

## Chapter 4 The Art of Music Improvisation

### Listen Up: Causality and Music

# 1

I mentioned in the preceding chapters that an essential part of my artistic oeuvre is music improvisation. It is something I toyed with as a child while growing up in Tripoli. I used it as a laser to navigate through the streets, the villages and Arab souks. I discovered that no one would stop an eight year playing a bamboo flute racing through the streets. I played a double reed flute with goat horns as the bellows and I was off to the races. I just listened to the sounds that I created on the flute. Swirls of wind and dancing fingers. I did not even know that I was improvising. I was just merrily on my way. And protecting myself and discovering the environment.

The first real encounter with improvised music was years later on a hill side attending the Molde Jazz Festival in Norway. It was a camping place and every night around a glowing fire a group of German musicians gathered and like magic began to play. Everyone was invited to join. Everything became an instrument. Cooking pots and pans, spoons, guitars, glass bottles, trumpets, saxophone, hand drums, voices. Yes it was magic. Sounds all melted together like an ocean. There was no conductor, no leader. Everyone Listened and contributed. The magic was timeless, the music injected you with energy and wonder. There was no beginning and no end. Play With Fire. A new form of sharing Grace and Gratitude unveiled.

How could this Be? I have used the most part of my life to answer this question. This beautiful sharing without the imposed rules of music notation, styles, rigid tuning and copying and memorising cover songs. The better you made the copy the better you shined as a musician? And a division of labor came with this copy cat. There was again an active agent and a passive agent. An Audience and on the stage a player. Who designed this brutal architecture? So we are back to an entertainment Dualism. A Cartesian Music Stage. And so the Double Bind Spins around again. You are told to be creative, to be creative is to copy song? To create your own songs is judged on the standard of a copy. Yet the copy is half creative. A kind of a False Participation. Antonin Artaud's Theater of Cruelty attempted to shatter this passivity. Peter Brook followed. My 1982 Chameleon Circus Theater of Improvisation, Participation, and Creativity edged on.

Improvisation is a way out of this DoubleBind. It does not follow these double paradoxical hidden rules. It is a flip in the Aesthetics. Improvisation is a measure that is not Calculated, is an Assemblage, is a Clinaman, is a Complexity, is a pursuit of affirmation and positive realisation. Timothy Morten calls this a new Tuning. "This tuning is a Causality, a music that listens to itself. It tunes, self organises and is an ecology." Think of your saxophone as an antenna that receives signals beyond yourself. An Inter-objectivity that is your new Perception.

"I think that I am finally a part of the Weather." (RN).

Joanna Macy calls this an anti-entropic process. “ As such it is irreducible, it is more than the sum of its parts. This More is a new level of operation where the Flow-Balance is stressed because the system is in a continual state of inflow and outflow, never in chemical or thermodynamic equilibrium. This process is anti-entropic representing a maintenance and increase of order. This organisation found in nature is not only a system. It is an open system. It maintains and organises itself by exchanging matter, energy and information with its environment.”

The second Law of thermodynamics states that in every transformation of energy a part of that energy is lost. It is inadequate to explain the evidence that in parts of the universe such as all living organisms, difference evolves in complexity. Instead of running down, it builds up. Music Improvisation is anti-thermodynamic. It is an Open process, an auto-poiesis. Music Improvisation is a new Code. “Codes are altered when anomalies develop and persist, when changing conditions and circumstances render them no longer appropriate to interpret incoming percepts, or when the data no longer yield meaning in terms of these codes. The cognitive systems searches for new ones by which novel and confusing percepts can be made intelligible.” (Macy) This Improvisation represents a new learning and a reorganisation of the system. New assemblies occur, alternative pathways develops. Play On...

Causality is how things become entangled. Causality is a Phase Space where the quasi-casual distribution creates a space of possibilities. This triggers a Multiplicity that specify the structure of possibilities. This is a Form Generated morphogenic process. A multiplicity gives form to Processes, not to final products. Hope you got all the above. Are you still with me? Just reread it and imagine you are in a garden and everything is blooming. Touch, Smell, See, Hear, Taste. Imagine you are growing like an Orchid in the garden and you morph into a Bee. Phase Space. Totipotent!

