

## Mythod

This is an incomplete attempt to describe what I usually do and how I do it.

BEING: The unprovable assumption that I AM is reasonable for doing what I do.

It is made up of

- 1 the MATERIAL, which comprises
  - 11 the PHYSICAL (the body and its organic parts, born in 1945 and beginning to occasionally but mildly suffer from ailments such as gout, coronary complaints and eyesight deficiency)
  - and
  - 10 the FUNCTIONAL, which manifests itself in
    - 101 ACTION, which works as
      - 1011 CREATING ideas as in
        - 10111 REALISING them, i.e.
          - 101111 GENERATING music, texts and films usually (not always) by diverse algorithms and parameters as well as organising music events - my compositions turned dodecaphonic, then stochastic by 1970, the phenomena of tonality and metricism also entering the picture then - my texts are either theoretical (see below) or comment on the state of things, mainly music - my films are time-structured concatenations of pre-recorded or of algorithmically generated shapes
          - and
          - 101110 TRANSFORMING texts, images and music into each other algorithmically, e.g. the letters of a text, the formants of speech sounds, a photograph's pixels or a film's moving objects into pitches and rhythms - the transformation of music itself was effected e.g. by probabilistically redistributing the original material
      - and
      - 10110 THEORISING on matters of music and mathematics, as e.g. in making formulas for melodic harmonicity and rhythmic metricity and for digital signal processing, but also on socio-psychological issues, such as the (humorous) parametrisation of the "satisfaction gained by Artmaking", of the quality of late 20th Century music, as well as of individual human relations and of the mentality of Central European peoples, mostly resulting in the writing of books and articles
    - and
    - 1010 TRANSFERRING information, as in
      - 10101 TEACHING composition and sonology at the Royal Conservatory in The Hague and computer music at the Music Academy in Cologne
      - and
      - 10100 LEARNING (in this order:) English, piano playing, music theory, mathematics, German, the programming languages Fortran and Pascal, acoustics, Dutch, French, Katakana, Hiragana and hopefully more later
    - and
    - 100 PERCEPTION (my being aware of things through my sense organs), resulting in cognition, mainly of the visual, audible and olfactory
  - and
  - 0 the IMMATERIAL, which comprises
    - 01 THOUGHT, which manifests itself in
      - 011 IMAGINATION of how to explain phenomena, of books to be written, music to be composed, films to be made, but also of culinary and other physical delights
      - and
      - 010 MEMORY (including the evaluation) of a half-century of experiences, such as the strictness of school, the futility of being a Catholic for 20 years, of great music heard, of fascinating features of mathematics and astronomy
    - and
    - 00 FEELING, which manifests itself in
      - 001 INTUITION (including inspiration), as when I instinctively feel how to shape a composition, or to judge a work of art
      - and
      - 000 EMOTION, as when I enjoy a delicious meal, music works of past centuries, or when I am disgusted by a typical piece of late 20th Century contemporary music