

# Piecemeal

## Proceedings of the International Congress on Exploratory Meta-Living

a post-existential fantasy  
generated through a  
non-idiomatic improvisational creative process

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*"I feel that there is an essence of creativity that is a human birthright that doesn't go away, and that we are all basically born with... I feel that when people are listening to music, they can do it because of the sense of empathy that allows them to respond to the creativity of other people by feeling their own creativity. In other words, those neurons start firing and those experiences, those bodily feelings, start to resonate with the creativity that's coming from outside, because they've got it within them."\**

*Each of the three-hundred sixty-five passages in this book was written in its entirety to the accompaniment of a recording of a particular piece of music. The work is identified at the end of each passage.*

*The triggering of neural pathways by auditory stimuli alters in real time the dynamic activity, if not transient configuration, of the relevant portions of the brain.*

*"One could say that the animals' temporal acuity exists 'in' these long neural pathways in the physical structure of the perceptual apparatus."<sup>†</sup> That any process, including that of writing, should be affected by the temporal fluctuations in the network induced by music is probable, almost to the point of inevitability. Much that is written herein would not have been generated in any other way.*

*An index of musicians appears at the end of the book, as do several other related indices.*

\*Lewis, G.E., from Music and the Creative Spirit: Innovators in Jazz, Improvisation and the Avant-Garde by Lloyd Peterson, Scarecrow Press, Lanham, Maryland, 2006, p. 155.

<sup>†</sup>Iyer, V., Microstructures of Feel, Macrostructures of Sound: Embodied Cognition in West African and African American Musics, Chapter 4., Ph.D. Dissertation, Technology and the Arts, University of California, Berkeley, 1998.

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|---|---|

## About the Author

David J. Keffer was born in Kansas City, Missouri in the autumn of 1970. He pursued a technical education earning a B.S. in Chemical Engineering from the University of Florida and a Ph.D. in Chemical Engineering from the University of Minnesota. After a year as a post-doctoral scholar at the U.S. Naval Research Laboratory in Washington, D.C., he began his career as an engineering professor at the University of Tennessee in Knoxville, where he remains today. He has published about 100 technical papers in archival journals. He was awarded a Fulbright Grant to learn and to teach about sustainability in Seoul, Korea.

Outside of engineering, David Keffer studied world literature and creative writing. He has published analytical articles on the works of Primo Levi and Kobo Abé. He created various reading aids to several classical Chinese novels. Over the past few decades, David Keffer has been active writing novels, poetry and stories. Several novels and illustrated stories are available from the Poison Pie Publishing House at <http://www.poisonpie.com>.

Beginning in 2012, David Keffer began teaching a course on the subject of non-idiomatic improvisational music, of which he is a dedicated listener and a topic which has aided him in an on-going investigation of a literature of non-idiomatic improvisation.

David Keffer lives in Knoxville, Tennessee with his wife, Lynn, and two children. As a family, they enjoy hiking through the local mountains and are always on the look-out for poison pie and other ambivalent mushrooms that dot the landscape.

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