16th Annual City University of New York Graduate Students in Music (GSIM) Conference

April 12–13, 2013

"MUSIC AND PHILOSOPHY"

CUNY Graduate Center
365 Fifth Avenue, at 34th Street
New York, NY 10016

FRIDAY, APRIL 12, 2013

1:30–2:00: Registration and welcoming
Student lounge, room 3102

2:00–4:00: Paper session: "Philosophical Influences"
Drew Nobile, session chair
Room 3491

Zachary Bernstein (CUNY Graduate Center), "Leonhard
    Euler's *Tentamen novae musicae theoriae* and the
    Inheritance of Seventeenth-Century Philosophy"
Emily S. Monk (University of South Carolina), "Attali,
    Therapeutic Music, and Modern Consumerism"
Nathan Shields (The Juilliard School), "Nature and
    Transcendence in the Early Schoenberg"
James Archer (University of Durham), "Snapshots in time:
    image metaphors and temporal multiplicity in
    Adorno's aesthetics of music"

4:00–4:15: Coffee break
Student lounge, room 3102

4:15–5:15: Paper session: "Modes of Listening"
Prof. Joseph Straus, session chair
Room 3491

Matthew Toth (Western University), "Structural Beyond
    Listening: Subotnik, Meillassoux, and Leif Inge's *24
    Beet Stretch*"
Benjamin Hansberry (Columbia University), "What are
    Scale-degree Qualia?: A Critique of Cognitivism and a
    Philosophical Account"

5:15–6:15: Paper session: "Perspectives on Technology"
Prof. David Olan, session chair
Room 3491

Sergi Casanalles Abella (New York University),
    "Hyperorchestra, Hyperreality, and Inception"
Andie Sigler (Centre for Interdisciplinary Research in
    Music Media and Technology, McGill University
    School of Computer Science), "Ontologies for
    Algorithmic Music and Musical AI"

6:15–7:15: Reception
Student lounge, room 3102

SATURDAY, APRIL 13, 2013

10:00-10:30: Breakfast (free for conference attendees)
Student lounge, room 3102

10:30-1:00: Workshop: "New Ontologies of Music"
Prof. Benjamin Piekut (Cornell University), leader
Room 3491

1:00-2:00: Lunch (free for conference attendees)
Student lounge, room 3102

2:00-4:00: Paper session: "Analysis"
Prof. Benjamin Piekut (Cornell University), session chair
Room 3491

Dan Ruccia (Duke University), "The Correct 'Yeah': US
    Maple's Deconstruction of the Voice"

Joshua Harris (University of North Texas), "The Body in Helmut Lachenmann's 'Filter – Schaukel' from *Ein Kinderspiel*: A Phenomenological Analysis"

Serena Wang (CUNY Graduate Center), "The Aesthetics of Silence in Chou Wen-Chung's Windswept Peaks and String Quartet No. 1"

Emma McConnell (Eastman School of Music), "Redefining Narrative: a path through Kurtág's *Kafka Fragments*"

4:00-4:15: Coffee Break
Student lounge, room 3102

4:15-5:15: Paper session: "Opera"
Emeritus Prof. Barbara Hanning, session chair
Student lounge, room 3102

Hee Seng Kye (University of Hong Kong), "Mozart the Philosopher: Aside, Silence, and Time in *La clemenza di Tito*"

Lee Chambers (Texas Tech), "Orphic Voices and Intercultural Signification: Operatic Works, Recontextualized Performance, and the Metaphysics of Presence"

ABSTRACTS (IN ALPHABETICAL ORDER)

Sergi Casanalles Abella (New York University)
"Hyperorchestra, Hyperreality, and Inception"

The use of digital technologies in film has expanded its representational possibilities immeasurably. Stephen Prince defined *Perceptual Realism* as the ability to digitally create objects that, although we know do not exist in reality, we perceive in the context of the film as verisimilar. For film composers, hundreds of new sample-based digital instruments have been created over the past five years, intended to emulate and expand the sound of real instruments. The simulated ensemble resulting from combining these instruments, along with recording sessions and sound processing, can be called the Hyperorchestra (analogous to Baudrillard's definition of Hyperreality). In effect, the sound produced by the virtual ensemble is realistic even though it cannot be reproduced through purely physical means.

