would not happen. The life of the single tone can be related to the traditional concept of the movement of silence (*chŏngchungdong*) in Korean music, which means a constant movement within a silence. This concert, 'Bamboo in the wind: movement and stillness of the *taegŭm* flute' will introduce different aspects of the movements of silence found in Korean traditional music.

Programme

1. *Ch'ŏngsŏnggok* (traditional)

P'ungnyu is a term referring to the chamber music of the literati class. 'P'ung' means wind and 'nyu' means 'stream' and the word describes the state of mind and attitude that is needed to perceive the artistic qualities of this work. This music reflects the flow of the nature as presented through a 'living sound', as explained above. Nature is always changing but it has also always been there. The idea of movement in silence is borrowed from nature. Therefore, the genre *p'ungnyu* will be one of the representative types of music to explain the movement of silence (*chŏngchungdong*) in Korean music. *Ch'ŏngsŏnggok* is one of the pieces for solo taegŭm in the genre of *P'ungnyu*. The name *Ch'ŏngsŏnggok* literally means a piece for a pure sound because of its clear timbre – generated by the taegŭm sound in the high register. In addition to the finger holes, the *taegŭm* has an additional hole called the *ch'ŏnggong* covered by a membrane made from river reed: the vibration of the membrane produces a unique sound called *ch'ŏngsori*, and this sound becomes prominent when the player uses high registers.

2. *Jasi* (Night watch) for solo taegŭm (composed by Hwang Byungi)

This piece is composed by a prominent Korean composer Hwang Byungi. The composition introduces traditional and newly developed techniques for the *taegŭm* flute. In the middle of the piece, the composer quotes a poem, which is about a righteous person who doesn't leave traces. This poem explains the value of presence, which people only need to value regardless of the traces of the past and any hints of the future.

3. *Taegŭm Sanjo* (traditional)

Silence works rather differently in Korean folk music since it is used to create mobility. This silence is actually the tension between beats, as Korean folk music is closely based on rhythms. There is an obvious cycle of tension and release in Korean music, so the repetition of the rhythmic cycle creates movement and tension. The interesting thing about this dynamic is that the energy cycle uses a bit of pause to create empty or silent moments when the energy phrase moves from tension to release. The slightly lagged time within a beat or a note is what makes Korean folk music so unique.

Sanjo, Korean representative music for solo instruments, was developed in the 19th century. It is thought to have been developed from *shinawi*, a form of improvisation played in shamanistic ceremonies in the Chŏlla province, in the southwestern part of the Korean peninsula.

Originally, *Sanjo* was improvised music but now the forms are set. It has five movements which increase in tempo *Chinyangjo*, *Chungmori*, *Chungjungmori* and *Chajinmori*.

4. ‘Pochagi’ for *taegŭm*, electronics and visuals (composed by Hyelim Kim)

‘Pochagi’ is a Korean patchwork cloth that can be used as a wrapping cloth, and this piece explores the concept of *pochagi*, extended to mean a container that can capture the diverse sounds of Korean music. The basic material for the piece is the solo Korean bamboo flute, *taegŭm*. The acoustic instrument represents, to me, the characteristic Korean sounds; the instrument is foregrounded to produce impromptu melodies that descend in various ways from traditional repertoires. Meanwhile, the electronic sounds function as a magnifying glass, reflecting the minute layers of sound. In this piece, I attempted to bridge several dichotomies inherent in the flute and in traditional music – complexes of mobility/silence, purity/noise, tradition/modernity and delight/sadness.

5. *Suryongŭm* for *t’anso* (traditional)

Suryongŭm literally means that the chanting sounds from a dragon from the sea. However, the dragon will eventually fly up to the sky and disappear in the secular world. This piece describes the beauty of music intangibility as a nature of music, which makes the music more valuable. This is one of the pieces for the banquet music by a king, *T’aegjo* in Chonsŏn dynasty. During that time, music is a way of governing the world. They believe that music is a medium to connect the gods on the ground and the gods in the heaven. The ethereal character of the music can be a spiritual device to mediate the two elements of the world.

Wednesday 12 April 2017: 4:30 – 6pm

Richard Duckworth

Richard Duckworth is an audio engineer and sound artist based in Dublin, Ireland. Richard's work explores the re-integration of analogue and hybrid analogue/digital technologies into creative arts practice through the staging of live performances and events. Richard has collaborated with musicians, composers, sculptors, video artists, actors, experimental filmmakers, animators, and writers. As a



composer, Richard has created original sound designs and compositions for theatre and a number of CD releases. Richard's work has been programmed at the Fringe Festival (Dublin, Ireland), The Free Fringe Festival (Amsterdam, Holland), Ideopreneurial Entrephonics II (Dublin, Ireland), CBGBs (New York City, US), Culture Night (Dublin, Ireland), The Shep (Glastonbury, UK), The Odeon (Alkmaar, Holland), The Project Arts Centre (Dublin, Ireland), Webster Hall (NYC, USA), and Organism (Williamsburgh, NY, US). Richard studied analogue synthesis under Herbert Deutsch at the electronic music studio at Hofstra University NY.

