



But a collection of  
A brilliant, unacknowledged  
designer for others  
which have been  
placed by a recent  
organization, and I  
regret that is  
irrevocable.

That the reflections  
otherwise would  
appear to be true."



1  
00:00:04,789 --> 00:00:03,110  
an issue just holding them in awareness

2  
00:00:06,309 --> 00:00:04,799  
as is sort of a contemplative exercise

3  
00:00:08,150 --> 00:00:06,319  
in a way holding them in awareness

4  
00:00:10,629 --> 00:00:08,160  
without judgment and again this goes

5  
00:00:12,709 --> 00:00:10,639  
back to sort of the the

6  
00:00:14,950 --> 00:00:12,719  
that state where the music improviser

7  
00:00:17,430 --> 00:00:14,960  
doesn't really judge

8  
00:00:18,550 --> 00:00:17,440  
sort of sort of the flow of normative

9  
00:00:22,950 --> 00:00:18,560  
you might say

10  
00:00:24,390 --> 00:00:22,960  
in radical ideas that he he or she just

11  
00:00:26,950 --> 00:00:24,400  
sort of engages in that flow and

12  
00:00:28,710 --> 00:00:26,960  
embraces that

13  
00:00:31,589 --> 00:00:28,720

it looks like we are

14

00:00:33,510 --> 00:00:31,599

okay so just really quickly um another

15

00:00:35,430 --> 00:00:33,520

issue that's come up is um and just

16

00:00:37,990 --> 00:00:35,440

recently too is there a field of aspect

17

00:00:39,990 --> 00:00:38,000

of of consciousness and improvised music

18

00:00:42,630 --> 00:00:40,000

um and improvisers are always talking

19

00:00:45,110 --> 00:00:42,640

about kind of emerging of

20

00:00:47,270 --> 00:00:45,120

um individuals um

21

00:00:49,510 --> 00:00:47,280

i had this whole thing on i'm going sort

22

00:00:51,670 --> 00:00:49,520

of inside this meditation practice but

23

00:00:54,790 --> 00:00:51,680

to close uh one of my favorite instances

24

00:00:56,630 --> 00:00:54,800

of of in great improvising in science

25

00:00:57,590 --> 00:00:56,640

has to do with um

26

00:00:59,270 --> 00:00:57,600

this

27

00:01:01,670 --> 00:00:59,280

episode that uh

28

00:01:03,670 --> 00:01:01,680

uh regarding the bigfoot and this is a

29

00:01:05,109 --> 00:01:03,680

valid photograph by the way

30

00:01:06,630 --> 00:01:05,119

and um

31

00:01:08,550 --> 00:01:06,640

some there it was being there were some

32

00:01:11,109 --> 00:01:08,560

footprints that were discovered in the

33

00:01:13,990 --> 00:01:11,119

mountains in the pacific northwest in a

34

00:01:15,590 --> 00:01:14,000

anthropologist was called in to

35

00:01:17,270 --> 00:01:15,600

look at the footprints

36

00:01:19,749 --> 00:01:17,280

uh grover

37

00:01:21,429 --> 00:01:19,759

krantz i think is his name and uh so he

38

00:01:22,870 --> 00:01:21,439

examines the footprints you know and

39

00:01:24,710 --> 00:01:22,880

they go through the mountains for uh

40

00:01:25,670 --> 00:01:24,720

five miles this incredibly rugged

41

00:01:27,270 --> 00:01:25,680

terrain

42

00:01:29,830 --> 00:01:27,280

and he concludes that you know he came

43

00:01:32,149 --> 00:01:29,840

in obviously to debunk the whole thing

44

00:01:34,149 --> 00:01:32,159

and he said either sasquatch is real and

45

00:01:35,429 --> 00:01:34,159

that is ridiculous

46

00:01:36,469 --> 00:01:35,439

or

47

00:01:37,990 --> 00:01:36,479

brilliant

48

00:01:39,590 --> 00:01:38,000

anatomists designed the fakes which have

49

00:01:41,910 --> 00:01:39,600

been placed by a secret organization

50

00:01:44,390 --> 00:01:41,920

like the sse

51  
00:01:47,350 --> 00:01:44,400  
and i regard that as impossible so

52  
00:01:51,270 --> 00:01:49,350  
the ridiculous alternative would appear

53  
00:01:59,030 --> 00:01:51,280  
to be true and to me that's great

54  
00:01:59,040 --> 00:02:23,750  
question yes um

55  
00:02:27,110 --> 00:02:25,670  
that's a really great question

56  
00:02:29,110 --> 00:02:27,120  
yeah the question is are there other

57  
00:02:31,990 --> 00:02:29,120  
musical genres in which improvisation is

58  
00:02:33,830 --> 00:02:32,000  
important and the fact is actually um if

59  
00:02:35,110 --> 00:02:33,840  
you look at most of the music the vast

60  
00:02:36,630 --> 00:02:35,120  
majority of music in the world

61  
00:02:37,990 --> 00:02:36,640  
improvisation one kind in one form or

62  
00:02:39,350 --> 00:02:38,000  
another it's different in blue you

63  
00:02:41,430 --> 00:02:39,360

mentioned bluegrass there's definitely

64

00:02:43,670 --> 00:02:41,440

improvisational component south indian

65

00:02:45,509 --> 00:02:43,680

music has um an improvisational

66

00:02:47,830 --> 00:02:45,519

component not nothing near north indian

67

00:02:48,949 --> 00:02:47,840

