

Practical strategies: Top-down and bottom-up approaches to transformed consciousness

Bottom-up, silence driven: meditation

Top-down, action driven: creative engagement

Enlivening non-syntactic parameters (music, Meyer's syntactic-nonsyntactic categories), helps us step back from syntactic realm and associated conditioned assumptions.

Parallels (syntactic/non-syntactic parameters) in science?

A Zajonc: Holding two contrasting/competing ideas in awareness without judgment.

1
00:00:04,470 --> 00:00:01,590
a number of times in the last couple of

2
00:00:07,909 --> 00:00:04,480
days a sort of a personal egoic self you

3
00:00:11,270 --> 00:00:07,919
might say i think um carlos

4
00:00:13,509 --> 00:00:11,280
monsanto you know his eye concept of i

5
00:00:15,589 --> 00:00:13,519
corresponds to this small self

6
00:00:18,310 --> 00:00:15,599
disconnected in

7
00:00:19,910 --> 00:00:18,320
from the large self i mean itself small

8
00:00:21,990 --> 00:00:19,920
self is never disconnected just

9
00:00:23,830 --> 00:00:22,000
experienced as disconnected from the the

10
00:00:26,550 --> 00:00:23,840
transcendent self

11
00:00:29,429 --> 00:00:26,560
or non local kind of aspect of self

12
00:00:31,189 --> 00:00:29,439
prone to attachments and more expansive

13
00:00:33,350 --> 00:00:31,199

heightened state um you have the union

14

00:00:35,750 --> 00:00:33,360

of self and self there's a great quote

15

00:00:38,869 --> 00:00:35,760

from um from rumi uh

16

00:00:40,630 --> 00:00:38,879

go on a journey from self to self my

17

00:00:42,310 --> 00:00:40,640

friend something like that and he

18

00:00:44,630 --> 00:00:42,320

actually i mean in the translations you

19

00:00:48,150 --> 00:00:44,640

see you see actually written with small

20

00:00:49,670 --> 00:00:48,160

self and small s and large case s

21

00:00:51,350 --> 00:00:49,680

so in this expands to say we have the

22

00:00:53,750 --> 00:00:51,360

codex coexistence of heightened

23

00:00:55,830 --> 00:00:53,760

capacities to engage with objects

24

00:00:57,670 --> 00:00:55,840

that's sort of the you know have access

25

00:00:59,750 --> 00:00:57,680

to our training yet the freedom from the

26

00:01:01,830 --> 00:00:59,760

binding relationship

27

00:01:03,110 --> 00:01:01,840

to those objects so now let's look at

28

00:01:04,869 --> 00:01:03,120

there's a there's a relationship and

29

00:01:06,789 --> 00:01:04,879

this is something that will that music

30

00:01:09,429 --> 00:01:06,799

is a kind of a time-bound

31

00:01:10,789 --> 00:01:09,439

um activity more so than many other

32

00:01:12,469 --> 00:01:10,799

fields

33

00:01:14,469 --> 00:01:12,479

there's a there's a what i think is an

34

00:01:15,830 --> 00:01:14,479

interesting relationship between time

35

00:01:17,990 --> 00:01:15,840

and consciousness

36

00:01:21,030 --> 00:01:18,000

um if we think of time as consisting as

37

00:01:23,590 --> 00:01:21,040

of point values and span values

38

00:01:24,630 --> 00:01:23,600

uh the point value corresponds to a kind

39

00:01:25,590 --> 00:01:24,640

of um

40

00:01:27,990 --> 00:01:25,600

kind of the

41

00:01:30,310 --> 00:01:28,000

time sort of ordinary consciousness time

42

00:01:31,910 --> 00:01:30,320

where we're thinking of where the

43

00:01:34,230 --> 00:01:31,920

way of thinking is that the meaning of a

44

00:01:35,830 --> 00:01:34,240

given moment is largely depending uh

45

00:01:37,990 --> 00:01:35,840

depending upon what

46

00:01:40,310 --> 00:01:38,000

comes before and what comes be it comes

47

00:01:41,910 --> 00:01:40,320

after so it's kind of a very linear sort

48

00:01:43,510 --> 00:01:41,920

of layer you might say of time

49

00:01:45,429 --> 00:01:43,520

conception there

50

00:01:47,190 --> 00:01:45,439

uh in an ordinary consciousness we're

51
