349.2282314330039
392.88175996935183
441.991979523646
497.2409764669926
523.8408339738146
589.3209376313768
662.9860541724886
698.4524284349264
785.7589812037415
827.7930812154341
931.2672154363436
1047.6756163184884
1178.6350671799773
1325.9644492518614
1396.8967880542978
1571.5088849899928

false hypotheses

for alto recorder solo

349.2282314330039
392.88175996935183
441.991979523646
497.2409764669926
523.8408339738146
589.3209376313768
620.8466036739499
698.4524284349264
785.7589812037415
827.7930812154341
931.2672154363436
1047.6756163184884
1178.6350671799773
1325.9644492518614
1491.7100039170298
1571.5088849899928

rüdiger meyer

349.2282314330039
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589.3209376313768
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827.7930812154341
931.2672154363436
1047.6756163184884
1178.6350671799773
1325.9644492518614

False Hypotheses

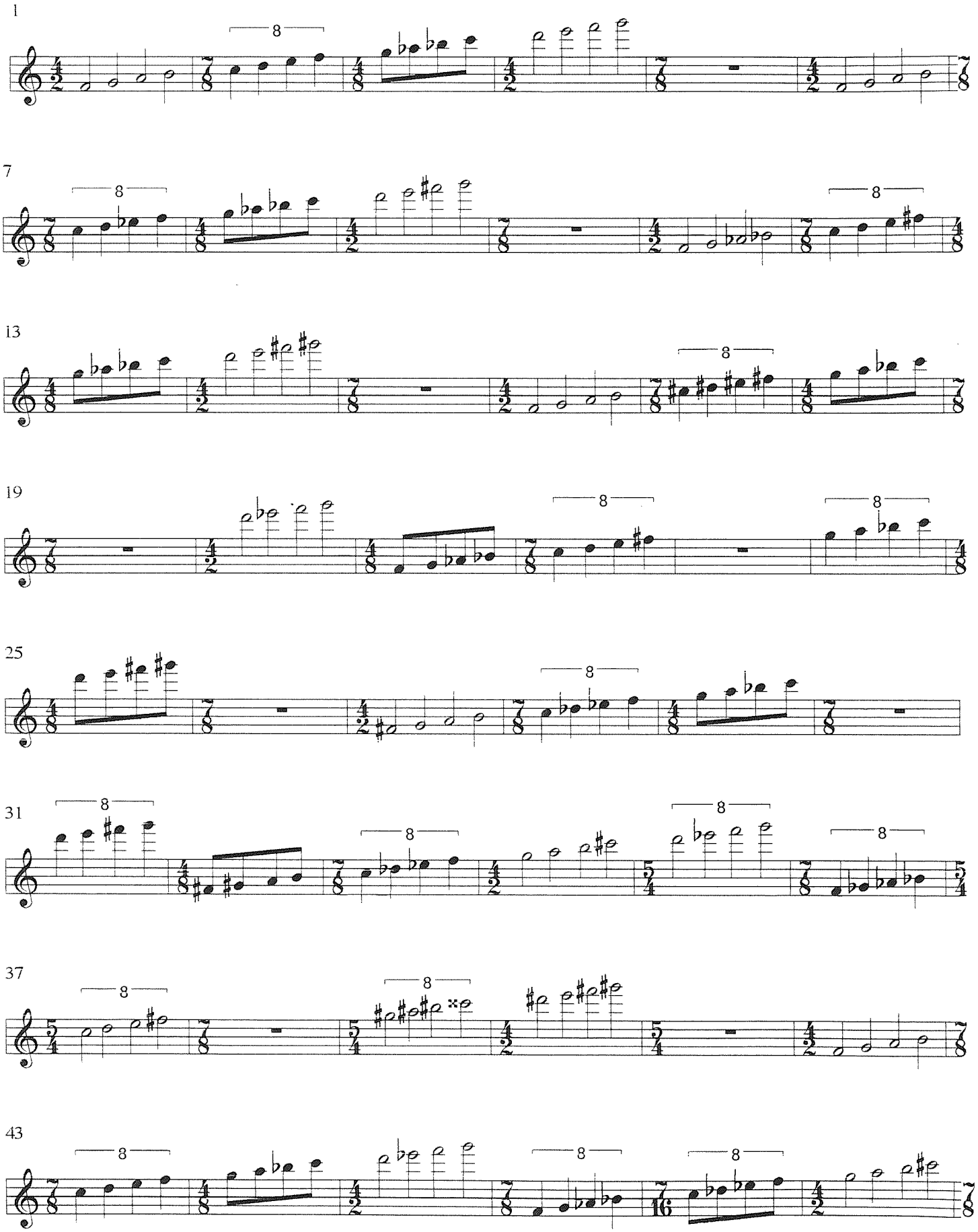
The title is taken from an interview with Umberto Eco that appeared in the Dutch weekly ***Vrij Nederland***. In the interview Eco explains that while still a student his professor was not always happy with his (Eco's) progress. He complained that Eco always included the "false" hypotheses, ie. those that proved to be incorrect, in his research along with the "good" ones. His professor expained that although such "false" hypotheses might be necessary when beginning an investigation, they should, having been found to be incorrect, discarded. They might be thought of as ladders that enable one to reach a new or different plateau. Once this new level has been reached the ladder should be discarded. Eco replied that he felt exactly the opposite to be the case: The false hypotheses are just as important as the good ones. Despite the fact that they have been proven to be incorrect, they nevertheless play an important part in shaping the direction of a research and should therefore have a place in the story of that research.

In **False Hypotheses** compositional structures are used as a kind of scaffholding with which to present sounds - in this case those of the alto recorder. The structures are often presented in a deliberately weak form in order to avoid having the constructive elements of the piece overwhelm the surface aspects of the music, ie. the sounds themselves. The form of the piece tells of my "research" into the material that opens the composition and tells the story of what further material came to light as part of this investigation. The "false hypotheses", ie. those sections in which it was not clear to me as the composer which notes should come next, are included alongside the more established material that those investigations led to. Rather than remaining in the desk-drawer they are all included in the story that is the form of the piece.