music but if you look at the vast

68

00:02:51,509 --> 00:02:48,959

majority of music in the world

69

00:02:53,190 --> 00:02:51,519

improvisation is is a central process

70

00:02:55,270 --> 00:02:53,200

and we're really the um you know

71

00:02:57,110 --> 00:02:55,280

european classical music as his practice

72

00:02:59,990 --> 00:02:57,120

now um is

73

00:03:01,030 --> 00:03:00,000

is is sort of anomalous in that way so

74

00:03:10,869 --> 00:03:01,040

it's a

75

00:03:17,670 --> 00:03:15,030

only we do his improvisation

76  
00:03:20,229 --> 00:03:17,680  
and many of you have heard us before

77  
00:03:22,949 --> 00:03:20,239  
we also get to the point where we get

78  
00:03:25,270 --> 00:03:22,959  
episodes of being good

79  
00:03:26,869 --> 00:03:25,280  
as opposed to being just wondering

80  
00:03:28,869 --> 00:03:26,879  
and sometimes we even get into what you

81  
00:03:30,550 --> 00:03:28,879  
call the sun

82  
00:03:33,030 --> 00:03:30,560  
and we

83  
00:03:34,949 --> 00:03:33,040  
ask ourselves what is it we have to do

84  
00:03:36,789 --> 00:03:34,959  
to get into that zone

85  
00:03:39,030 --> 00:03:36,799  
we've come up with a number of uh

86  
00:03:41,350 --> 00:03:39,040  
prerequisites

87  
00:03:43,430 --> 00:03:41,360  
and a couple of them stand out

88  
00:03:45,830 --> 00:03:43,440

one of them is that we all have to be

89

00:03:47,910 --> 00:03:45,840

able to hear and listen to each other

90

00:03:49,190 --> 00:03:47,920

and be listening

91

00:03:51,830 --> 00:03:49,200

another one

92

00:03:53,910 --> 00:03:51,840

is that we can't have anything anonymous

93

00:03:55,110 --> 00:03:53,920

we should be trying to make the band

94

00:03:56,789 --> 00:03:55,120

sound good

95

00:03:58,789 --> 00:03:56,799

that doesn't mean that you can't take

96

00:04:00,949 --> 00:03:58,799

solos it just means you have to be

97

00:04:02,390 --> 00:04:00,959

behind the solo not trying to get out in

98

00:04:04,149 --> 00:04:02,400

front of it

99

00:04:05,750 --> 00:04:04,159

and when we have those kinds of

100

00:04:06,550 --> 00:04:05,760

situations

101  
00:04:07,910 --> 00:04:06,560  
uh

102  
00:04:08,869 --> 00:04:07,920  
we'll get through a number we look at

103  
00:04:11,190 --> 00:04:08,879  
each other

104  
00:04:12,949 --> 00:04:11,200  
just like we're reversed

105  
00:04:15,589 --> 00:04:12,959  
of course it's quite a good rehearsal

106  
00:04:17,509 --> 00:04:15,599  
it's just that everything goes on

107  
00:04:19,509 --> 00:04:17,519  
and the most important thing is we can

108  
00:04:24,950 --> 00:04:19,519  
record one of those zones the time

109  
00:04:24,960 --> 00:04:29,990  
play it again

110  
00:04:30,000 --> 00:04:49,670  
uh

111  
00:05:02,550 --> 00:04:59,270  
is

112  
00:05:05,270 --> 00:05:02,560  
you know if you look at the literature

113  
00:05:07,189 --> 00:05:05,280

on sort of peak experiences

114

00:05:09,270 --> 00:05:07,199

from composers

115

00:05:10,870 --> 00:05:09,280

and then you look at the

116

00:05:13,590 --> 00:05:10,880

sort of literature i'm glad that this

117

00:05:15,110 --> 00:05:13,600

person is a musician got us into this uh

118

00:05:17,029 --> 00:05:15,120

literature on peak experience of

119

00:05:18,550 --> 00:05:17,039

improvisers you see a really interesting

120

00:05:20,310 --> 00:05:18,560

difference that came out

121

00:05:23,430 --> 00:05:20,320

here and that is that

122

00:05:24,390 --> 00:05:23,440

the composers are talking about

123

00:05:26,150 --> 00:05:24,400

sort of the

124

00:05:27,590 --> 00:05:26,160

emergence of

125

00:05:29,670 --> 00:05:27,600

sometimes complete pieces when you you

126

00:05:31,590 --> 00:05:29,680

know when you like read about brahms and

127

00:05:33,510 --> 00:05:31,600

mozart's letters um they're talking

128

00:05:35,430 --> 00:05:33,520

about providing the like the complete

129

00:05:39,510 --> 00:05:35,440

compositions coming in you know in an

130

00:05:41,909 --> 00:05:39,520

instant whereas improvisers are are not

131

00:05:43,350 --> 00:05:41,919

improvisers are talking about heightened

132

00:05:44,629 --> 00:05:43,360

interactions between the players they're

133

00:05:46,469 --> 00:05:44,639

playing so it's like they're playing

134

00:05:48,950 --> 00:05:46,479

with and this and this sort of thing as

135

00:05:50,390 --> 00:05:48,960

the like the zone and all that and so

136

00:05:52,629 --> 00:05:50,400

these are these are two different

137

00:05:54,070 --> 00:05:52,639

musical world views

138

00:05:56,710 --> 00:05:54,080

i mean there's a whole thing