

1  
00:00:00,000 --> 00:00:05,009  
an issue is holding them an awareness as

2  
00:00:03,240 --> 00:00:06,419  
it's sort of a contempt of exercise in a

3  
00:00:05,009 --> 00:00:08,339  
way holding them an awareness without

4  
00:00:06,419 --> 00:00:11,789  
judgment and again this goes back to

5  
00:00:08,339 --> 00:00:14,149  
sort of the the that state where the

6  
00:00:11,789 --> 00:00:17,429  
music improviser doesn't really judge

7  
00:00:14,150 --> 00:00:21,000  
sort of sort of the flow of normative

8  
00:00:17,429 --> 00:00:24,448  
you might say in radical ideas he or she

9  
00:00:21,000 --> 00:00:29,099  
just sort of engages in that flow and

10  
00:00:24,449 --> 00:00:31,740  
embraces that it looks like we are okay

11  
00:00:29,099 --> 00:00:33,750  
so just really quickly another issue

12  
00:00:31,739 --> 00:00:35,719  
that's come up is some and just recently

13  
00:00:33,750 --> 00:00:38,549  
to is there a field of aspect of

14  
00:00:35,719 --> 00:00:40,109  
consciousness and improvised music and

15  
00:00:38,549 --> 00:00:45,599  
improvisers are always talking about

16  
00:00:40,109 --> 00:00:47,850  
kind of emerging of individuals I had

17  
00:00:45,600 --> 00:00:49,980  
this whole thing on going sort of inside

18  
00:00:47,850 --> 00:00:53,250  
this meditation practice but to close

19  
00:00:49,979 --> 00:00:55,849  
one of my favorite instances of great

20  
00:00:53,250 --> 00:01:00,509  
improvising and science has to do with

21  
00:00:55,850 --> 00:01:02,550  
this episode that uh regarding the

22  
00:01:00,509 --> 00:01:06,450  
Bigfoot and this is a verrra photographed

23  
00:01:02,549 --> 00:01:07,289  
by the way and some it was being there

24  
00:01:06,450 --> 00:01:09,150  
were some footprints that were

25  
00:01:07,290 --> 00:01:10,939  
discovered in that mountains in the

26  
00:01:09,150 --> 00:01:14,430  
Pacific Northwest and they

27  
00:01:10,938 --> 00:01:18,118  
anthropologist was called in to look at

28  
00:01:14,430 --> 00:01:20,759  
the footprints Grover Krantz I think is

29

00:01:18,118 --> 00:01:22,109  
his name and she examines the footprints

30  
00:01:20,759 --> 00:01:24,450  
you know and they go through the

31  
00:01:22,109 --> 00:01:26,609  
mountains for five miles this incredibly

32  
00:01:24,450 --> 00:01:28,799  
rugged terrain and and he concludes that

33  
00:01:26,609 --> 00:01:30,688  
you know he came in obviously to debunk

34  
00:01:28,799 --> 00:01:33,229  
the whole thing and he said either

35  
00:01:30,688 --> 00:01:37,828  
Sasquatch is real and that is ridiculous

36  
00:01:33,228 --> 00:01:39,060  
or go ahead and Adam is designed to fix

37  
00:01:37,828 --> 00:01:42,839  
which have been placed by secret

38  
00:01:39,060 --> 00:01:47,640  
organization like the sse and i regard

39  
00:01:42,840 --> 00:01:49,590  
that is impossible so therefore the

40  
00:01:47,640 --> 00:01:51,329  
ridiculous alternative would appear to

41  
00:01:49,590 --> 00:01:54,409  
be true and to me that's great

42  
00:01:51,328 --> 00:01:54,408  
improvising thank you

43  
00:02:23,169 --> 00:02:28,149

a really good question yeah the question

44

00:02:26,348 --> 00:02:30,098

was are there other musical genres in

45

00:02:28,150 --> 00:02:33,219

which improvisation is important and the

46

00:02:30,098 --> 00:02:34,719

fact is actually if you look at most of

47

00:02:33,219 --> 00:02:36,280

the news that the vast majority of music

48

00:02:34,719 --> 00:02:37,750

in the world improvisation one kind of

49

00:02:36,280 --> 00:02:39,219

month from another it's different and

50

00:02:37,750 --> 00:02:41,259

blue image and blue dress is definitely

51

00:02:39,219 --> 00:02:44,379

improvisational component south indian

52

00:02:41,259 --> 00:02:46,689

music has an improvisation component not

53

