

Bester Uli,

der WDR hat gar nichts gespart, denn die Funktionen wären von Festangestellten übernommen worden, die in den Bilanzen kostenneutral gehandhabt werden. Zum Sprecher: wie viel Textminuten umfasste sein Part?

Zu Deinem Feature möchte ich noch folgendes anmerken:

- Leider fand ich nur wenig der von mir monierten Stellen geändert: weiterhin sprachst Du von "gefrorener Musik" (die verdorbene Rezeption wird nicht korrekter, wenn sie über den Umweg Afrika den Autor erreicht), weiterhin war von "Fun", der "sich ereignet" die Rede - das sind keine sprachlichen Vorlieben oder Stileigentümlichkeiten, sonder ist schlicht falscher Sprachgebrauch.

- Den Anfang fand ich nur wenig gekürzt oder umgearbeitet. Die erste Viertelstunde war extrem zäheledern und - diesen Eindruck musste man haben - geradezu wilder Entschlossenheit, selbst gutwillige Zuhörer zu verprellen: Du hast dich in einen derart hymnisch rasenden Redefluss aufgeschwungen, dass es absolut unmöglich war den ohnehin nicht einfachen und wenig klaren Gedankengang zu folgen. Ich habe es versucht und bin gescheitert - obwohl ich dein Skript gründlich gelesen hatte. Und selbst wenn Du ein Rezeptions-Übermensch bist (wir können das gern mal ausprobieren: ich spiele Dir einen ähnlich gearteten Text in ähnlicher Länge vor und du schreibst anschließend nieder, was sich an Inhalten niedergeschlagen hat...) - diese Textdarbietung hat sich schlichteren Geistern garantiert nicht vermittelt. Ich habe den Eindruck, dass dir - aus welchen Gründen auch immer - vollkommen das Timinggefühl für den Raum, den ein Gedanke braucht um sich zu entfalten, abhandengekommen ist. Dein Sprechtempo hätte ich keinesfalls einem Sprecher durchgehen lassen - ich möchte auch, dass wir zukünftig professionelle Sprecher einsetzen (denn obwohl Du eine angenehme Stimme hast und klar verständlich sprechen kannst, sind 85 min. eine zu lange Strecke). Die Fülle an Gedanken, die Du in einen (mitunter sehr verschachtelten) Satz packst und die Geschwindigkeit, in dem Du ihn dann runterrasselst, lässt die Worte zum weißen Rauschen werden, lässt den Redefluss zum Heideggerschen Raunen werden: salbungsvoll, aber unverständlich. Das der Einstieg in das Thema zu einer theologischen Exegese geraten ist, kann ich nur bedauern: hier halte ich das Thema für verfehlt - bei aller subtilen und sophistischen Herleitung, die sich beim mehrmaligen Lesen erschließt.

- Im Verlauf des Features wurde die Sache stringenter und - wie ich glaube - ansprechender.

Soviel für diesmal,

bis bald

G.v.FH

1975

Vox - Cinemaxx

Alte Potsdamerstr.

