

1
00:00:00,000 --> 00:00:04,469
a number of times in the last couple of

2
00:00:01,560 --> 00:00:08,880
days sort of a personal egoic self you

3
00:00:04,469 --> 00:00:12,029
might say I think Carlos Monsanto you

4
00:00:08,880 --> 00:00:16,019
know his I concept of I corresponds to

5
00:00:12,029 --> 00:00:18,778
this small self disconnected in from the

6
00:00:16,019 --> 00:00:20,789
large self i mean the self small self is

7
00:00:18,778 --> 00:00:23,039
never disconnected as experienced as

8
00:00:20,789 --> 00:00:26,310
disconnected from the transcendent self

9
00:00:23,039 --> 00:00:29,550
or a non-local kind of aspect of self

10
00:00:26,309 --> 00:00:31,379
prone to attachments in more expansive

11
00:00:29,550 --> 00:00:33,410
heightened state you have the union of

12
00:00:31,379 --> 00:00:37,979
self and self there's a great quote from

13
00:00:33,409 --> 00:00:40,679
from roomy go on a journey from self to

14
00:00:37,979 --> 00:00:42,390
self my friend something like that any

15
00:00:40,679 --> 00:00:43,950
actually I mean in the translations you

16
00:00:42,390 --> 00:00:47,450
see you see actually in written with

17
00:00:43,950 --> 00:00:49,800
small self and small s in large case s

18
00:00:47,450 --> 00:00:51,510
so in this expanses that we have the

19
00:00:49,799 --> 00:00:54,089
Cohens ex coexistence of heightened

20
00:00:51,509 --> 00:00:56,159
capacities to engage with objects that's

21
00:00:54,090 --> 00:00:57,750
sort of the you know have access to our

22
00:00:56,159 --> 00:01:01,198
training yet the freedom from the

23
00:00:57,750 --> 00:01:02,488
binding relationship to the objects so

24
00:01:01,198 --> 00:01:03,899
now let's look at there's a there's a

25
00:01:02,488 --> 00:01:07,310
relationship and this is something that

26
00:01:03,899 --> 00:01:10,099
will that music is kind of a time-bound

27
00:01:07,310 --> 00:01:12,510
activity more so than many other fields

28
00:01:10,099 --> 00:01:14,519
others there's a what I think is an

29

00:01:12,510 --> 00:01:17,189
interesting relationship between time

30
00:01:14,519 --> 00:01:19,920
and consciousness if we think of time as

31
00:01:17,188 --> 00:01:23,099
consisting of point values and span

32
00:01:19,920 --> 00:01:26,939
values the point value corresponds to a

33
00:01:23,099 --> 00:01:29,158
kind of kind of time sort of ordinary

34
00:01:26,938 --> 00:01:31,169
consciousness time where we're thinking

35
00:01:29,159 --> 00:01:33,420
of where the way of think of it is that

36
00:01:31,170 --> 00:01:36,180
the meaning of a given moment is largely

37
00:01:33,420 --> 00:01:38,490
depending on dependent upon what comes

38
00:01:36,180 --> 00:01:40,740
before and what comes becomes after so

39
00:01:38,489 --> 00:01:43,219
it's kind of a very linear sort of layer

40
00:01:40,739 --> 00:01:45,780
you might say of time conception there

41
00:01:43,219 --> 00:01:47,700
and in ordinary consciousness we're sort

42
00:01:45,780 --> 00:01:50,340
of confined to that as sort of the only

43
00:01:47,700 --> 00:01:52,680

kind of time conception we have access

44

00:01:50,340 --> 00:01:55,368

to and of course a condition patterns

45

00:01:52,680 --> 00:01:58,380

are very much lodged in this linear

46

00:01:55,368 --> 00:02:00,090

sequence in a more expansive state of

47

00:01:58,379 --> 00:02:01,199

consciousness we have access to them

48

00:02:00,090 --> 00:02:03,000

it's very important out because

49

00:02:01,200 --> 00:02:05,399

sometimes people say oh well we sort of

50

00:02:03,000 --> 00:02:07,349

you know we're sort of transcend the

51

00:02:05,399 --> 00:02:09,840

linear or we're oblivious to it but we

52

00:02:07,349 --> 00:02:12,989

need both in heightened consciousness we

53

00:02:09,840 --> 00:02:13,620

have access to that linear sequence if

54

00:02:12,989 --> 00:02:17,189

that's

55

00:02:13,620 --> 00:02:18,959

that is sort of appropriate given kind

56

00:02:17,189 --> 00:02:21,780

of creativity that's involved at the

57

00:02:18,959 --> 00:02:25,170

time or we also have access to kind of

58
00:02:21,780 --> 00:02:27,000
