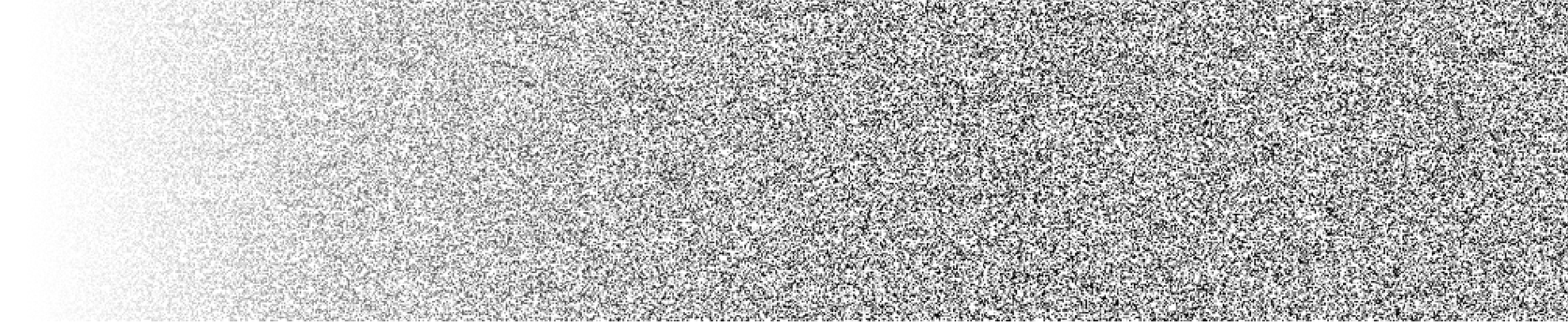




BRAHMAN NOISE

CONCEPTUAL ATONAL CARNATIC MUSIC

by Johannes Winkler @winkler.works @konnakol.de
at TETRALEMMA-KLANG I - an 'aesthetic learningcontext'
Tamil Culture Fine Arts Academy Germany, 13.10.2018

Swipe to read score ...



'Tetralemma-Klang I'
wurde gefördert von:

LANDESMUSIKRAT.NRW



Brückenklang
verbindet Musikkulturen

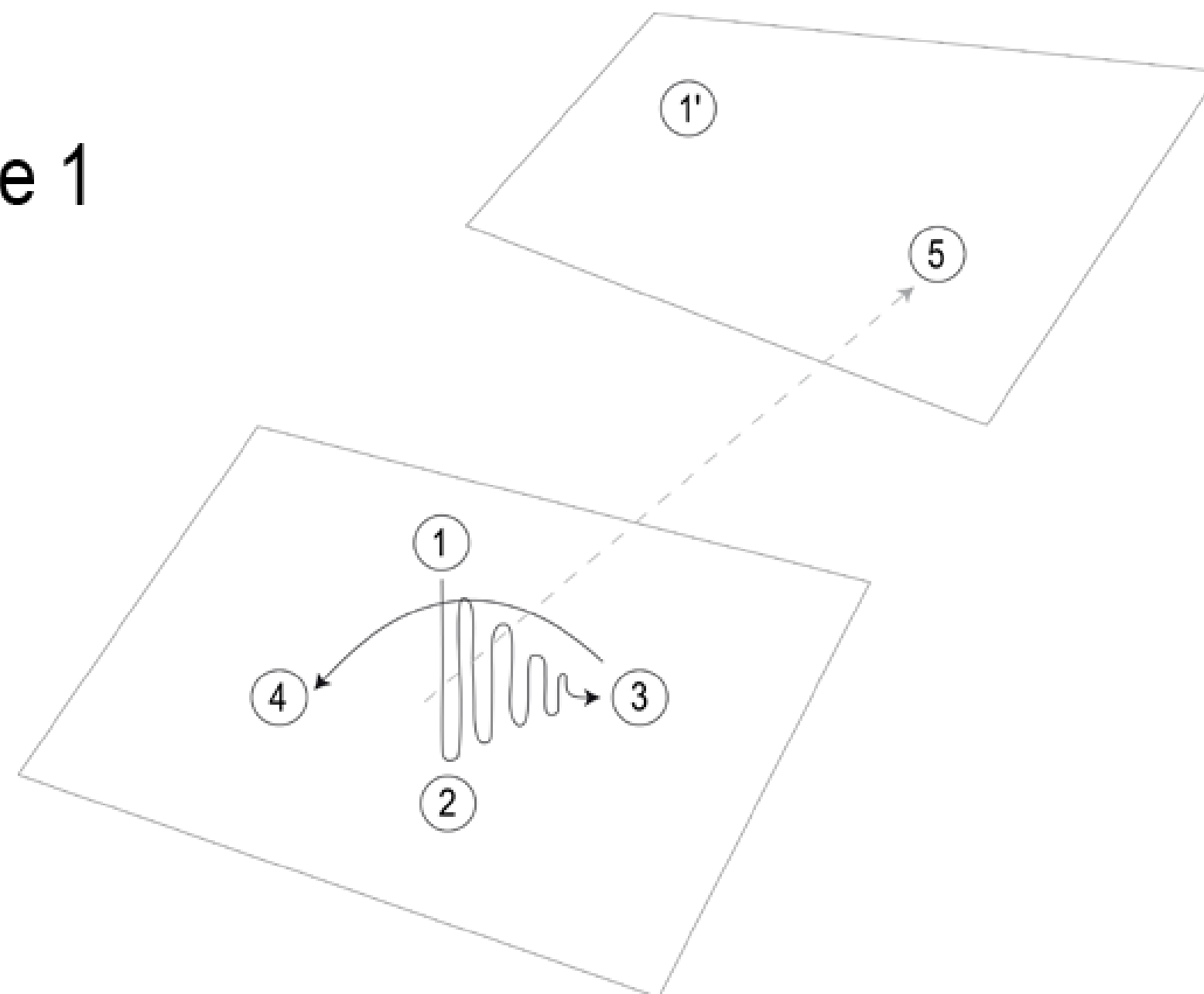
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score perspective 1