This paper will explore the relationship between the Postmodern Philosophical concepts of Hyperreality and Hyperorchestra by examining the music and the narrative of the movie *Inception* (2010). Director Christopher Nolan creates a complex multilevel narrative that mixes induced dreams and "reality" to an extent that they are no longer distinguishable. I will argue that *Inception*'s narrative is a powerful metaphor of Hyperreality, with Hans Zimmer's score serving as a perfect example of employing the Hyperorchestra. In tandem the question of "what is real" is raised. The perception of reality is challenged at the same time that audiences listen to sounds that appear to be real even though they cannot be produced by only a "physical" orchestra performing in a concert hall.

James Archer (University of Durham)
"Snapshots in time: image metaphors and temporal multiplicity in Adorno's aesthetics of music"

This paper sets out to establish a dialogue between Adorno's aesthetics of music and the metaphysics of time, particularly temporal multiplicity and the modern "presentist" approach. In considering the problematic status of the "present" within a time-bound art, I hope to examine musical *composition* (the focus of Adorno's aesthetics) and *experience* (the preoccupation of current metaphysics, as represented by le Poidevin) in parallel, reflecting the typology of production, reproduction, and reception in Adorno's thought.

I begin by suggesting that "image" metaphors and the "presentist" position alike are grounded in Bergsonian multiplicity, related to—but distinct from—the metaphysics of time proposed by Anglo-American analytical philosophers including J. W. E. MacTaggart. These metaphors, shaped in Adorno's thought by his contact with Walter Benjamin, are employed consistently as a means to describe stasis in the temporal arts of music and film, beginning with the 1928 essay "Schubert" and becoming more pervasive following his contact with Hollywood. The essay "Transparencies on Film," for example, connects the representational and objective status (*Sachlichkeit*) of the photographic image to the emergence of kitsch on the scale of mass culture.

The central claim of this paper concerns the problematic status of musical "snapshots" as non-representational (i.e., resistant to acquiring this object-status) and non-directional (i.e., isolated from any wider progression or narrative). Adorno's approach to Schubert and Stravinsky makes clear, however, that he does not consider the "snapshot" to be inherently devoid of structure or goal-directed development, raising the paradoxical possibility that the music can simultaneously be experienced as static *and* directional, as it passes into a new state.

This, in turn, calls into question the fundamental co-dependence of subjective "authenticity" and "internal coherence" set out in the *Philosophie der Neuen Musik*, and held up as an ideal mode for "high classical modernism" throughout Adorno's criticism.

Zachary Bernstein (CUNY Graduate Center)
"Leonhard Euler's *Tentamen novae theoriae musicae* and the Inheritance of Seventeenth-Century Philosophy"

Leonhard Euler's *Tentamen novae theoriae musicae* (1739) proposes that "music theory rests upon dual foundations": natural science, which investigates the nature of sounds, and metaphysics, which investigates the human experience of those sounds. The scientific foundation is the physical nature of sound itself, presented by Euler in the language of Newtonian mechanics. The metaphysical foundation is the complex of principles that makes certain sounds, musical sounds, pleasing. This complex of principles is essentially a four-part formula. "Order"—"an arrangement of parts according to a definite rule"—leads to perfection and perceptive ease. These, then, lead to pleasure.

Several scholars have noted that elements of this formula appear to have been inspired by the philosophical writings of Gottfried Wilhelm Leibniz. In particular, the relationship Euler posits between rational order, perfection, and pleasure is quite close to Leibniz's thought. However, there are several significant differences between the theories of Euler and Leibniz, including on the role of divinity, the nature of rational order, and particularly the issue of perception as it relates to perfection, pleasure, and awareness. This paper contends that these differences point to an additional influence, René Descartes, including both his *Compendium musicae* (1618) and his later philosophical writings. Descartes, like Euler, requires perception to be an active, conscious process, and both Descartes and Euler find that ease of perception is a requirement for pleasure. Furthermore, both authors suggest that the essence of music is in its physical and perceivable aspects.

The music theory of Euler's *Tentamen* is therefore built upon three profoundly different 17th-century philosophical traditions. It can probably not be said that these disparate ideas are made to cohere. Nonetheless, the ways in which these ideas interact provides a window into the fantastically varied intellectual and, thus, music-theoretical life of the early Enlightenment.

Lee Chambers (Texas Tech)

"Orphic Voices And Intercultural Signification: Operatic Works, Recontextualized Performance, And The Metaphysics Of Presence"

In recent decades, musicological writing has focused on the ways in which operatic works narratively and performatively position the voice as an entity that reveals the metaphysical concerns of each composer's social context, constructing ontologies of the human being that parallel each respective context's views of the musical work. Analyzing the operatic voice from this perspective shifts the ontological question away from the search for musical objects and toward the representation of meaning, in which both the operatic voice and the definition of the work serve to signify the anxieties of their context. Because the perspectives expressed by composers are dependent on the cultural contexts from which they emerge, the migration of operatic works to new temporal and socio-geographic spaces necessitates consideration of the stability or instability of musical meaning in these works, particularly those included within an already-established canon.