## Improvised Mapping

The Music Self-Composes. You become the Map. Not following a notation sheet. Casual Mapping traces out the unpredictable, vagrant itineraries through landscapes not given in advance. "The map is open and connectable in all of its dimensions, it is detachable, reversible, susceptible and in constant modification. (Delouse)" This map is a new topology of integration, perception and Steps to the Mind of Ecology.

Here your music instrument becomes an antenna. A magic wand for reflection and interacting with the milieu around you. No need to copy! You are the song, the Dance, the Inter-objective Causality. "It means that something fresh can happen at any moment." (Morton) You have arrived. "I feel like I am a part of the weather."

Let me relate some stories that I have gathered on my Improvised journey. I met Steve James in Paris while creating the Parc de la Villette installation. James was studying for his Phd. at Harvard under Henry Louis Gates. James told me a story about the history of African Improvisation Music.

Before the Colonization diaspora of Africa. Tribes marked boundaries of their land by Drum beats. Different beats marked tribal zones. One knew not to cross these Beats. When the white colonisers invaded Africa and arbitrarily took slaves they were not aware of the Drum beats and their meaning and messages. The slaves were all packed together on Slave plantations in the Southern States of USA. The slaves were forced to play together. (forced de-territORIZATION) All the former boundaries and zones united. They developed a polyrhythm music that was far more complex than the music of the white man. The plantation owners "went crazy" hearing this polyrhythm music. (The foundations of the future American Jazz was born) The Slave owners banned the slaves from playing together. The Colonisers decided to rather find slaves in Haiti. This they thought would solve the problem of

“crazy African music.” The Haitians practiced another form of music. They had no stage. Everyone played (participated) from the age of 1-100. When these slaves were forced together with the African slaves they taught the art of Self-Organisation and Creative Chaos. The Slave owners lost control of their slaves. They called the Haitian music for Voodoo. Voodoo they falsely claimed was evil and the music of the devil. In fact Voodoo ment Spirit. It was Gods music. Jazz was born, the Blues was born and Hip-hop followed. **(Listen to Art of Chicago and AACM Records)**. The Art Ensemble of Chicago recorded over 70 LPs that trace the history of African music from the Slave Plantation to the grandest stages in Europe reclaiming their territory and their liberation finally from the European Slave dealers. Free Music Improvisation was founded on the platform. It is a music of Soul and inclusion.

## BWO MUSIC

Deleuze and Bateson created the idea of Bodies Without Organs (BWO). BWO creates a vision of the world where Geology, Biology, and Linguistics are not seen as 3 separate spheres, rather as a co-existing and interacting flows: Receiving, Processing, Creating and Distributing information. I regard this as the seismic underground music of today. This is what Art/Music does!

Now we move forward from Categories and genres. To Trans-Disciplinary Art and Music practice. I wrote something very defining above. It is about Receiving, Processing, Creating and Distributing information. This is our new Challenge. This Challenge eclipses the Dualism and the Double-Bind syndromes. Real Participation erases the Stage and the Active vs Passive entertainment syndrome. Causality creates a new aesthetic. A new ethics of connectivity and wisdom.

Let's play On!

*Hey, we are going to have to change a few things to get there.*

## IMMANENT PLAY

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What is Immanent? We will have to dive deep into Buddhism to figure on this. Quote from Dharma and Development. “Because Reality is seen as dependently co-arising (Causality) each and every act is understood to have an effect on the larger web of life.” Causality as a reciprocal, arriving from interweaving circuits of contingency. Contingency is improvisation.

Immanent is Aesthetics. Aesthetics is Ethics. The Art Ensemble of Chicago is Aesthetics, is Causality, is Music. A real voodoo that liberated a people and a nation.

*“The individual Self is but a part of a larger Self. There is a power greater than the Self.(Bateson)*

What is this Greater Power you can tune into? This is our point of departure from the Linear way of organising things. The linear way is artificial. It takes shortcuts, abstractions, reduction and the end game is to exploit the circumstances where it finds itself. Capital Gains. This is not music, is not Art, is not sustainable nor an intelligent ecology. Bateson refers to this as Conscious Purpose. The Conscious Purpose is to go from A to Z as fast as possible and disregard the collateral damage. The linear has left us with a wake of collateral damage. Let's name a few. Pollution, Colonisation, Bi-Polar Disorder, Segregation, Necro Politics, Endless Wars, Genocides, Starvation, Monsanto Seeds, GMO, Artificial Intelligence, Police States, Anthropocentric Framing, Anthropocene, Zoocide, Speciocide, Extinction. The music that all of the above produced. Malfeasance Music!