False Hypotheses

♩ = 96

Rüdiger Meyer 1995/6



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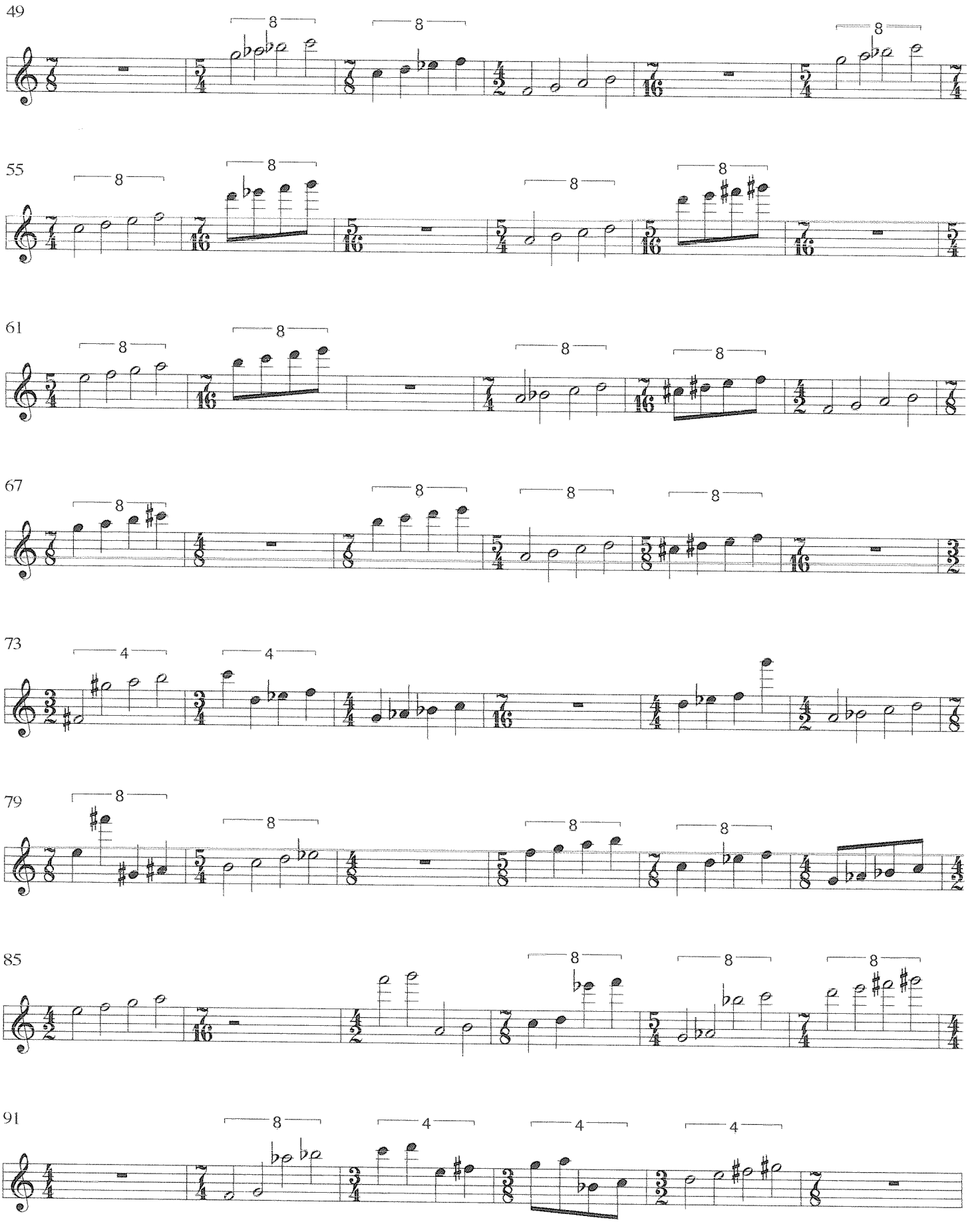
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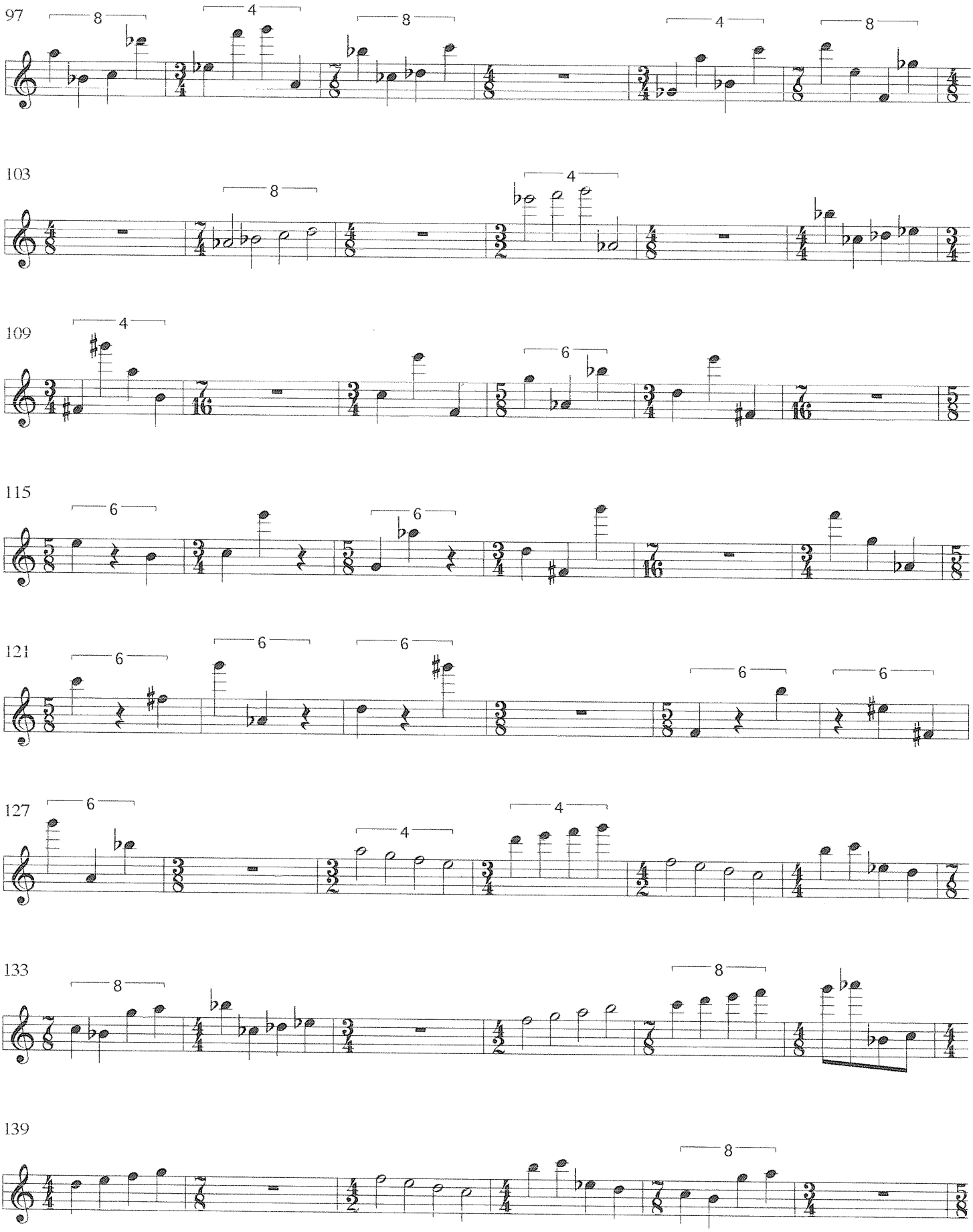
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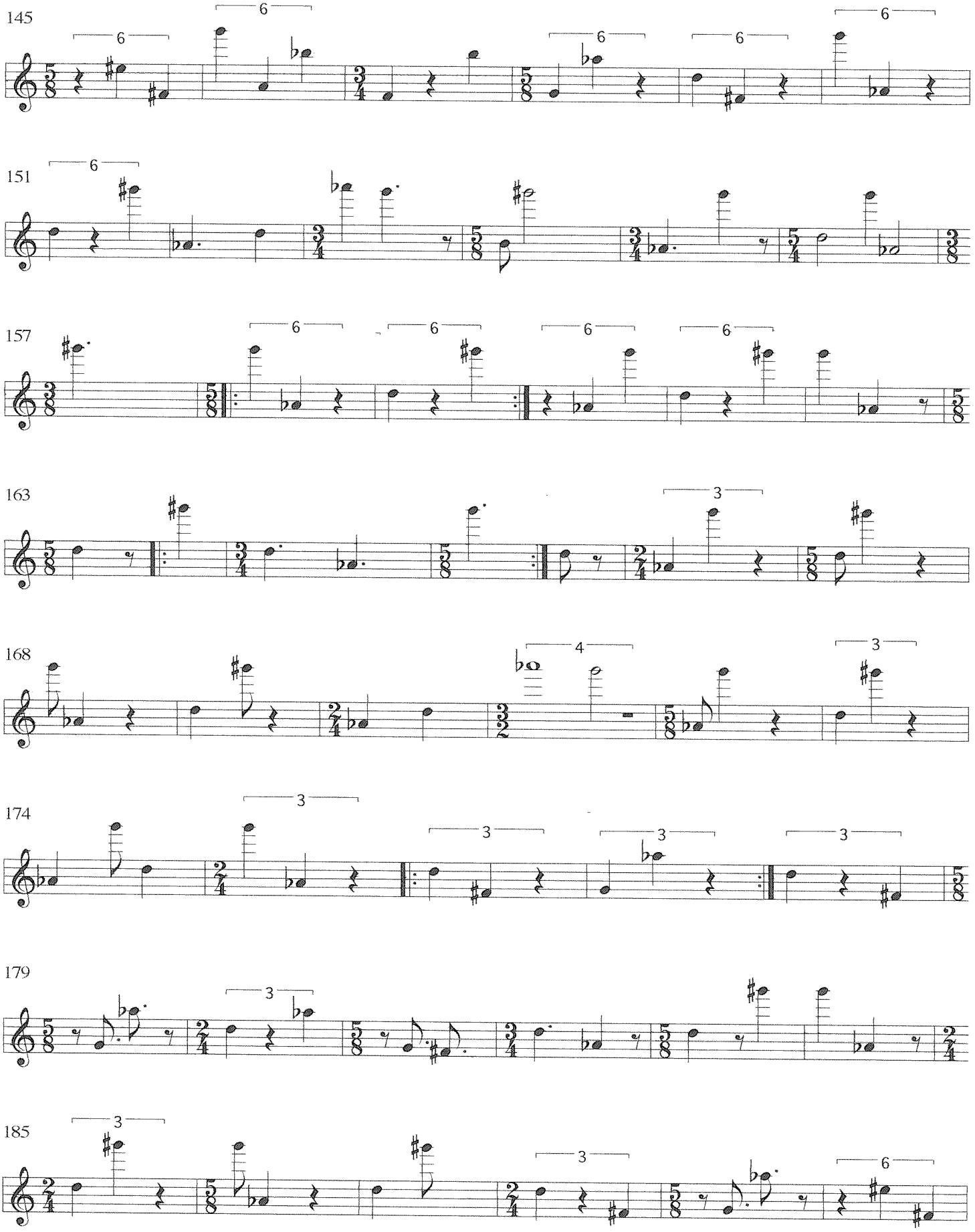
