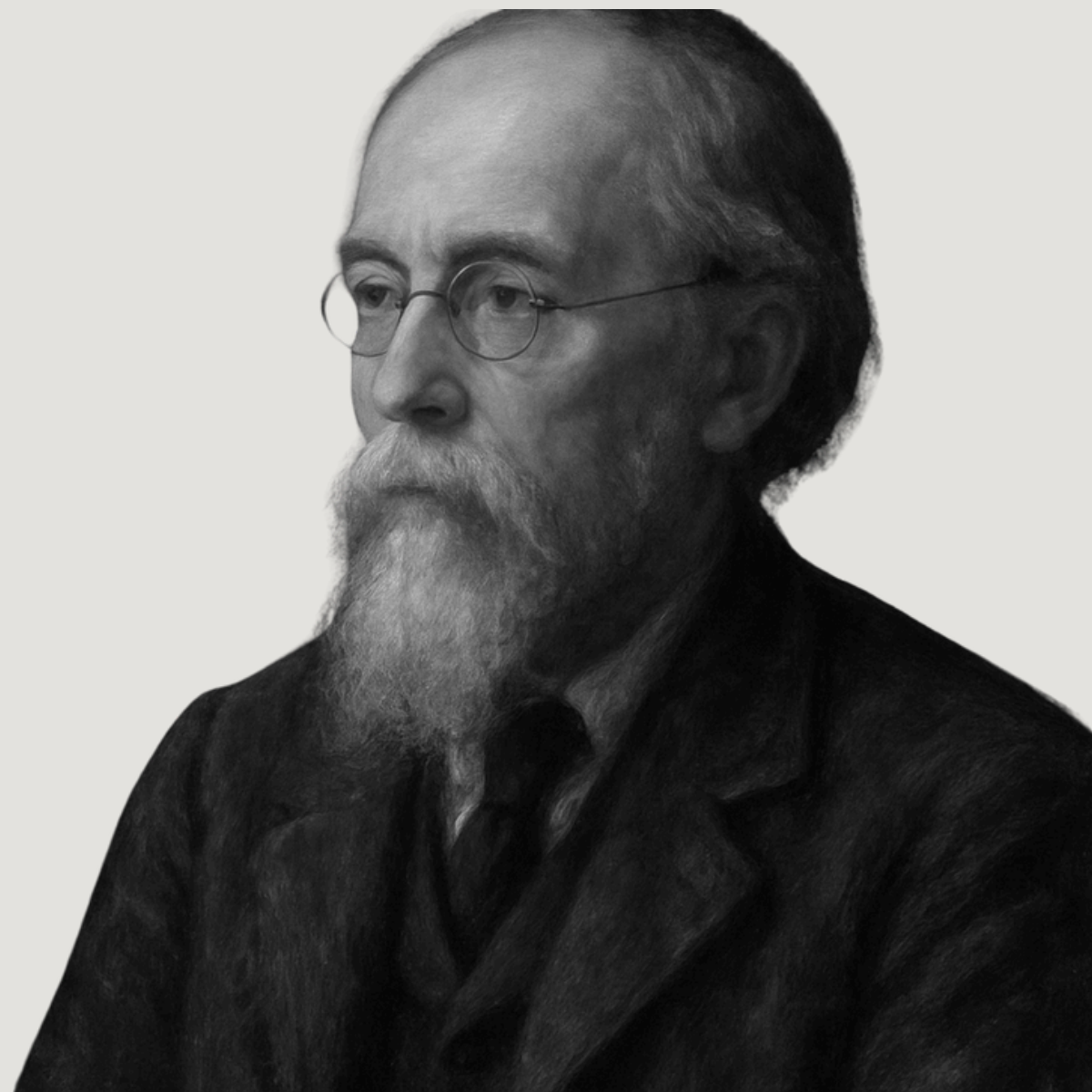


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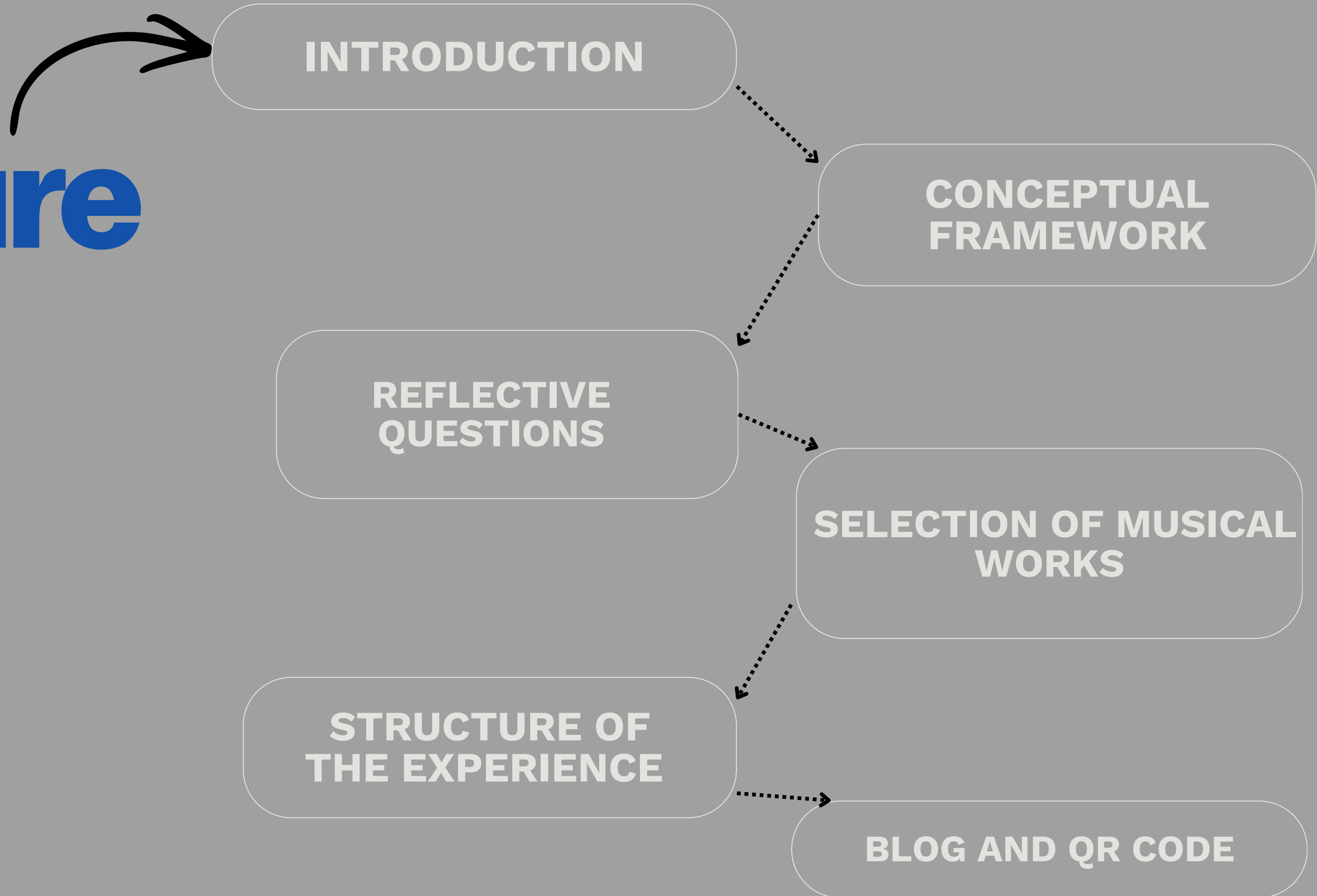
Sound Silence Presence



MUSIC AND PHILOSOPHY
2026

PRESENTED BY
NATALIA ODDI VERGNANI

Structure of the Project



Introduction

The project seeks to offer a space for cultivating attentive and conscious listening, exploring how the body, spirit, and mind are disposed of when faced with a situation about which no prior information is provided. The experience of unguided listening to music leaves perceptual channels open, allowing it to be felt without preconceptions and inviting the observation of one's own perceptions.

