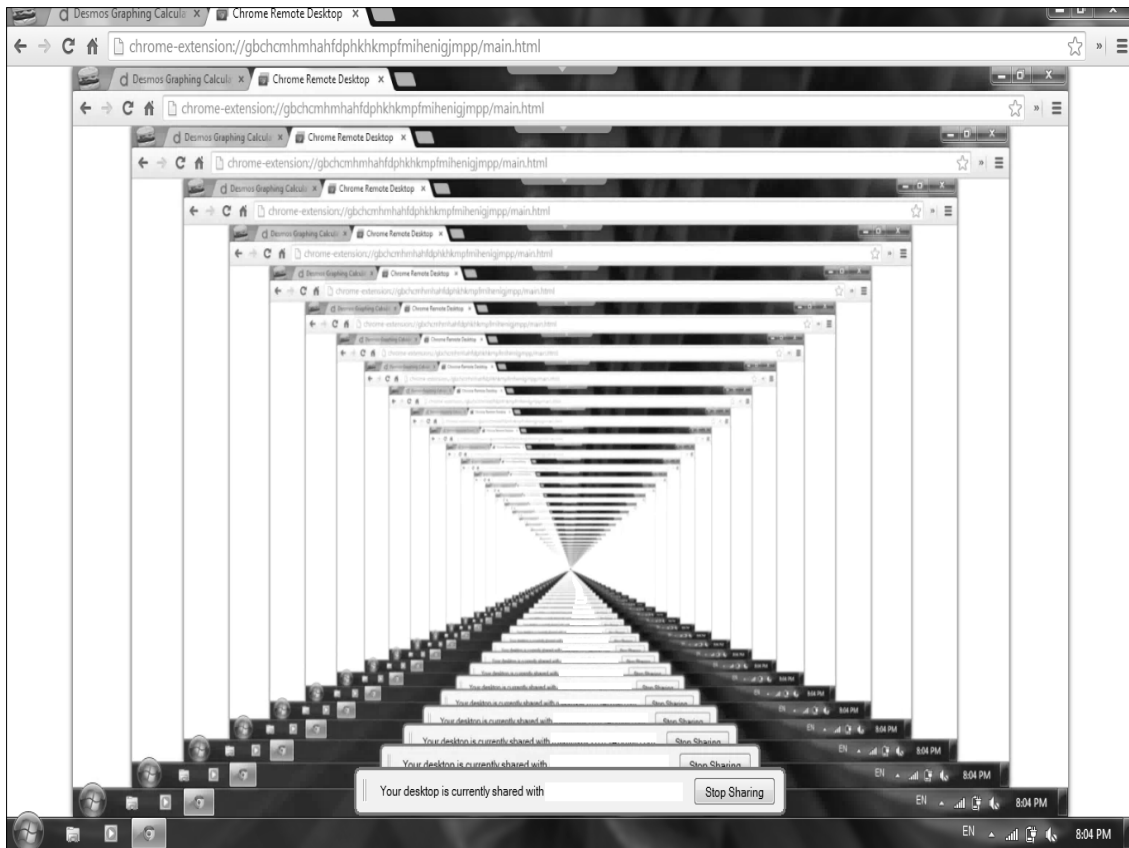


Practice
Leading
Research
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(And Other Infinities
in My Recent
Experimental Practice
of Artistic Research)

.	It is not irritating	to be where one is	.	It is
only irritating	to think one would like	to be somewhere else.	Here we are now	
,	a little bit after the	beginning		of the
fourth large part		of this talk	.	
	More and more	we have the feeling	.	
	that I am getting	nowhere	.	
	Slowly	,	as the talk goes on	
		np		
,	slowly	,	we have the feeling	
	we are getting	nowhere.	That is a pleasure	
	which will continue	.	If we are irritated	
,	it is not a pleasure	.	Nothing is not a	
pleasure	if one is irritated	,	but suddenly	
,	it is a pleasure	,	and then more and more	
	it is not irritating		(and then more and more	
	and slowly).	Originally	
	we were nowhere	;	and now, again	
,	we are having	the pleasure		
of being	slowly	nowhere.	If anybody	
is sleepy	,	let him go to sleep	.	

