Musika: The becoming of an artistic musical metaphysics
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Musika:

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Acknowledgements

Back in 2015, having just graduated from the UvA with a Master's in Music Studies and looking for a PhD promoter, I met with a likely candidate. At the end of our long and positive conversation, he said, "Remember, this is just a PhD: think of it as a project, not as the Book of your life." I don't know what prompted this warning, for I remember thinking at the time, "Well, of course this is just a project, I don't mean to write the book of my life!" Yet. . ..

This work has come to actuality through the focused efforts and the intellectual and emotional funding of a number of people. I have been fortuitous to have worked with these three particular supervisors: Kitty Zijlmans, Wim van der Meer and Marc Boumeester. Coming from different fields of expertise, these scholars have created a stimulating, complementary and productive environment, responding to aspects of my work from a variety of perspectives, uniquely enriching and fine-tuning it. Prof. Zijlmans has had a crucial role in launching and guiding my dissertation, insuring clarity of the arguments, academic rigor and theoretical consistency. With questions and references, she has allowed me to find the direction I wanted to follow, endorsing the importance and the value of artist's point of view. Marc Boumeester has been instrumental with his practice in beyond-anthropocentric thinking. A close reader, he has timely red-flagged problematic concepts and has drawn my attention to details with larger implications, reliably considering the big picture and how my work relates.

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Throughout these years of research and writing, my family has been a source of love and meaning. My son's understanding has evolved from the wish that a thousand people buy my book, to the following exclamation upon my announcement that I have finished writing: "Now at last you will be able to do something else!" My daughter has expressed a desire to illustrate a children's book about Musika and the Musikons – and to maybe develop it into a mobile device application. My husband has been unbelievably supportive and inspiring. Becoming my sponsor, he has provided me with the time and the peace of mind I needed in order to commit to a PhD research. Intellectually invested in different media and discourses than the ones I explore, he has repeatedly engaged in discussions and brainstorming with me, demonstrating the applicability of my musical ideas to distant, non-musical areas. Sometimes I worry he understands what my book is about better than I do. I wholeheartedly thank my parents: without their example, vision, love for learning and unyielding support I would not be writing these lines. They have always been, and still are, fundamentals.

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In the end, I fail to see how a dissertation could be just a project. There are so many private entities and intimate events it is indebted to – people, musics, books, affects, walks, memories and missed opportunities – without whose impact and real presences (and often absences) it would have been something else, if at all. In this sense, a PhD dissertation, while a formal, academic study, is inevitably a biography and, also, autobiography, an accomplice and a witness. In short, the Book of one's life.

List of abbreviations and glossary

All abbreviations are from Thomas Campbell's My Big TOE *(2003) with the exception of BwO and MRF*

AUM, Absolute Unbounded Manifold	AUM is the media of reality. An evolved version of AUO. AUM is more organized and able to do work, to diversify and compartmentalize itself.
AUO, Absolute Unbounded Oneness	AUO is the larger consciousness system made of information. A primordial consciousness entity, brimming with unstructured but structurable energy. At some point of its evolution, upon reaching enough complexity, it transitions to AUM.
BwO, Body without Organs	See in **Glossary**.
FWAU, Free Will Awareness Unit	FWAU is the 'player', the avatar, the 'incarnation' of the IUOF in a Physical Reality Frame.
IUOC, Individuated Unit of Consciousness	IUOF is a digital individuated consciousness 'unit' in a Nonphysical Reality Frame; our larger digital mind.
MRF, Musika Reality Frame	A (physical) reality frame, which, I propose, evolves sound/vibration-based consciousness units,
NPMR, Nonphysical Matter Reality	NPMR is all that is not PMR. A nonphysical (from PMR's perspective) reality, a superset.
PMR, Physical Matter Reality	PMR is the reality our bodies live in and its properties and laws. Includes the material universe and everything known and unknown that materially exists in it. A simulated virtual reality. A subset of NPMR. The playground for FWAU. Our PMR is carbon-based.

Glossary

Acousmatic: Introduced in the 1955 by the French composer Pierre Schaeffer to describe the experience of *musique concrete*, 'acousmatic' is music "that is heard without its origin being seen" (Chion 1999: 97). The acousmatic voice is a "voice in search of origin, in search of a body" (Dolar 2006: 60).

Assemblage: One of the main concepts in *A Thousand Plateaux* (1980) by Deleuze and Guattari. The assemblage (from French *agencement*) is often described as the dynamic side of a whole vs the static one, the territory. It is a "becoming that brings elements together"

(Wise 2005: 91) – a compound symbiotic collective becoming that negotiates variables (Deleuze and Guattari 2013: 116) and whose parts are characterized by relation of exteriority. The unconscious in person (Ibid.: 41), the assemblage sits on the top of a **Body without Organs**.