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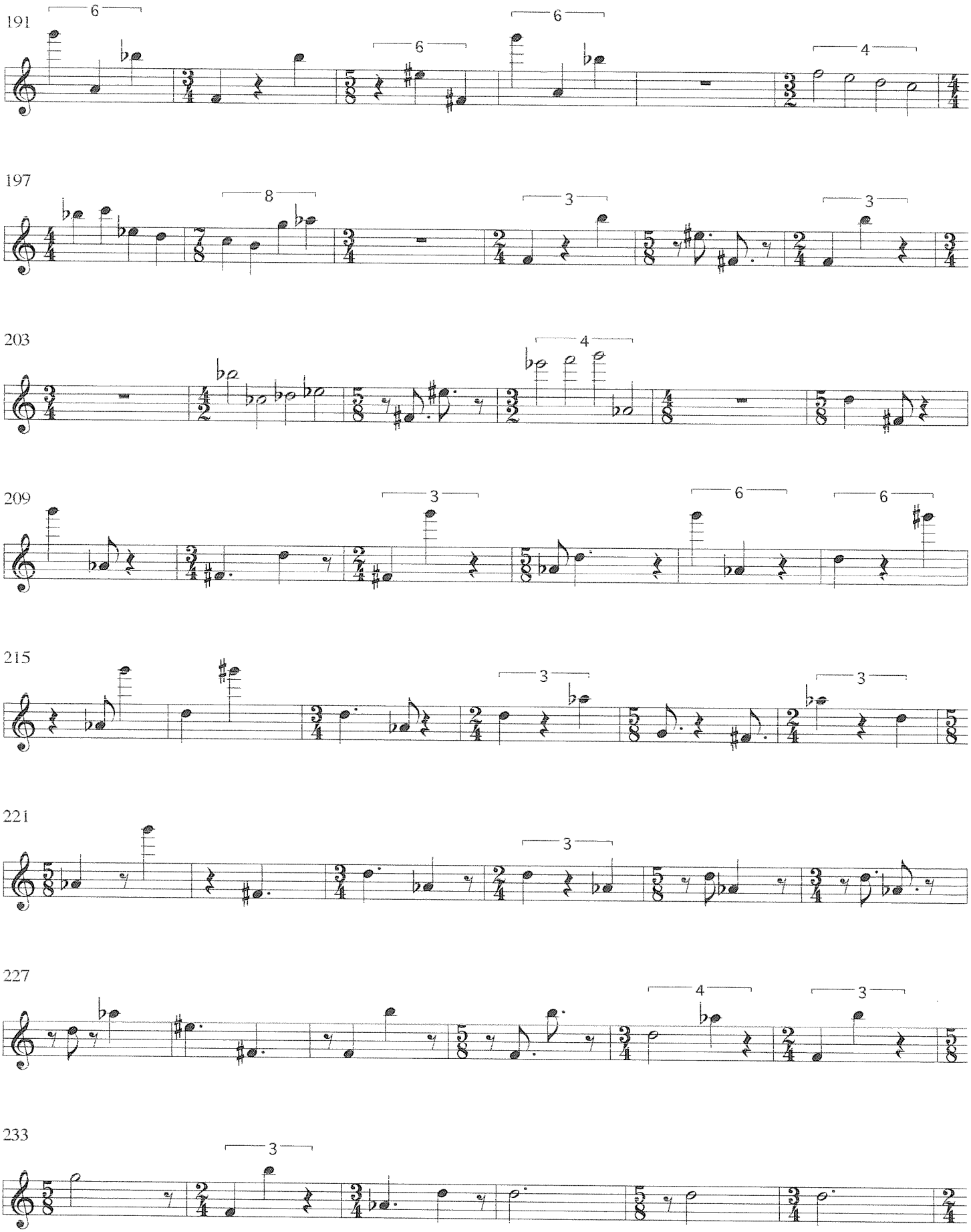
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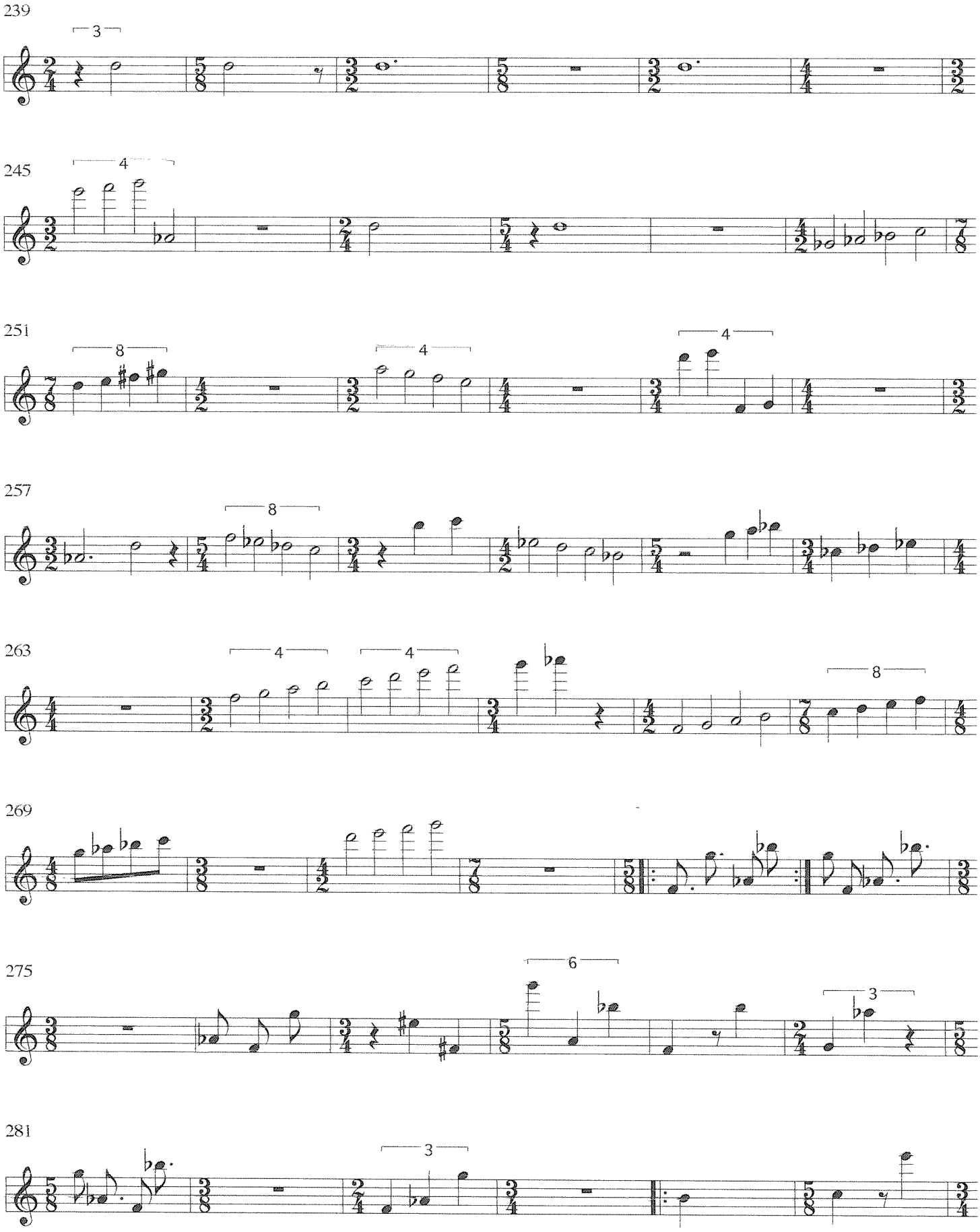
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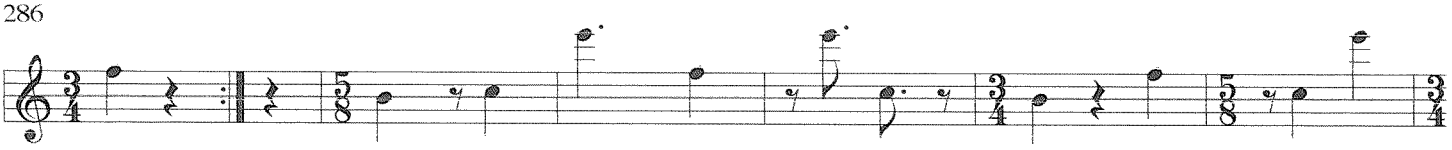