4' 33"

FOR ANY INSTRUMENT & COMPARATION OF INSTRUMENTS

Amage

I
TACET
II
TACET
III
TACET

Academic Research
In the
Creative Arts

Academic Research
In the
Creative Arts

Practice (led) Research

Academic Research
In the
Creative Arts

Practice (led) Research

Research (led) Practice

Practice VS Research

Practice ↔ Research



[illegible]

sheeplambsheeplambsheeplambshee
plambsheeplambsheeplambsheeplam
bsheeplambsheeplambsheeplambshe
eplambsheeplambsheeplambsheepla
mbsheeplambsheeplambsheeplambsh
eeplambsheeplambsheeplambsheepl
ambsheeplambsheeplambsheeplambs
heeplambsheeplambsheeplambsheepl
lambsheeplambsheeplambsheeplamb
sheeplambsheeplambsheeplambshee
plambsheeplambsheeplambsheeplam
bsheeplambsheeplambsheeplambshe
eplambsheeplambsheeplambsheepla
mbsheeplambsheeplambsheeplambsh
eeplambsheeplambsheeplambsheepl
ambsheeplambsheeplambsheeplambs

Research: the creation of new
knowledge

Research: the creation of new knowledge

Physical
experimentation

Production
Of new critical
discourse

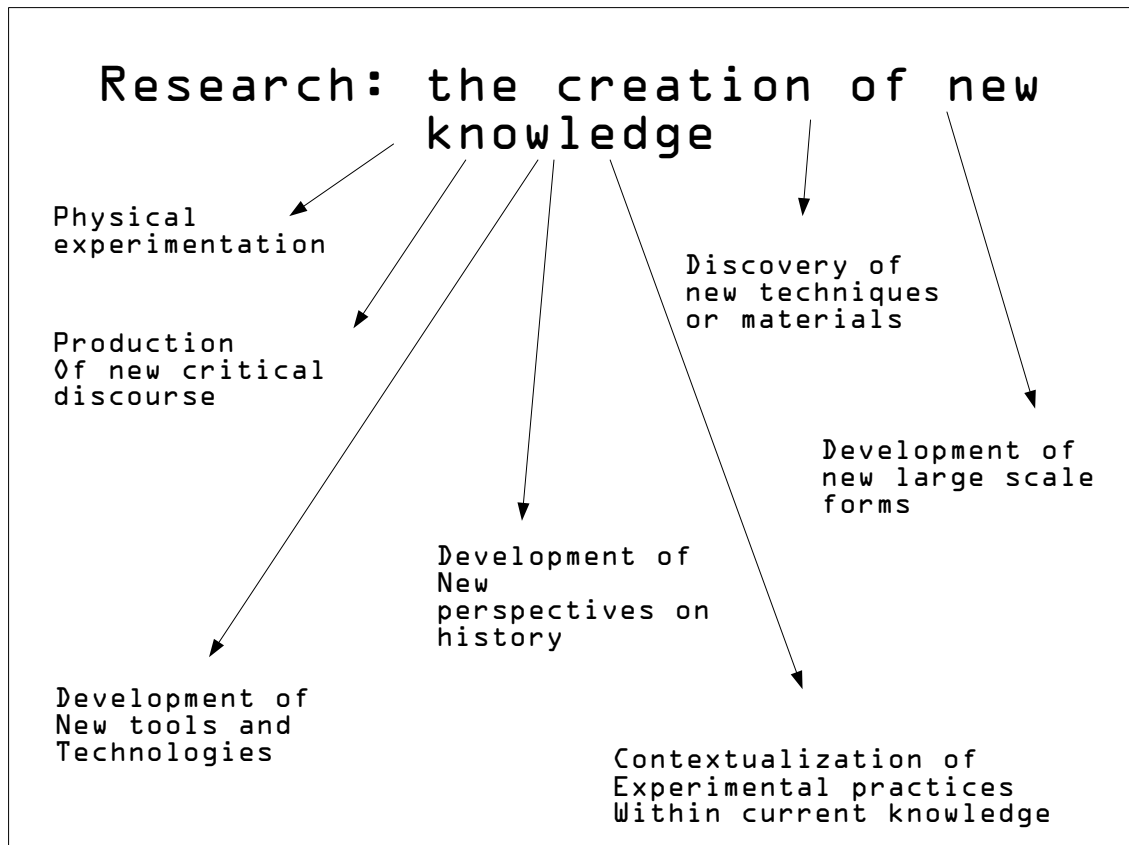
Development of
New tools and
Technologies