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Bateson counters the Conscious Purpose with Wisdom. Wisdom is our Art and our Music. Our organic music is Improvisation. It is a Multiplicity and a Complex Heterogeneous Action. “ In other words we need a way to help us think about how something emerges from a heterogenous swarm of interconnecting, interdependent, complex, non-linear relationships” (DeLanda)

The Immanent Mind appears. Beyond Me,Me Me. Beyond Cover Song and a Copy. The Immanent mind is Holy, Holy Holy. “Immanent means inherent, or existing within the nature of something. Innate, Connected, a part of something greater than the Self. That is Improvised Music. When you are connected your courage follows. A Mapping Topology, A Cosmology, a new Ontology.

Reverie back to the little boy playing a hand made double reed bamboo flute in the souk of Tripoli. The Souk and its wild smells, sounds and heat create the Immanent situation. The flute is an antenna receiving invisible messages and transcribing the messages to vibrant sounds. Immanent is Holy. The Earth is Holy. BWO Holy, Holy, Holy.

#### HIS-STORY OF MY IMPROVISATION MUSIC

To take the Music out of the category of Music we need to create an Assemblage. “(Assemblage theory supplies the framework where the voices come together to form a chorus that does not harmonise its different components, but interlocks them while respecting their heterogeneity.” (DeLanda)

This is a very good description of Free Improvisation.Lets play from here. Let me begin with a poem I composed on a Sahara Screen.

## **PERCEPTION POEM**

R. NAYLOR

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I am sitting, an overhead light penned on me, interrogation style, a midnight beat, trying to establish the importance of being. Love is the question and what proof can you offer. I was arrested an hour ago. All thoughts descended upon me. A chilled loneliness fogged me. I pod along camel style in the desert of my perception. Confounded by mirages, water floating through the sky reflecting my blurred stance. Alone, I race into Art for cover, for messages, seeking a way out. In the desert you paint your way, sounds are the stars that sprinkle this aquarium, awareness and high introspection of being. This is the Music of inner ears. No nomad ever resulted to a map and compass when floating across these dune. Here you feel your way. The direction is intuitive, decided beyond logical moves.

As a desert traveler I become wiser knowing that these dunes toss and turn you, drowning you like the ocean that formed this timeless glass. I learn to trust my hallucinations. This is the sacred gift of the desert. Dreams and epic tales reminiscent of those sung by the ancient camp fires contained by the theatre of the night. All eyes dancing in the glow, flying in upside down reverie. The fire revels past and new truths. The universe exposed here. Tea served in mysterious rhythms, chants from invisible voices sing unrecognised words that serenade.

My questions crystallise and become sand. My memory and future are paintings in the fire. Now printed in flames across my unconsciousness. I understand why I chose this desert for this nights wonder. Through metaphor, illusion, mystery, sound, light and colour. These basic tools of Art. I will wonder on into being.

## **Tanager Norway**

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Years later I find myself in a small iridescent fishing village in Tanager, Norway. An architect spotted me reading in the city library and invited me to his home for a talk. I enter a magic kingdom of Infinity. There are several original prints on the walls from the

Cobra group. His library is filled with contemporary art and architecture books. It looks to me like endless volumes. Paul Klee, Hepworth, Moore, Corbusier, Louis Kahn, Saint-Exupery, Miller, Kandinsky, Alexander Calder, Mondrian, Miles Van der Rohe, Picasso. Then there are rolls and rolls of LPs. The entire history of contemporary jazz. Roland Kirk, Art Ensemble of Chicago, Eric Dolphy, Coltrane...The collection leaps into free improvisation. There is Sun Ra, Misha Mengleberg, Steve Lacy, Han Bennik, George Lewis, Elven Parker, Derek Bailey, the list plays on.