Accounting for the migration of eighteenth-century European opera to the stages of twenty-first-century Sub-Saharan Africa, the present study highlights a 2011 production of Gluck's *Orfeo ed Euridice* at the National Theatre in Kampala, Uganda, and *Impempe Yomlingo*, a 2007 adaptation of Mozart's *Die Zauberflöte* in Cape Town, South Africa. I discuss the presence of African voices in performances of the Western operatic canon; in these instances, operatic works and voices serve as signifiers of contextualized anxieties and cultural politics. I focus specifically on the ways in which these performers rhetorically position a contemporary African subjectivity over and against their conception of a Western objectivity. Drawing from the assertion that the operatic voice epistemologically reveals the metaphysical concerns of its socio-historical context, I argue that the performance of these works in new contexts reveals the metaphysical concerns of the new context; consequently, the operatic work is treated as an "instrument" that is "played" in order to narrate those concerns.

Benjamin Hansberry (Columbia University)

"What Are Scale-degree Qualia?: A Critique of Cognitivism and a Philosophical Account"

Most undergraduate musicianship classes include some task where students identify scale degrees by ear. What exactly are these students being asked to do? One interpretation is that they are identifying scale degrees by their "qualia," a concept borrowed from philosophy of mind. Qualia are the introspectively available features of an experience that defines "what it is like" to have that experience; qualia give experiences their phenomenal content (Shoemaker 2007, Tye 2007).

Recently, Steven Rings (2011) has incorporated scale-degree qualia into Lewin's generalized interval systems, optimizing GISes for tonal analysis and using them to model tonal phenomenology. Though Rings leaves an exact definition of scale-degree qualia open, developing an understanding of such qualia will clarify the tonal GIS's relationship to musical experience. This paper examines the nature of scale-degree qualia, arguing against a cognitive account (specifically that of Huron 2006, which does not realize Rings's goals) in favor of an account developed in light of qualia research in philosophy of mind, which examines experience qua experience.

Huron's cognitive account differs from that of philosophers of mind first by conflating "what it is like" to have experience with the emotions that accompany that experience, second by prioritizing quantitative tests and surveys, which may not account for listeners' experience, but instead show how listeners conceptualize their experience. In contrast, I reintroduce qualia as they are understood in philosophy of mind. In order to awaken intuitions about qualia, I first recount a famous thought experiment: Jackson's colorblind scientist (1982). From this and other thought experiments, I distill several relevant features of qualia and show how these features apply to scale- degree qualia in particular. From these features, I develop a positive account of scale-degree qualia, discussing their use in analysis and the kind of analytical results they can produce in a tonal GIS.

Joshua Harris (University of North Texas)
"The Body in Helmut Lachenmann's 'Filter – Schaukel'
from *Ein Kinderspiel*: A Phenomenological Analysis"

The childlike simplicity of Helmut Lachenmann's short work
"Filter–Schaukel" from *Ein Kinderspiel* disguises the
complexity of the listener's aural experience. Blaring, regular
cluster chords—perhaps those of a young child—persist
throughout like alarms, each of which is followed by resonant,
ethereal harmonies that seem to arise like lullabies out of those
clusters. The piano is laid bare in the abstract: hammered attacks
and vibrating resonances, somehow detached from one another.
One way of thinking about this composition is in
phenomenological terms, especially Maurice Merleau-Ponty's
ideas about the body.

Lachenmann situates these two fundamental piano sounds (the
percussive and the resonant) in a context that draws attention to
the body—that is, the interface between the ontological,
objective world and our perception of it, the limiting factor of all
our experience. Merleau-Ponty gives the example of a given area
of skin being stimulated. At first, the perception is clearly
localized, then it "widens" or becomes unfocused, then finally,
after a time, "nothing more is felt." Indeed, this process is born
out for the listener of "Filter–Schaukel." The percussive cluster
chords at first overwhelm the senses. With time, however, the
perception of them diminishes to make room for the more subtle
resonances.