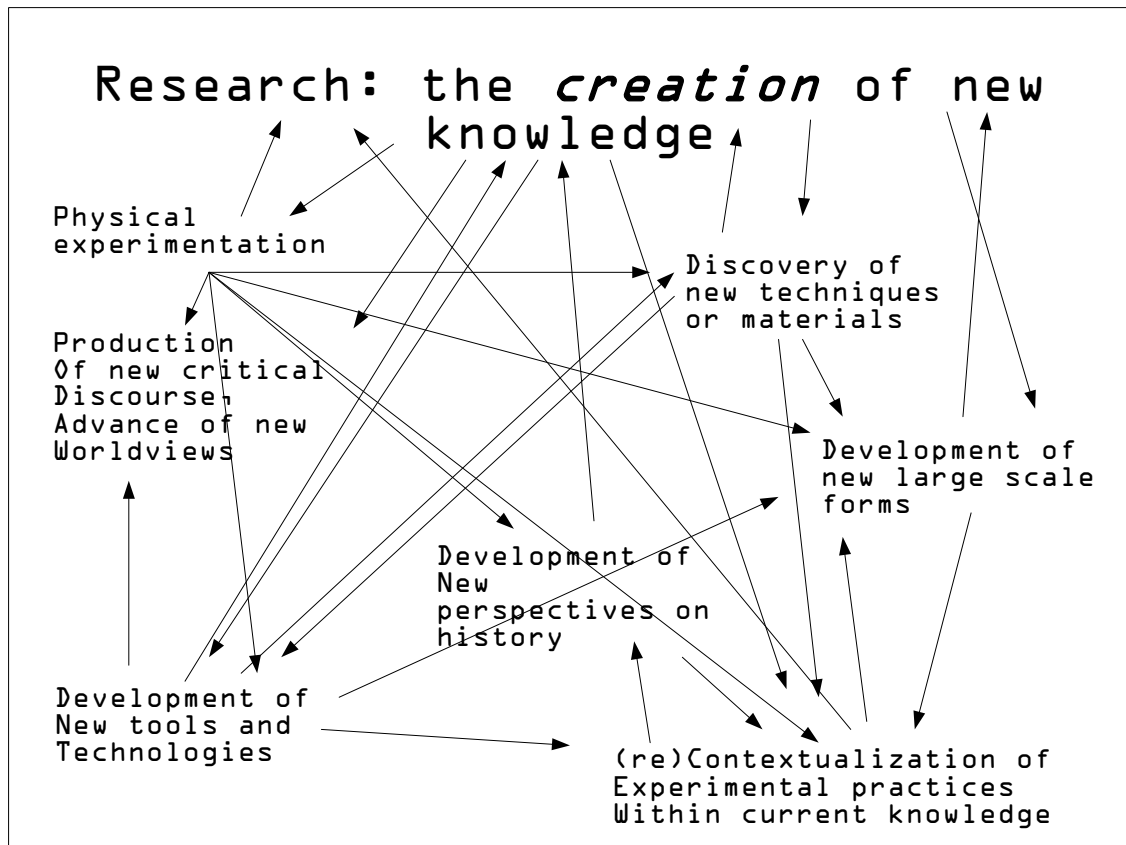
Development of
New
perspectives on
history

Discovery of
new techniques
or materials

Development of
new large scale
forms

Contextualization of
Experimental practices
Within current knowledge





Research: the *creation* of new
knowledge
(in the arts)

(Often) different methodologies than
those used in physical and social
sciences

(Often) more qualitative than
quantitative

(Often) phenomenological, dealing with
subjective experience

(Often) anti-methodology

(Often) creative works address
research questions directly
thus themselves become both research
and object of research



