

piece of music I ever performed publicly”³⁸ – by playing large clusters of notes with both forearms once a second for a period of an hour. He later philosophized on what the piece had taught him:

Now, until one became accustomed to this fifty-odd note cluster, the resultant sound was fairly boring. But after that first ten minutes, it became progressively more absorbing. This was reflected in the rate at which people left the room – those who didn’t leave within ten minutes stayed for the whole performance. One began to notice the most minute variations from one crash to the next. The subtraction of one note by the right elbow missing its top key was immediately and dramatically obvious. The slight variations of timing became major compositional changes, and the constant changes within the odd beat frequencies being formed by all the discords began to develop into melodic lines. This was, for me, a new use of the error principle and led me to codify a little law that has since informed much of my work – “Repetition is a form of change.”³⁹

³⁸ Aikin, “Eno,” 60.

³⁹ Brian Eno, text for a lecture to Trent Polytechnic, 1974, quoted in Brian Eno and Russell Mills, *More Dark Than Shark*, commentaries by Rick Poynor, designed by Malcolm Garrett, photography by Martin Axon, additional photography by David Buckland (London: Faber and Faber, 1986), 43.