an overarching presence where the sort

59
00:02:25,169 --> 00:02:28,559
of condition the attachments between a

60
00:02:27,000 --> 00:02:31,650
moment and what becomes before what

61
00:02:28,560 --> 00:02:33,120
follows are transcended so we have

62
00:02:31,650 --> 00:02:35,640
access to both of these things if we're

63
00:02:33,120 --> 00:02:37,230
sitting down to meditate or this is sort

64
00:02:35,639 --> 00:02:40,199
of what could be thought of as kind of a

65
00:02:37,229 --> 00:02:42,539
stand mediated experience of time if

66
00:02:40,199 --> 00:02:44,189
we're playing ice hockey and we have a

67
00:02:42,539 --> 00:02:47,729
number of us are from Michigan here and

68
00:02:44,189 --> 00:02:50,128
our red wings are in the just entering

69
00:02:47,729 --> 00:02:52,560
the Stanley Cup Finals for the second

70
00:02:50,128 --> 00:02:54,598
time in two years and you know this is

71
00:02:52,560 --> 00:02:55,640
it I takis and admit for instance for

72
00:02:54,598 --> 00:03:00,389
one thing is an amazingly

73
00:02:55,639 --> 00:03:02,809
improvisational activity I mean that you

74
00:03:00,389 --> 00:03:04,589
might call it a point mediated

75
00:03:02,810 --> 00:03:07,229
conception of time where you have this

76
00:03:04,590 --> 00:03:10,378
incredibly high density information flow

77
00:03:07,229 --> 00:03:12,479
in any in any given moment of time say

78
00:03:10,378 --> 00:03:14,899
is measured by the clock ice hockey is

79
00:03:12,479 --> 00:03:17,310
amazing so when your team is ahead with

80
00:03:14,900 --> 00:03:20,189
you know the last not to get too much

81
00:03:17,310 --> 00:03:21,900
off on this but in the final game in

82
00:03:20,189 --> 00:03:23,969
anaheim series which is very tough we

83
00:03:21,900 --> 00:03:26,039
had four points seconds seven seconds on

84
00:03:23,969 --> 00:03:29,639
the clock with a faceoff just outside

85
00:03:26,039 --> 00:03:32,250
are you know we're ahead by 14 point 7

86

00:03:29,639 --> 00:03:34,260
seconds in ice hockey is in eternity in

87
00:03:32,250 --> 00:03:36,780
terms of in terms of especially when

88
00:03:34,259 --> 00:03:40,318
your teams are just ahead by one in

89
00:03:36,780 --> 00:03:42,539
terms of what could happen and but

90
00:03:40,318 --> 00:03:44,929
anyway it's it's a point mediated

91
00:03:42,539 --> 00:03:47,219
experience of time that can lead to it a

92
00:03:44,930 --> 00:03:50,699
span is sort of that integration of

93
00:03:47,219 --> 00:03:52,590
points band at the same time and then we

94
00:03:50,699 --> 00:03:54,180
can go into this and music I'm going to

95
00:03:52,590 --> 00:03:57,569
try to keep this going a little bit sort

96
00:03:54,180 --> 00:03:59,699
of river behind here I have a model that

97
00:03:57,568 --> 00:04:01,888
came out about ten years ago that

98
00:03:59,699 --> 00:04:04,079
distinguishes sort of in between improv

99
00:04:01,889 --> 00:04:07,139
Satori time conception and composed

100
00:04:04,079 --> 00:04:08,609

music time conception now it's important

101

00:04:07,139 --> 00:04:10,169

emphasis these are both pathways the

102

00:04:08,609 --> 00:04:11,909

transcendence is misunderstood as

103

00:04:10,169 --> 00:04:16,739

something that the improv Satori is sort

104

00:04:11,909 --> 00:04:19,379

of the even though it's it's a involves

105

00:04:16,738 --> 00:04:21,509

kind of a surface non-linearity the

106

00:04:19,379 --> 00:04:22,829

composition involves a surface linearity

107

00:04:21,509 --> 00:04:25,709

both of these

108

00:04:22,829 --> 00:04:28,378

can expand and there according to their

109

00:04:25,709 --> 00:04:32,188

respective modes of time to this

110

00:04:28,379 --> 00:04:35,189

expansive state and I think I'm just

111

00:04:32,189 --> 00:04:37,830

going to kind of leave that for now

112

00:04:35,189 --> 00:04:40,139

except to say that in both in both

113

00:04:37,829 --> 00:04:42,508

pathways you know temporal pathways to

114

00:04:40,139 --> 00:04:44,579

transcendence we have condition patterns

115
00:04:42,509 --> 00:04:47,038
condition attachments manifest in

116
00:04:44,579 --> 00:04:48,508