00:02:44,379 --> 00:02:48,759

nothing near north indian music but if

54

00:02:46,689 --> 00:02:50,680

you look at the vast majority music in

55

00:02:48,759 --> 00:02:53,829

the world improvisation is is a central

56

00:02:50,680 --> 00:02:56,890

process and really the you know European

57

00:02:53,830 --> 00:03:00,100

classical music as is practice now is is

58  
00:02:56,889 --> 00:03:04,509  
this sort of anomalous in that way so

59  
00:03:00,099 --> 00:03:07,919  
it's a very interesting turn of sort of

60  
00:03:04,509 --> 00:03:07,919  
from center

61  
00:03:13,090 --> 00:03:19,810  
asian immediately referred before we

62  
00:03:17,979 --> 00:03:24,488  
also get

63  
00:03:19,810 --> 00:03:27,170  
episodes a big group as supposed to be

64  
00:03:24,489 --> 00:03:32,389  
and sometimes maybe get to win closed

65  
00:03:27,169 --> 00:03:34,359  
jump and these ask ourselves what is it

66  
00:03:32,389 --> 00:03:36,780  
we have to do

67  
00:03:34,360 --> 00:03:42,200  
you come up with a number of

68  
00:03:36,780 --> 00:03:42,199  
the radishes and couple vagina

69  
00:03:43,110 --> 00:03:50,460  
the invention to each other and

70  
00:03:46,080 --> 00:03:54,210  
positioning another one is that can't

71  
00:03:50,460 --> 00:03:57,860  
have a theory about who should be fried

72  
00:03:54,210 --> 00:03:57,860  
I thought the main

73  
00:03:58,250 --> 00:04:05,389  
behind solo not funny that tunnel and we

74  
00:04:03,210 --> 00:04:05,390  
have

75  
00:04:05,848 --> 00:04:12,280  
we'll get you another manipulation

76  
00:04:08,669 --> 00:04:14,158  
photography nations course but in return

77  
00:04:12,280 --> 00:04:17,850  
it's just

78  
00:04:14,158 --> 00:04:20,798  
and most importantly misspeaking the

79  
00:04:17,850 --> 00:04:23,160  
chromosomes the time to do it that would

80  
00:04:20,798 --> 00:04:23,159  
be great

81  
00:04:35,629 --> 00:04:38,629  
phantom

82  
00:04:39,430 --> 00:04:42,430  
and

83  
00:04:56,589 --> 00:05:02,000  
this is like a whole many issues in

84  
00:05:00,019 --> 00:05:04,668  
there you know if you look at the

85  
00:05:02,000 --> 00:05:08,649  
literature on sort of peak experiences

86

00:05:04,668 --> 00:05:10,939  
from composers and then we look at the

87  
00:05:08,649 --> 00:05:12,620  
sort of literature I'm glad that this

88  
00:05:10,939 --> 00:05:15,050  
person is a musician brought it got us

89  
00:05:12,620 --> 00:05:16,579  
into this literature on peak experience

90  
00:05:15,050 --> 00:05:18,020  
of improvisers you see a really

91  
00:05:16,579 --> 00:05:21,800  
interesting difference that came out

92  
00:05:18,019 --> 00:05:25,599  
here and that is that the composer's are

93  
00:05:21,800 --> 00:05:27,740  
talking about sort of the emergence of

94  
00:05:25,600 --> 00:05:29,689  
sometimes complete pieces when you you

95  
00:05:27,740 --> 00:05:31,728  
know we'd like repeat about Brahms and

96  
00:05:29,689 --> 00:05:33,410  
Mozart's letters they're talking about

97  
00:05:31,728 --> 00:05:35,359  
the reviser like the complete

98  
00:05:33,410 --> 00:05:39,020  
compositions coming in you know in an

99  
00:05:35,360 --> 00:05:41,720  
instant whereas improvisers are are not

100  
00:05:39,019 --> 00:05:43,490

in producers are talking about height

101

00:05:41,720 --> 00:05:45,650

and interactions between the players the

102

00:05:43,490 --> 00:05:47,329

planes excite their fun with and this in

103

00:05:45,649 --> 00:05:49,579

this sort of thing as the felt like the

104

00:05:47,329 --> 00:05:52,459

zone and all that and you salisa these

105

00:05:49,579 --> 00:05:54,829

are two different musical world views I

106

00:05:52,459 --> 00:05:58,250

mean there's a whole thing but I luckily

107

00:05:54,829 --> 00:06:00,550

the Belmont so it's a beautiful okay

108

00:05:58,250 --> 00:06:00,550

thanks