Dr. Quandt

SP-18579

Die Änderung nach Verständlichkeit ist, dann haben wir sehr verschiedene Auffassungen darüber, was die gesprochene Sprache leisten kann. Ich kenne jedenfalls andere Stilmöglichkeiten. Was Heidegger und sein "Jargon der Eigentlichkeit" betrifft, ist im gleichnamigen Buch Adornos hinreichendes gesagt. Wenn Du mir Heideggers Stil als clare et distincte verkaufen willst, haben wir auch in diesem Punkt verschiedene Auffassungen darüber, was klar und deutlich ist. - Zu den Korrekturen: "Wenn mich auch 1 + Stunden vor dem Studiotermin der Redakteur anruft, der dies weiß Gott auch schon früher hätte machen können, das Manuskript lag ihm ja vor, um Änderungswünsche vorzubringen" dann ist dazu zu sagen: ich bekam das Manuskript am 14.01. - das war der Freitag eines Wochenendes an dem ich unterwegs war; blieb also noch Montag zum Lesen, da wir bereits Dienstag darüber gesprochen haben. Das ist wohl kaum etwas worüber sich beschweren liesse. Im Gegenteil finde ich es anmaßend der Erwartung gegenüber zu stehen, dass Autoren, die sich alle Zeit der Welt lassen, meinen der Redakteur sei in der Lage alles, was gerade aus Fax oder Drucker quillt instantan zu redigieren. Bemerkenswert finde ich, dass Du Studiotermine bestellst und bereit warst zu produzieren ohne eine vorherige Absprache! Denkst Du ernsthaft, ein Redakteur sei eine Instanz zum Abnicken oder besser noch einer, der sich von der fertigen Produktion überraschen läßt? Und wenn Du es dann noch als "Beleidigung" erachtest wenn ich moniere, dass Du nicht mal die nötigsten Änderungen vornimmst, dann haben wir ein ernsthaftes Kommunikationsproblem. "Ich glaube dir hat das Thema des ganzen Anfangs nicht gefallen, der ganze kirchliche Krams," - da hast Du recht und ich habe es ja wohl auch deutlich genug formuliert. Und nicht, "dass man sich überhaupt mit so etwas beschäftigen soll", ist das Problem, sondern dass es sich um ein Musik-Feature handeln sollte und nicht um eine Wort-und-Kirche-Sendung. Mit deiner Annahme, dass ich mir etwas anderes unter der Sendung vorgestellt habe hast Du recht. Nur scheint mir nicht, dass ich meine "Erwartungen nur wenig kommuniziert" habe. Ich habe dich schon früh gebeten, nicht nur 'randständige' Musik zu verwenden, habe Dir ein entsprechendes Set an Stücken vorgeschlagen; Du hast - zwar spät, aber noch deutlich letztes Jahr - unsere Musikliste bekommen; ich hatte Dir dringend nahegelegt den Anfang zu ändern, aber dass hast Du offensichtlich nicht gewollt. Wenn all die Mühe, mich in dein Manuskript einzudenken, dich auf Probleme hinzuweisen, Stunden um Stunden mit dir darüber zu telefonieren darin münden, dass die Wirkung gleich Null ist und die Wünsche als Zumutungen empfunden werden, dann kann ich meine Zeit auch mit anderen Dingen verschwenden. Nur, dass ich meine Vorstellungen nicht kommuniziere will ich mir nicht auch noch hinterherrufen lassen. Ich bin ein wenig ratlos. Ich hoffe, ich konnte mich verständlich machen, denn noch weitere lange Briefe kann ich nicht schreiben und sie würden vielleicht auch nichts nutzen, wenn sie nur daraufhinauslaufen Empfindlichkeiten mit rhetorischen Geschossen zu versehen. Mit Grüßen von FH ☐☐

NOTE ON ON STATE INVARIANT

David Bohmbook

25 MAY 1971

Toronto

... the state of a continuously developing body of work for which
... the computer work in extended matter; therefore, the basic system
... through one idea but certainly that of projecting the behavior of a
... within processes that involve awareness and potentiality, this work has led to the
... that the possibility of neutral oscillations is such that the two elements interplay
... and learn about the relationship between awareness and the law of interacting
... This has profoundly influenced my understanding of the meaning of change in my quest and
... the subtle effects in which the major implications of this state are placed. The
... must be produced through repetition, though natural processes, rather than awareness, are
... allowed to freely influence several levels of the complex, however.

When matter is conceived primarily under the broader concept of awareness which includes
... the concept of the physical network of matter as being embodied in the behavior of its
... divisions of particles of air to a bounded space, justice which the concept of the
... this space as manifested. I am interested in the implications of consciousness that become
... aware surrounded by this multi-dimensional, enclosed condition. No longer, the one who
... the philosopher would not only consider a crude electrical, non-dimensional space. The
... (non-dimensional) form of matter, which is manifested from the combination of stages from two
... eyes and is given a meaning that is conditioned by both by the multi-directional gaze of the
... and, the condition of matter are thus concentrated with the dynamic, energetic forces of
... construction, and resistance to gravity. What, then, is the latent sense, or spiritual
... eye, which would be to create a whole that would be a total unity through
... areas of experience with all of space. That awareness that there is not an explicit con-
... cent on external functions would be possible. Logical points are that just as the principle
... of relativistic lines to show us that it is impossible by any means to contain a knowledge of
... absolute motion, so, as is frequently acceptable in defining what are the limits of
... rather as differing from those of matter. Therefore, it is toward our power to obtain a knowl-