Becoming: Another concept of Deleuze and Guattari's. Becoming is a process of change or movement within an **assemblage**. It is a new way of being, influenced by other's feature, capacity or characteristic. Rooted not in imitation or resemblance, but in influence and attraction. Always creative, becomings are exploring potentials and have destratifying tendencies.

Bicameral mind: According to psychologist Julian Jaynes' theory on the bicameral mind (1976), self-consciousness emerged from the hallucinatory (un)conscious mentality of the so-called bicameral man only around three thousand years ago. In the mind of the Iliad's man, the functions of speaking and hearing/obeying were divided between the left and the right hemisphere respectively, hence, 'bicameral'. A subject to auditory hallucinations originating in the right hemisphere, the bicameral man interpreted these as the voices of gods, translated as commands and admonitions by the left hemisphere.

Body without Organs: A major concept of Deleuze and Guattari. It is the ground of reality pre-formation. The BwO is a virtual plenum, imbibed by a range of intensities, like speeds, consistencies, vibrations, dynamics, pressures; it is embodied in lines and curves, in jumps and smoothnesses. The BwO is characterized by high entropy, there are no structures and organizations that can be articulated within it. It is potential. It is the absolute limit you never reach, where you hang on a blade of grass to break through or break down. I see the BwO as a portal between reality frames.

Copenhagen Interpretation: One of the most authoritative and widely accepted interpretations of quantum mechanics, incepted and constructed between 1925 and 1927 by Niels Bohr and Werner Heisenberg in Copenhagen. It proposes that there is no quantum reality beyond what is revealed by an act of measurement or observation. Opposite to what the name suggests, the Copenhagen interpretation is against 'interpretation' in mathematics and quantum physics.

Duality paradox: Describes the so-called wave-particle duality. The latter suggests that matter's behavior is conditional – it manifests as particle (matter) or as wave (energy) relative to whether it is observed or not. The same ambiguous behavior is demonstrated by light.[1] The hypotheses and the experiments led to these discoveries, as well as their interpretations, are at the core of quantum mechanics.

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[1] "A heuristic point of view of the production and transformation of light" is the first of four papers Albert Einstein publishes in his 'miracle' year, 1905. There, he introduces the revolutionary idea that light is composed of both energy and particles, i.e. physical systems can behave both as waves (energy) and as particles (matter). For this discovery, he receives a Nobel Prize in 1921. In 1924, the French physicist De Broglie uses Einstein's equations to demonstrate that electrons can act like waves, just as photons can act like particles.

Explicate Order: A concept of David Bohm's. In 1980 he published his book *The Implicate Order* where he describes the two-fold nature of reality, each part ruled by Orders Bohm calls Explicate and Implicate. The Explicate Order governs the Newtonian universe of physical matter and objects, phenomena, parts, and 'immutable laws.' The Explicate Order abstracts events and things into actuality, only to enfold them back into the flow of the virtual **Implicate Order**.

Fundamental process: The Fundamental process is the second assumption on which Campbell develops his Big TOE (the first on is the existence of AUO). It is the process of evolution: explores all the possibilities, invests in what works.

Hidden variable interpretation: An interpretation of quantum mechanics from 1952, known also as **pilot-wave theory** or Bohmian mechanics, after the name of David Bohm. The theory explains the **duality paradox**. It treats particle and wave as two distinct physical entities. With a fully determined position at all times, each particle is surrounded by a quantum field represented by its wave function. The big difference with mainstream Newtonian physics is that Bohm's theory is nonlocal: the trajectory of a single particle depends on what all the other particles described by the same wave function are doing. The particle/wave interaction is ruled by the Implicate and the Explicate Orders.

Holomovement: A concept of Bohm's, the holomovement is "the fundamental ground of all matter" (Bohm and Peat 1987: 180). Bohm conceives of it as is an unbroken undivided totality, where its forms merge and are inseparable; it is the interplay between the Implicate and Explicate Order. What is is the holomovement, everything is to be explained in terms of forms derived from it.

Implicate Order: An ontological concept of Bohm's, along with the Explicate Order. Bohm considers the Implicate Order a deeper and more fundamental order of reality, out of which explicate events and forms are unfolded, or abstracted. It is the ground of consciousness. Made not of parts and objects, but of nonlocal **moments**, which like holograms contain the whole within, the Implicate Order is characterized by a whole unbroken movement; here, space and time are not fundamental, but are derivatives.