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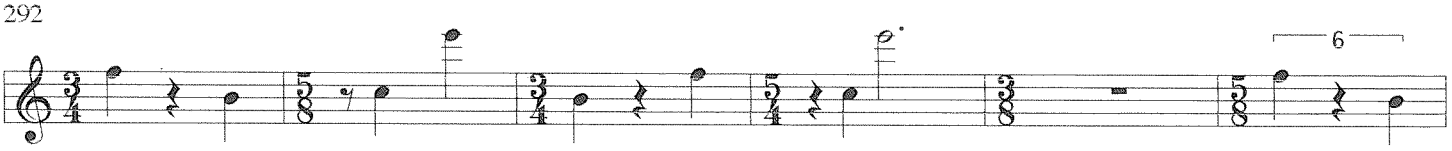

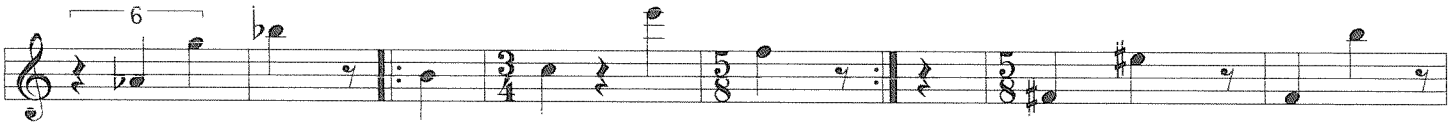

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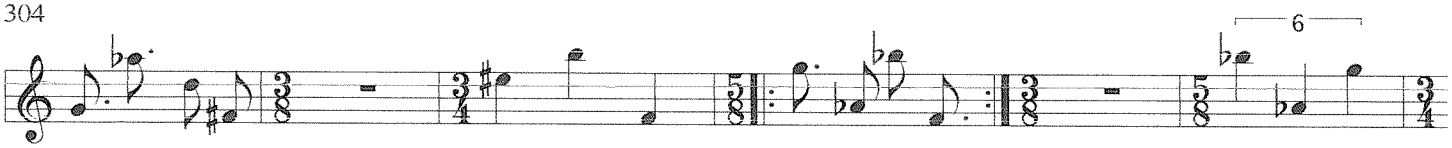

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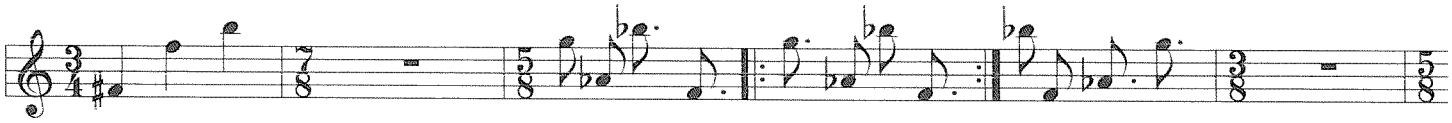

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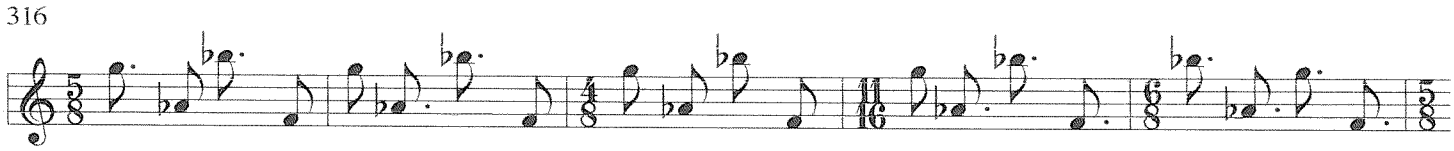

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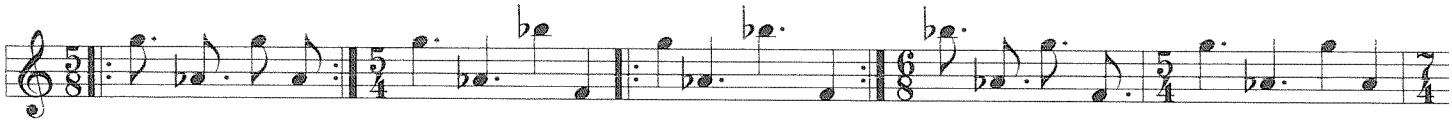