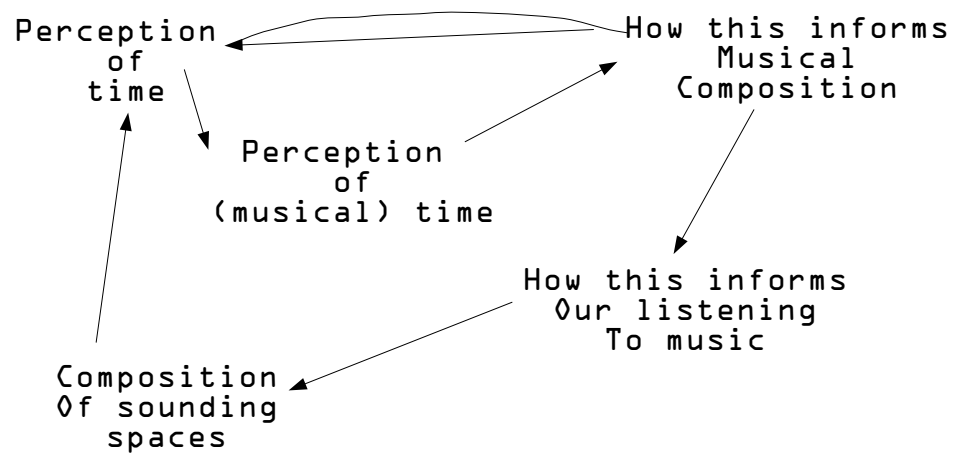
Marshall McLuhan

**"We shape our tools, and then
our tools shape us."**



*"New means change the method
new methods change the experience
and
new experiences change (people)"*

Karlheinz Stockhausen



"Textural Thinking"
In the organization of the
(sounding) universe

*Multiple Systems of Events
Evolving at their Own Rates*

Form as Process
(as Form)

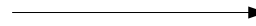
Perception
Of
(musical)
time



Music with multiple
time
scales/reference
points

Sonic Teleology on
Micro & Macro
Scales

Textural
Thinking



OOM and FOR

Sonic Environments
And Systems Theory

Acoustic Ecology

Nonlinear textual
sound composition

Process
And/As
Form



Equilibrium/Non-
Equilibrium and
Close to Equilibrium
Musical Dynamics

Circularity and
Pseudo-Circularity
of Musical Form

Perception Of (musical) time	<div>→</div> <div> <div>Music with Multiple Simultaneous Time Scales (expansion/contraction)</div> </div>	Plurality of temporal reference points Sonic Teleology on Micro & Macro Scales OOM and FOR
Textural Thinking	<div>→</div> <div> <div>Stratified, Woven, Lattice-like, And Cloud Structures In Sound</div> </div>	Sonic Environments And Systems Theory Acoustic Ecology Nonlinear textual sound composition
Process And/As Form	<div>→</div> <div> <div>Music that IS a gradual process</div> <div>Symmetrical and assymmetrical music (noise)</div> </div>	Equilibrium/Non-Equilibrium and Close to Equilibrium Musical Dynamics Circularity and Pseudo-Circularity of Musical Form

Unnatural Processes

Winfried Ritsch and RHEA
<http://algo.mur.at/ritsch>

<https://www.youtube.com/watch?v=5>

<https://www.youtube.com/watch?v=i>

Unnatural Processes

Reversed Entropy

The Pond, The Stream (diagonal
processing), and The Swarm

New Means Make New Methods Make New
Experiences

Feedback between electronic and
acoustically-informed thinking

Expandable and Contractable Sequencers

But why not just write notes?

This page contains four systems of musical notation for piano. Each system consists of two staves joined by a brace on the left. The notation is highly complex, featuring a dense texture of notes, including many beamed sixteenth and thirty-second notes, and frequent use of accidentals. The first system has a large blacked-out section in the middle of the first staff. The second system has a large blacked-out section in the middle of the first staff. The third system has a large blacked-out section in the middle of the first staff. The fourth system has a large blacked-out section in the middle of the first staff. The notation is written in a standard musical font, with a key signature of one flat and a time signature of 4/4.

Unnatural Habitats

Tools Developed for Unnatural Processes,
now applied to electronic music (harder
better faster stronger)