Moments: Moments are the 'building blocks' of the Implicate Order of Bohm's. "A moment cannot be precisely related to measurements of space and time, but rather covers a somewhat vaguely defined region which is extended in space and has duration in time (Bohm 2002: 263). As each moment is not entirely localizable, events are allowed to overlap, and are being connected, enfolded, in an Implicate Order. Each moment is enfolded (i.e. folded inwards) in the total structure and contains it within.

Musical: It is a concept I develop in this dissertation as the 'consciousness of music'. It is referred to as the 'music that is not in the score', 'the magical side of music', or the 'ineffable', as opposed to the 'music that is in the score', 'the scientific side of music', the Musinculus, the 'gnostic.' The Musical is a form of consciousness organization that emerges through the physical 'elements of music' but is not itself perceived as physical.

Musical assemblage: In my ontology, the Musical assemblage is an emerging, collective Musical entity and, simultaneously, it is the modus operandi, the procedure, the technology,

or even the method through which a given Musical entity performs. It functions as an organizer of a virtual musical consciousness potential, achieved through arrangement of various sentient (material- and immaterial-) becomings. The performance is a typical example of Musical assemblage; in it, I recognize three evolutions.

Musical entity: Musical entity is a general term I define as a self-contained interactive system based in organized sound, with the ability to evolve and to manifest different characteristics at different circumstances, upon different considerations, to different effects.

Musical meaning: Questions of how music, and especially instrumental music, means anything, being the non-representational art/activity that it is, as well as question of said meaning's location, have long concerned music scholars. Central to musicology and to **musicologica**, the problem of musical meaning is at the heart of my dissertation, too. Whether musical meaning is a purely subjective construction, whether it is socially and contextually contingent, emergent in performance or all of the above, is a matter of discussion and fine-tuning.

Musicking: A term proposed by Christopher Small in his eponymous book from 1998. The essence of music, Small maintains, lies not in musical works as such but in taking part in performance, in social action. Music is regarded as a verb. 'To music' is to take part in any capacity in a musical performance. The core of musicking lies in the relationships between the participants.

Musicologica: The term was coined by Jaap Kunst in his eponymous book from 1950, but became more popular in musicological circles through Menezes Bastos' research from 1978 on Amazonian tribe Kamayurá's phono-auditory system. Musicologica has been defined as the musical dimension of being, as a world-hearing, or as modes of thought about music as well as through music.

Musinculus: Analogous to the homunculus, the Musinculus denotes the obvious qualities of music by which we recognize it as such. I use the term to indicate the 'scientific', machinic, **explicate** phase of a Musical entity. Musinculus as the corpus of music is opposed and complemented by the **Musical**, music's consciousness.

Musika: Musika is a Physical Matter Reality which organizes and evolves consciousness based in sound. I regard it as a Musical entity and as a sub-totality abstracted from the **AUM** to become a universe of livings things sonic (in the way ours is the universe of living things carbon). Musika has higher entropy and a lower constraint level than our **PMR**, which renders a larger scope of possibilities but also makes the feedback of interactions between **Musiklings** vague – and feedback is necessary for without it growth is difficult. I propose that Musika does not offer the optimal environment and rule-set for the evolution of individual consciousness. For this reason, entities of Musika's reach out to hosts from other more ruly reality frames and enter in a mutualistic symbiotic relation with them. Although I sometimes call Musika "the country of music" (after Debussy), I argue that should we meet the entities native to Musika on their ground, we will not recognize them as 'music'. They become 'music' after a conversion to our reality frame. **MRF** + **PMR**= music

Musikon: A catch-all term denoting all considered Musical entities in both **Musika** and our reality frames, like **Musikling**, **Musinculus**, **Musical entity**, Music work, Performer, Composer, Musicker, the **Musical**, Tone, Raga, **Musical assemblage**. The term suggests the permeable character of the Musical entities – while they all are Musikons, each one of them problematizes and articulates certain capacities, and each has an accent, so to speak.

Musikling: An entity in Musika Reality Frame.

Relationships and connections of ideas:

Father	Son	Holy Spirit
Right HS	Left HS	Evolution
Bicameral	Subjective	Adaptation
Hierarchy	Rhythm	Integration
Music	Language	Syntactical Organization
Implicate Order	Explicate Order	Holomovement
Practice	Performance	Becoming-Artist
Me	I	Wholeness
BwO	Musical Assemblage	Musical
Musika	Musikons	Musicking
Musicologica	Musicology	Music
AUO/AUM	IUOC/FWAU	Fundamental Process
Information	Patterns	Meaning
Entropy	Organization	Improving individual consciousness
Ineffable	Effable	Physical

True Reality

Of this there is no academic proof in the world;
For it is hidden, and hidden, and hidden.

<div align="right">Rumi</div>