Currently completing her final year dissertation on the role of witchcraft in Purcell's Dido and Aeneas, **Shauna Louise Caffrey** has recently returned from a research trip to the Museum of Witchcraft and Magic in Cornwall. Having presented papers at the SMI Postgraduate Conference and the TCD Music department's Musicology mini-residency, Shauna is a regular contributor to DU Music's journal Writings About Music and to the classical reviews section of GoldenPlec. A self-taught pianist and lapsed guitarist, Shauna's first taste of experimental music came when she performed at Ideopreneurial Entrephonics II with The Vocal Constructivists and Analog On—with whom she recently visited the Moog Sound Lab at IoSR in Surrey. Having been an avid fan of Delia Derbyshire and the Radiophonic Workshop since childhood, Shauna aspires to combine her love of "weird" noises with that of Baroque music in future projects and to some day conquer the Theremin. In what little free time she has, Shauna runs social media for a number of festivals and organizes social events for Dublin University Fencing Club—where she frequently vents stress by hitting people with swords—and is partial to shaking a tail-feather or two with the Irish Burlesque School.

Saydyy Kuo Fedorova is a specialist of the unique Sakha instrument 'Khomus' as well as a master of diverse Sakha vocal styles. She has brought these elements together and forged them into a precise vision, making an international impact through her performance which captures not just the essence of its origin, but also the imagination of its audience.

Oscar South is a contemporary music creator and performer whose vision for innovation has

defined and driven his career. He combines instrumental virtuosity and digital performance in sound creation, with a finesse that mesmerises and leaves audiences transfixed in the gaze of his composition.

Triptych and Blue Code

Triptych

- 1) Noise Floor
- 2) Johnson Noise
- 3) Carbon Composite

Silence – in electronic music – does not truly exist as there is always a ‘noise floor’ in any electronic system; this is the sum of all of the noise and hum generated by the signal processing system itself. Before the advent of digital systems this noise floor was quite a lot higher than it is now, and the presence of noise was regarded as an inevitable part of the listening experience, e.g., the gentle woosh emanating from a PA system, the faint hiss of the home stereo, the static that appeared on our screens at the end of the broadcast day – our apparati were often invaded by interference from the electromagnetic and radio-frequency domains. And so, true silence can be hard to find in the world of audio electronics.

Triptych explores the perception of silence by using a variety of electronically-generated sounds as a foil – component noise, administered stimuli, vinyl surface noise, tape noise – for the interference sounds that will form a sonic selection intended to facilitate the experiential examination of silence by the audience.

Blue Code

The existence of a code of silence is a recurring theme within police culture, and society has grappled with these issues of corruption throughout history. Analog On presents a live composition intended to encourage a reflection upon this type of silence and silencing – the voices heard will be analogue electronics, samples, and live improvisatory gestures from our guest performers.

Guest artists: Saydyy Kuo and Oscar South of the fusion group, Udagan: Sakha is a Northern nation inside the polar circle. The Sakha culture is closely related to other Northern cultures such as Sami, Inuit and Evenk. The techniques being performed tonight are Evenk traditions that have crossed over into Sakha culture.

Wednesday 12 April 2017: 6:30 – 8pm

Adrian Tien



Born in Taipei, Taiwan, Adrian Tien moved to Australia with his family at an early age. He is recipient of the title, QTA (Queen's Trust Achiever), having been bestowed Queen Elizabeth II Silver Jubilee Trust award by her Majesty's representative the Governor General of Australia in 1997. Adrian received extensive training as a carillonist, pianist, linguist and musicologist. During his musical career, Adrian won many overseas music grants in Austria, Germany and The Netherlands. His music qualifications include numerous degrees and

diplomas from the Hogeschool voor de Kunsten Utrecht, the Netherlands; The Australian National University; Trinity College of Music London; Australian Music Examinations Board; and Australian and New Zealand Cultural Arts Limited. Adrian is also prize-winner of several music competitions, including first-prize at the 1998 international carillon competition at Winschoten, The Netherlands. In 1997 and in recognition of his contributions to music in Australia, Adrian was nominated Young Canberra Citizen of the Year and Young Leader, Johnson & Johnson Young Leaders' Forum of Australia.

Adrian has performed widely as a musician. He went on extensive world concert tours every year between 1998 and 2002 in the U.S. and throughout continental Europe. In 2002, he was a special guest pianist performing as part of the ceremony for the inauguration of the Reconciliation Place in front of the Parliament House, Canberra, attended by the Australian Prime Minister. In 2000, Adrian was the featured recording artist in the CD titled "Yes, it rings a bell!" released by the classical music label, Move Records, in Melbourne.

Adrian had a hectic musical schedule apart from performing. He had taught the piano for nearly 20 years. Between 1993 and 2003, Adrian was a music examiner for the Australian and New Zealand Cultural Arts Limited examination board. Adrian had been a regular carillon recitalist performing at the National Carillon in Canberra, Australia since 1993. He has been a full carillonneur member of the Guild of Carillonneurs in North America since 1993. In 1998, Adrian was the delegate representing Australia at the Congress of the World Carillon Federation in Mechelen, Belgium and, in 2000, Adrian was Festival Director of the Carillon Spring Gala in Canberra, Australia. Adrian has been a prolific composer and arranger of carillon music, including no less than 150 compositions, arrangements and transcriptions. Some of his works have been published, sold and performed internationally.

