

**Christer Hennix**

*Brouwer's Lattice, 1976*

from "A brief presentation of Brouwer's Lattice and the Deontic Miracle"

Christer Hennix conceives of Music as a particular Language Form, or more accurately, as an extension of our ordinary language faculties. His conception implies that music, paralleling ordinary language, defines "styles of life" or "life forms" as Wittgenstein used to spell it, and that, in turn, implies that the languages of music define states of knowledge or awareness connected with our perceptions of the real world and the way the corresponding mental images become interpreted.

Christer always stresses that listening to music involves activating certain aspects of our collective awareness, which he describes in terms of his "Modules of Modalities." What he means is that listening to music activates a kind of "private" language similar in form and flow to the "private" inner dialogs that accompany our awakened states of consciousness. As soon as we try to put this inner dialog into words its flow becomes disrupted and its form cracks into disconnected fragments. But in music there is a more immediate connection between our private thoughts and the musical expressions which, in a way, form "closed figures" of private language patterns.

This is the way music extends language, in particular, it extends our freedom of interpreting semantic-intended events. This should be understood in the sense that acts of interpretation serve as means for some higher order aims, in this case, in particular, the aim of extending our tactics of attention connected with the growth of knowledge of our continuously developing environment ...

RK ... what is the difference between conventional music and your music, with its long performances and these modal infinity qualities?

CH The difference is that I believe very strongly in the psychological impact of modal intervals. As I see it music should be considered as a source of knowledge and not just entertainment: the specific feelings you are brought to under exposure to music is a specific form of knowledge or awareness. And further, it is also a vital nourishment for your fantasy and concept formation processes .... Actually, the whole inner self can be mapped onto modal structures, as is well known from the classical Indian and Japanese musical traditions, and even European music before the renaissance. What you get aware of by

exposure to our music is awareness of general patterns, it's a purely abstract and private imprint, not a factual thing.

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And that is why I insist on claiming that music should open up new tactics of attention, in which terms the audience can re-develop their ambiguously acquired modalities. That is the aim ...

This strong belief is connected with the fact that we really need music that has this function in order to neutralize the rapid intensification of horrible conditions that degrade the quality of life. Music with this function serves the aim of cleaning up people's awareness of their own mental capabilities and intuitions and their whole strategy of searching for knowledge, albeit not being the only means for that aim.

RK What is the basis for the ensemble's music? And why does it reach such high power levels of amplification? It seems to me that you depend a great deal on amplifiers to bring out the relevant combination notes and their relevant amplitudes.

CH It is a very unusual aspect of modal music we perform ... The movement of one note to another is grounded in the law of sufficient reason. This is what we call Brouwer's Doctrine .... Nobody has been able to bring out these aspects before the availability of electronic equipment and Brouwer's logic. We owe the inauguration of this tradition to La Monte Young and his fabulous New York City group in the 1960's ... Another aspect is that we aim at evolving frames of musical structures, rather than trying to obtain completeness. In this context completeness is misconceived.

Instead, the thing is to be extensive. That is why repetition is so important in this context, primarily emphasized by the drone ... The drone can be considered as a wave package that makes a copy of itself for each period of its waveform as it moves forward in time. The new copy is exactly the same as the preceding ones and it is copied anew and anew with the same exactness each time. In congruence with this exactness, all our musical parameters are set, and that is how we can achieve extensiveness with very simple means. That is, we don't introduce any more complications into the music than is warranted by the law of sufficient reason ... The high power levels of amplification are simply a means for achieving this aim.

RK Isn't your computer music done at EMS an idealized version of this, where the creative subjects have become precise algorithms?

CH Yes, the computer adds to the technical precision. You are never limited by physical exhaustion and there are no obstacles to proceeding

with infinitely long spreads of musical events, locked together by some appropriate algorithm that recursively generates each new step on the basis of the preceding ones. This technique permits nearly ideal conditions for a composer concerned with long measures of a musical performance ...

RK But the ensemble is not fulfilling these conditions ideally?

CH No, but it should be noted that length is restricted by the standards of ethics in our society — a cardinal example of a conventionalistic restriction of a useful modality ... .

Length has to do with space in society, how much space can be taken up by musical performance? ... Our long performance styles are very good pedagogic examples of overcoming the obstacles existing for Freedom<sub>1</sub> and Freedom<sub>2</sub> in our society.<sup>1</sup> This is how musical performance connects with ethics. There are obstructions for these long style performances and our music documents the overcoming of those obstructions.

RK ... And this overcoming is the miracle achieved by exclusively deontic means?

CH Yes, here we relate to the modalities developed in the arts of Gagaku and Noh with their long style performances. The idea is, of course, that living music should be allowed performance space that allows it to be in progress for at least half a day or more. The musician should be able to perform as long as he is capable and inspired to do that. It is a characteristic feature of our society that it never allows a musician to perfect his art, which, of course, is true of all the other fine arts as well ...

In my music, the end of a performance does not indicate the end of the composition, but is merely an indication of a temporary stop caused by external factors. The compositions should be considered to evolve for durations of weeks and months rather than limited to what the present standard of ethics permits.

RK Would the ideas of Brouwer's bring any change with respect to these obstacles if they were generally accepted and known?

CH Well, as you know, Brouwer and the Significes movement derived the sources for the decadent trends in our society from the misconceptions caused by language and the sloppiness of the treatment of

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<sup>1</sup>See Christer Hennix, *Toposes & Adjoints* (in preparation)

consciousness in the context of political decisions .... So they wanted to refine people's thinking and to claim this as a political demand. We in our group think it is high time to reinforce this demand, it having gestated sufficiently long .... There is no doubt that the general recognition of Brouwer's thinking would have a healthy effect, not just on the standards of music in performance, but on the whole development of our society.

As I have already pointed out in my notes on Intuitionistic Modal Music, it seems to us that Brouwer's thinking is the closest analog in the western hemisphere of the Mind of Tea and, in particular, his conception of the roles of the creative subjects has a corresponding analog in the logical grammar of the Gagaku part books ... since as a matter of fact the musicians in the Gagaku orchestra constitute, historically, the first example of creative subjects where each member has his independent part book handed down by the tradition, which furthermore is inaccessible to members not addressed by the text of the part book in question ... .