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**From:** Barnaby Marsh [REDACTED]  
**Sent:** Tuesday, July 12, 2016 12:20 AM  
**To:** jeffrey E.  
**Subject:** Re:

yes, umbrella terms that can mean all sorts of things...

On Mon, Jul 11, 2016 at 2:52 PM, jeffrey E. <jeevacation@gmail.com <mailto:jeevacation@gmail.com>> wrote:

he is using wo=ds that confuse rather than illuminate

On=Mon, Jul 11, 2016 at 2:20 PM, Barnaby Marsh <[REDACTED]> wrote:

On Mon, Jul 11, 201= at 2:17 PM, Barnaby Marsh <[REDACTED]>  
<mailto:[REDACTED]> > =rote:

hahaha

<=iv>

On Mon, =ul 11, 2016 at 2:16 PM, jeffrey E. <jeevacation@gmail.com> wrote:

need to stay =ithin one composer. it is his neuron firings =dont mix.

On Mon, Jul 11, 2016 at 2:06 PM, Barnaby Marsh <[REDACTED]>  
<mailto:[REDACTED]> > wrote:

WOW- just did- works AMAZING with Beethoven, and pret=y well with Mozart and Bach Orchestral, thought mixing composers had mixed=results... I suspect that the timing and beat is one of the most important=layers tying things together... will listen more and try to figure this ou=...THANK YOU this is a new experience, not bad!

On Sun, Jul 10, 2016 at 8:36 PM, j=ffrey E. <jeevacation@gmail.com <mailto:jeevacation@gmail.com>> wrote:

did you try?

On Sun, Jul 10, 2016 at 1:26 PM,=Barnaby Marsh

<mailto:[REDACTED]> > wrote:

I want to try!!! I was thinkin= Mozart symphonies nos 38, 40, 41, though the first movements of 38 and 40=might not work in tandem- or do they? I want to try!!! On ferry from Nantu=ket right now in NYC tomorrow...

On Sun, Jul 10, 2016 at 8:45 AM jeffrey E. <jeevacation@gmail.com>

<mailto:jeev=cation@gmail.com> > wrote:

today I c=nducted an experiment encouraged by Noam's wholly justified aggr=ssive and detailed directives to joscha. . =span>joshcha focused on layers being developed in the brain . the=C2♦ timing for the development of each layer being different per s=ecies .

I postulate that music might be a frosted w=ndow into that structure. symphonies begin with th=ir first " layer " a theme. in fact , there m=ght be more than one theme in the first layer , , the second part of=symphonic form is the complex development stage. w=ere those themes are inverted, deconstructed , reconstructed e=c ,and the development stage takes the most time . ♦=A0 in the conclusion of the symphonic form the recapit=ulation of all that has come before it forms a " phenenoma</=pan> of the piece " a whole ,made up of its smaller conce=ts . As opposed to listening to music to record wh=ch neuron is firing, as most musciolgiests attempt . I =opose that the music may be the audible result of those neurons fir=ng, made possible by a select few who would attempt to notate=C2♦ those neuronal firings. Beethoven for example.♦=A0

The experiment . I mashed all of the f=ur symphonies together , playing recordings of the=3rd 5th 6th 7th all overlayed on each other= playing at the same time. - the way a brain might develop.♦=A0 I expected an ordered noise but to the surprising contrary ,♦=A0 IT WAS AMAZING. . you can hear new=C2♦ "concepts " forming,

il wonder whether in the mind of a blind child , the &quot; music" would be created even without the visual =referencial. but created none the less. late= when the visual can be tied to concepts , the anatomy may be hijack=d to produce sounds . that somehow relate to the concepts. . <=r>

I tried to mix music from different cultures- =it didn't work. African does not work with western e=rope,- chinese works with neither of the other t=o. but within the same cultural music ( the brain of the=local species ) the mash ups are beautiful. =br clear="all">

I would note that computers=engage in "parallel processing" only in order to take♦=A0 a hard problem and break it into its component parts , working on each =omponent separately, , here each problem Interacts =and the their resolutions interact in remarkable ways.

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