different ways in improvisation where

117
00:04:47,038 --> 00:04:51,449
you have this moment to be sort of the

118
00:04:48,509 --> 00:04:53,098
time is directed towards the moment to

119
00:04:51,449 --> 00:04:56,310
towards the sort of moment to moment and

120
00:04:53,098 --> 00:04:58,348
conception condition patterns manifest

121
00:04:56,310 --> 00:04:59,639
in what I call inflated points because

122
00:04:58,348 --> 00:05:01,800
the whole thing is to is to sort of

123
00:04:59,639 --> 00:05:05,280
break down time frames and to be able to

124
00:05:01,800 --> 00:05:06,750
in a sense experience and giving you

125
00:05:05,279 --> 00:05:10,559
know what an ordinary consciousness

126
00:05:06,750 --> 00:05:12,149
would be what a certain quantity of

127
00:05:10,560 --> 00:05:14,069
information that you're able to perceive

128
00:05:12,149 --> 00:05:16,468
to break that down and in that moment

129
00:05:14,069 --> 00:05:18,479
proceed more detail in that conversation

130
00:05:16,468 --> 00:05:22,468
so in ordinary consciousness

131
00:05:18,478 --> 00:05:24,718
improvisation the process is inhibited

132
00:05:22,468 --> 00:05:27,439
by inflated points in the compositional

133
00:05:24,718 --> 00:05:32,278
process what by what i call weeks fans

134
00:05:27,439 --> 00:05:35,069
and so the question is how do we invoke

135
00:05:32,278 --> 00:05:37,918
these heightened states this heightened

136
00:05:35,069 --> 00:05:42,360
improv is ori awareness and receptivity

137
00:05:37,918 --> 00:05:44,430
to anomalous phenomena so I I think of

138
00:05:42,360 --> 00:05:46,650
this in terms of top-down and bottom-up

139
00:05:44,430 --> 00:05:49,490
approaches from the bottom up approach

140
00:05:46,649 --> 00:05:52,318
it's silence driven or we can say from

141
00:05:49,490 --> 00:05:55,800
same point time it's span driven in

142
00:05:52,319 --> 00:06:00,120
meditation meditation are sort of sort

143

00:05:55,800 --> 00:06:02,759
of the strategy is to experience this

144
00:06:00,120 --> 00:06:05,819
expansive state of silence and awareness

145
00:06:02,759 --> 00:06:09,449
that and with we withdraw from sort of

146
00:06:05,819 --> 00:06:12,539
the engagement with objects and top-down

147
00:06:09,449 --> 00:06:14,728
as action-driven where we're action

148
00:06:12,538 --> 00:06:18,019
meaning engagement from either mental

149
00:06:14,728 --> 00:06:20,579
physical emotional sensitive sensory

150
00:06:18,019 --> 00:06:23,698
activity so you might say that

151
00:06:20,579 --> 00:06:28,859
scientific creativity is a kind of

152
00:06:23,699 --> 00:06:30,310
top-down action-driven modality as would

153
00:06:28,860 --> 00:06:34,660
be ice hockey and

154
00:06:30,310 --> 00:06:38,189
jazz and many many other activities and

155
00:06:34,660 --> 00:06:41,620
by the way no in Montserrat ruse is

156
00:06:38,189 --> 00:06:43,990
following me on the schedule he I really

157
00:06:41,620 --> 00:06:45,340

recommend his book hope it doesn't mind

158

00:06:43,990 --> 00:06:47,620

me giving up a plug here he probably

159

00:06:45,339 --> 00:06:51,609

won't his science as a spiritual

160

00:06:47,620 --> 00:06:53,980

practice really goes into kind of the

161

00:06:51,610 --> 00:06:59,590

sort of science as a kind of

162

00:06:53,980 --> 00:07:01,810

transformational vehicle in this way now

163

00:06:59,589 --> 00:07:05,019

in music so here's something that I do

164

00:07:01,810 --> 00:07:07,959

with my students that that maybe there's

165

00:07:05,019 --> 00:07:09,849

a parallel with in scientific practice

166

00:07:07,959 --> 00:07:13,299

in terms of enlightening this improv the

167

00:07:09,850 --> 00:07:16,629

Tory high-end experience the theorist

168

00:07:13,300 --> 00:07:18,189

Leonard Meyer categorized musical basic

169

00:07:16,629 --> 00:07:21,069

musical elements in terms of what he

170

00:07:18,189 --> 00:07:24,040

called syntactic and non syntactic

171

00:07:21,069 --> 00:07:27,040

elements syntactic elements were harmony

172
00:07:24,040 --> 00:07:29,050
melody and rhythm and non syntactic

173
00:07:27,040 --> 00:07:31,450