process overview



- 1 - Bordun
- 2 - Brahman
- 3 - Noise
- 4 - Food
- 5 - Aesthetics ('conceptual Rasa')

Sketch according to M. Varga von Kibéd's view of the indian Tetralemma / Catuskoti figure of logics:

- 1 - the one
- 2 - the other
- 3 - both: 1 and 2
- 4 - neither 1 nor 2 (nor 3)
- 5 - not (neither 1 nor 2 (nor 3)) - context jump (*)

score perspective 2

process over time

(*) see also another aesthetic jump to:
'tetralemmatic roses for a birthday'
on @winkler.works instagram post from 14.04.2019

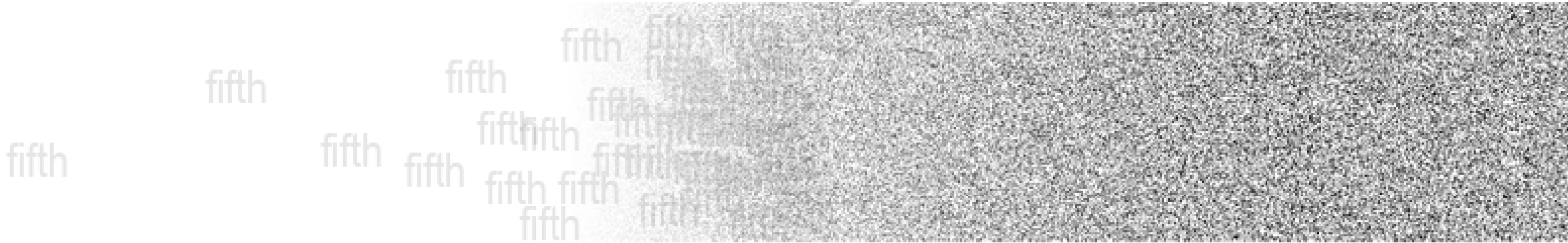
Brahman-Noise starts with a pure sample of a common indian bordun sound (strong fifth (/ Quinte) -quality; Tanpura).
In a 4 minute process of simple transposing, copying (1000x) and densening the material, it goes through 3 stages:

- a) stability: fifth-qualitiy of the bordun
- b) irritation: decentralized fifths, ‘free atonal’
- c) stability: from a sonor-quality to finally: pure noise (sounding further 20 minutes)

1

2

3



a)

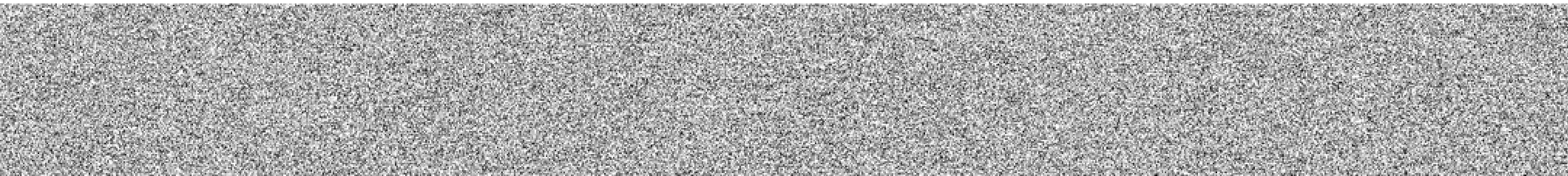
b)

c)

While the pure noise was playing ...

a young hindu priest, who also was present at 'Tetralemma-Klang I', told us his definition of 'Brahman as Creator'.

J. Winkler also had the honour to speak konnakol at his father's impressive Hindu-Temple in Schwerte during a ceremony. (see video-extract from our performance on our instagram)



While the pure noise was still playing ...

... we then had a tasty full indian meal - thanks to Mrs. and Mr. Wijayan and further tamil cooks.

Instead of the fifth-interval of the traditional bordun as basis, we had a different sounding continuum now: One without any tonal-quality anymore. Nevertheless, it was built with traditional elements, that weren't processed in that way, yet. So I'm not an 'art-missionary' (if you think so, let's talk about it).

