

Text compiled and read by

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for the debut of the Performance Lecture

The Indifference Tone: A ritual for intoning and untoning

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I find it very symbolic how music was inserted on the university, since the beginning, since, because there is the institution on the university since the Middle Ages already. So in the Middle Ages you have the trivium, ah, which could translate as: “the place in which tree roads meet”. And it was divided between grammar: that study of a language. Logic: where you remove every contradiction from your argument. And rhetoric: where you are able to deliver in a very convincing manner. And then that was the basis, that was the BFA part. For the quadrivium: that you have, arithmetic: that is the study of the number, and then you have geometry, that is the number in the space. You have music: that is the number on time. And you have astronomy: that is the number on space and in time. And then, when, so music is already inscribed almost like a science, it’s more closer to a science at the beginning, and then when we had the shift to the Renaissance the idea of humanities started to encompass what we call “anthro-po-centrism” and music started to merge from the more abstract, almost cosmological mathematical background to a more, um, I don’t know, humane, I don’t know how to express that, but if you look to the trivium and the quadrivium you can notice that already in the Middle Ages the idea of knowledge as a proposition, as non-contradiction, was already there, as a heritage from the Greeks. Okay, but what my research has to do with all that? Why am I giving this lecture, this history lecture, so I’m just trying to remind you of a history that you already know, for sure.

So even if I’m presenting such a broad introduction, it kind of feels like I’m gonna produce a revolution in this history or something, I don’t want to give the impression that I am proposing some kind of new path for the music in the field of humanities, but my work—and the way I can act in academia in the future—will most likely to be the one opening space for a practice that is not really what most musical institutions understand today as a musical academic practice. If I think of a musical institution as a machine my idea is not to develop this machine. It has more to do with finding uses for the machine where were not the ones that the machine was designed for, in first place.

That said, several terms like, I dunno, “peak performance”, “productivity”, “equality”, or any value attribute becomes a point of tension for me and everything I do relates in one way or another to the most diverse forms of value judgement. That’s a central point to me. But that is nothing more than postmodernism, what we call postmodernism, postmodernism is always dealing with that. So, in the same way some people devote themselves to issues like equality, or environmental awareness, I am working toward this opening in academia in practice which is not necessarily academic or not what academia was made for. CalArts, by definition already aligned with this kind of positioning. It is even redundant to say the words like “interdisciplinary” or “practical work” at Wesleyan. The point that I am trying to clarify here is not exactly what my research is at this point, but is just “what is the territory of it” where is the kind of thing I’m fighting with, or with my case, it coincides with the dominant orientation at CalArts. So here I am kind of in a place which is more-or-less already in my, that’s why I came here, that’s why it has been very good for me. But there are nuances, very important nuances here. The first, and, ah, maybe, the most central one is, ah, where I come from. It is very different to think of such an openness in ~~South American~~ (Iowa) in contrast to what it is here in ~~California~~ (Connecticut).

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Hi Jordan.

It's December 19, we're only 6 days from Christmas.

It's beautifully snowy and bitterly cold here in Iowa, but it adds to the festive nature of the season.

I'm wishing I could see you this Christmas, but happy you're going to spend Christmas with family.

This year I did a fun count-down to Christmas for Grandma with little paper bags and a little candy treat in each one and I'm gonna do the same for you but yours are gonna be thoughts. So here's a Christmas count-down Christmas basket of thoughts that I thought I'd share with you.

Number 1 Jesus is the reason for the season.

Number 2 Find joys in simple things.

Number 3 Be humble.

4 See the good in the world, be the good in the world.

5 A small acknowledgement of love, sends a great message.

6 A random act of kindness every day is a start to making the world better.

7 Education is something no one can ever take away from you.

8 Love and respect your mom then you will treat the women in your life that way.

9 Start saving money early: even if it starts small with loose change it starts a habit of saving.

10 Take pride in your appearance: dress up for nice occasions.

11 A wise person once said: you can tell a lot about a man by how he treats his mom, and the elderly and small children.

12 You can also tell a lot about a man by his shoes: own shoe polish.

13 Treat women kindly.

14 Be careful what you say: it can never be taken back and could hurt someone.

15 Give flowers to the living: the dead won't realize the love the flowers represent.

16 Be thoughtful and kind: be a good leader and others will follow.

17 It is better to be right, no, I'm sorry: it is better to be *kind* than right.

18 Remember compliments you receive, forget the insults.

19 Always say thank you and send thank you notes that you have written.

20 Choose your spouse wisely, my daughter-in-law will be the gatekeeper for me spending time with you and my grandchildren.

21 Always open doors for women, always for your mom.

22 Wear sunscreen, trust me.

23 Don't live a lie, always be trustworthy.

24 There are some things in your life that can only be attributed to God, not yourself.

25 Call your mother, I might be missing you.

Love you, Jordan.

Buh-bye.

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When two tones are perceived simultaneously, other tones often appear, because of distortion effects in the ear. These tones are said to have been discovered by the violinist Tartini around 1750. Relatively high intensity levels are required for combination tones to be heard, and strong differences exist between individuals as to how many are heard.

If two sine tones are played at a sufficient intensity level, one high (x) and the other low (y), the combination tones usually heard are the difference tones, at frequencies equal to $(x - y)$, $(2y - x)$, and $(3y - 2x)$. The summation tones of frequencies $(x + y)$ and $(2x + y)$ are seldom if ever heard, even when in the audible range, possibly because of masking effects.

The threshold of such tones varies greatly between individual tones, since it depends on non-linear characteristics of the inner ear, but generally it lies between 50 and 60dB. Beats, on the other hand, can be heard at low intensities.

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As mentioned earlier, tobacco is known to use up a lot of nutrients. Compost is extremely nutrient-rich. But we usually will supplement the compost with a dose of bloodmeal about every two weeks. Simply scratch out the soil about an inch deep over an area several inches around the stem of the tobacco plant so that the bloodmeal will penetrate the surface of the soil. Add your bloodmeal and then smooth the soil back out so that the bloodmeal is mixed in. Be sure to remove the competing weeds as you do this.

Once tobacco starts flowering, most of the energy of the plant goes into that process. Some growers will choose to harvest their tobacco leaves before flowering begins to end up with the highest quality tobacco. But most growers choose just to top the plants. By removing the flowering tops, it will allow more energy to go back into leaf production and increase overall tobacco harvest. Once the leaf tips begin turning yellow, the plants should be harvested. Harvesting should be done in the morning after the dew has dried from the leaves.

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Leaving aside the reason for crying, ah, let us attend to the correct way to do it.
And understand that this means that you're not gonna scandalize anyone. You're not gonna insult the act of smiling because sometimes crying and smiling are very similar.
The average, or ordinary crying, consists of a general contraction of the face and pneumatic sounds, followed by tears and snot.
Um, snot comes always at the end, cause crying usually finishes when someone energetically blows ones nose.
Um, in order to cry, turn your attention toward yourself and if this is impossible because you believe in an outside world, um, just think of a duck covered with ants.
Or think of the Gulf of the Strait of Magellan that nobody ever enters, lonely place.
Um, when crying starts you will cover your face with both hands, palms facing inward.
Children will cry with the sleeve of their coats pressed against their face, and, preferably in the corner of the room.

Average duration of crying: 3 minutes.

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Thank you.

(Updated Autumn 2017)