00:01:49,910 --> 00:01:47,200
sort of confined to that that's sort of

52
00:01:51,109 --> 00:01:49,920
the only kind of time conception we have

53
00:01:52,870 --> 00:01:51,119
access to

54
00:01:53,670 --> 00:01:52,880
and of course condition patterns are

55
00:01:56,950 --> 00:01:53,680
very

56
00:01:58,310 --> 00:01:56,960
much lodged in this linear sequence

57
00:01:59,990 --> 00:01:58,320
in a more expansive state of

58
00:02:01,350 --> 00:02:00,000
consciousness we have access to and

59
00:02:03,350 --> 00:02:01,360
there's a very important doubt because

60
00:02:05,510 --> 00:02:03,360
sometimes people say well we sort of you

61
00:02:07,270 --> 00:02:05,520
know we're sort of we transcend the

62
00:02:08,469 --> 00:02:07,280
linear or we're oblivious to it but we

63
00:02:10,070 --> 00:02:08,479

need both

64

00:02:11,510 --> 00:02:10,080

uh in heightened consciousness we have

65

00:02:13,750 --> 00:02:11,520

access to

66

00:02:15,190 --> 00:02:13,760

that linear sequence if that's if that

67

00:02:17,190 --> 00:02:15,200

is sort of um

68

00:02:19,510 --> 00:02:17,200

uh appropriate to given kind of

69

00:02:20,390 --> 00:02:19,520

creativity that's involved at the time

70

00:02:21,830 --> 00:02:20,400

or

71

00:02:23,750 --> 00:02:21,840

we also have access to kind of an

72

00:02:26,630 --> 00:02:23,760

overarching presence

73

00:02:28,229 --> 00:02:26,640

where the sort of condition attachments

74

00:02:31,110 --> 00:02:28,239

between a moment and what becomes before

75

00:02:32,390 --> 00:02:31,120

and what follows are transcended

76

00:02:34,550 --> 00:02:32,400

so we have access to both of these

77

00:02:36,390 --> 00:02:34,560

things if we're sitting down to meditate

78

00:02:39,110 --> 00:02:36,400

um or this is sort of what could be

79

00:02:41,270 --> 00:02:39,120

thought of as kind of a span mediated uh

80

00:02:43,190 --> 00:02:41,280

experience of time if we're playing ice

81

00:02:45,350 --> 00:02:43,200

hockey and we have a number of us are

82

00:02:46,630 --> 00:02:45,360

from michigan here and our red wings are

83

00:02:47,350 --> 00:02:46,640

in the uh

84

00:02:49,589 --> 00:02:47,360

just

85

00:02:51,990 --> 00:02:49,599

entering the the stanley cup finals for

86

00:02:53,910 --> 00:02:52,000

the second time in two years and um

87

00:02:55,030 --> 00:02:53,920

you know this is ice hockey is an admit

88

00:02:58,470 --> 00:02:55,040

for instance for one thing it's an

89

00:02:59,910 --> 00:02:58,480

amazingly improvisational uh activity uh

90

00:03:01,430 --> 00:02:59,920

i mean and

91

00:03:02,630 --> 00:03:01,440

that you might call that a point

92

00:03:04,390 --> 00:03:02,640

mediated

93

00:03:06,309 --> 00:03:04,400

uh conception of time where you have

94

00:03:09,350 --> 00:03:06,319

this incredibly high density uh

95

00:03:11,030 --> 00:03:09,360

information flow in any in any given

96

00:03:13,190 --> 00:03:11,040

moment of time say as measured by the

97

00:03:15,670 --> 00:03:13,200

clock ice hockey is amazing so when your

98

00:03:17,350 --> 00:03:15,680

team is ahead with um

99

00:03:18,869 --> 00:03:17,360

you know the last not to get too much

100

00:03:20,790 --> 00:03:18,879

off on this but in the

101

00:03:22,229 --> 00:03:20,800

in the the final game in the anaheim

102

00:03:24,550 --> 00:03:22,239

series which is very tough we had four

103

00:03:27,350 --> 00:03:24,560

point seconds seven seconds on the clock

104

00:03:29,990 --> 00:03:27,360

with the face-off just outside our our

105

00:03:32,550 --> 00:03:30,000

you know we're ahead by one 4.7 seconds

106

00:03:34,229 --> 00:03:32,560

and ice hockey is an eternity in terms

107

00:03:37,190 --> 00:03:34,239

of in terms of especially when your

108

00:03:38,789 --> 00:03:37,200

team's just ahead by one uh in terms of

