obvious, and it is — so obvious that we tend to take it for granted and thereby forget that these rough

differences which are visually or aurally perceptible to the primary characteristic of the sound, and the

differences in loudness, which in turn correspond to the primary characteristics of the sound, and their

property is that of these parameters by itself. By analogy with the

intensity, duration, etc., but the ear does not know this immediately, and the fact of the

difference. The intensity, duration, etc., but the ear does not know this immediately, and the fact of the

difference. The intensity, duration, etc., but the ear does not know this immediately, and the fact of the

difference. The intensity, duration, etc., but the ear does not know this immediately, and the fact of the

can be made in terms of both loudness and volume, but we are not equipped to realize exact
necessary mean finer distinctions, but the possibility of realizing proportional. Very fine dis-
ctions can be made with the aid of "most-reduced" or "least-reduced" in loudness. This does not

can grasp relations somewhere beyond the "more-or-less", perceivable in loudness. That is, in these we
features. Our perception of pitch is the most reduced and next to that, timbre. That is in these we
loudness, "inherent" timbre, etc., and there is the consistency in differentiability of these different
features.

To continue. It is necessary to continue. More or less these distinctions may be made at pitch.

sensation

disturbance (of medium)

substance

disturbance (of instrument)

conception

activity

[Not the end of the third typed page, in long-hand on the back, this diagram:

(1) Inner - inner numen. numen - analog of silence.

(2) A difference (of the field). Since sound is a disturbance of air, and of the basal membrane
of the field, and time one dimension of that field. We may say that sound is a disturbance (of
the field). Rather, it is one dimension of that field. The field is perhaps silence. Consider silence
as a zero, silence - substance - activity - etc. Let this thing be our provisional definition. For time, we
consider silence as the substance of the matter. Activity - disturbance (of the field) - sound.

(3) Proceeding these and proceeding by them - an manipulation (of the instrument) and/or

which sends nerve impulses to the brain, creating

disturbance of the brain and therefore a disturbance (of the medium) of the basal membrane.

Is sound? And time? And silence? The first has been defined for us - many times. By physics (a
description is hard enough (to be real) but definition is still more difficult, perhaps impossible. Wha

do to go back. It is necessary now to go back. I have spoken of "definitions" and have defined nothing.

form.

Swedeback's op. 11, #3, where it is precisely these factors and partly anything else that define its
distinctions can be and have been used as the basic form-building factors in music. (See, e., Hear.
noise. I wonder do we not hear this already (listen carefully on a warm summer night)? With the ears.

were any more sustainer than it is we would hear the change of air molecules called white (atmospheric)

still within the ear (not the tone, one the box and one the resonator) (ca). And if it is said that if the ear

no sound has sound surrounding us the ear still hears still hear within this silence sometime

in time hear is partly time when sound is not. But think for a moment. Think of a moment when there is

something of what may exist if or can it be. And how can silence be heard as anything other than nothing

time without sound or sound without time. And yet how can time be defined if cannot be exact in

be a sound without time and time without sound (z) if paramount perhaps when which needs definition is

point reflection it becomes clear that there may very well be a time without sound but there may not

io (hi).

to ion. Since we are working only with an angle and cannot get at the sound itself (except by listening)

distinguish between pitch vs. intensity in the larger structure of pitch vs. intensity. The acoustical shape of the

disposition (intensity) vs. pitch in the larger structure of pitch vs. intensity. Of the non-rectangular shape can show

graphically as pitch vs. intensity, although this is only a partial representation of intum (which needs
g 更近 spiritual). In duration vs. sequence, yielding a photodynamic shape as I said above. Since may be

simplified as pitch vs. intensity a sequence yielding a photodynamic shape as I said above. Since may be

graphically shape is analogous from the visual realm and to describe the various relationships of shapes it is necessary

to simplify each relationship of the development of the definitions and definitions. The very notion of

is already which changes take place in time — again, rectangular. At this point I am no longer able to rely on

understood. A shape of this kind essentially an image or certain style may be represented graphically

are utilized in this manner. This should really be a question of the very notion of

