

EXPANDED EDUCATION FOR THE PAPERLESS SOCIETY[©]

MUSIC

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GREAT THINKERS

It is a blunder, bordering on a miracle, that we have no, or very few, images and voices of the great thinkers of the recent past on record, especially as the 16mm talkie was readily available. For instance we have hardly a record of Husserl, Freud, Proust, Joyce, Kandinsky, Berdyaev, Merlau-Ponti, Suzuki, Gide, Thomas Mann, Schoenberg, Varese, Bartok, Mondrian, Dilthey, Wittgenstein, Shaw, Valery, Jung, Keynes, Buber—even Nietzsche and Tolstoy lived well into the film age, as did Thomas Edison himself. This negative wonder is the biggest waste of instructional resources, if we recall how much footage of late-late-show movie and Hitler newsreel was filmed. Therefore, nothing is more urgent and successproof than to film the images and voices of aging great thinkers of today, and yesterday, in sufficient and surplus quantity, who might pass away any day, such as Marcel Duchamp, Jaspers, Heidegger, Gabriel Marcel, Ortega Y Gasset, Lucasc, Toynbee, Radaklishnan, Ernst Bloch, Niebuhr, Puller, Sartre and Russell. The interviewer should be a qualified philosopher himself and the camera crew as minimal as possible, so that Jaspers or Heidegger can talk as naturally as "Chelsea Girls". An NBC or NET-style expensive film technique is not only unnecessary, but may be harmful for this subject.

PHILOSOPHY

America has 5,000 colleges, which require 20,000 philosophy teachers. The shortage of qualified teachers of philosophy is acute, especially at the junior community college level. This discipline cannot profit much from automatic devices or computerized quiz machines. The supreme act of "philosophieren" requires a total involvement of the whole personality. Therefore new information techniques such as videotape, film, audio devices, loop techniques, non-linear printing techniques, light art, stroboscope, medical electronics, brain wave transmission should be used for the total conveyance of great philosophers' messages, and for the stimulation of students' own "Philosophieren" and maybe for the preparation of post-McLuhan, non-linear, possibly more iconographic and totally involved 22nd century philosophy. If philosophy wants to recover the hegemony which it held for centuries, the students of philosophy proper should also be exposed to today's electronic situation, instead of to parchment philology.

Needless to say, Jaspers and Heidegger's own explanations about themselves would be a strong means for qualitative and quantitative improvement of philosophy education. This technique applies also to other humanities and social sciences, in which personality and scholarship are essentially combined.

READING AIDS

Videotape reading aids can also be useful for major philosophy classics in original language and English. IBM is making a computer index of painting related to music. The same thing could be done, if it is not already underway, about the pictorial material on philosophy, although my idea of videotape guides to philosophy is far from the mere accumulation of portraits or birth places, etc.

a. Medieval Music
source and modern transcription and musicological problems parallel with sounds (stylistic analysis and development e.g. plain chant—Tropus—Sequenze—Motettus) and Neumen problems ("The most authentic performance of Gregorian chant is no more authentic than the Neo-gothic church built in the 19th century"—Besseler)

b. Polyphonic Music (13th—17th Century)
esoteric polyphonic techniques, indicated with arrows, etc. Ockeghem's 32 part fugue will be properly appreciated for the first time in history in this way—also Bach's Choral Vorspielen, Kunst der Fuga etc.

c. Classic Music
thematic development, macro-form analysis, interpretational problems, such as controversial dynamic, phrasing, different sources, finger, batton, breathing, various stresses on inner parts Marquato, which often escapes untrained ears, etc.

d. Music of Romantic Era
By following the proceedings of Leitmotiv on videotape, program music can be restored from oblivion. Also text-melody correlation (recent semi-sensation in musicology, Professor Georgiades' "Schubert Lieder") and the deterioration of functional harmony.

e. Serial and Electronic Music
Intellectual information concerning the total organization of whole parameter, frequency analysis, and technical information of electronic sounds. In some Stockhausen, Boulez' music, the complexity of score makes the simple following of sound with score very hard, and this "paper music" (in a good sense) requires the paper understanding, since the accurate performance is impossible.

INSTANT GLOBAL UNIVERSITY

Suppose a girl in Kentucky wants to study the Japanese Koto instrument, and a graduate at U.C.L.A. wants to experiment with certain Persian or Afghanistan musical instruments. How would they do this?

The mailable television (i.e. videotape) would enable the individual lessons for many subjects to be given from anywhere to anywhere. For instance, twenty different music students of an American university could study twenty instruments of a Gagaku orchestra, which exists only in the Japanese emperor's court, using videotape, and then go on a concert tour to Japan dressed in authentic costumes. This would be a major cultural shock to the Japanese, comparable to that of Admiral Perry. This technique applies in less spectacular, but more substantial fields.

g. Event and Action Music
Often there is no way to make the notation of music except by recording the whole performance. Stockhausen and Ligeti suggested a film of my action music pieces (1959-61) to be used as a score, which I rejected for a philosophical reason. However, for many events music (which exists now in every country in the world) such as Brecht, Chiari, Christiansen, Hidalgo, Kosugi, Patterson, Schnebel, Shiomi, Tone, Welin, Young, videotape will be a useful supplement for their sketchy instructions.

f. Music Graphic
In this other kind of "paper music", sound and notation are far apart so that the imaginary double play becomes an integral part of understanding. The listener should know that e.g. Tudor pushes the middle C key for an apple figure on Cage's piano concerto, whereas K-E Welin goes under the piano and eats a nut for the same symbol. This *fetishism of ideas* is piercing through Pop art, Miniskirt and the Fortran block diagram and is a stylistic criterion of 20th century culture. Following the score in the indeterministic music is indispensable in the opposite meaning from the deterministic music.

h. Mix Media Music
All opera, and all non-European music are mix-media pieces. Videotape is the only legitimate way of study, except for the actual performance. For ethnological music, which broke the barrier of academy since the success of Ravi Shankar and Folkways Records, videotape exerts maximum power. E.g. the acoustical analysis of pitch and timbre (obertone, formant) should replace the outmoded, often insulting pentatonic transcription. Pentatonic is the invention of 19th century Europe.
i. The younger generation is increasingly visually inclined with more desire for the total and instant perception. How would the classic music, including the new serious music, fare in the age of ELECTRONIC VIDEO RECORDING?
The above experiments, plus more Utopian research, are preparatory experiments for this big question.

SINGING LESSONS

Most singing students finish their full college course without playing even once in the opera which they studied so painstakingly. This kind of half study turns them into half teachers. Acting in the opera should not be reserved only for the most talented. The following video Erstaz will enable singing students to taste the operatic situation much more than now, and to shorten the rehearsal time by ten to one, which results in the increased frequency of actual performance, e.g. *Traviata*.

1st film (or video tape) should be made of everything but Soprano part, and used for the soprano part rehearsal.
2nd film is made likewise without tenor part and used for the tenor part rehearsal.
3rd film likewise without baritone
4th film—likewise without base.
Film can be projected onto four walls simultaneous to ease the acting lesson.

This method, which has already proven workable in the field of pop music, applies even more to drama, e.g. Macbeth without Lady Macbeth, Hamlet without Hamlet, Romeo without Juliet. A teenage Ophelia can be a co-star to Lawrence Olivier's Hamlet via the screen.

This whole scheme will be much more effective, if 3-D Holography is once realized on the stage.

A simple chorus piece without one part would help the sight singing exercises and a string quartet without one instrument would cut out the rehearsal time and ease the traffic jam—slightly.