109

00:03:39,990 --> 00:03:38,799

what could happen

110

00:03:42,710 --> 00:03:40,000

and um

111

00:03:45,509 --> 00:03:42,720

but anyway it's it's a point mediated

112

00:03:47,350 --> 00:03:45,519

experience of time that can lead to a

113

00:03:50,229 --> 00:03:47,360

span sort of that integration of point

114

00:03:52,229 --> 00:03:50,239

and span at the same time

115

00:03:53,509 --> 00:03:52,239

and then we can go into this in music

116

00:03:54,710 --> 00:03:53,519

i'm going to try to keep this going a

117

00:03:55,910 --> 00:03:54,720

little bit because we're

118

00:03:58,710 --> 00:03:55,920

behind here

119

00:04:01,110 --> 00:03:58,720

um i have a model that came out about 10

120

00:04:03,429 --> 00:04:01,120

years ago that distinguishes sort of in

121

00:04:06,229 --> 00:04:03,439

between improprietary time conception

122

00:04:07,670 --> 00:04:06,239

and composed music time conception

123

00:04:09,270 --> 00:04:07,680

now it's important emphasis these are

124

00:04:10,630 --> 00:04:09,280

both pathways the transcendence is

125

00:04:12,630 --> 00:04:10,640

misunderstood as something the

126

00:04:15,030 --> 00:04:12,640

improvisatory is sort of the

127

00:04:17,430 --> 00:04:15,040

um even though it's it's

128

00:04:20,229 --> 00:04:17,440

uh it's a involves kind of a surface

129

00:04:22,390 --> 00:04:20,239

non-linearity uh and the composition

130

00:04:24,870 --> 00:04:22,400

involves a surface linearity both of

131

00:04:27,030 --> 00:04:24,880

these can expand and they're

132

00:04:29,909 --> 00:04:27,040

according to their respective modes of

133

00:04:31,670 --> 00:04:29,919

time to this expansive state

134

00:04:34,390 --> 00:04:31,680

and

135

00:04:36,870 --> 00:04:34,400

i think i'm just going to kind of

136

00:04:38,950 --> 00:04:36,880

leave that for now except to say that

137

00:04:41,189 --> 00:04:38,960

in both in both pathways you know

138

00:04:42,950 --> 00:04:41,199

temporal pathways to transcendence we

139

00:04:45,510 --> 00:04:42,960

have conditioned patterns conditioned

140

00:04:47,430 --> 00:04:45,520

attachments manifest in different ways

141

00:04:48,870 --> 00:04:47,440

and improvisation where you have this

142

00:04:51,189 --> 00:04:48,880

moment to be sort of the time is

143

00:04:53,030 --> 00:04:51,199

directed towards the moment

144

00:04:54,790 --> 00:04:53,040

towards this sort of moment to moment

145

00:04:56,629 --> 00:04:54,800

conception

146

00:04:58,550 --> 00:04:56,639

condition patterns manifest in what i

147

00:05:00,390 --> 00:04:58,560

call inflated points because the whole

148

00:05:03,430 --> 00:05:00,400

thing is to sort of break down time

149

00:05:05,830 --> 00:05:03,440

frames and to be able to in a sense um

150

00:05:08,550 --> 00:05:05,840

experience in a given you know in what

151
00:05:11,029 --> 00:05:08,560
an ordinary consciousness would be um

152
00:05:12,870 --> 00:05:11,039
what a certain quantity of information

153
00:05:14,950 --> 00:05:12,880
that you're able to perceive to break

154
00:05:17,590 --> 00:05:14,960
that down and in that moment perceive

155
00:05:20,629 --> 00:05:17,600
more detail in that conversation so

156
00:05:21,909 --> 00:05:20,639
in ordinary consciousness improvisation

157
00:05:24,070 --> 00:05:21,919
the process is

158
00:05:26,390 --> 00:05:24,080
inhibited by inflated points in the

159
00:05:29,430 --> 00:05:26,400
compositional process what by what i

160
00:05:31,830 --> 00:05:29,440
call weak spans

161
00:05:33,990 --> 00:05:31,840
and so the question is how do we

162
00:05:37,029 --> 00:05:34,000
invoke these heightened states

163
00:05:39,749 --> 00:05:37,039

this heightened improvisatory awareness

164

00:05:41,189 --> 00:05:39,759

and receptivity to anomalous

165

00:05:43,670 --> 00:05:41,199