Here we have implied another basic aspect of sound — (c) shape — the shape has a certain shape in

proportions. It is in this respect that our pitch-perception is most refined. And the capacity to hear

reactions may be partly responsible for the perception of pitch. The pitch-perceptions have had in western music for

parts of (ii) without altering the “harmonic” constitution of the figure. This ambiguity of pitch

the “shape” of the figure — and the shapes may be completely changed by octave transposition of

harmonic”) formal processes. The exact pitch-perceptions may be altered without substantially altering

produced when may be called “pitch-shapes,” and may be and has been the basis for certain (“non-

important to remember that we also hear less audible reactions of pitch, the aspect of direction which

simple relationships has been the basis for much of the development of wisdom music. It is
nature of sound in the nature of silence. He (Vasudeva) pretends that if space that is involved and
nothing is involved, is the nature of silence. He (Vasudeva) pretends that if space that is involved and
nothing is involved, is the nature of silence. He (Vasudeva) pretends that if space that is involved and
nothing is involved, is the nature of silence. He (Vasudeva) pretends that if space that is involved and
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nothing is involved, is the nature of silence. He (Vasudeva) pretends that if space that is involved and
nothing is involved, is the nature of silence. He (Vasudeva) pretends that if space that is involved and
nothing is involved, is the nature of silence. He (Vasudeva) pretends that if space that is involved and
nothing is involved, is the nature of silence.
nothing. It is the sound we make in listening.

always hearing in listening and we call this sound silence and know that this is not by any means
listening and this is the first sound we are always making in listening and this is the first sound we are
not at all nothing. We know this. We know what we are hearing is something and this is
and listening to this listening there is always at least what we call silence and this silence is not nothing
and listening to this listening there is always at least what we call silence and this is called silence. In this very beginning of living
and in this beginning listening is living. In the beginning is living. In the beginning is listening.
It is necessary really to begin at the beginning. In the beginning is living. In the beginning is listening.

of the field where silence has curvature zero (or nearly zero, that is the least curvature).
of the field where silence has curvature zero (or nearly zero, that is the least curvature).
of the field in which the least shape is possible, that is, "flat." Sound is a particular shape.
shape of the field. Any sound is a particular shape of the field and silence is a particular shape.
dimension of the field. Any sound is a particular condition of the field. Sound is a special condition of the field. There is one
Silence is a special condition of the field. Sound is a special condition of the field. The field is not silence.
II. Sound and silence are conditions of the field. I said that the field is silence. The field is not silence.

property which separates one from another, etc.

very well. But then, what is space? If not space, it is not simply the field in which we perceive objects — that
him. He uses time as space as well like no other before or after, even when he calls it space. He knows
knows very well that space is space and not time and sees space as space like no other before or after
this is not the same as others who have simply forgotten that it is not space that is involved. He
Concerned with relations in the melismas but with the sounds, the

The crucial thing about clang composition is that it is no longer

now returning to the original text]

shapes and qualities that are relevant — any " relaciones" being secondary.

This means that all proportional relations will be irrelevant at the start, it will be "tougher"

courses to find some new means of working that will lead me directly to more or less complete

electronic composition unless I avoid at the very beginning using single tones of defining pitch. It will be

The sound material must be made "plastic" and for this the piano does not serve. Nor will the

The following "insert" is from a separate sheet marked simply "Illinois, but seems to belong here

dot (or rather a logical point)

An inflexibly high frequency (or one simply out of another range) this last is not essentially derived from

would be the continuous band of harmonics in an inflexibly low frequency, and silence the situation of

conditions might be considered in terms of tone (as in Porter and others) in which case "White Noise"

unique conditions in terms of the pitch-dimensions, independent of time, Alternatively, all those

viz: silence (minimized) WHITE NOISE (maximized) and TONE (harmonic division)—that is, the three

 Silence: Sound: and Shape: I divide CLANG. And from all of the above I derive the FIELD. Silence

and sound being particular conditions of the Field. There are Three Unique Conditions of the Field,

from silence: sound: and shape: tone: pitch: and (range) duration: the reciprocal of duration is

and from changes of shape in time: EXTENSITY & ACTIVITY (and perhaps direction). From

and from silence and sound: SHAPE: FROM SHAPE: CHANGE (and this TIME: DURATION: the reciprocal of duration is

Thus we deduce: from living: listening and hearing: and from those silence & sound.

Next begin page 7
Listening is living and feeling that is hearing that is feeling that is listening.

In this beginning to our thinking about the manner of hearing, we are listening and knowing that our thinking is hearing.

This very beginning listening is hearing, listening is hearing, hearing is listening. In this very listening is living, in the beginning listening is living.

In the beginning in the beginning is living, listening to what we think and feeling to what we hear.

This thing which is the act of listening to the fact of hearing is not concerned with feeling or matter of music which is not to be found in our thinking but in our feeling of our thinking and thinking back.

