

the setup:

Imagine you were a musician at a music fest
everybody is supposed to share their compositions so that others can appreciate

* 1st talk begins*: I apologize I won't have time to explain everything
but I'm happy to answer questions afterwards

So the main idea is that certain music scales studied by

(both dead) or retired Pseudo-famous person 1 and Pseudo-famous-person-only-in-a-very-niche-context 2 have studied for 15 years now (for no other reason other than they spent time and effort to it and someone else bothered to ask why)

$$\text{let } \frac{\text{dot}}{\text{line}} = e^{\pm}$$

↗
:

not giving other references
because it's obvious

then we can use shifts $e^{\pm} [i]$

to construct the music scale in 81TET
using a very important tool called

cool name *1 that we abbreviate w/ $C_{\pm}^{\text{cool}}$

So if we piece together

$$(\oplus) \left(C_2^{\text{cod}} \left(C_1^{\text{cod}} (l^{\dagger} t_7) \right)^{\dagger} \right) \oplus C_1^{\text{cod}} (lll(l^{\dagger} t_3)) / t_n$$

there is not enough time to expand this

the 7 comes from [NHEART POTU]

u
a
s
e
r
v
e
r
r
e
c
t
i
o
n
s

Where n is very important number that decides the pitch of the comparisons. This construction is very beautiful because it allows to describe any other automorphic-pseudo-cool ones: - cool ones 1 - cool ones 2 - random ones that I just come up w/ because it is cute.) This collection of comparisons was used by Random ones 2 to compare the retreat on them 1992 of a state that now doesn't exist anymore. but they say it was so beautiful people used to cry every time and end up hugging together in an eternal sense of community happiness and hope.

but let's focus on the punch line now

If we abbreviate $\otimes \equiv \text{glzt}(C_{12})^{\text{ell}}$

Then $gl_{\mathbb{Z}t}(C_{12})^{ell-1} = gl_{\mathbb{Z}t}(C_{12})[-6]$

is the generally recursive pattern of the response

QED

* Question* | don't know the work of Random person X.1
and I haven't read [NHEARTPOTU]

but perhaps I was wondering if you could spare
some of your thoughts why $g(zt(1,2))$ sends
line for a specified [n]

* Answer Branch 1 & 4

So in practice this is very difficult to say
in verses in a log t fashion w/ft
a 197TET note chosen from the 7th quintile
of the distribution of 43th equivalent tuples
So, yeah. It's an hard problem. But thanks for
the question

* Answer Branch 2 *

Yeah So I know this has been applied
in ornithology to study a certain species of
humming birds when they mate they produce
a similar sound that is close enough to what
[NHEARTPOTU] describes in a very narrow section
but I don't know I don't study birds

* Question 2 * Is the composition *giztllll* written for a string concerto or a piano concerto

* Answer Branch 1 & So it really depends on (m)

$$\text{if } n \geq (7+8k)^{lll}$$

then yes but only for violas that abt here
- F string.

if $n \leq (ll)^{ll}$ then the composition doesn't fit
any instrument at all

I know that's kind of a big problem but
we are working to solve it for at least

$$b = \ell b \left((A^{\# \#})_b \right)^d \quad \text{no sig. test}$$

But Seriously Now

I think the point I was trying to make from this self-play is that we are so much stranded that we don't even know how lost we are anymore. It's like waking up on a life-raft in the middle of the ocean, not being able to conceptualize the meaning of being "lost".

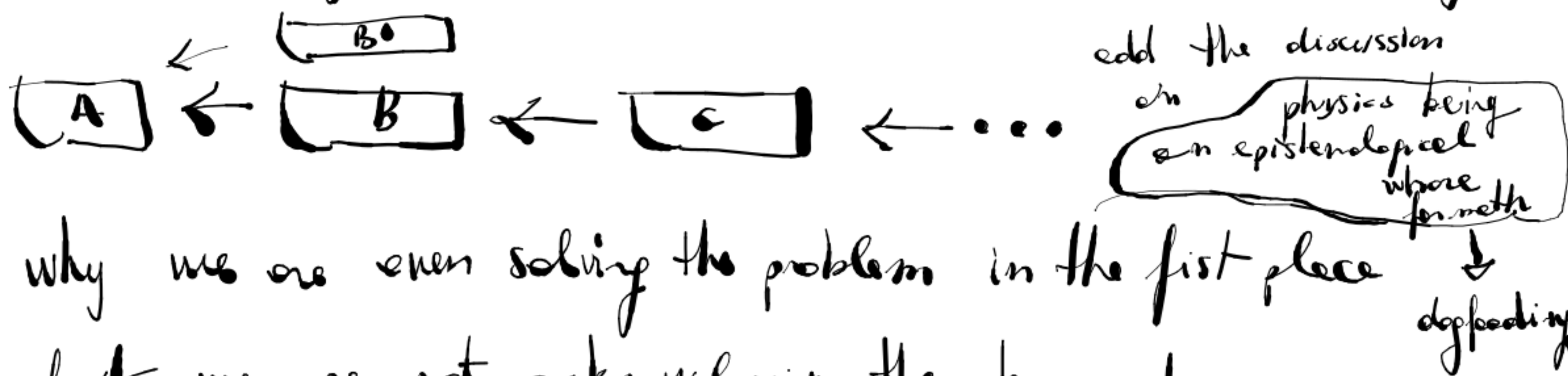
We cannot find ourselves from what we thought we knew. There is nothing underneath, I guess this is the true meaning of lost - It's about the void it leaves behind not knowing what it was.

Is this the sense of helplessness that conferences like these ones leave on my skin.

It's about losing grip on what the concepts really mean, not their definitions, not quite their epistemological justification but their epistemological pedigree.

What followed what and why B instead of B' or B'' and so on

What were the design choices, why they were necessary or interesting



on the why we are even solving the problem in the first place

on the fact we are not acknowledging the human biases

not even slightly, and giving for granted that specifying the system is enough.

We stand on the shoulders of giants but we don't bother understanding the giants

on the fact that we generalize/optimize things that don't need to exist if we are unable to justify them.

This bothers me, and doesn't seem to bother the others.

If I take this stance openly it looks like I am villainizing the people that are perpetuating this system of useless auto confined criticism

But I could'nt care less. I'm sure they are nice and generous and lovable people. But you cannot grow a plant w/ just love. And you cannot have a good community if you don't foster healthy criticism.

the representability problem.

In a place where you can replace anything w/ anything else what justifies the choice of representation should be mandatory