

## Electricities in Negative Dialectics Werbelinks in drei Facebookgruppen



Save Frank Zappa's Legacy



Ueli Raz hat einen Link geteilt.  
Gerade eben · 🌐

<https://www.youtube.com/watch?v=Rs9xUv6NY4>

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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 Synthesizer of Emerson as used in Lucky Man. It is scientifically called the origin 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 whole 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>



Adorno Studies



Ueli Raz hat einen Link geteilt.  
33 Min. · 🌐

Imagine the Kulturindustrie as a process, and moments in it with as much as power to break up commercialism, i. e. its essence. Imagine Ian 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.

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UVI Users



Ueli Raz · 23 Std. · 🌐

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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 acoustic 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 save FXs or parts of the settings, for example the pitch bends for sexy large bendings or small quartertones in the Synthesizer 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?