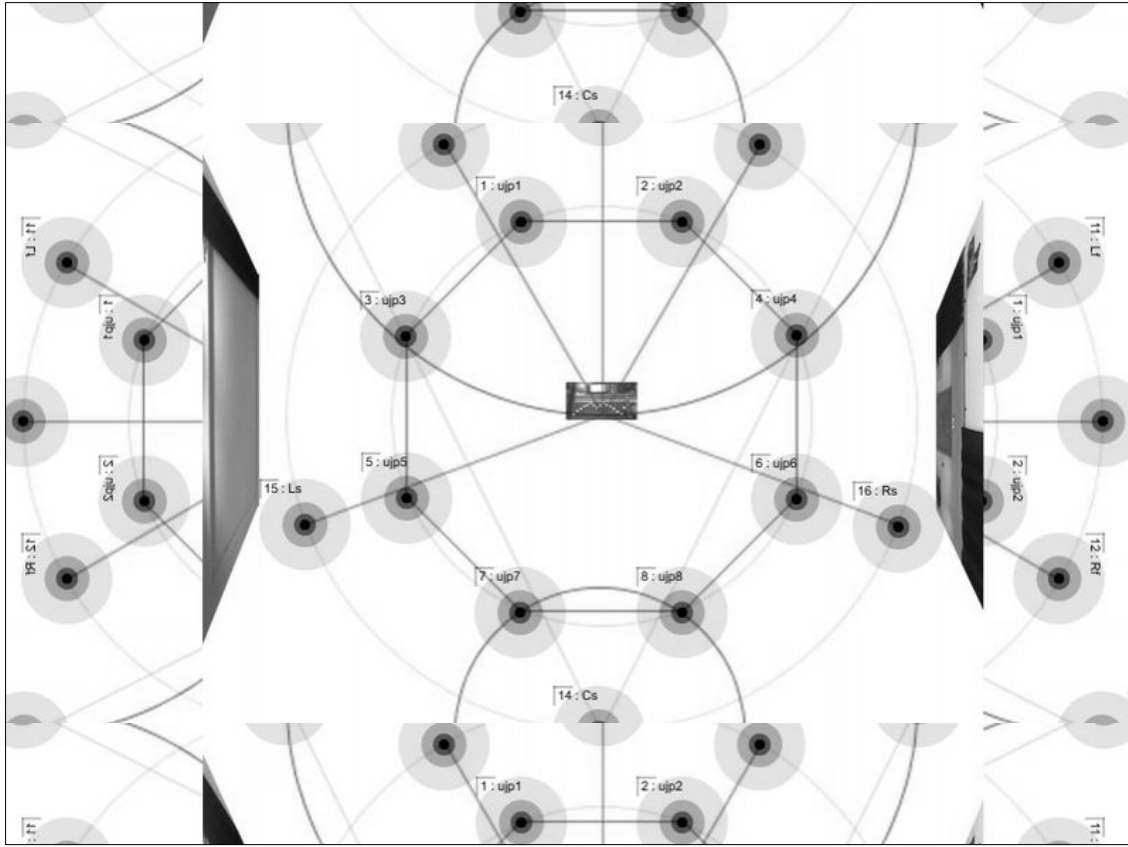
Synthesis Techniques Developed for Fish
Poems

<https://vimeo.com/111288313>

Feedback between electronic and
acoustically-informed thinking

Even More Expandable and Contractable
Sequencers

Toolset for Expanding this to Spatial
Parameter with Massive Speaker Arrays







In Warmer Seasons

Expandable and Contractable Sequencers
Used to Provide Variable Temporal
Reference Points for Live Performers
<https://www.youtube.com/watch?v=KfUXrXiej30>

Feedback between electronic and
acoustically-informed thinking
(machine→human)

Independent Parts/Unified Whole
(Diagonal Processing: Weaving, Folding)

in warmer seasons proposes that individual trajectories between the parts of the ensemble can form an ecological whole. Here, three musicians play parts which occupy distinct process-trajectories developing at their own individual rates. Despite a shared eight-minute duration, there is no clock-time, meter, conductor, or other ensemble-wide time standard used in the piece. Instead, each player follows their own variable time standard as delivered by a click track, and they play in response to the changing skin of the experienced moment. Coincidental but nontrivial interactions result from a design logic applied on the scale of the individual parts. This approach gives preference to the ongoing process of surprise and discovery through direct aural experience on the part of both performers and audience, over a desire for perfection of an abstract musical idea or structure. Similar sentiment is celebrated by Lucretius in *On the Nature of Things*:

"Nothing in the body is made in order that we may use
it.

What happens to exist is the cause of its use."

<http://pianoswithoutorgans.tumblr.com/>

<http://www.pianoswithoutorgans.com/>

Suspended Upper Bank:
<https://www.youtube.com/watch?v=u>