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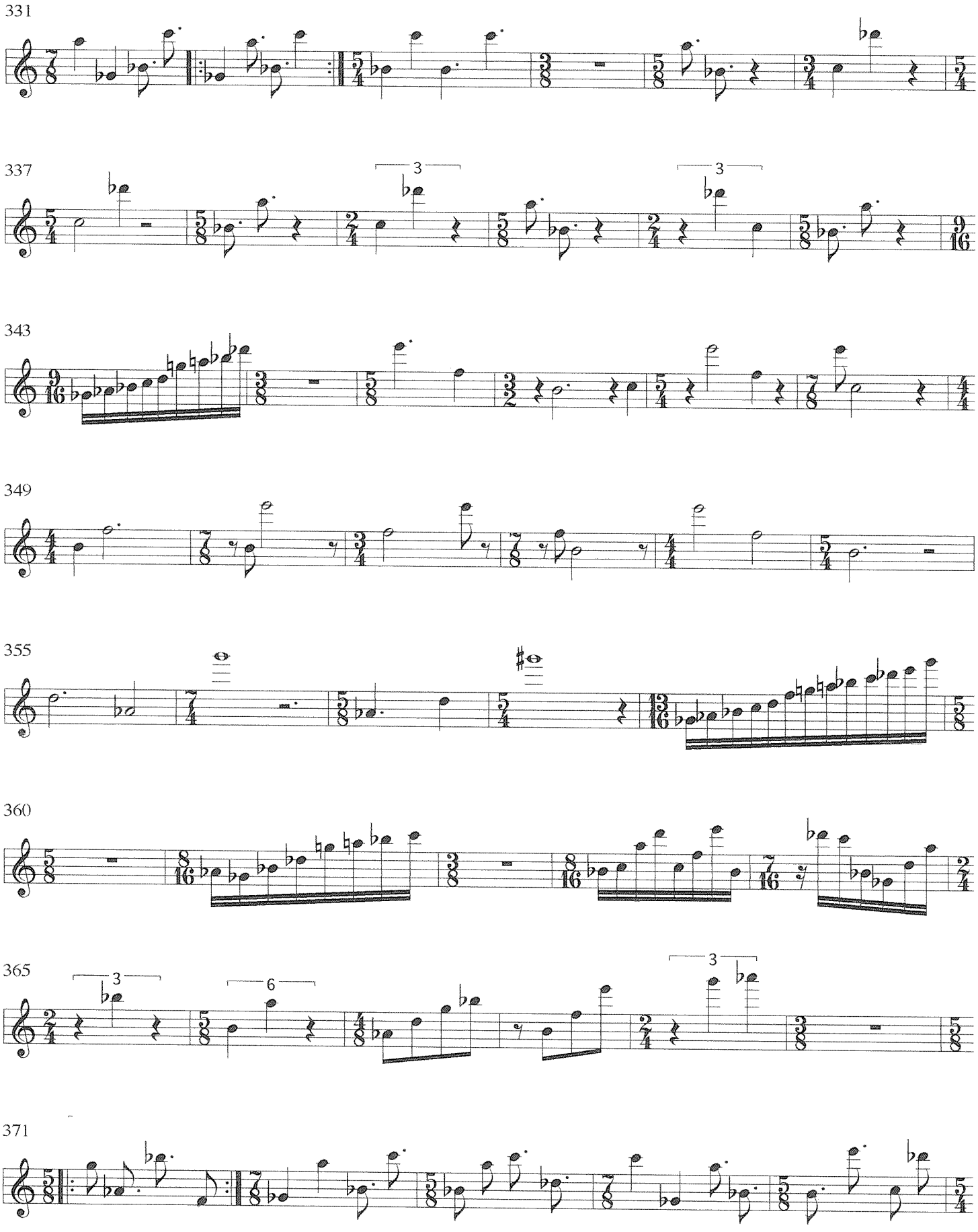
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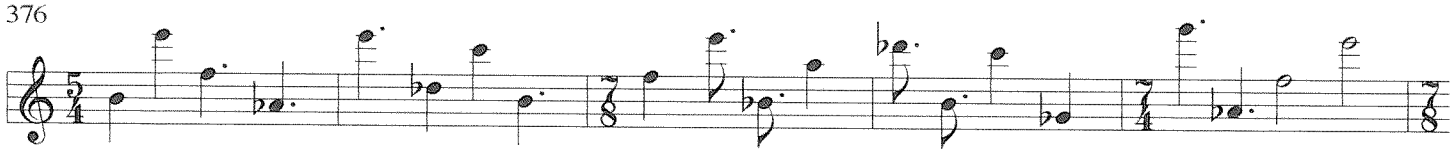

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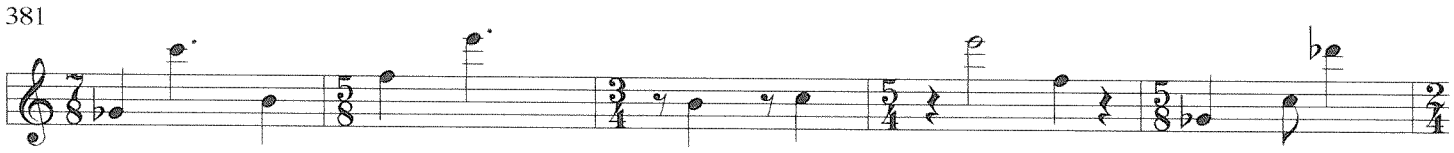

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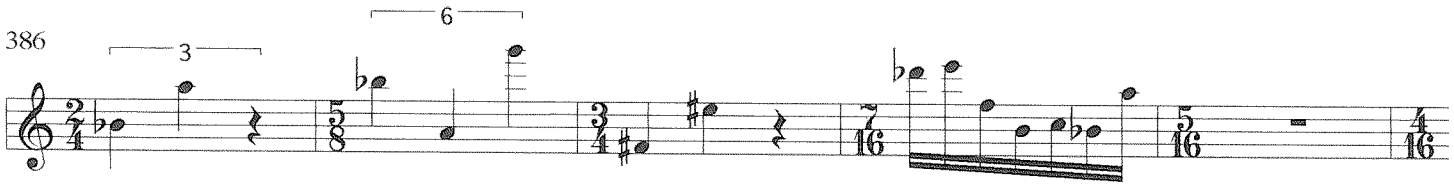

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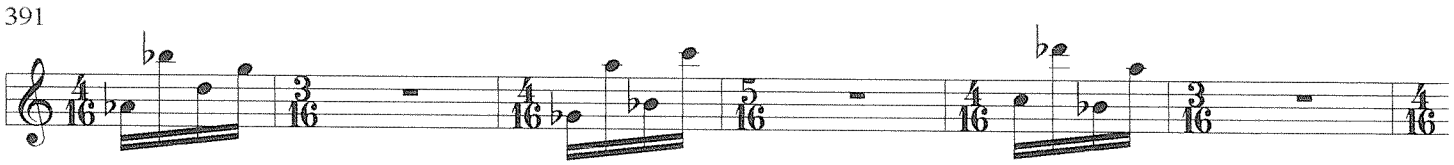

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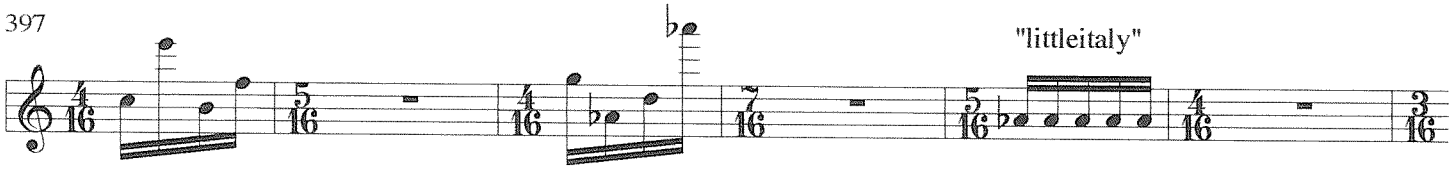

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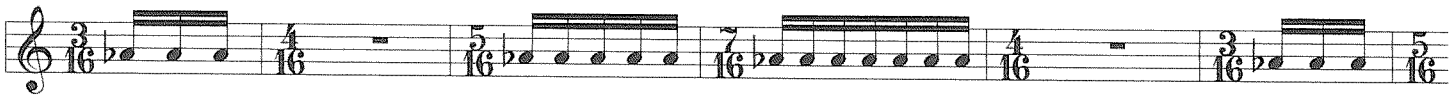

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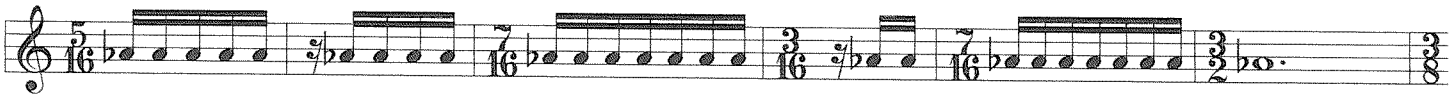