Ellen elements are sort of my called of

174
00:07:29,050 --> 00:07:34,060
raw materials of sound as manifested

175
00:07:31,449 --> 00:07:40,149
music that density and dynamics a

176
00:07:34,060 --> 00:07:41,530
variety of loud and soft high and low yo

177
00:07:40,149 --> 00:07:44,409
he had originally called these

178
00:07:41,529 --> 00:07:46,859
statistical parameters and what I do is

179
00:07:44,410 --> 00:07:50,020
I have my students create improvisation

180
00:07:46,860 --> 00:07:52,030
using I have them step back from the

181
00:07:50,019 --> 00:07:53,829
syntactic realm because the syntactic

182
00:07:52,029 --> 00:07:56,919
realm is where our assumptions are

183
00:07:53,829 --> 00:07:58,089
lodged and I think there is even even if

184
00:07:56,920 --> 00:08:00,610
it's kind of a loose connection there's

185
00:07:58,089 --> 00:08:03,389
got to be something in different fields

186
00:08:00,610 --> 00:08:05,740
where you have sort of you have sort of

187
00:08:03,389 --> 00:08:08,199
configurations of materials in which

188
00:08:05,740 --> 00:08:11,050
your assumptions are lodged and if we

189
00:08:08,199 --> 00:08:13,990
can step back from this in what I'm

190
00:08:11,050 --> 00:08:15,400
calling the non syntactic realm that

191
00:08:13,990 --> 00:08:18,460
might help us that might be the first

192
00:08:15,399 --> 00:08:20,139
step and helping us to sort of look then

193
00:08:18,459 --> 00:08:21,909
you sort of look back you step the on

194
00:08:20,139 --> 00:08:24,310
dit syntactic you look back at it with

195
00:08:21,910 --> 00:08:26,380
sort of fresh eyes so I have my students

196
00:08:24,310 --> 00:08:30,970
create in improvisation I say forget

197
00:08:26,379 --> 00:08:34,600
about the key forget about in what style

198
00:08:30,970 --> 00:08:37,000
of music is in just I'll say create a

199
00:08:34,600 --> 00:08:39,778
piece of music that has for instance a

200

00:08:37,000 --> 00:08:41,818
variety and density that means of

201
00:08:39,778 --> 00:08:47,360
idea of like really really sparse low

202
00:08:41,818 --> 00:08:49,919
dense passages and really high intense a

203
00:08:47,360 --> 00:08:52,139
lot of a note activity and what this

204
00:08:49,919 --> 00:08:54,419
does is it makes them dig into their

205
00:08:52,139 --> 00:08:56,459
musical reservoir in a very very

206
00:08:54,419 --> 00:08:59,938
different way and just deal with sort of

207
00:08:56,458 --> 00:09:03,028
a fresher kind of more spontaneous way

208
00:08:59,938 --> 00:09:04,828
of processing information in and then

209
00:09:03,028 --> 00:09:06,509
there are syntactic things that come out

210
00:09:04,828 --> 00:09:08,789
as a byproduct so you they're actually

211
00:09:06,509 --> 00:09:11,009
reentering the syntactic realm but from

212
00:09:08,789 --> 00:09:15,149
a very different vantage point so the

213
00:09:11,009 --> 00:09:17,278
question is can we identify syntactic

214
00:09:15,149 --> 00:09:21,058

and non syntactic parameters in science

215

00:09:17,278 --> 00:09:23,129

and I kind of you know this is something

216

00:09:21,058 --> 00:09:24,929

subject for further discussion we look

217

00:09:23,129 --> 00:09:27,990

forward to people having ideas about

218

00:09:24,929 --> 00:09:29,549

this you know I was thinking of some of

219

00:09:27,990 --> 00:09:31,499

the controversial issues that have been

220

00:09:29,549 --> 00:09:35,008

raised I'm just you know in the sse

221

00:09:31,499 --> 00:09:39,620

journals you know Henry Bowers work with

222

00:09:35,009 --> 00:09:41,639

the HIV issues and plate tectonics

223

00:09:39,620 --> 00:09:45,539

somebody gave a paper a couple of years

224

00:09:41,639 --> 00:09:48,299

ago on the second law and you know sort

225

00:09:45,539 --> 00:09:50,698

of alternatives to things that seem to

226

00:09:48,299 --> 00:09:53,250

be unassailable and it would seem to me

227

00:09:50,698 --> 00:09:55,948

that one the physicist Arthur science

228

00:09:53,250 --> 00:09:59,539

talks about kind of an exercise where he

229

00:09:55,948 --> 00:09:59,539

has students entertained