phenomena

166

00:05:45,830 --> 00:05:43,680

so i i think of this in terms of

167

00:05:47,749 --> 00:05:45,840

top-down and bottom-up approaches

168

00:05:50,150 --> 00:05:47,759

from a bottom-up approach it's silence

169

00:05:52,550 --> 00:05:50,160

driven or we can say from a

170

00:05:55,189 --> 00:05:52,560

standpoint of time it's span driven in

171

00:05:57,749 --> 00:05:55,199

meditation and meditation are

172

00:05:58,870 --> 00:05:57,759

sort of sort of the um the strategy is

173

00:06:01,430 --> 00:05:58,880

to

174

00:06:03,270 --> 00:06:01,440

uh experience this expansive state of

175

00:06:05,670 --> 00:06:03,280

silence and awareness

176

00:06:08,070 --> 00:06:05,680

that we with we withdraw from sort of

177

00:06:08,950 --> 00:06:08,080

the engagement with objects

178

00:06:10,950 --> 00:06:08,960

and

179

00:06:12,070 --> 00:06:10,960

top down is action driven

180

00:06:14,309 --> 00:06:12,080

where we're

181

00:06:16,710 --> 00:06:14,319

actually meaning engagement from either

182

00:06:18,830 --> 00:06:16,720

mental physical emotional sensitive

183

00:06:20,629 --> 00:06:18,840

sensory

184

00:06:24,070 --> 00:06:20,639

activity so you might say that

185

00:06:26,230 --> 00:06:24,080

scientific creativity is um a kind of

186

00:06:28,070 --> 00:06:26,240

top-down action-driven

187

00:06:30,950 --> 00:06:28,080

uh modality

188

00:06:31,909 --> 00:06:30,960

um as would be ice hockey and

189

00:06:34,469 --> 00:06:31,919

jazz

190

00:06:37,110 --> 00:06:34,479

and many many other activities

191

00:06:38,710 --> 00:06:37,120

and by the way um i i know um iman's

192

00:06:41,590 --> 00:06:38,720

barroos is um

193

00:06:43,670 --> 00:06:41,600

following me on the schedule he i really

194

00:06:45,110 --> 00:06:43,680

recommend his book um i hope he doesn't

195

00:06:47,189 --> 00:06:45,120

mind me giving him a plug here he

196

00:06:49,189 --> 00:06:47,199

probably won't his uh science as a

197

00:06:52,150 --> 00:06:49,199

spiritual practice really goes into kind

198

00:06:55,749 --> 00:06:53,990

sort of science as as a kind of

199

00:06:59,350 --> 00:06:55,759

transformational vehicle

200

00:07:04,150 --> 00:07:01,749

now in music so here's something that i

201
00:07:06,629 --> 00:07:04,160
do with my students that

202
00:07:08,469 --> 00:07:06,639
that maybe there's a parallel with in

203
00:07:10,870 --> 00:07:08,479
scientific practice in terms of

204
00:07:12,629 --> 00:07:10,880
enlivening this improvisatory heightened

205
00:07:15,189 --> 00:07:12,639
experience

206
00:07:16,870 --> 00:07:15,199
the theorist leonard meyer

207
00:07:19,029 --> 00:07:16,880
categorized musical basic musical

208
00:07:21,830 --> 00:07:19,039
elements in terms of what he called

209
00:07:24,309 --> 00:07:21,840
uh syntactic and non-syntactic elements

210
00:07:25,749 --> 00:07:24,319
syntactic elements were harmony melanie

211
00:07:28,309 --> 00:07:25,759
and rhythm

212
00:07:29,909 --> 00:07:28,319
and non-syntactic elements are sort of

213
00:07:32,629 --> 00:07:29,919

what you might call the raw materials of

214

00:07:35,510 --> 00:07:32,639

sound as manifested music that

215

00:07:37,990 --> 00:07:35,520

density and dynamics a variety of loud

216

00:07:39,430 --> 00:07:38,000

and soft

217

00:07:41,430 --> 00:07:39,440

high and low

218

00:07:43,270 --> 00:07:41,440

uh he had originally called these

219

00:07:45,510 --> 00:07:43,280

statistical parameters

220

00:07:47,270 --> 00:07:45,520

and what i do is i have my students

221

00:07:48,390 --> 00:07:47,280

create improvisations

222

00:07:50,550 --> 00:07:48,400

using

223

00:07:52,469 --> 00:07:50,560

i have them step back from the syntactic

224

00:07:55,110 --> 00:07:52,479

realm because the syntactic realm is

225