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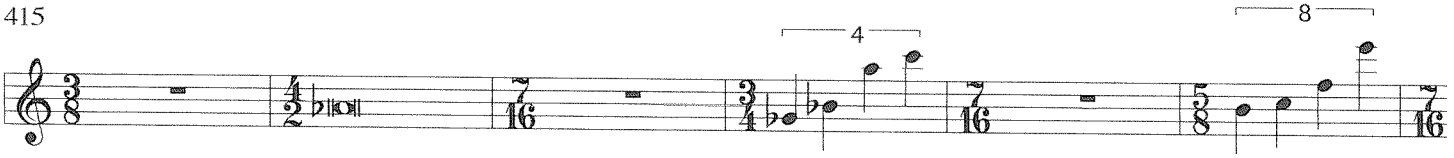

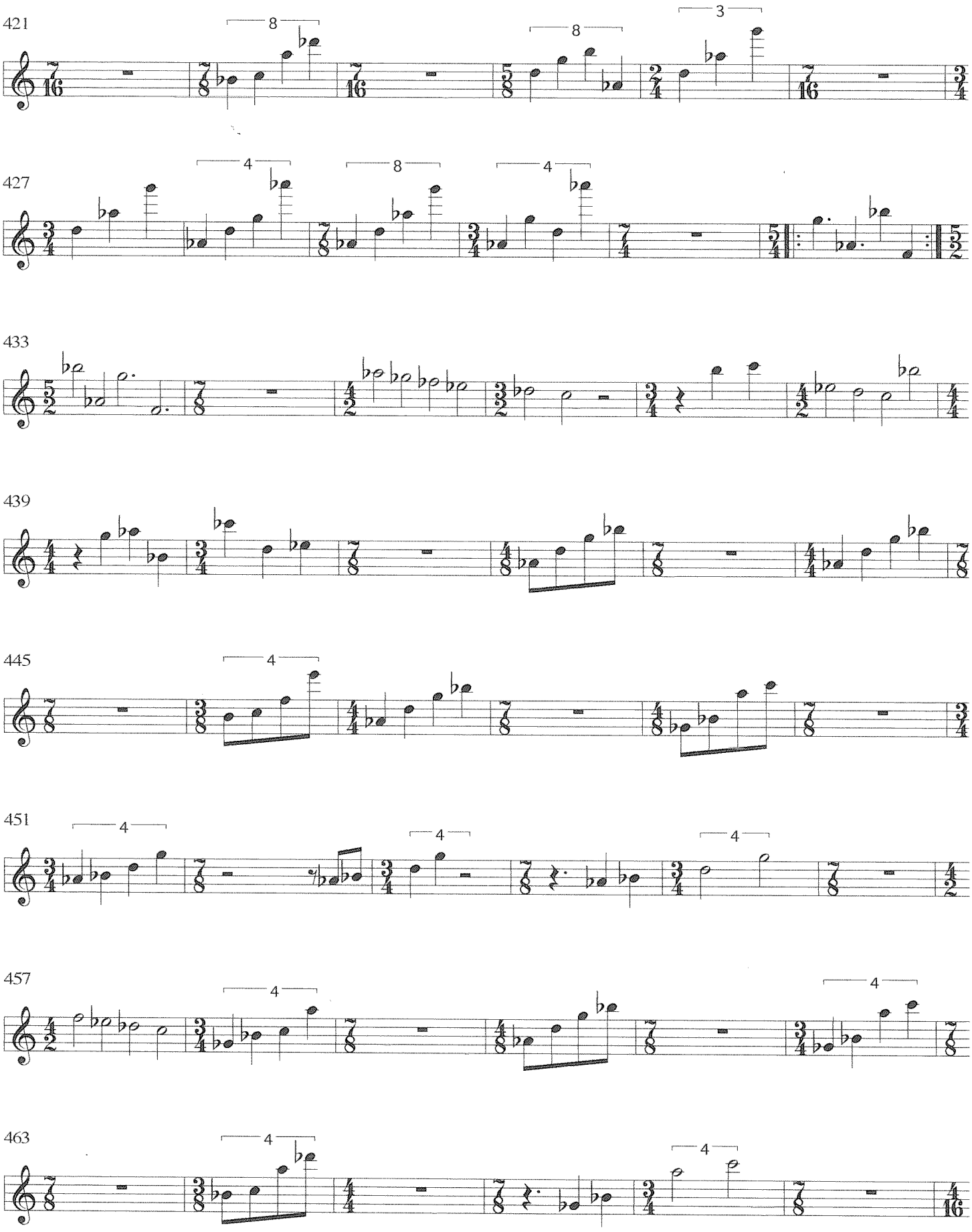
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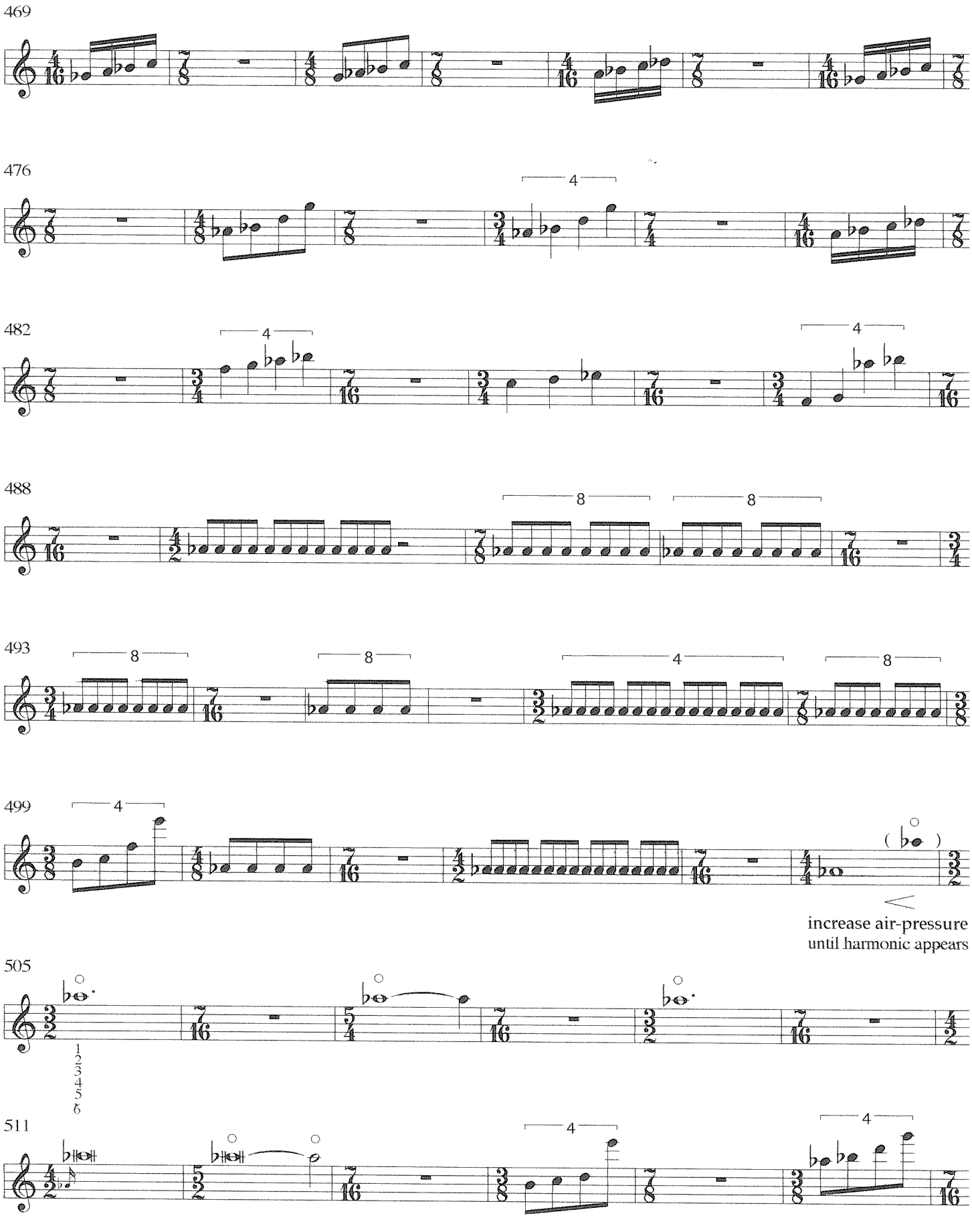
