

M. GENDREAU

PARATAXIS NOTES

5.27.91

5.17.90

How do Unrelated Ideas
Cohabitate?

See original Greek means
MORE THAN the literary usage
para - side by side
taxis - to arrange

But also, implies (in our use
of the word) a non logical connection

2.18.90

"abstract" generalizes
but "concrete" breaks down to
relationship between two objects.

PARATAXIS

CONCRETE/MUSIC

LITERATURE

PARATAXIS

PARA: SIDE BY SIDE TAXIS: TO ARRANGE

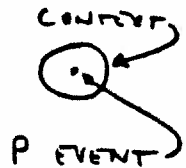
HYPOTAXIS

WITHIN THE SAME FIELD OF SYNTAX, THERE IS FOUND H. and P.

P: a way of MAKING INDEPENDENT CLAUSES

→ INVOLVEMENT OF READER, IF CONNECTION IS MADE,
LOGICALLY OR ILLOGICALLY → HYPOTACT.

P CAN BE VERTICAL OR HORIZONTAL, OR 3d AS IN



P - UNIT. PARAGRAPH, SENTENCE, PHRASE (before comma), WORD, PHRASE.
usually defined by the writer. But ~~not~~ for computer communication

P: AS A LIST IS IMPROVED. (G. ANGEL)
Perhaps MOST INTERESTING AS P → HYPOTAXIS

Communication

The illogical connection necessary to bring understanding ~~into~~ into paratactic literature is related to the mechanism necessary to hear coherence in x - ~~opposed~~ type connections. What is expressible by language?

1.6.70 on positive reception

PARATAXIS - (11.)

11

That which has little or nothing to grasp onto easily. It may have patterns but they are not simple or familiar. A lack of familiarity should confuse patterned thinking and automatic response, in a subtle way (automatic response in a good way is, for example, not to listen to anything without a familiar pattern; even this can be subverted, however, ~~used~~ while using the above form currently being discussed.)

MAIN NOTE

2. Music that is not ~~abstract~~ overall abstract, may be abstract in certain elements, e.g., instrumentally or timbrally. I have often worked with pattern music where cognitively, the most interesting component is timbral or subrhythmic (a dimension of or abstract and subtle variation of a repetitive dominant rhythm).

SUB DEF NOTE

3. Distinction must be made between that which is abstract and that which is simply obscured. It is a matter of intent (where the composition must next be judged on its success in communication, even abstract communication) and information content.

M.D. STATED OUT NOT EXAMINED

"I give here four reasons: there are more solutions than I will give.

One consideration is that of the improvisational mindset. For me it works this way: finer, more communicative, more filled with information improvisation occurs when my consciousness is focussed only on the other instruments and my instruments. Here, distractions of irrelevant thoughts or criticisms is disastrous. By focussed, I don't mean that I am thinking about my and the other instruments thought takes too long. There is a faster route directly from ear to hand. There is also (and this is important) less inertia in the route, less resistance to change (wood, tempo, instrument, anything).

It is difficult because the thought center (ego?) wants so badly to participate, to use its own (slower) decision process.

That the conscious process can be sped up and made more dependable with practice, or used to form a hybrid with the unconscious process a fundamental step would be to eliminate the sections of the conscious that are not needed (for example, thoughts about previous actions might not be needed in a particular situation). It could thus be streamlined to operate faster and interfere less. It could then be a matter of separating out which elements will be processed (decisions made) by the unconscious and which will be processed by the conscious, before ~~at~~ hand (or drum, I suppose, though this hump gets played ~~into~~ into the music a burdensome conscious decision).

APPLICATION

GROUPING

WHERE CAN DECISIONS BE MADE FOR EXAMINATION?

CLUSTER VALIDITY PROBLEM.

FEATURE SELECTION which part is to be used to recognise clusters?

4.9.90

FUZZY SETS

GROUPING for examination,

where ^{is} the decision made is between two ~~particulate~~ objects? ~~an~~ ~~type~~ ~~piece~~ ~~of~~ ~~music~~. Sometimes

CLUSTER
VALIDITY
PROBLEM

it is obvious when there is meter or phrasing, (even temporary m or p). Revolve decision?

Small decision to limit the amount of information taken at once?

CLUSTER
DEF.
P. 2-3

P. 2. "presumably, data conformation about the process generating them".

CAUSAL A → B

CONNECTIVE A ↔ B

(NON-CORRELATIVE ASSOCIATION)

P. 3 Feature selection which part (s) or modified parts of each sound are to be used to ~~cluster~~ recognise clusters?

3.10.70. On generation of
an outline of form

1. { Connections between objects. Not the meaning
produced by them - though acknowledgment must be
made of a reason for perceiving a connection.

6. { But on examination of ^[1] why some of these
connections might occur and a ^[2] some parallels
of similar connections in other fields.

Is this an extension or a diversion from Tenney's ideas in some way

{ My original question is: Why do two sounds go
together ~~not~~ even though their relationship is not
~~as~~ explainable by traditional (i.e. harmonic, motivic, etc.)
methods?

7. { First of all, it is a subjective decision whether the
two sounds go together or not. ~~As a consequence, these rules are~~
This rules out the discussion of any two particular events.
For this discussion, it is assumed that two events
exist ~~some~~ of which go together in this way for every listener.

PHYSICS

possibly useful ~~because~~ as a ~~means~~ when
CAUSALITY HAS TO BE
DISCARDED.

"Since physics presupposes the minds of observers,
these minds and their properties cannot be explained
in terms of physics."

"Causality holds at every single instant, but it does not
carry over a sequence of branchings. Sooner or later the
initial knowledge of a system becomes irrelevant."

FORM + ENERGY

~~What does "energy" mean in music?~~

$F \propto \frac{1}{E}$ low PE \rightarrow STABILITY

what does "energy" mean in music.

FORM CANNOT BE PREDICTED FROM ITS PARTS

TOPICS 2.

Complex
NON LINEAR DYNAMICS / COGNITIVE IN PERCEPTUAL
PSYCHOLOGY
CAN THIS COMPLEX PERCEPTION BE CONSIDERED WITH
COMPLEX PHENOMENA IN MUSIC?

2

PARATAXIS

illogical = intuition.

illogical (not causal?) connections between objects
[lack of causality may indicate the necessary use of
probability and density]

NOTES TO
LOOK FOR
IN OTHER
FIELDS

GROUPING (memory)

REFLEX

Neural Nets Cor service. "knowledge at preverbal, cognitive levels"

"Analysis by decomposition of the trained synthetic networks might
reveal aspects of the process that is absent of human inspection
or verbalized or could produce." -- also DORSON p. 32

IS IT POSSIBLE TO CHECK N.N.'S BY TURNING THE MEMBERS OF
THE CLASS INTO ONE?

N.N.: attractive if we know what but not why

CAUSALITY

Peigen p. 2: "Causality holds at every single instant, but
it does not carry over a sequence of branchings." "Sooner or later, the
initial knowledge of a system becomes irrelevant."

"At every new stage of organization, new rules take effect" p. 3