Time may be thought of simply as that dimension in which we move. In other words, it is
... the existing dimensions. It is the primary dimension for motion in our world
... of space. It need not be fixed as the only one, however, it is simply that di-
... motion upon which one scanning mechanism for obtaining information about the other is
... toward as this world in evolution. We, therefore, consider it as unidirectional in order that
... we may rely on memory processes to produce correlations and relationships in the
... of entities. In this sense, matter is not a point in space but a process of
... constant the non-directionally free which may be observed in such a space, however,
... the law of separation from the remaining axes. The different axes of space separate from
... two opposite directions; then, represent a bi-directional extension of information that
... sense on three axes of our space by motion on a fourth. Time may also be thought of
... simply as a means of generating shared experience of operators who are essentially close to each
... other, space information extended on the remaining axes, rhythmic in matter, then, the sense
... of time which matter is so fundamentally involved, may also be thought of as simply
... a means of generating shared experience of matter; information extended on the remaining
... spatial axes.

We may now look for that yet untripped sense which will enable us to synthesize, through
... correlation, an idea of awareness unimpeded by our anthropic view of time, a single sense
... motion, than that presently articulated by the elasticity of local conditions of all
... particles will thus arise. Spatiotemporal research in communication, which is really an art
... of organization along one or more axes of correlation with various structures.
... along with work on our new view of physics, may contribute to the realization of something
... of that sense which will lead to this fundamentally important step in evolution.

Correlation in three-space is partially accomplished by cross-correlation of energy
... patterns obtained from the two eyes. This is certainly a locally explicit process which gains
... its meaning through the elementary sense, and kinesthetic sense, the development of
... these and related processes arise primarily out of our need, as local concentrations of
... matter, to locate other energy sources. Our anthropic view of the remaining dimension of
... experience, time, arises from our conception of locality. The mechanism of memory allow for
... correlations of information arising from different points on the time axis, just as our
... spatial mechanisms allow for correlations of information arising from different points on
... the spatial spatial axes. These allow localizations of perception to arise. However, from
... whence arises the notion that one of these concentrations is located in time or that on a
... particular axis? Only as it relates to the preponderant nature of our anthropic view
... and this directional growth arises only from ponderance and the resulting shaping of matter.
... local potentiality. Temporal concentration of the concentrations, v and w , regulates the storage
... of v (in the sequence of w), but concentration of the anthropic nature of time axes
... upon which one scanning mechanism focuses in order to reduce data and generate shared experience.

Possibly, this new sense will embody a conception of some sense of non-directional
... correlation as distinct from our present conception of one way sensory storage. The hypothesis
... of elliptic geometry lead to the result that a star would be visible in opposite directions.
... This would be true except for the finite rate of propagation of light in space. These
... terms result in the case that the two judges of the star are in opposite directions will
... represent the star at different points on the time axis. It is clear that judges were capable of
... being synchronized through correlation (non-directional), just as the judges from two eyes
... supposed to divided three-dimension, we may have the basis for the necessary change in the
... concentration of matter and a view of the isotropic nature of all perceptual space. This is the
... 'time-eye-in-the-back-of-the-head' we may be looking for.

These assumptions may lead further to the notion that existence in all places at all times is a thoroughly plausible concept. However, just as we have learned that rigid physical objects are not necessarily invariant with respect to shape through transformations in space, so, too, we must realize that a locally differentiable concentration in universal space is not necessarily invariant with respect to information content through transformations over one or more axes of that space. One who achieves such a mode of existence in all places at all times, therefore, can not communicate, in the above sense of communication, with another who has not. He may merely effect the other; the action required to accomplish this state may only require putting an existing structure to some purpose to which it has not been put in recent time.

