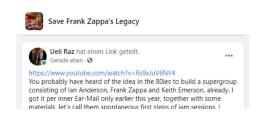
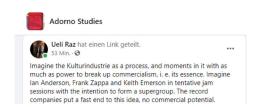
Electricities in Negative Dialectics Werbelinks in drei Facebookgruppen



You probably have heard of the idea in the 80ies to build a supergroup consisting of Ian Anderson, Frank Zappa and Keith Emerson, already. I got it per inner Ear-Mail only earlier this year, together with some materials, let's call them spontaneous first steps of jam sessions. I studied the dusty things and tried to clean them up - I tried to make them more interesting for a contemporary audience.

The first two minutes belong to Ian Anderson, interrupted with a melody no musician is able to keep in mind, played by the Big Moog Synthi of Emerson as used in Lucky Man. It is scientifically called the origine of Negative Dialectics, a hobby of Zappa's you are familiar with since the study of Dr. Watson, Ben to be exact. As Zappa was a scientist by himself, he had, with a little help of the Beelzeboubou, access to the IRCAM, where the newest music machine has just been invented, the Granular Synthesis. (The IRCAM is Pete's Garage with its entrance only a few meters beside the big one of the Centre Pompidou, Paris, under the rule of the mentioned Beelzeboubou.) Thus the supergroup melted down the hole first part of their demanding aesthetic program, the Variationensatz Adorno's of 1925, as it seems, according to Watson, familiar at least to Zappa. In piece number three they played the most beautiful music the supergroup was able to play, followed by some nervous screams of Beefheart who obviously was visiting London at the same time. - The rest of the 20 minutes presented here consists of mere variations, as it is known of jam sessions that they do not produce new things when lengthened towards timelessness.

CD with score: https://www.mycloud.ch/s/0049B305D26329829CFD54F9D1DFD3FD815F3F7F99



Imagine the Kulturindustrie as a process, and moments in it with as much as power to break up commercialism, i. e. its essence. Imagine lan Anderson, Frank Zappa and Keith Emerson in tentative jam sessions with the intention to form a supergroup. The record companies put a fast end to this idea, no commercial potential. Nevertheless, this idea is the cloud on which the music presented here sails. You have to know that Zappa knew Boulez and that Zappa was in the IRCAM, the place - in Boulez' garage where the Granular Synthesis was invented and developed. Last link you have to take notice is the book of Ben Watson with the title "Frank Zappa: The Negative Dialectics of Poodle Play (1994)". Now make yourself also clear that Boulez' Second Sonate has a predecessor shy & brave at the same time in Adorno's op. 3.5 of 1928, and make yourself clear that Zappa was eager to work with the latest electronic machines: you can follow now the meaning of the work without difficulty. But Electricities in Negative Dialectics is not a work of art but a mere piece of a mission: it shows the possibilities of musical software of today and their opportunity to create even discursive formations.



Friends, last two weeks I made a 20 minute piece consisting of 12 parts. The half of them use the IRCAM Multi Granular in Falcon 2 on Cubase 11 Artist, the others the instruments mentioned just below the Youtube video.

I have three questions. 1. Although the granulars in the 6 parts contain different samplings, they sound too much similar (Adorno String Quartet Variations first half and second half, Electricity of Safe as Milk, quasi live instruments accoustic and electronic, and drums). Are my settings unsuitable?

- 2. The settings can't be added to the automation. Is this a mistake of Falcon or of Cubase? (Many other instruments don't let you safe FXs or parts of the settings, for example the pitch bends for sexy large bendings or small quartertones in the Synthi Anthology 3.)
- 3. Question of naming: the Granular in Falcon is not part of the instruments but of the oscillators. Is this machine a Granular synthesizer or a Granular oscillator, or something else?