Then there were these music instruments: A large shadow brown double Bass, a Baritone Saxophone standing alone, a Violin, upright piano, percussion instruments, toys. Paper, paints, drawing table, watercolor set.

These were the party instruments for all of us to join in on!

This was the magic world of Knud Heine Madsen. Architect who graduated from the Copenhagen Royal Danish Academy of Architecture. A hidden genius in a small fishing village.

He invited me to become his student. There was a condition. His condition was that he had terminal colon cancer and had only two years to live. He wanted to pass on his knowledge. Would I like to accept this invitation? My answer was that I basically lived under his architect table in the study for two years. He would pull out the Paul Klee book "Nature of Creation" and with a slight hit of smoke we would go page by page in all night secessions. Every detail was illuminated while Anthony Braxton IP paved the way. This is where I became an Artist. He moved the study each season to the river Vadla to fish for salmon. He fished like an Indian scout, reading the river, listening to the river, smelling the river, becoming a salmon to catch a salmon. The Art of the River. I painted water colours and discovered that the environment painted the painting where the water colours produce the image. I painted like a salmon swimming upstream to its destiny. Knud miraculously disappeared after two years. Everything I learned is still with me. The magic, the intuition, the care, the knowledge and the reverence for the River. The Art mimics the encounter. The Free Music philosophy was hatched on a timeless river and in an Architect studio in Tananger. I was Free to Wonder and Create!

The Iridescent Wonderer  
To Knud Heine Madsen  
by Randy Naylor

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I Am  
Let all light crown me  
As I unfold, illuminate all moments  
All lives with the iridescent wonderer

I have bejewelled stones  
Transcribed their ancient message  
Into modern script  
That all may carry on the Art  
“Let All Be”

Alerted now  
Forever where your foot falls  
You follow powers that I have shared, trusted,  
given to you

With that vow

That your truth is sided with  
The human, the Bird, the River song  
The wild speechless Lax

Read always from my lips  
“Trust in yourself”  
“Believe in yourself”  
For even in my passing  
I am alive with the winds

I have taken your hand  
Linked it to mine  
Breathed upon you  
The treasure that escapes all value  
“The Power is Work”

And set you Free  
To wonder in the garden of mystery  
Where you will dream, play, paint, create,  
“It is everywhere, the Life, the Art, Go On Go and Go On..”

## STIGMERGY

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Free Improvisation process the Unknown. This is why it is so vital. This is how one would define creativity. The other Stuff produces the Know (Conscious Purpose) and it's an End Game. The Zig-Zag produces the Unknown it is inclusive and plays the topology. The Conscious Purpose is a straight line and is exclusive. Let's go for the creative unknown.

Music's tentacles whispers to your senses, alerts your imagination, restores and gives you energy. It is a kind of active meditation with the universe. It is not a mantra or a repeating of a pattern. It is pattern breaking producing a Clinaman. The Noise, the Clinaman is a Break in the Message that makes the Difference. The "Difference is the Difference." (Bateson) It is a Jackson Pollack on Sound Waves. Surfs Up! A Singularity will appear and we are on to the next phase space, the connectivity.

Let's go for the Immanent. Freud went to the inside to find the unconsciousness, Bateson guides us to the Outside to become aware of our connectivity to the universe. Inside-Outside. Improvisation guides us to these unknown attractors. "Emergent properties emerge unexpectedly from interactions" (Camazine) Stigmergy is described as communication through the environment, where a insects (ants) nest building is coordinated by the nest itself, or the Sounds, Vibrations from the nest building form the composition, the architecture. The nano vibrations are coordinated with the environment. Stigmergy also eliminates the need for the individual to be equipped with an inherited image or mental blueprint of the nest. "Assemblage theory supplies the framework where the voices can come

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together to form a chorus that does not harmonise its different components but interlocks them while respecting their heterogeneity." Deleuz/Guattari refer to this as Sematectonic communication. (E.O Wilson)(Dodds) Free Music Improvisation is Stigmergy! Music is an Ecology. "Ecological thinking/ playing registers a kind of vision across boundaries. "Playing on the new

sciences of complexity and open systems”(Roszak) We enter the ecology of *n dimension*, of fractals and phase space (all possible states of a system and attractors allowing for casual interaction. IMPROVISATION is a Mandelbrot Set of infinite of never ending iterations. Fractals and Chaotic Attractors. It is all around us. Snowflakes, ferns, trees, coastlines, and you and me singing.