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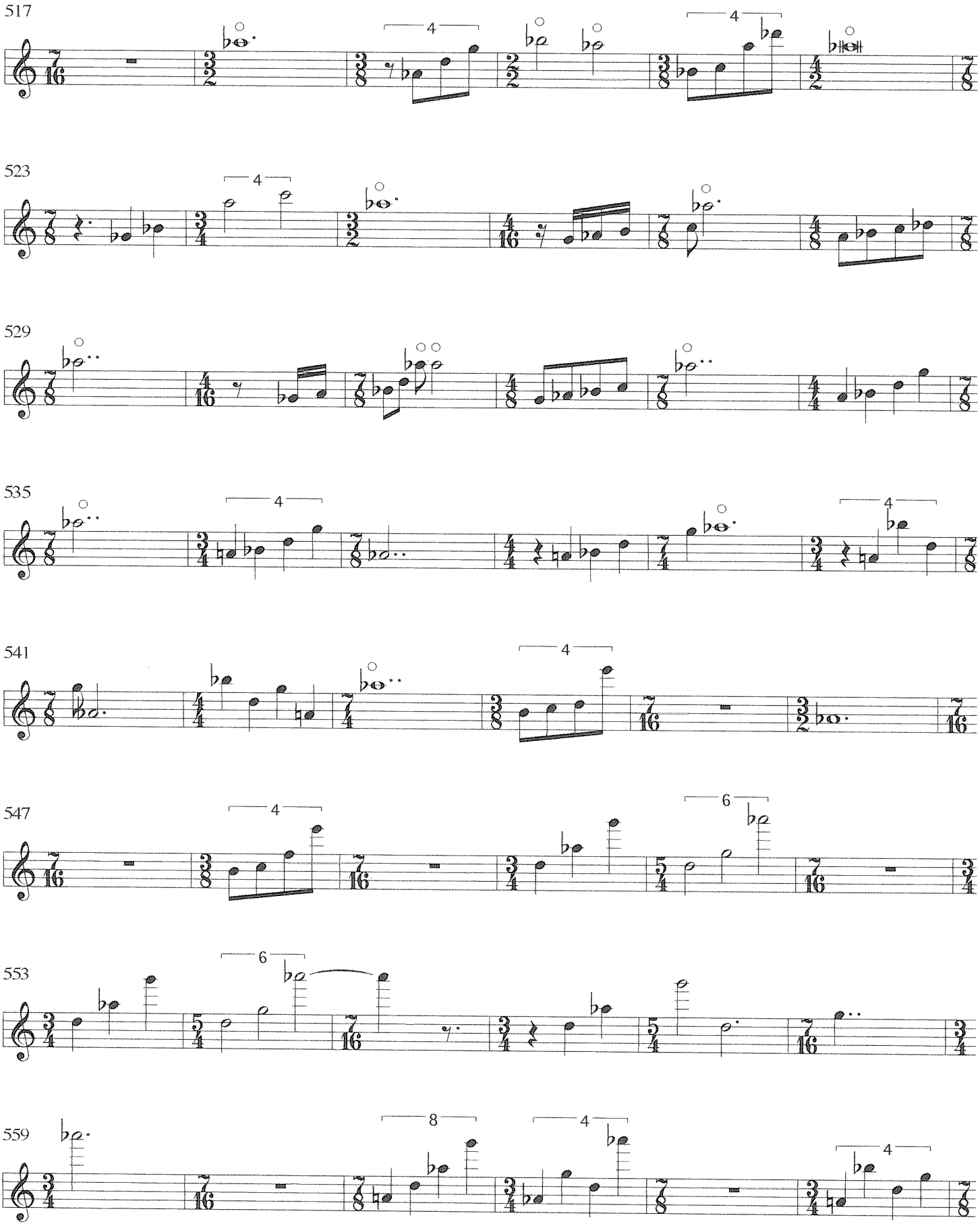
increase air-pressure
until harmonic appears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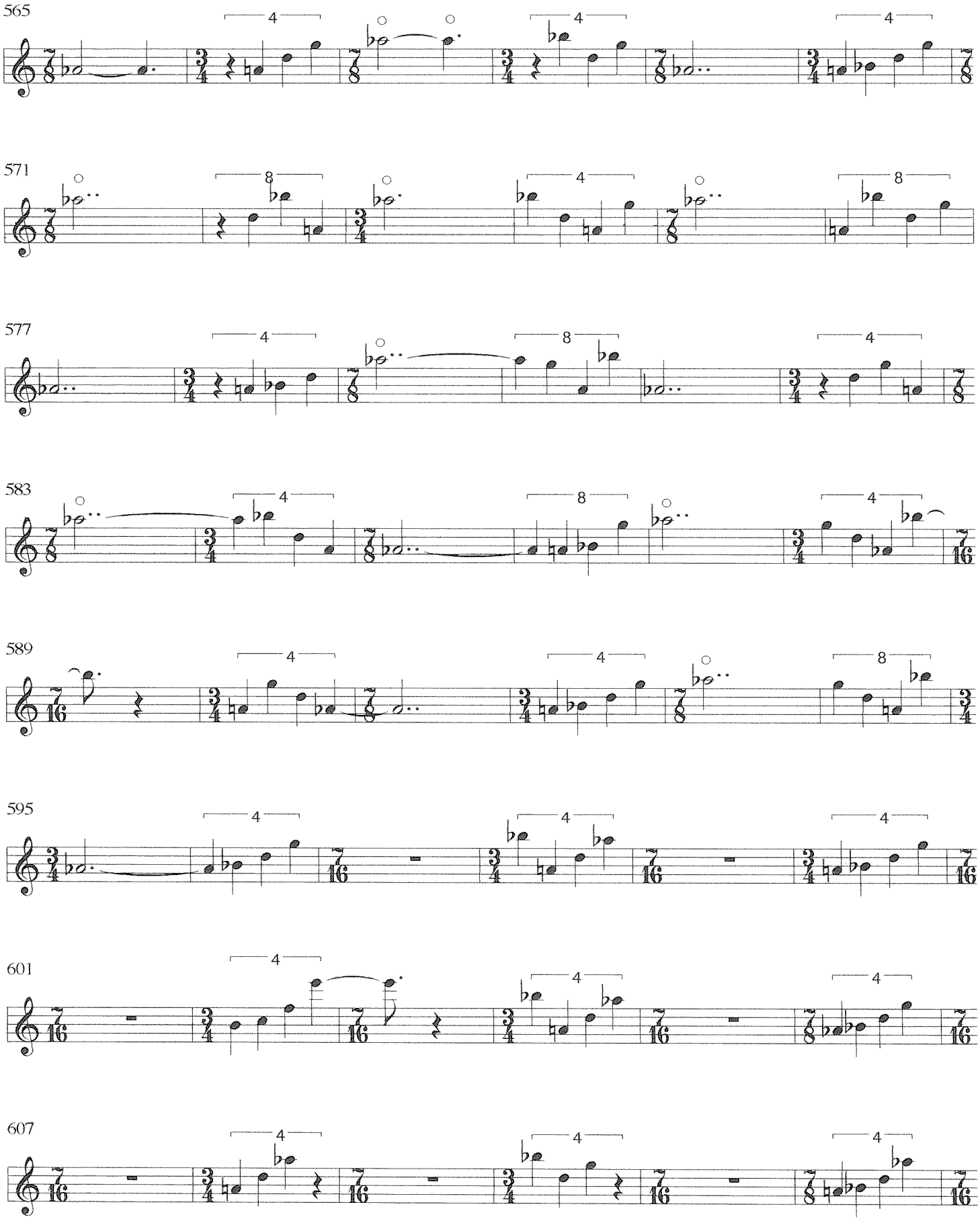
