A compact audio disc of the popular pinaphone project has just released.

**Jo**: Ah yes. The pinaphone project.

**Nile**: No. No. You know very well I live come to talk about wandering sine tones, each of which has a preprogrammed

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By Norman Ima

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Recipes for pinaphone

(September 1989)

John Oswald

Project director

An interview with

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available in the audio medium.

In fact, our ears are not
people who have commented on these
resonances in the sound of various
articles, in which it was perfectly
condensed, was the sound that

The decision to go over rather than

in other

The decision to go over rather than
paper on arrhythmia

acuities and the biosignals. The computer

monitoring system and the patient's vital signs are monitored in real-time and can be viewed on a computer screen. The patient's heart rate, blood pressure, and other vital signs are continuously monitored and can be viewed on the monitor. The patient's heart rate and blood pressure are displayed on the monitor in real-time.

In normal conditions, the heart rate is between 60 and 100 beats per minute. In cases of arrhythmia, the heart rate can be faster or slower than normal. In cases of atrial fibrillation, the heart rate can be faster than normal, while in cases of atrial flutter, the heart rate can be slower than normal.

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The fourth category is computers, which...

The Durian fruit...
The computer makes some unusual choices as to what it hears.

The computer makes some unusual choices as to what it hears.

The computer makes some unusual choices as to what it hears.

The computer makes some unusual choices as to what it hears.

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imaginary band sounds like it could really be one of his ensembles, he got the credit. The track actually consists of a 5-minute excerpt from a solo concert each by Messrs. Larry Dubin, Barre Phillips, Steve Lacy and Taylor. The concerts occurred over a span of 10 years. We combined them without editing to create a free jazz ensemble with all sorts of interplay, but it's all fake. The same method was used for the Dick Hyman track with the Aka Pygmys and the Lew Davies/Ry Cooder imaginary collaboration.

NI: You've also included the four tracks from the original EP, which I remember you summing up for me. You said that it featured Dolly Parton's sex change, Elvis' posthumous back-up band, Count Basie cut up and Igor Stravinsky accelerated. How would you sum up this new release?

JO: I think these are the essential examples of recorded music that every collection has until now been lacking. I hope that creative ways are found to play them.

FURTHER READING


Raas, Godfried-Willem. "The Absurdity of Copyright". Available at no charge from the Logos Foundation, Kongostraat 35, 9000 Ghent, Belgium. Include 2 International Reply Coupons.

AUTHORS' NOTE
John Oswald is Director of Research at Mystery Laboratory. Norman Igma is a Mystery Lab observer.

MUSICWORKS 48 (September 1990) will contain Part 2 of this interview, recorded in April 1990, which will explain why the plunderophonies CD referred to in this portion of the interview is no longer available. Anywhere.

plunderphonies IN MUSICWORKS:
The MUSICWORKS 47 cassette contains audio examples illustrating this article from the plunderophonies CD.

See also: MW 34, 1986 There Is No Reason To Believe That Music Exists, edited by John Oswald. Contains Lauren Drewery's report on the Mystery Tape Laboratory; "Jubilee" by Paul Haines; "The Antimatter of Musical Continuity" and "Basic Object Guitar", by Davey Williams; and "plunderphonies or, Audio Piracy as a Compositional Pragmatic" by Oswald (reprinted by Recommended Quarterly (England; 2:2); Influenza (Denmark: 4:5, tr. into Danish); and Re Quarterly in Germany (tr. into German); revised and published as "Bettered by the Borrower (the Ethics of Musical Debt)" in Whole Earth Review 57, 1987). Cassette: Haines, Mystery Tape selections, Oswald, Casey Sokol, Carl Stallings, James Tenney, Larry Wandt, Williams. Order form on p. 48.

BAD RELATIONS: plunderography,¹ pop and weird in DAB

The source for DAB is entirely the Jackson/Jones/Swedish pop song "Bad".² The transformations come from a limited palette, which excludes timbral signal processing (filtering, modulation, supplementary synthesis, etc.), pitch shifting, delay reverberation and add-on musicianship. What is left is location in time. Fractional portions of the original music, varying in duration from about 25 milliseconds to phonemes and sonemes, to phrase fragments, have been superimposed and juxtaposed.

DAB has 3 specific sections, without pauses. The first, titled Revised, is preceded by an introduction, which is mirrored in the coda to the third section. This introduction is a looping reiteration of the words "who's bad" spoken by Michael Jackson, with an increasingly opened envelope applied to each repetition, expanding from an onset-pass only click to the entire phrase, with a loop frequency of 124 beats per minute (bpm), the average tempo of the song (+ or -1 bpm). A reordered solo iteration of the bass line is superimposed as "bad" comes into focus, initiating the section proper. The original melody, as such, is never stated. Two techniques of bass line permutation: analogue tape splice razor-edit, and computer-conducted sampling of each original note (again, not pitch-shifted), were created for this section but the latter was not used. Tempo discrepancies between the "bad" pulse and the bass line pulse result from the completely autonomous application of the 2 voices, which were then thrown into the mix. This lack of synchronization was intentional, reflecting the prime thesis for DAB, of relational intent: that rhythms be mechanically imprecise (unlike drum machines, sequencers and such quantizing devices) and independent within the scale of rhythmic nuance (unlike musicians playing together). This is in part a reflection on the illusory interplay of multitracked musicians (in which the succession of recorded parts
The next step is to enhance and improve upon current understanding of the relationship between the physical environment and the interaction of individuals within that environment. This study aims to investigate the role of environmental factors in shaping the behavior of individuals in public spaces. The research will focus on identifying key points of influence that can be addressed to improve the overall quality of life for individuals who use these spaces.

The study will employ a qualitative research design, utilizing both observational and interview methods to gather data from participants. The data will be analyzed using thematic content analysis, allowing for a deeper understanding of the factors that influence individual behavior in public spaces.

Through this research, we hope to contribute to a better understanding of the complex interplay between environment and behavior. The findings will be used to inform the design of future public spaces, ensuring that they are more conducive to the well-being of the individuals who use them.

In conclusion, the importance of understanding the relationship between the physical environment and individual behavior cannot be overstated. This study will provide valuable insights into how environmental factors can be manipulated to create spaces that are more conducive to the well-being of the individuals who use them.

References:


Appendices:

A. Survey Questions

B. Data Collection Methods

C. Analytical Framework