



Cybernetic Phenomenology of Music, Embodied Speculative Realism, and Aesthetics-Driven Techné for Spontaneous Audio-Visual Expression

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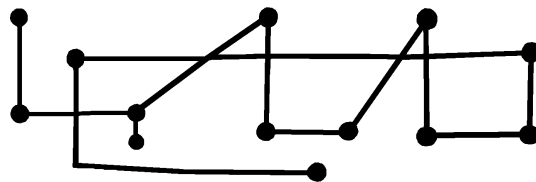
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Abstract

This article deals with the philosophical idea of *worldmaking* pursued through techné, meaning the fusion of the technical means of artistic creation, theorizing, and analysis, but specifically occurring in a feedback loop involving introspection and computation (*cybernetic phenomenology*). The discussion ranges over a wide variety of topics, including (1) the history of music theory from Ancient Greece to the present (including a rebuttal to Daniel Chua's (2001) account of music history); (2) emergent properties in music arising from *self-organization* (explored through the Ancient Chinese abstract strategy board game *go*); (3) the ontology of musical qualities (properties) and categories (including their relation to visual, tactile, and olfactory qualities and categories).

Various repertoires, artists, and philosophies are referenced. The essay analyzes aspects of Ligeti's Violin Concerto, Carter's String Quartet No. 5, and Lachenmann's *Kinderspiel*. Connections to the author's own previous analytical and theoretical work are also discussed in relation to his interactive algorithmic audio-visual works (such as *Fluxations* and *FluxNOISations*). The *techné* of these is discussed in terms of logistics as well as aesthetic influences, including Wagner, Liszt, Stravinsky, Schoenberg, Crawford, Babbitt, Carter, Xenakis, Parker, Reich, Ligeti, Truax, Oliveros, Kandinsky, Miro, Pollock, Frankenthaler, Moholy-Nagy, Brakhage. The essay touches on philosophical ideas of Bergson, Whitehead, Deleuze, Harman, and Bogost, and more fully engages the philosophies of Nelson Goodman and Hannah Arendt in connection with artistic creation as relating to the theorizing and analysis of artistic works.