By applying phenomenological thinking on the body, the
perception of time, horizons, and backgrounding/foregrounding,
we approach a deeper understanding of Lachenmann's music,
which he describes with the phrase "instrumental *musique
concrète*." By focusing on the instrument, Lachenmann achieves
a new kind of acousmatic reduction, focusing attention on
hearing itself, as do composers of the *musique concrète* tradition.

Hee Seng Kye (University of Hong Kong)
"Mozart the Philosopher: Aside, Silence, and Time in *La
clemenza di Tito*"

The present paper examines the way in which Mozart dramatizes
silence in his "last" opera *La clemenza di Tito* (1791), with
special emphasis on his use and musical rendition of an aside.
The trio "Quello di Tito è il volto" (No. 18) from Act 2 of the
opera, in particular, exhibits remarkable exploitation of this
peculiar theatrical device: Nearly the entire number consists of
asides, the only words literally uttered (by Tito) and meant to be
heard by the characters onstage (Sesto and Publio) being
"Avvicinati!" (Approach!) and "Non odi?" (Do you not hear
me?); everything else is virtually for the characters themselves
and, since this is an opera, for the audience. What prompted
Mozart (and Mazzolà) to transform this scene, which appears in
the original text by Metastasio as recitative (Act 3, Scene 6), into
a musical number? How does Mozart dramatize what would
have been a split second in the realistic world? What
implications does this extended silent speaking, or singing, have
for the audience? The current study attempts to answer these
ontological questions by means of music analysis. Specifically,
the bass-line sketch of the trio (shown in Ex. 1) suggests that
Mozart was not only sensitive to the division between the inner
(silent) and the outer (spoken) worlds, but also careful in
composing for each world its own music. Drawing on the work
by, among others, Dahlhaus (1981, 2003), I show that the drama
of the scene in question depends on an appreciation of this
distinction. The paper then rejects a long-standing notion that
Tito, being a late work, was a step backward for Mozart, and
argues that reading the opera in the context of philosophical
Taoism reveals another métier of the composer, Mozart the
philosopher: "Voilà pas un taire parler et bien intelligible?"

Emma McConnell (Eastman School of Music)
"Redefining Narrative: A Path through Kurtág's *Kafka Fragments*"

This paper explores the effectiveness of a narrative approach to analysis in *Kafka Fragments*. The fragmentary nature of the piece poses particular challenges for this approach, since narrative is usually conceived of in terms of teleology and coherent process. Because the piece lacks a clear process or goal, the unfolding ordering of the piece in time seems merely incidental rather than of narrative significance. In addition, the variety of narrators, themes, and types of texts do not form a clear programmatic narrative. Yet the very element problematizing a typical narrative approach—fragmentation—provides a clue to resolving the narrative difficulties of this piece.

The first part of the paper modifies Byron Almén's semiotically based definition of musical narrative. I briefly propose and elaborate on the following definition of narrative analysis: essentially semiotic in nature, such an approach narrows its focus by tracing multiple specific threads of meaning-units within the broad network of meanings apprehensible in a piece, with respect to their temporal presentation and with respect to extramusical narrative elements where relevant.

The second part of the paper demonstrates a basic analytical methodology based on this definition through an account of musical narratives and of the interaction between text and music in a few selected *Fragments*. The analysis combines extramusical and musical narratives in a reading that preserves the integrity of the piece by embracing its fragmented nature; that is, a coherent narrative or pathway through this piece is a cyclical demonstration of incoherence—the lack of a path—visible through musical fragmentation, textual incompleteness, and the separation of musical and textual thought. As a narrative, it neither progresses nor resolves, leaving us with the marvelous paradoxical ambiguity that the pathway is this: there is no path, only hesitation (*Kafka Fragments*, IV, 6).

Emily S. Monk (University of South Carolina)
"Attali, Therapeutic Music, and Modern Consumerism"

As Jacques Attali wrote in *Noise: The Political Economy of Music* (1977), music in modern western culture has been "fetishized as a commodity," a condition in Western modern culture that acts to "repress an activity of the body, specialize its practice, sell it as a spectacle, generalize its consumption." As a result of blind consumerism, modern society can no longer consider music a therapeutic practice, separating the human body from music, and silencing the self into discord rather than consonance. Modern societies encountering music with everyday regularity often fail to consider the emotional, spiritual, and intellectual harmonizing powers available through experiencing music. What existed prior to this modern desensitization?