**Wow! Wow! Wow!**

## **CHAOS - THE IMAGINATION OF THE SYSTEM.**

Improvisation has the ability to see something that is going to happen before it happens. “ The brain is able to predict and anticipate the future, not simply to react to the present.” This is your environmental mode of Ecological Flexibility. One can read the non-linear connectivity before it is happening. Often when playing the Synthesiser I play random programs that pre-“fit” into the composition as it is composing itself. This has revealed a Forth voice into the Trio. I will call this Forth “person” Mesh. The creative chaos of the randomness creates new pathways and will guide the music as it self-organises. It has taken years to discover this template that actually tunes itself, maintains itself and energises itself. And to Believe that this is happening. The complexity that this process produces cannot be written down in advance. CHAOS RULES! Haecceity, a web of animal, human, plant, cosmic, mineral, ocean, climate assemblages. Steps to the Minds Ecology. My soprano saxophone is an antenna Receiving, Storing, Creating and Sowing music and Information. “From Chaos, Milieus and Rhythms are born.” Deleuze&Guattari.

Steve Lacy Paris

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I am sitting in a outdoor street cafe in Paris. Rue du Temple . I am reading the International Herald Tribune. I am reading the people section and there is an article about the years recipients of the MacArthur genius grants. Steve Lacys name is on the list. Just as I finish reading the article, I look up and Lacy passes by my table. I shout out, “ you there turn around I need to talk with a genius.” Lacy stops,

turns and looks at me with a smile. “Randy, what are you doing in Paris.”  
Coincidence or Magic?

I had been tracking Lacy for years. Or, I should say that I have been tracking the Soprano Sax Sound of Steve Lacy for years. It might have been the Knitting Factory in NY the first time I heard the sound. The magic, the swirl, the infinity factor. Next it was a club in Rome, same sound and magic. And again in Stavanger Jazz klubb, and again in Berlin. Now here we are in Paris and we became best friends during the 3 years I lived in Paris.

One illuminating Lacy story at the Sunset club in Paris. I am sitting beside a Canadian soprano player. ( the best female saxophonist in Canada) Lacy plays something on the Soprano that both she and I know is not possible to play on the instrument. We both look at each other in wild wonder. She asks how did he do that? I do not know I reply. Lets of back stage and ask him. I am a good friend and we can get backstage. Back stage we go and she approaches Lacy and asks. How did you do that, is that a B flat or something. No, its a F—k all. I look at Lacy and say ,Steve it is a good question, because I know that the you cannot do that. *“I did not do it, my fingers did it!”* Wow, now we have reached the genius of improvisation and its connection to quantum. That is the sound wave I have been chasing for years. This is why Lacy is a MacArthur Fellow. The Immanent Touch!

Enter the **Clinamen**: *“derived from clinare, to incline is the unpredictable swerve of atoms in the atomistic sectoring of Epicurus. This swerving provides the Free will which living things throughout the world have.”* Wikipedia

## **The Panda Breeding Diary Emerges out of this Creative Chaos 13**

It begins one morning. Tanja is off with her Cello to play an intermezzo at the European Schizophrenia Conference. She has composed a piece for a trio. One of the members does not show up for the concert. I receive a call from her asking me to meet her at the conference with my Soprano saxophone in

one hour. I pack and off to the conference. To my surprise there are over 1000 people in the audience. I did not realise that it was such an illustrious affair. I improvise with the Soprano in-between the Violin(Victoria Johnson) and Cello.(Tanja Orning) After we complete the piece a man with wire hair is staring at me and he says “ I know what you are doing.”My first thought is

