
From: [REDACTED]
Sent: Monday, July 11, 2016 6:20 PM
To: jeffrey E.
Subject: Re:

by the way, this [REDACTED] stuff is all over the map, and I can only do small amounts at a time in a way, what he is basically saying is that it is ALL just thoughts and stories...ok, so what? But I'm interested in how a different starting point might lead to unexpected answer=...

On =on, Jul 11, 2016 at 2:17 PM, [REDACTED] > wrote:

On Mon, Jul 11, 2016 at 2:16 PM, je=frey E. <jeevacation@gmail.com <mailto:jeevacation@gmail.com>> wrote:

need to stay within one composer. =C2◆ it is his neuron firings dont mix.

On Mon= Jul 11, 2016 at 2:06 PM, [REDACTED] wrote:

WOW-=just did- works AMAZING with Beethoven, and pretty 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 out...THANK YOU this is a new experience, not bad!

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

did you try?

On Sun, Jul 10, 2016 at 1:26 PM, [REDACTED] > wrote:

I want to try!!! I was thinking Mozart symphonies nos =8, 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 Nantucket right now in NYC tomorrow...

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

today I conducted an experiment encouraged by [REDACTED] wholly justified aggressive and detailed directives to [REDACTED]. [REDACTED] focused on layers being developed in the brain. the timing for the development of each layer being different per species.

= postulate that music might be a frosted window into that structure.=C2=A0
symphonies begin with their first " layer &qu=t; a theme. in fact , there might be more than one them= in the first layer , , the second part of symphonic form is t= complex development stage. where those themes ♦=A0 are inverted, deconstructed , reconstructed etc ,and the development stage takes the most time . in the conclusion =f the symphonic form the recapitulation of all that has come b=fore it forms a " phenomena of the piece &qu=t; a whole ,made up of its smaller concepts . As o=posed to listening to music to record which neuron is firing, as mos= musciolists attempt . I propose that the music=may be the audible result of those neurons firing, made possible by = select few who would attempt to notate those neuronal firings= Beethoven for example.

The experime=t . I mashed all of the four symphonies together = playing recordings of the 3rd 5th 6th =7th all overlayed on each other, playing at the same time.♦=A0 - the way a brain might develop. I expected an ordered noise= but to the surprising contrary , IT WAS AM=ZING. . you can hear new "concepts " for=ing,

il wonder whe=her in the mind of a blind child , the " music" would be c=reated even without the visual referencial. but cr=ated none the less. later when the visual can be t=ed to concepts , the anatomy may be hijacked to produce sounds . tha= somehow relate to the concepts. .

I tried =o mix music from different cultures- it didn't work. =African does not work with western europe,- chine=e works with neither of the other two. but within the same♦=A0 cultural music (the brain of the local species) the=mash ups are beautiful.

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

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plea=e note

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