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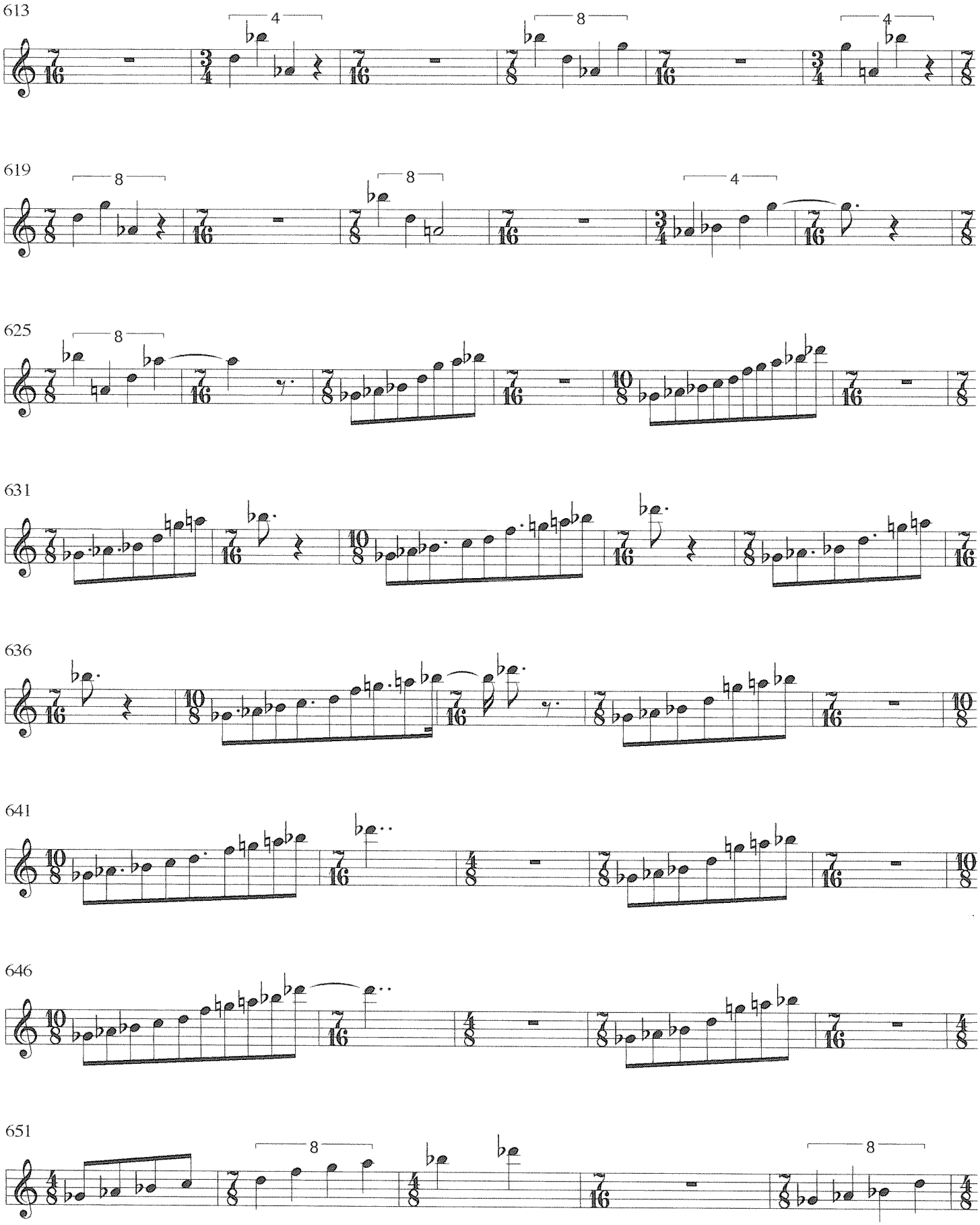
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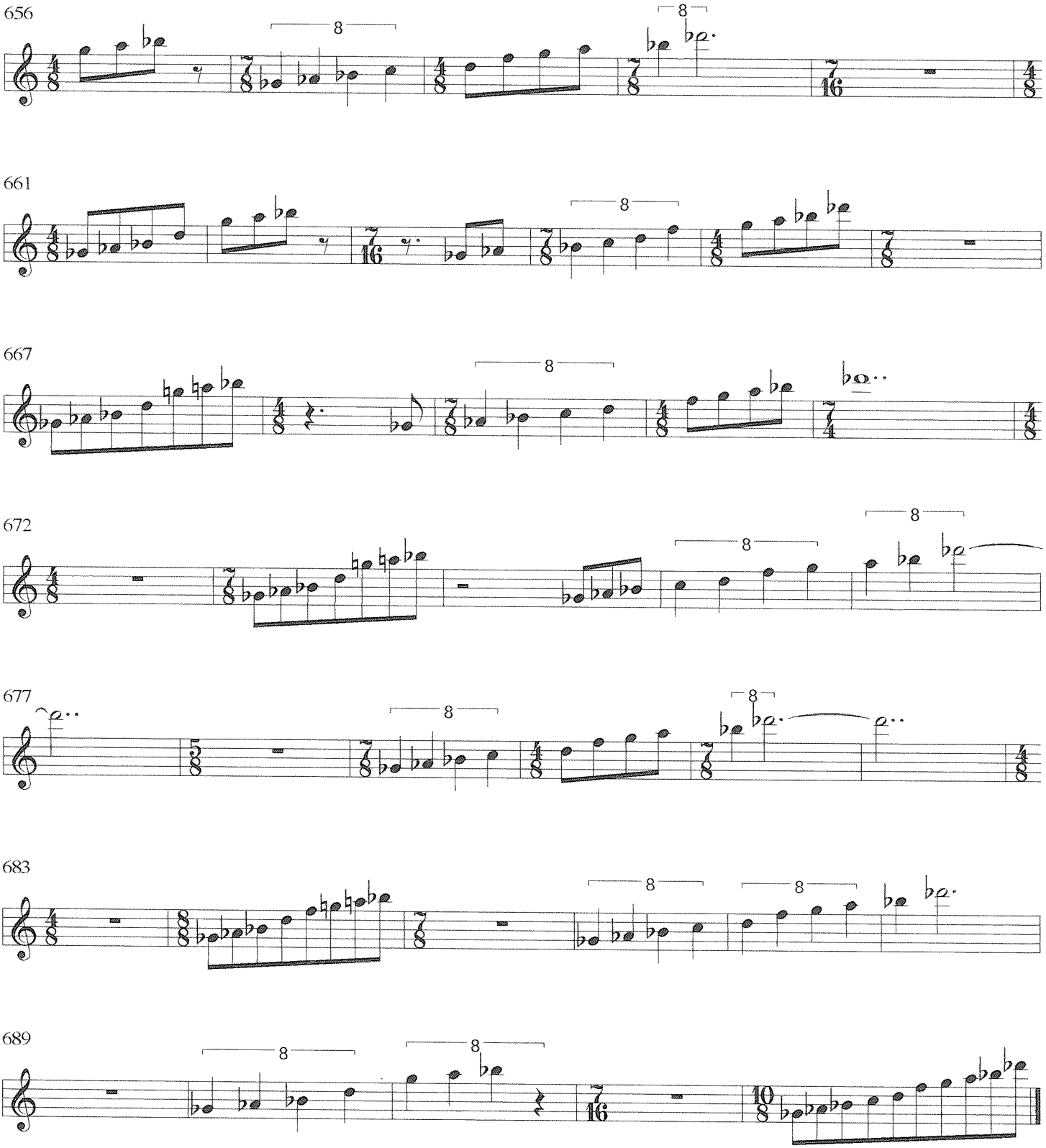
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