EXPANDED EDUCATION FOR THE PAPERLESS SOCIETY

by NAM JUNE PAIK

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 our past present on record, especially as the 16mm talkie was readily available for Instant. We have hardly a record of Hume, Freud, Prost, Joyce, Kandinsky, Benz, Merlaud, Ponti, Suzuki, Gide, Thomas Mann, Schopenhauer, Varese, Bartok, Mendelssohn, Ditters, Wittgenstein, Shé, Valery, Jung, Keynes, Buber-even Nietzsche and Tolstoy lived well into the film age, as did Thomas Edison himself. This neglect was the bigger waste of instructional resources, if we recall how much footage of late-late show movies and Hitler's war was filmed. Therefore, nothing is more urgent and successproof than to film the images and voices of great aging thinkers of today, and yesterday, in sufficient and surplus quantity, that might pass away any day, such as Marcel Dachamp, Jaspar, Heidegger, Gabriel Marcel, Ortega Y Gasset, Lacan, Tangeo. Rada, and Ransel. 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 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 teaching, according to Dardan, Ising Could be done, if it is recorded. Videotape reading aids can also be useful for major, instead of 10 parchment philology. The younger generation is increasingly visually inclined with more desire for the total stimulation of students' own "Philosophieren" and maybe "philosophieren" requires a total involvement of the whole computerized quiz machines. The supreme act of teaching, according to Dardan, is to talk as naturally as "Chelsea Girls". A11 NBC or NET-style expensive film technique is not only unnecessary, but may be harmful for this subject.

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The western music as a whole can be grasped as a many faceted dialectic struggle between TIME (sound) and SPACE (notation and other visual elements). Therefore the impact of the videotape recorder cannot be overestimated in composition (electronic, tape music), in the whole Elmer Eltson on videotape for the instant access to all sources in Montpellier or Mannheim and music education. Synchronized visual accompaniment to the sound track on videotape (notation, written explanation and, occasionally, the performer himself) in the study and appreciation without disturbing the musical flow, while saving the teacher's time. While the sound of the videotape proceeds, the following information can be visible on the accompanying video part:

a. Medieval Music

source and modern transcription and musicalological problems in parallel with sounds (stylistic analysis and development eg. plain chant-Treppen-Sequenzen-Motetten) and Neumes (notation and musicalities). The index to the complete works of Gregorian authentic performance or Gregorian church built in the 19th century—(Besançon)

b. Polyphonic Music

13th-17th century exotic polyphonic techniques, indexed with arrows, etc. Ockeghem's part figure will be graphically appreciated for the first time in history in this way—also Bach's Choral Vompaille Kunst der Fuge etc.

c. Classic Music

thematic development, metrical form, metrical analyses, interpretational problems, such as contextual dynamic phrasing, different sources,finger, button, breathing, sometimes directly on inner parts, Marquanto, which often escapes needed ears etc.

d. Music of Romantic Era

By following the proceedings in composition on videotape program music can be restored from oblivion. Also text-melody correlation (transcribers) must be used as a score, which I will, with the most talented, the following video ersatz will enable the performers themselves to taste the operatic situation much more accurately, as they could learn the most talented. The following video ersatz will enable the performers themselves to taste the operatic situation much more accurately, as they could learn and practice performed in the opera which they studied so thoroughly.

STILL GLOBAL UNIVERSITY

Suppose a girl in Kentucky wants to study the Japanese Koto instrument and a graduate student in Egypt wants to study with certain Persian or Afghanistan musical instruments. How would they do this?

The available 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 Galakko 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 serious cultural shock to the Japanese, comparable to that of Admiral Perry. This technique applies in less spectacular, but more substantial fields.

INSTANT GLOBAL UNIVERSITY

The above experiments, plus more Utopian research, are preparatory experiments for this big question:

b. Roof Garden Music

All opera, and all music from popular music to mix-media pieces. Videotape is the only legitimate way of study, except for the actual performance. For ethnological music, which broke the borders of academy since the success of Schoenberg and Followyes, Records, videotape exerts maximum power. E.g. the unconscious analysis of pitch and time (obertone, frequency), characteristic of the outmoded, often insulting pentatonic transcription, is now possible in the production of 19th century Europe. In this work of generation is increasingly visually inclined with more desire for the total understanding. How would the classic music, including the new wave of music, fare in the age of ELECTRONIC VIDEO RECORDING?

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