how to figure out how to avoid this “weird psychiatrist.” “Yea, the cello is great I say, no not the two girls, what you are doing. I know what you are doing.” OK, I say, we are playing late tonight at Sting night club and if you show up you are on the guest list. Game Over. Some 10 hours later there he is with 7 of his fellows psychiatrists waiting in line to get into the club. We play our first set, its a trio. I am on Soprano and synth and Tanya on Cello and Ove on guitar. When we finish the set, the psychiatrist hops up on the stage and takes over the microphone.” Ladies and gentlemen my name is Dr. Martti Siirala. I am the chairman of the European Psychiatric Union: What you have just heard is a Miracle. We know that this can be done in theory. I have never witnessed it in practice.” Martti Siirala, is he not the famous psychiatrists who works and writes with R.D Laing. I studied Laing and Cooper at university, Deleuze&Guatarri were inspired by his work. Martti writes me a person note. “ For Randy Naylor, deeply inspired by the “Brave New World” (concert) the creation of your performing with your artist group. Experienced as the Stavanger Conference Miracle in June 2000. Sincerely Martti Siirala”

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I was shocked. This was an extraordinary moment and welcomed. I was invited for the next 10 years to create the main performance pieces curated by dr. Jan Olav Johannessen for the Schizophrenia Conferences in Stavanger. This extraordinary challenge and inspiration was the casual events that developed my music and performance arts. I have deep gratitude for what Martti had the courage to recognise and for Jan Olav who gave me the enormous task to develop myself and the members of my group.



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The group morphed into a Public Health project and The Panda Breeding Diary.

The Panda Breeding Diary was established. I decided to create a music group that involved Classical trained musicians, Jazz/Rock musicians a Free improvised musicians featuring dancers, artist, digital films. Our performance group was featured at TouScene as a part of the establishing phase.

### Is Art/Music Political-Ecological-Relational

The way I answer this question is that the content and subconscious plot is political. It is not an overt political action. It is a Social and Ecological perspective. A matrix of Relationships and Connectivity. To establish TouScene we needed to establish Real cultural themes and community engagement. We needed to embed in our actions and inventions what is Real Participation vs. False Participation. We have to establish the Difference.

*We are not a Copy Machine. TouScene must be Authentic.*

I tried to answer these questions with my performance/theater piece “The Matriarchy Membership Papers.” (2004) “How can something emerge from a heterogeneous, swarm of interconnecting, interdependent, complex, nonlinear relationships.”



*The Matriarchy Membership Papers is a performance /theater piece designed for multiple levels to introduce complexity theory and synchronicity. It is also designed as an audience participation piece without a stage.*

**Scenario:** I scanned on the internet the for the 10 characteristics of a Patriarchy. Two police dressed as actors passed out to the audience these papers for the audience to sign into. Except I exchanged the titles from Patriarchy to Matriarchy.

The audience signed into a Matriarchy when in fact they were singing into a well established Patriarchy. These papers were attached to plungers and stuck to the window as a dance choreography. The plungers would fall off every minute and the dancer would catch them to create the dance. The Police also served as Video Hounds searching for evidence and all the walls served as the live recorded action screen. I programmed in this scene because my real police contacts informed me that they would soon Raid TouScene because of the “smoking” on the veranda. I was giving TouScene a pre-warning. Florian Kellerhals and I improvised the music. The dance choreography included one dancer sweeping coins across the scene to “distribute the worlds economy.” A dancer paintings the walls for the “Site under Construction.” There is a Dyne Dance and the Last Crocodiles to Tango With dance. All of these scenes overlapped and did follow a linear order. We presented a non-linear performance piece to illustrate current situations in our world today and the complexity of the future.



Matriarchy Membership Papers TouScene. 2004

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The Panda Breeding Diary was established. For 10 years I produced performances for Schizophrenia Dagene I Stavanger. Throughout the years the members have been: Tanja Orning, Florian Kellerhals, Harald Grimrud, Rudy Garred, Ove Storland, Victoria Johnson, Pål Jackman, John Lilja, Dag Egil Njaa, Torild Wardenær, Christine Sjo Jespersen, Jon Garcia DePresno, and multiple dancers and musicians depending upon the circumstance. See my web site for the videos and Music Section. I have made over 150 video films and hundreds of recordings with this group during a 30 year run and still counting.

