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**From:** jeffrey E. <jeevacation@gmail.com>  
**Sent:** Monday, July 11, 2016 6:17 PM  
**To:** Barnaby Marsh  
**Subject:** Re:

need to stay within one composer. it is his ne=ron firings dont mix.

On Mon, Jul 11, 2016 at 2:06 PM, Ba=naby Marsh <[REDACTED]>  
target=> > 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 o= the most important layers tying things together... will listen more and t=y to figure this out...THANK YOU this is a new experience, not bad!

On Sun, Jul 10= 2016 at 8:36 PM, jeffrey E. <jeevacation@gmail.com <mailto:jeeva=ation@gmail.com> > wr=te:

did you try?  
<=iv class="gmail\_extra">

On Sun, Jul =0, 2016 at 1:26 PM, Barnaby Marsh <[REDACTED]>  
<mailto:[REDACTED]> <=span> wrote:

I want t= try!!! I was thinking Mozart symphonies nos 38, 40, 41, though the first =ovements 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. <=a href="mailto:jeevacation@gmail.com"  
target="\_blank">jeevacation@gmai=.com> wrote:

today I conducted an experiment encouraged by Noam's =holly justified aggressive and detailed directives to joscha= . joshcha focused on layers being develope= in the brain . the timing for the development of each layer b=ing different per species .

I postulate that music might =e a frosted window into that structure. symp=onies begin with their first " layer " a theme. in f=ct , there might be more than one theme in the first layer , = the second part of symphonic form is the complex development =tage. where those themes are inverted, deconstruct=d , reconstructed etc ,and the development stage takes the most◆=A0 time . in the conclusion of the symphonic form=C2◆ the recapitulation of all that has come before it forms a &quo=; phenenoma of the piece " a whole ,made up =f its smaller concepts . As opposed to listening to musi= to record which neuron is firing, as most musciolgists=attempt . I propose that the music may be the audible result =f those neurons firing, made possible by a select few who would atte=pt to notate those neuronal firings. Beethoven◆=A0 for example.

The experiment . I mashed =ll of the four symphonies together , playing reco=dings of the 3rd 5th 6th 7th all overlayed</=pan> on each other, playing at the same time. - the way a brai= might develop. I

expected an ordered noise but to the surprising contrary, IT WAS AMAZING. . =you can hear new "concepts " forming, ♠=A0

il wonder whether in the mind of a blind child , the " music" would be created even without the visual referential. but created none the less. =C2♠ later when the visual can be tied to concepts , the anatomy may be hijacked to produce sounds . that somehow relate to the concepts. .

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

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

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=C2♠ please note

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