What is wanted now and what is attempted here is to find a beginning to our thinking about the

SO.

music has had to do with the relations of most musicians. Think of it and quality are primary relations secondary. It seems that most as these relations create shape or form or quality, shape and form sounds in themselves, not the relations between them except in so far...
that field. We have one dimension. Time. What are the others.

distinguishable is not just geometry. So we have a field, and the question is what are the dimensions of

gometric but it is more than geometry. Geometry is measuring but measurement is distinguishing and

range of possibilities. Field is the inner ear of the brain where there may be many possibilities. It is

co-ordinate system is absurdist. Our field is not. Field is when and where a sound may be. Field is the

this other dimension. Other dimensions means that we can imagine a field of co-ordinate system.

duration. They are different in some ways and this means other dimensions and other definitions and

there are others. These must be others because any sound is not like any silence except in this way of

certain our first measure. Silence is our first sound and duration our first measure of any sound. But

measurement in common of any sound and thus of sound of silence. Time is our first dimension and

duration and expansion. Dimension is definition and deduction. Our first definition is this then the

the common measure of both is DURATION. Duration is a measure and a dimension. Dimension is a

any beginning and any ending means a point in time. Between these points is a sound of silence and

a point in time is the beginning of one sound (of silence) and the ending of another sound (of silence).

sound has an end and a point and the silence begins at that point. At a point when of a point in TME.

sound is silence but any other sound is a sound and the question is what is it. Whatever do we hear

they make. They are not the same but the sound may be the same and the next matter is any sound.

beating done and this whatever our s own doing or another one's. These are the same in the beating done

the sound of beating done and that is simply next in these beating. First is beating done and next is

mostly done and I am concerned here more with beating in these beating mostly beating beating.

listening of beating and what we hear when we listen. Speaking is another matter. This is simply some of

and doing more than listening but this is another matter. The matter now is beating or doing which is

doing. It is the first sound we make and the second sound is silence which is doing more than beating

makeing is SILENCE and it is the first SOUN and it is not the beating done and it is not nor is there being any

the first sound calling it silence. Here is our beginning when we have found the beginning in this the

listening to the sound we make in listening knowledge is not only thing it is something hearing it calling it

will this and this we call silence. There are always this still always this sound we make in

nothing more there is still this we call silence. When there is nothing more than this there is always

first sound we make listening we can hear it if we listen really listen. We call it silence. When there is

silence in listening it is the sound we are making in listening. It is the sound we make. Listening is the
Thus Extensity is the reciprocal of Intensity in all respects except amplitude.

*Note: define Extensity as the reciprocal of Intensity in all respects except amplitude.

and the intensity, and such changes in any one of the variables, produce shape.

Changes in any one of the variables will affect both the Extensity directly proportional to the frequency. Changes in any one of the variables will affect both the Extensity inversely proportional to the frequency. Intensity is inversely proportional to the duration and is, therefore, both proportional to the amplitude, while Extensity is proportional to the duration but combinations of these (tinnitus, etc.) and they are reciprocal of the three variables, amplitude, duration, and frequency, as well as scale. They are both functions of the three variables, amplitude, duration, and frequency, as well as scale. They may serve to define and distinguish similar and dissimilar forms of any sound, simple or complex, and the sounds of Intensity. These are general distinctions, and of Extensity, size, and quality, different from silence, and those other respects are first, volume, size, and Extensity, and quality.

Therefore, silence and any other respect is any sound, in all respects except duration, any sound may have this in common with any silence, and only this — duration, in any other respect any sound will have in common with any silence. This is not an absolute zero, but is rather the least sound, the sound which we know as silence. This is the act of hearing, which, when nothing more is living and hearing to this living.

Let these be the new assumptions:

1V, December 25, 1959

— What (quality), and quantity (for quantity, intensity, etc.)

In time which define the shape are changes firstly of Extensity (for volume, size, weight, mass, absolute zero, no absolutely perfect vacuum), and thus a reference level like zero decibels. The changes are reference level like zero decibels, "zero" (in music these are no least change). Or think of sound as a change in the field. Then silence is the condition of least shape. Not having a shape so much as having a shape. Then silence is simply the most flat shape, the leaf of a sound as an audible SHAP. Not as something having a shape but as something which is a
system that is neither physical nor arbitrary, but natural and capable of a great richness of
utility, bounded sound-forms—which I call Clanges, we have, I believe, the basic material of a
Harmonic Relation (proportion), which derives from the phenomenon of octave equivalence (or ratios
more factor included in pitch (and timbre) which remains to be defined, i.e., Internal Quality; or
time and other second-order combinations of these, and one
Thus we have, in Time, Sound and Silence, Extensity and Intensity, and Shape. Implicit in the above

\[
\begin{align*}
\text{EXT} & = \frac{A \cdot \ell}{P}\text{, } A, \ell, P \text{ and } \\
\text{INT} & = \frac{A}{P}\text{, } A, \ell, P
\end{align*}
\]

then

or, letting a mean proportional to

Inversely proportional to D
Extensity is inversely proportional to A, \ell, P, and

Inversely proportional to \ell

then Extensity is directly proportional to A, \ell, P, and

Let \( D = \text{duration}, A = \text{amplitude}, \ell = \text{pitch}, \ell = \text{timbre} \), and

and

Intensity of A, P, and