TECHNICAL PROCESSES OCCURRING IN THESE PERFORMANCES

Represented on this disc are two uninterrupted excerpts from a solo, live performance, selected so as to represent the piece as best as possible within the time restrictions of an LP record. In order to preserve the essential live nature of the music, no editing, overdubbing, fixing, or other studio processes were used. What remains is a record of what was produced, all the while being generated in real-time, through improvisational techniques. The information provided below is offered for those interested. However, it should be realized that these techniques are so more related to the driving forces behind the music than the existence of hammer and nails is related to the reasons people build houses.

The inputs to the instrument that comprise the performing actions are derived from short term, manual actions, signals from the brain, and signals from small acoustic instruments. What is going on inside the performer may be best understood by extending out neural connections that establish all system interconnections and initial conditions of all controllable aspects of the idea of an instrument. An instrument, in this sense, is defined as a set of data which is going on inside the performer may be best understood by extending out neural connections that establish all system interconnections and initial conditions of all controllable aspects of the sound generating equipment. A general purpose mini-computer is used in three broad ways. First, it is capable of storing a library of these above defined "instruments" and can interface any of them nearly instantaneously, when an appropriate, predetermined "stimulus" is detected by it. These "stimuli" may be such things as keyboard actions, events occurring in the sound generating hardware, or particular patterns detected in the brain signals or acoustic sources. Second, the computer analyzes these input signals in such a way that it can detect patterns of resonance, rhythmic events, spectral composition, or degrees of variability. The results of these analyses can be accessed in several ways and applied to sound control or can produce the above mentioned "stimuli". Third, the computer is used to generate streams of data that are preprogrammed and used to create "clouds of relationships" in one or more musical parameters and are generally considered aspects of some "instrument".

During Part I of this recording, the performing actions are all derived from brain signals or from touch sensitive keyboard responses. The brain signals are analyzed in two ways. First, they are subjected to an auto-correlation analysis used to extract patterns from the brain signals that tend towards regularity. This is done by comparing the sampled signals in many stored versions of itself that are incrementally delayed in time. This determines how closely the patterns present at any given moment are related to patterns that occurred in the recent history of the signal. The most obvious mapping of the results once sound occurs in the production of some melodic contours, and in the generating of clouds of initial relationships in, especially percussive, "instruments". Second, the signals are analyzed so as to show how their energy is distributed throughout the frequency spectrum. The presence or absence of energy in a particular range, together with a measure of how regularly this energy is pulsating, generates stimuli for the installation of "instruments" and rhythmic sequences. The touch sensitive keyboard responses are used to initiate new instruments and are played contrapuntally with the above brain signal events.

During Part II of this recording, performing inputs come almost exclusively from three small acoustic instruments. They are, in order of appearance, a set of Tibetan meditation cymbals, an East Indian make churning horn, and a monkey drum. Keyboard responses are used only to trigger the installation of new "instruments". In this case, the computer listens to and analyzes the sound led to it through a microphone and looks for resonant acoustic patterns. It tries to adjust the parameters of the sound it generates so as to complement the resonant patterns it finds. Of course, it is also always listening to itself as well as to the three acoustic instruments. An essential characteristic of most of the "instruments" programmed for this section is that they all tend to move towards some type of acoustic balance. One could make an analogy with the action of the skin of a large drum. One plays it by striking or rubbing it in some manner. The performer then rests and listens to the sound produced by the head, which represents the process it goes through in order to displace the elastic head from its state of rest. The performer then rests and listens to the sound produced by the head, which represents the process it goes through in order to return to its state of rest. So, in this recording, the method of playing the "instruments" involves making a sound into their microphone, ear, and listening, then, to a process by which the "instrument" may achieve a balanced state. The term, balance, here may be thought of in the abstract, since one may program the nature of sound complementarity that consists of an hypothetical state of homeostasis. As a performer, one must practice the ways in which he can become involved in instilling actions which allow interaction between the sounds, during which time he listens to the sounds greatly affecting a natural process of motion towards a set of static complementarity. It is during this listening phase when his most difficult work arises. Here he must adjust his performing consciousness in order to choose the best moments to become an instilling force and decide on how.

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Further information about brain signal analysis processes used is contained in: STEERS, V. Second Pathology, Byron, M. (ed.), Michael Byron Pub., c/o York University, 240 Rine Ave., 4700 Keele St., Toronto, Ontario, Canada, M3J 1K1.

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