In a contemporary context in which sustained attention and the capacity for self-observation are increasingly conditioned by the accelerated rhythm of daily life and by the constant coexistence of social, digital, and media stimuli, this project proposes an experiential space that invites a deceleration of perception and reflection on one's relationship with time, attention, and the inner dimension of listening.



NATALIA ODDI VERGNANI

Flutist and Artistic Researcher

Conceptual Framework 02

Sound, Silence and Presence originates from a first-person artistic experience in which deep engagement with selected musical works generated inner states of introspection and contemplative awareness. Building upon this experiential origin, the project is developed as an artistic research inquiry that shifts the focus from performance to listening, examining how participants experience sound, silence, and suspended temporality as embodied and contemplative perceptual states.

Within this framework, music is not presented as performance or spectacle, but as a shared perceptual field in which sound and silence function as phenomenological events. The project is situated at the intersection of artistic research, phenomenology of listening, sound studies, and contemplative artistic practices, and is based on the presentation of carefully selected recorded material rather than live performance, in order to preserve unmediated and non-performative listening.

Reflective Questions

The questions of the project are structured around two complementary roots within a non-performative listening framework.

The first emerges from the participants' own perception and the inner states experienced while listening to each recorded piece, encouraging introspective reflection on attention and presence.

The second is related to philosophical inquiries derived from the titles of the works, which suggest states of being rather than narrative scenes and invite contemplative and existential questioning.



Rationale for the Selection of Musical Works

04



CHARLES KOECHLIN, OP. 198 (SELECTED PIECES)

PRÉAMBULE (NO. 1)

NAISSANCE DE LA VIE (NO. 2)

JEUNESSE DU MONDE (NO. 5)

LES TRANQUILLES CLARTÉS DE L'INTELLIGENCE (NO. 6)

LE RIRE VAINQUEUR (NO. 8)

LE JARDIN DES MUSES (NO. 19)

The selection of Charles Koechlin's Op. 198 aligns with the project's focus on introspection and contemplative listening, as the works evoke inner perceptual states rather than narrative imagery.

Characterized by atemporal continuity and the absence of rigid metric structures, these pieces create an open sonic space that fosters fluid, expansive, and introspective listening.

Rather than presenting dramatic scenes, they invite the listener to experience sound as a perceptual phenomenon within a non-performative context, while their titles suggest philosophical states of being rather than concrete events.

Structure of the Experience

05

PHASE 1

Silent Convocation
and Arrival Without
Prior Framing

5 minutes

PHASE 3

Sonic Presentation:
Shared Spatial
Listening
(Loudspeakers)

10 minutes

PHASE 5

Post-Experience
Reflective Access
(QR Code Device +
BLOG)

(autonomous)

PHASE 2

Spatial
Configuration:
Circular Listening
Environment

5 minutes

PHASE 4

Final Silence as
Perceptual Integration

5 minutes

BLOG

At the end of the shared listening experience, participants access a QR code conceived as an extension of the listening space and the research process.

The QR code reveals the titles of the musical works only after the listening cycle, preserving the integrity of unmediated perception. It also presents a set of philosophical and phenomenological questions related both to the titles of the pieces and to the participants' own perceptual experience, inviting reflection on the inner states, temporal perception, and modes of attention evoked during listening.

Additionally, the QR code provides access to the recorded material, allowing the pieces to be re-listened to individually as part of a continued and reflective engagement with the listening experience.

<https://www.nataliaoddivergnani.com/general-8>

The recorded material presented in this project was produced in a professional recording environment at the Dunas Studio of New York University (NYU), ensuring high-quality sonic clarity and consistency across listening sessions.