In this situation of 'tonal loss', we found first aesthetic orientation in the experience of eating this very well tasting food ...

4



Finishing our meal, ‘Brahman Noise’ sounded some more few minutes until it was also over ...

[

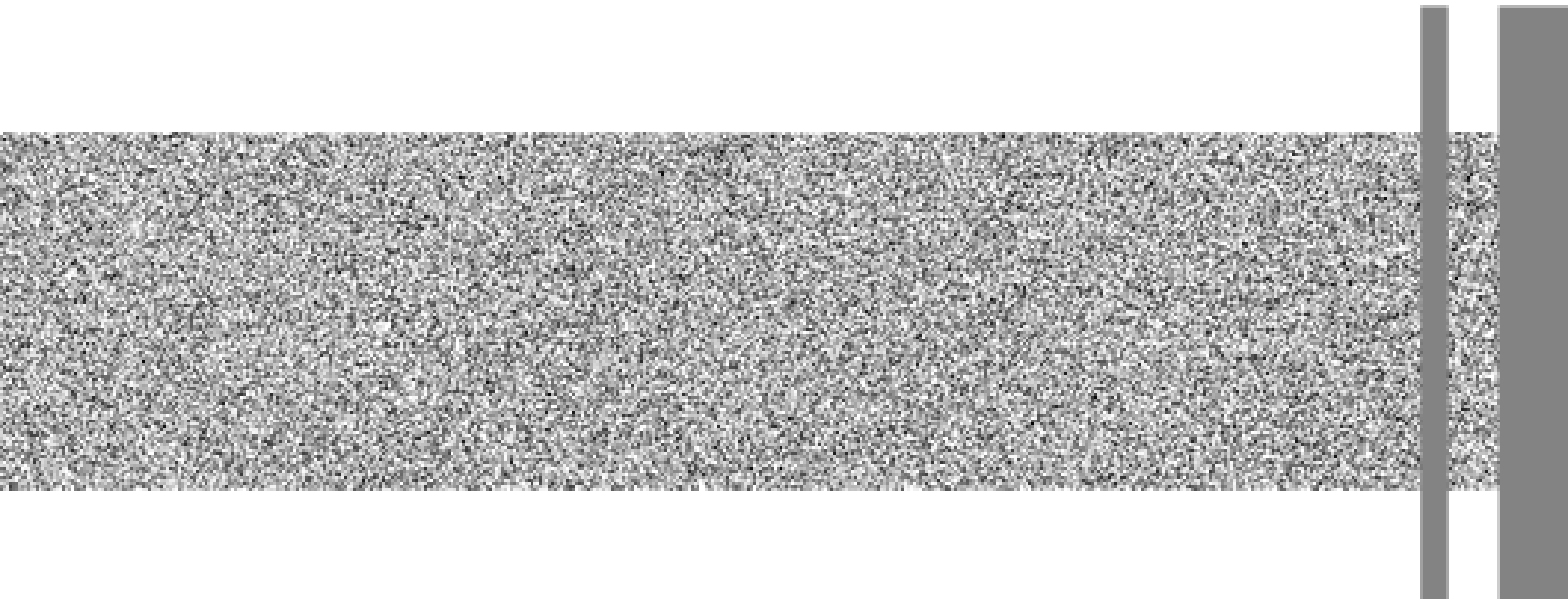
Then, Anushaant Nayinai Wijayan and I went further in our aesthetic learningcontext ‘Tetralemma Klang I’ with demonstrating and practicing advanced southindian rhythm concepts and techniques and its applications on some western (contemporary) music. For example we played Frank Zappas ‘The Black Page’ together, Anushaant playing it on his Mridangam-Drum and me speaking Konnakol simultaneously (thanks to H. Andersen). At the end we played, as Trio with his brother Nagushaanth, a traditional carnatic piece.

Inbetween, I presented some more ‘Intermezzis’ and our guest speaker Mira Kessler talked about her phd-research, concerning structures of power in german-indian journalism, and about her photographic works from Kerala, South-India.

A.pdf - documentation (extract) of ‘Tetralemma-Klang I’ is available, too.

]

‘ 20



end of ‘Brahman Noise’

... moving on with ‘Tetralemma-Klang I’ ...

... until its end, too.

5



In the classical indian aesthetics 'Rasa', the essential qualities of a well done artwork can be perceived some time after the immediate contact to it, f.ex. while going home from a concert. Participants told me days after 'Tetralemma-Klang I', they felt Rasa later. we thank you!

Now I am further researching what else 'conceptual rasa' and 'rasaful concepts' could be ...

Thanks to:

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TKWE Essen

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Anika Mittendorf
Whole Family Nayinai Wijayan
Prof. Dr. Robert von Zahn

Further conceptual and traditional carnatic music
will be presented as Intermezzi in our workshop-format
'aesthetic learningcontext'

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📷 [konnakol.de](https://www.konnakol.de)

📘 Netzwerk Konnakol

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