

ERRATUM

Ontology

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The author noticed in the (offset)-printed book, that the figure 4.14 on p. 39 appears also on p. 35 and covers parts of figure 4.13 and the following text. Page 35 should be as on next page.

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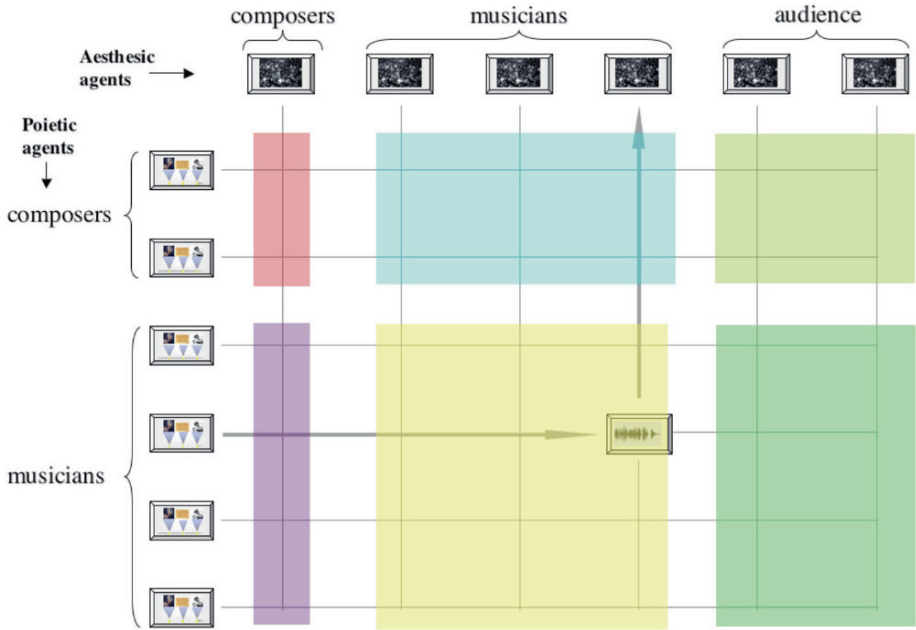


Fig. 4.13. The multi-agent matrix of musical communication. To the left, the rows of poietic agents; on top, the columns of aesthetic agents. For a poietic and an aesthetic agent, we have the corresponding neutral niveau instance.

sonic realization of a musical composition: a *multi-agent communication matrix*. It consists of a series of poietic agents $P(1), P(2), \dots, P(S)$ and a series of aesthetic agents $A(1), A(2), \dots, A(T)$, which are connected to each other by neutral niveaus $N(k, l)$ from $P(k)$ to $A(l)$ for certain pairs. It is not excluded that $P(k) = A(l)$, i.e. the same agent may be poietic and aesthetic! This is the case for improvisers, for example. But we position any such agent in the poietic row position or the aesthetic column position, according to its communicative roles (see figure 4.13).

The figure shows different functions of such agents: poietic composers or musicians and aesthetic composers, musicians, or audience. So, for example, a poietic composer communicates to an aesthetic musician via the neutral niveau of the written score. This is one of the classical relations. But a musician may also act poietically upon a composer, such as when an improvised musical structure is inserted into the composition that a composer is writing. And here, the composer might be identical to the musician in the sense that the composer acts as a musician and then processes the played music in his/her compositional creation. This is a frequent relation in jazz, but also in classical composition, where the composer switches roles during the creative process. In improvised contexts, the communicative relation from musician to musician is