Our goal has been to create a hybrid music and performance form that is self-organized, auto tuning and self composing with different forms of

audience participation. OtherWize, how to create a template for Interdependent Intelligent Units that weave a Stigmergy. Steps to an Ecology of Music. **18**

My music/performance research has continued over all of these years. Beginning with bamboo flutes in Arab souks to camps at music festivals to kindergarten children bands, to performance pieces at Conference, Jazz stages and street performances for liberation causes. Together all of this becomes one non-linear composition of experimentation, joy and steps to a mind of ecology.

My current group is composed of myself, Rudy Garred multi-musician guitarist and Harald Grimsrud a violinist in the Stavanger Symphonic Orchestra. Together we are stretching the boundaries of auto-composition and self-organized music. Please attend my website and hear and see our production. [www.randynaylor.com](http://www.randynaylor.com). Music&You-tubes.

The Panda Breeding Diary morphs into multiple forms. We are composed of a classical trained violinist, a jazz/rock guitarists and a free musician. This combination creates a hybrid form of improvisation. We are interested in creating a template that triggers and attracts self-tuning and auto-composition, an Auto-Poiseis. Welcome to our non-linear Synchronicity.

Randy Naylor (BA) Harald Grimsrud (MA) Rudy Gerrad (Phd). Kristine Sjo Jespersen

## Synchronicity Concert

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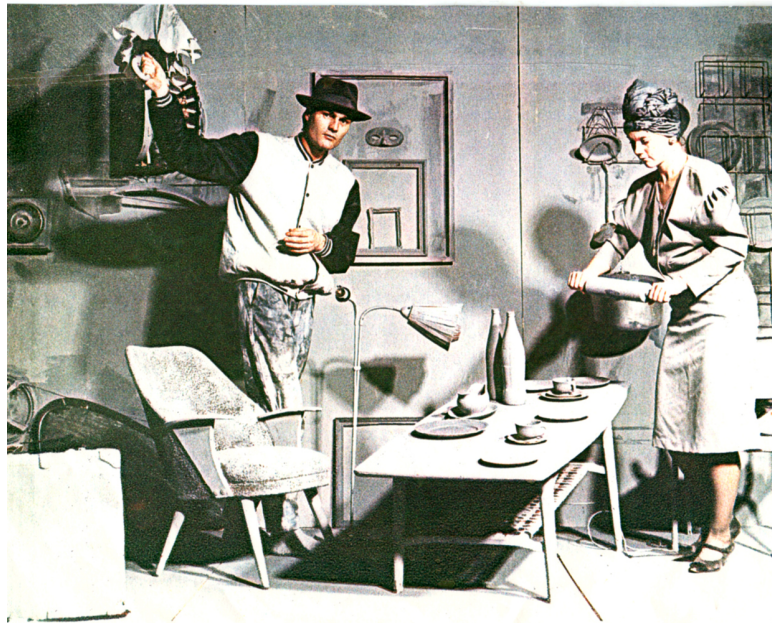


The Panda Breeding Diary. September 2025

To conclude why Self-Organization is a path forward: “A new level of complexity is reached when we take the self-organising human mind as the individual agent interacting with large numbers of other human minds in societies and with the non-human environment, which leads to many more degrees of freedom in what self-organisation can accomplish.”( Camazine)

# Grey Room 1986

## MX and the Blind Passenger



Something has rendered us blind in our own living room. The Grey Room was introduced to perform an artistic surgery. We painted an "ordinary Norwegian living room" grey and created the characters MX and the Blind Passengers to perform the intervention. It became an attack on modernisms conventions; form follows function, the ends justify the means and the parts are equal to the whole. We introduced an *Assemblage theory*, derived from the interdisciplinary model, where interaction among parts is crucial to the heterogenic process, and thus the homogeneous living room becomes an active creative space.

MX and The Blind Passenger was supported by Norsk Kassettagiffond

MASSEKORSBÅND

NOV. 1982

stavanger jazzklubb

STAVANGER JAZZKLUBB Postboks 666 - 4001 Stavanger.