Adrian is *Sam Lam* Associate Professor at Trinity Centre for Asian Studies in the School of School of Linguistic, Speech and Communication Sciences.

“Silence” in Gems of Piano Music

Being an English word, *silence* is a Western concept, after all. It is therefore only natural that silence, or something like “silence”, is exploited as a musical feature in western music. This performance *cum* presentation begins with an introduction of the kind of musical devices employed in piano music, before the performer interprets notable examples of piano compositions in an attempt to demonstrate silence.

Programme

1. Nocturne (from Lyric Pieces Op. 54, by Edvard Grieg)

This short but extremely effective piece bears all the hallmarks of the composer, including very masterful use of rests to create tension and division between sections. Above all, it exploits “silence” as a kind of a musical backdrop, creating a scene of serenity against which sonically interesting motifs are plotted.

2. Sarabande (from Partita no. 1 in B flat major, BWV 825, by J. S. Bach)

Musical conventions such as rests and pauses have been in existence in Western music since the advent of staff notation in the tenth century, thanks to the Italian Benedictine monk Guido d’Arezzo (995–1050 A.D.) for its conception. Even before the invention of these conventions, however, early musicians would still have been able to tell exactly where in a piece of music a rest or a pause was expected, thanks to a system of conventionalised musical practices. This movement from Partita no. 1 sounds improvised with seemingly flowing *ad libitum* passages. It is kept in meter because the experienced performer understands where rests and pauses should be executed and where breathing points should be administered.

3. Rondo in a minor K. 511 (by W. A. Mozart)

This one-movement piece – andante - was composed in 1787. It is a rare gem of piano music. It is uncharacteristically long, profound and poignant for any musical genre which Mozart had written. This piece makes use of a simple theme which the composer then transcends it into variations which are highly complex harmonically and artistically. It is also deceptively simple – in fact, this piece is considered a challenge even to well-established pianists.

Mozart’s unique and unsurpassed uses of rests and pauses are evident throughout this Rondo, in ways which contrast with sonic elements to create immense musical interest. The musicologist Brian Alber (2006) had the following to say about the composer’s use of fermatas - a pause of unspecified length on a note or rest:

The use of silence, particularly the rests with fermatas, adds a new dramatic element to Mozart’s...music. Mozart employs this device at connecting points between thematic areas. Used to heighten the tension, it marks a new transition element in Mozart’s...music that has not appeared before...The pause that is accomplished through the fermata clearly moves towards an increase in tension, bordering on the dramatic.

4. Suite Española (selected pieces, by I. Albéniz)

Based on folk and nationalistic elements inspired by Spanish music, people don’t often realise

that these popular musical gems also showcase masterful – and dramatic - uses of silence in ways like no-one else has done. In fact, rests, pauses and fermata are employed in every way imaginable, in musical portrayals of the composer's beloved Spain.

5. Nocturnes (selected nocturnes, by F. Chopin)

It was Irish composer and pianist, John Field, who is reputed to have first conceived the “nocturne” as a musical form idiomatic to piano music in the 19th Century. The nocturnes selected in this part of the performance have one characteristic in common: that silence, or something like “silence”, is used by Chopin to depict some kind of calm before the storm. The composer also skilfully employs silence to enhance dramatic effects around groups of notes or in the middle of musical phrases.

6. *Reflets dans l'eau* ‘Reflections in the Water’ (from *Images*, by C. Debussy)

A gem in the impressionistic style of piano music, this composition explores tone colour and musical effects evoking the theme of water in ways like it has never been done before. It is deceptively free and improvisatory in form as its structure is actually very tight. Silence, or something like “silence”, is an essential aspect of interpreting this piece of music because it is only with such a musical feature that the music can sound like it is breathing and it is airy.

‘This is something *dan* 淡’ (thin or faint musical contour etc.) =>

someone can’t hear something very well in a place

if this someone hears this something, this someone can think about it like this:

“something is happening in this place

maybe I can see something in this place because of this

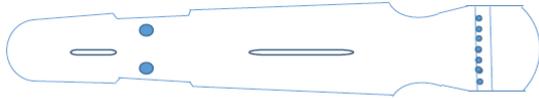
if I see it, I don’t see it with my eyes

I see it in another way”

(Source: Adrian Tien, 2015,

The Semantics of Music: Analysing selected Chinese musical concepts. John Benjamins,

Page 115)



***Yun* 韵 lit. ‘charm, lasting appeal, after-sensation’ =**

at some time someone was doing something somewhere for some time

because this someone wanted people to hear something in that place

people in this place heard something at this time because of this

a very short time after, people in this place heard something else because of this

when they heard this something else,

they felt something very good because of this

they thought like this about it: “this is very good”

(Source: Adrian Tien, 2015,

The Semantics of Music: Analysing selected Chinese musical concepts. John Benjamins,

Page 97)