Music's association with humoral medicine during the early modern period offers substantial insight into the history of music as a therapy. This association reveals the interconnectedness of music and medicine, most evident prior to the eighteenth century. In eighteenth-century Western Europe, an emerging middle class exalted physical scores, virtuosic displays of performance, and emphasized style-critical evaluations of music. Previously, therapeutic music existed as a philosophical practice among the leading thinkers in Western culture. This paper will contextualize early modern perspectives of therapeutic music—music deemed suitable for balancing man and the cosmos—in contrast to music as a fetishized commodity by citing philosophical writings and self-help manuals (such Marsilio Ficino's 1489 *De vita* and René Descartes's 1649 *Les Passions de l'âme,* a precursor to the Doctrine of Affections). The ideas in these works connect the spirit and body by considering music the great mediator and facilitator of healing. Juxtaposing surveys of these writings, in addition to thoughts from Plato, Aristotle, Gioseffo Zarlino, Athansius Kircher, with Attali's diagnosis of the commodity fetish identifies a discrepancy between early modern and twentieth-century philosophies on music, medicine, and the corporeal body.

Dan Ruccia (Duke University)
"The Correct 'Yeah': U.S. Maple's deconstruction of the voice"

The music of the rock group US Maple tends to be described by fans and critics as "deconstructing"—in the colloquial sense of the word—rock music. The band itself has disavowed the term for its pejorative implications. Instead, they insist that they are simply a rock band crafting songs in the hard rock tradition, not "splicing music and nailing it together in the 'wrong place.'" This paper argues that US Maple's music does more than simply "deconstructing" certain elements of traditional rock music; it also evinces principles from Derrida's polyvalent corpus collectively known as "deconstruction." One thread of Derridean deconstruction posits that semiotic systems are inherently beyond the control of their users, such that any hierarchy contains within it the seeds of its own undoing and that any subordinated concept has unconscious power over the dominant concept. Typically, musicologists and music theorists have used deconstruction to locate internal critiques of existing musical works (see Rose Subotnik or Peter Hadreas) using words to comment on music. In this paper, I describe how US Maple performs what Marcel Cobussen terms "deconstruction *in* music" to the case of conventional hard rock tropes. I focus particularly on the way in which singer Al Johnson creates a language out of paralinguistic utterances—singing in yelps, growls, grunts, groans, and garbled words—and thereby cultivates the multiplicity of sounds and significations that are typically relegated to subordinate status by other rock singers. Johnson's vocal approach suggests a new kind of vocal ontology which foregrounds the act of expression (what Cavarero, reading Levinas, refers to as the "Saying") over the content being expressed (the "Said"). Through Johnson's voice and Maple's music, I argue, the phonic can be reinscribed onto Derrida's concepts of "trace" and *différance*.

Nathan Shields (The Juilliard School)
"Nature and Transcendence in the Early Schoenberg"

In this paper I trace the influence on Schoenberg's music and writings of two distinct and incompatible conceptions of nature. The first has its sources in the scientific writings of Goethe, who believed that the natural world was characterized above all by a process of differentiated growth, existing in a delicate balance of unity and multiplicity. The second is a legacy of Romanticism and of the idealist philosopher Friedrich Schelling, in whose *Naturphilosophie* all of the differentiations of the phenomenal world are dissolved into an overriding unity. I distinguish Goethe's anti-rationalism, which informs Schoenberg's thought about music from approximately 1912 onward, from the irrationalism implicit in the Romantic idea of nature, which was the pivotal influence on Schoenberg's music up through the completion of *Erwartung*.

I briefly examine the history of "organicism" in 19th-century music, with a particular emphasis upon the works of Beethoven, Schubert, and Wagner, up to the final collapse of Romanticism that took place in the first decades of the twentieth century. This collapse was intimately intertwined with the political crises of the time, among the causes of which were three social and political features of Romanticism alienation, nationalism, and what I term "Romantic nihilism" which were themselves consequences of the Romantic doctrine of Nature. Schoenberg's expressionist phase was a final effort to salvage Romantic organicism, and with it the ideals of unity and transcendence that had been called into question by the rise of extreme nationalist and totalitarian ideologies. The artistic crisis into which Schoenberg plunged after the completion of *Erwartung* marks the ultimate failure of this effort, after which he turned away from Romanticism, eventually finding the alternative he sought in a vision of nature closely modeled on Goethe's.

Andie Sigler (McGill University)
"Ontologies for Algorithmic Music and Musical AI"

Current research on evaluation of music generation systems tends to focus on evaluation of musical output. We argue, however, that the appraisal of (computationally generated) music is in many cases dependent on the nature of the generating system, which may or may not be easily inferable from its output.

We describe six axes for an ontology of computational music-generation systems—arguing that these reflect on the ontology of music more generally as well.