Litt jazz, litt funk —  
og litt rock?  
Fusionmusikk med godt rom  
for improvisatoriske partier

**CUTTING EDGE**

CUTTING EDGE  
ODIN LP/MC 04

MUSIKK-RADIO-TV-VIDEO  
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KIRKEGATEN 33,  
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JAZZKLUBBENS MEDLEMMER  
FÅR KJØPE PLATER HOS FASSEN  
MED 10% RABATT MOT  
FRAMVISING AV MEDLEMSKORT

100 Years of Rogala nation

Improvisation provides the Template where non-linearity, chaos, self-organisation, and stigmergy orchestrate a creative path forward. The Music (effects) typology is greater than the sum of its parts. The music of The Panda Breeding Diary is a Music Rhizome. It connects any point to any other point. It has neither a beginning nor end. It self-organises and is emergent. It is inclusive and non-hierarchical, self-composes and is totipotent! Distributed Intelligence....

### References for these pages:

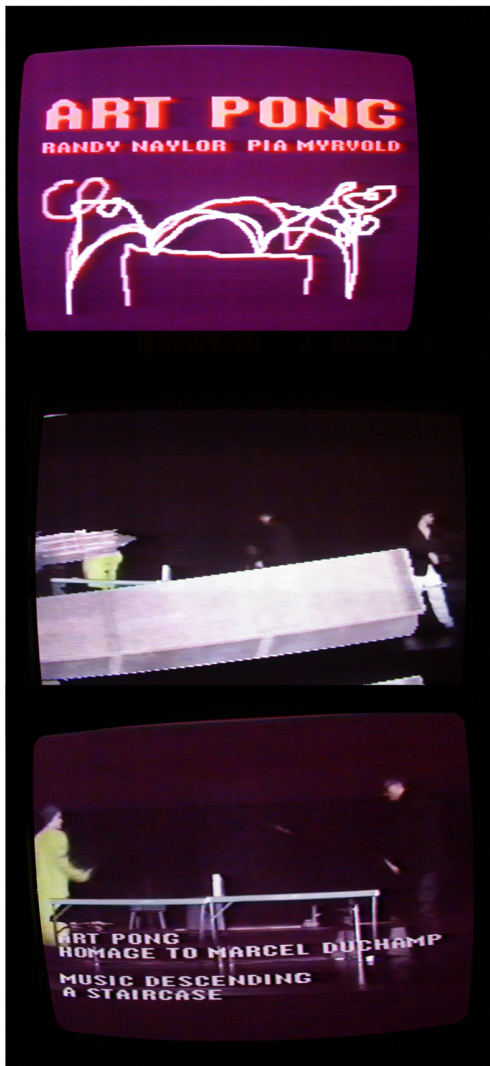
Gregory Bateson: Steps to an Ecology of Mind  
 Manuel Delanda. 1000 Years of Non-Linear History.  
 Timothy Morton Realist Magic, Objects, Ontology, Causality  
 Joanna Macy Mutual Causality in Buddhism & General Systems Theory, Michel Serres. The Parasite (Clinamen)  
 Ada Limon Sharks in the River

Steve Lacy, Derek Bailey, Art Ensemble of Chicago, Sun Ra, Evan Parker, Phil Minton, Misha Mingelberg, George Lewis, Anthony Braxton, Fred Frith, Cecil Taylor, Craig Taborn, Roscoe Mitchell, Roland Kirk, David Lynch, Terrence Malick, Robert Altman, Yorgos Lanthimos, John Cassavetes, Paul Thomas Anderson, Tanja Orning, Florian Kellerhals, Rudy Garred, Harald Grimsrud, Birgitte Njå..



# Art Pong 1986

## Attack Modernism



Art Pong was a commissioned work by Per Dahl for a performance at Rogaland Music Conservatory to illustrate sound. The Ping Pong table was amplified with two digital delay systems to create live sound of the ping pong ball bouncing on the table. We added a break dancer to illustrate Marcel Duchamps painting "Nude Descending a Staircase" and the voice of John Cage reciting a poem of his butler weighing sounds. This became an intuitive Attack on modernism. The post video editing introduced the politics of Nixon /Kissinger Ping Pong diplomacy and Americas overture to China. The last scene of the video zooms into New York and the World Trade Center. The World Trade Center was introduced as the pawn in the game, 14 years before Bin Ladens infamous attack. ART PONG won video 1st prize in the Amsterdam Theater Tape Festival.



Randy Naylor soprano saxophone and home made tools