00:07:56,869 --> 00:07:55,120

where our assumptions are lodged

226

00:07:58,150 --> 00:07:56,879

and i think there is even even if it's

227

00:07:59,670 --> 00:07:58,160

kind of a loose connection there's got

228

00:08:01,749 --> 00:07:59,680

to be something in

229

00:08:04,309 --> 00:08:01,759

in different fields where you have sort

230

00:08:06,869 --> 00:08:04,319

of you have this sort of configurations

231

00:08:08,950 --> 00:08:06,879

of materials in which your assumptions

232

00:08:09,749 --> 00:08:08,960

are lodged and if we can step back from

233

00:08:11,670 --> 00:08:09,759

this

234

00:08:14,390 --> 00:08:11,680

um in what i'm calling the the

235

00:08:16,150 --> 00:08:14,400

non-syntactic realm um that might help

236

00:08:18,710 --> 00:08:16,160

us that might be the first step in

237

00:08:20,230 --> 00:08:18,720

helping us to sort of look then you sort

238

00:08:22,309 --> 00:08:20,240

of look back you step beyond the

239

00:08:24,309 --> 00:08:22,319

syntactic you look back at it with sort

240

00:08:27,510 --> 00:08:24,319

of fresh eyes so i have my students

241

00:08:29,270 --> 00:08:27,520

create improvisations i say forget about

242

00:08:32,310 --> 00:08:29,280

the key

243

00:08:34,149 --> 00:08:32,320

forget about what style of music it's in

244

00:08:36,389 --> 00:08:34,159

just i'll say

245

00:08:39,269 --> 00:08:36,399

create a piece of music that has for

246

00:08:41,589 --> 00:08:39,279

instance a variety in density that means

247

00:08:43,990 --> 00:08:41,599

a variety of like really really sparse

248

00:08:46,550 --> 00:08:44,000

low dense passages and

249

00:08:48,070 --> 00:08:46,560

really high

250

00:08:49,910 --> 00:08:48,080

intense

251

00:08:52,070 --> 00:08:49,920

a lot of node activity and what this

252

00:08:54,389 --> 00:08:52,080

does is it makes them dig into their

253

00:08:56,470 --> 00:08:54,399

musical reservoir in a very very

254

00:08:59,750 --> 00:08:56,480

different way and just deal with sort of

255

00:09:01,670 --> 00:08:59,760

a um a fresher kind of more spontaneous

256

00:09:02,710 --> 00:09:01,680

way of processing information

257

00:09:06,150 --> 00:09:02,720

and

258

00:09:08,470 --> 00:09:06,160

come out as a byproduct so you they're

259

00:09:10,630 --> 00:09:08,480

actually re-entering the syntactic realm

260

00:09:12,870 --> 00:09:10,640

but from a very different vantage point

261

00:09:15,350 --> 00:09:12,880

so the question is um

262

00:09:17,670 --> 00:09:15,360

can we identify syntactic and

263

00:09:19,269 --> 00:09:17,680

non-syntactic parameters in science and

264

00:09:21,670 --> 00:09:19,279

i kind of um

265

00:09:23,269 --> 00:09:21,680

um you know this is the subject for

266

00:09:26,870 --> 00:09:23,279

further discussion i would look forward

267

00:09:27,990 --> 00:09:26,880

to people having um ideas about this

268

00:09:29,590 --> 00:09:28,000

you know i was thinking of some of the

269

00:09:31,509 --> 00:09:29,600

controversial issues that have been

270

00:09:33,590 --> 00:09:31,519

raised i'm just you know in the ssc

271

00:09:37,110 --> 00:09:33,600

journal um

272

00:09:38,870 --> 00:09:37,120

you know henry bowers work with the hiv

273

00:09:41,190 --> 00:09:38,880

issues

274

00:09:42,870 --> 00:09:41,200

plate tectonics somebody gave a paper a

275

00:09:44,470 --> 00:09:42,880

couple of years ago on

276

00:09:47,190 --> 00:09:44,480

the second law

277

00:09:49,990 --> 00:09:47,200

and you know sort of alternatives to

278

00:09:51,750 --> 00:09:50,000

things that seem to be unassailable and

279

00:09:54,150 --> 00:09:51,760

it would seem to me that one uh you know

280

00:09:56,070 --> 00:09:54,160

the physicist arthur science talks about

281

00:09:58,870 --> 00:09:56,080

kind of an exercise where he has