1. **Authorship**. To what extent is music (claimed to be) "by" the computer or by a human "using" a computer. E.g. Brian Eno's algorithmic music is "by" Brian Eno, but Iamus's music is "by" Iamus. On the other hand, (so far) there are no computer programs that are not written by a human: human (meta-) authorship is therefore always implicit.
2. **Intentionality**. Does the system afford interpretation as a "dumb algorithm?" Can suspension of disbelief conjure an AI "agency?" In an AI age can we have interest in computational intelligence without resorting to make- believe?
3. **Deception and Forgery**. To what extent is the music promoted by "Turing test," in which it acts as a forgery of human-generated music? On the other hand, is computation or AI embraced as medium? Is there a distinction to be made between stylistic composition and (mere) imitation of a style?
4. **Reflexivity**. Can the system reflect upon and re-interpret its own output? Can it recompose or continue input music? What is the range of its musical analytic possibilities? To what extent does it reflect human music perceptual and cognitive modes?
5. **Autonomy**. To what extent is the system dependent on explicit templates or rules? To what extent does it rely on recombination or statistical analysis of a database? How deterministic is the program, and in what ways? What is the role of randomness?
6. **Generality**. Does the system produce largely similar works? In what ways can the output differ; which dimensions are constrained?

Matthew Toth (Western University)
"Structural Beyond Listening: Subotnik, Meillassoux, and Leif Inge's *24 Beet Stretch*"

Rose Subotnik's 1998 essay "Towards a Deconstruction of Structural Listening" was of critical importance to the culture-focused New Musicology. Structural listening is an approach that considers musical works as autonomous structures, allowing for the "possibility of reasoned musical discourse" through seeking "interconnectedness of structure" based on "concretely unfolding logic" and on the "self-developing capacity of a motivic-thematic kernel." This suppresses the category of sound itself in order to stabilize structural meaning, leading Subotnik to advocate a stylistic listening that explores the effects of culture on the medium of sound.

My paper considers this division from a different angle. Sound is not only that aspect of music mediated through cultural listening practices to form style but also that which lies outside of human experience—the trees falling in forests that we never hear. Central to my argument is Meillassoux's definition of correlationism in his book *After Finitude*. Meillassoux argues that, while correlationism insists that we only ever have access to the correlation between thinking and being and therefore never to the thing-in-itself, we can think what cannot be known through non-dogmatic, non-absolutist speculation.

From this vantage point, Subotnik's two types of listening seem more similar than different as both stay within the correlationist circle of considering the reality of music to be culturally determined. My paper will use Leif Inge's *24 Beet Stretch*—a version of Beethoven's Ninth Symphony stretched out to last 24 hours—as an example of a speculative work that tries to imagine Beethoven as a sonic phenomenon outside of human understanding. The tidy organicism of structural listening is replaced with a more hostile one as sound grows out of control, creating a sonic and musical environment that gestures outside of the human correlationist circle.

Serena Wang (CUNY Graduate Center)
"The Aesthetics of Silence in Chou Wen-Chung's Windswept Peaks and String Quartet No. 1"

With *4'33"* John Cage brought silence to the forefront of musicological discourse. Although the literature on the composer/philosopher's thought on silence is vast, silence in other musical contexts, in my opinion, has not received adequate coverage. Instead of spelling an end to silence with Cage's famous "there is no such thing as silence," I suggest that silence, in its presence and absence, continues to play a significant role in twentieth-century compositions. Examining the functions of silence in Chou Wen-Chung's works provides us with an alternative way of approaching the subject. Here silence stems from Taoist and Confucian traditions, of which Chou remains conscious as a composer and writer. While Chinese landscape paintings are visualizations of Taoist and calligraphic principles, Chou's compositions could be considered their musical realizations.

Having been trained in both the Chinese literary and the Western musical traditions, Chou paved the way for expressing his Chinese literati learning through Western musical means. The influence of Asian aesthetics on Chou's works has been commented upon widely. While building upon the extant literature on the composer, this paper focuses on silence as a driving force in his works. Besides playing structural and rhetorical roles in Chou's compositions, silence acts as a common origin between the Eastern and Western musical traditions through which Chou realizes his mission of a "re-merger." This paper begins by contextualizing silence in Taoist and Confucian philosophies. I then show how Chou treats silence in *Windswept Peaks* (1990) and String Quartet No. 1 (1996) in accordance to Chinese philosophical and artistic principles.

GSIM 2013 Organizing Committee:

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