

... And God Created a World Out of Music

Metatheory of Music by

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To read my modest essay is going to be by no means easy. First, because it is interdisciplinary in character, and, second, because my thinking is tangibly musical. Contrapuntal, you might say intertwining; at others times characterized with excursive thoughts. My personality is marked by a wish for higher connections. These connections are the universal laws and phenomena - the so called non-local phenomena (not related to location or other unique living beings). As a result, my essay wishes to connect theology, ontology, and aesthetics, i.e. I would like to transcend what is “merely” aesthetic. By *aesthetising existence*, I want to extend the concept and scope of beauty. At the same time, I also want to clean the meaning of beauty and harmony from what is merely sensuous. In short, I want to demonstrate that as well as being a key concept of aesthetics, beauty is also much more: it is also a property of the entire world. And this is why I “fade” aesthetics and ontology into each other. (Rather the same way as Ervin Laszlo - a fellow musician - used to set musical systems into a system-theory/ metatheory.) Further that, I also demonstrate that beauty and harmony - the basic musical principles - have an almost *cosmological significance*. I want to reach one step beyond traditional theories. I kindly ask you dear reader, to take your time to accompany me along the paths of biology, philosophy, physics, music and traditional sophistry. This will not be an easy walk, but the intellectual joy of discovery is not to be substitute with anything else. How could anybody arrive home with full of experiences and adventure, if he stays home?

How Varga Csaba expressed in his book of: Postulating a Metatheory? „Meta-Theory viewed as a top-philosophy and post-philosophy, in our opinion, means in brief that on one hand it is all the prior important scientific, pre-scientific and post-scientific basic theory (the Christian and all other theology too). On the other hand, it is above (behind, around) the traditional and concurrent theories, with a unified and transcendental viewpoint, and so it is a supra-theory of the highest level resulting from the process of unification.” Concerning the music, it is about how it is above aesthetics, and assuming that music is a cosmological constituent. I could not read the idea of Heidegger to unify theology and ontology, during my time spent in academy of music, but I had the feeling that the narrow and cobwebbed concepts of aesthetics can not demonstrate the deepness of art; such I wanted to implant the aesthetics into ontology, to receive a broaden view about art – which is descending the most deepest, primal, precognitive sphere from the soul.

The art itself, is not like that? WEAVING THE PARTS TO EACH OTHER by harmony, by symbols: συνβάλλειν (synballein) = to merge. Well, is not this the same, as the analogy of the metasystem? The real metatheory is compact, since it includes the lower hierarchies with the MERGES.

Not only I do agree with the lines of Csaba Varga, but I enthusiastically do agree with him: „Why can we not think that it is not only the facts which are rational, observable, verifiable by means of experiment that find room in science, but also all other not rational slices of reality as well as all interrelations not observable by ways used up to now?

Why could not a social scientist step outside the approach and methodology restrictions of his philosophy working with an approach used by the natural sciences reaching in addition an objective external system of comparison of the post-objective systems, a system beyond researching earthly society exploring as it does a celestial, not veritable society.” (ibid The music is not rational, even when the music-theory, the science of music, the psychics of creation etc. - the other numerous sub-elements - may be interpreted in a rational frame; however the essence of music is trans-rational. Therefore it is beyond the idea, so called ultra-verbal, the art of the hard to tell experience of psyche, its medium and its method of manifestation. The music can place us to a religious, meta-physical, changed consciousness; which is the meta-consciousness of the daily life. Here again I have to join the thoughts of Csaba Varga: „When we postulate that the external (not only material) world is primary and determinative, than one starting position is that Meta reality creates its meta-theory, or there is no meta-theory independent from meta-reality anyway. On the other hand, however, if we think the contrary; i.e. that the world creates physical reality, a justified starting position is that there is or may be a Meta reality of meta-consciousness and Meta-theory.”

What is music is not the entrance of the meta reality? The musical effects (i.e. the continuous formation, vibration = rhythm, transposition, overtone and root-note, tone and space-experience, modularity (~building from elements, molecules, words or even Penrose tiles etc.) are universal and fit into the cognitive frames and paradigms of physics, reaction-kinetic chemistry, mathematics, topology, astrology and linguistics.

The music, as a constructive creativity and a deep, subjective experience = modified consciousness, could be interpret along the language games of aesthetics, philosophy, art-psychology and religion. Alone the interdisciplinary approach is the ante-room of the metatheory. The language of music (and most of the arts) is metaphoric, its impact is metaphoric as well (transmitting, transportant). Viz. after the mass I do not feel the same, I do not see the same way, and I am not anymore the same, as I was before in the previous situation. This is the touch of the infinitive, the effect of the modified consciousness (catharsis, perception, associations of the past, sudden-unordinary inspirations, emotional intensity, etc.). The Latin *trans-form* and the Greek metaphor means *transmittance*. The musical adaptation (translation) is the adaptation (translation) of meta reality (earlier called as world of idea) to this-worldliness; its language is the metaphor. Its effect is the metaphor (μεταφορά) or transfer of trans-status, trans = through, over, fero = ferry, carry. THE TRANSMISSION OF THE MEANING by means of formal or functional similarities from one word to another, e.g. neck – the neck of the bottle, teeth – the iron teeth of the time, leg – the leg of the rain is here (translator’s comment: non translatable word-play of Hungarian word and expression). The metaphors, symbols can change the ordinary way of thinking, the ordinary consciousness. Earlier it was used for that purpose: to foretaste the part of the universe not to be perceived by our senses. Wine and art is the same, the fatty bits of the feast, could be digest better floating in wine. The life-elements not integrated earlier by arts, could be put together in a symbol, without difficulties. („Why can we not think ... that not only the facts which are rational ... find room in science...” – Csaba Varga.)

We should recognize that Meta-Theory is a „global transfer”, a METAPHOR, a transfer of metaphors or a transfer. The Meta-Theory is an almost artistic TRANSFER OF HIGHER LEVEL; integration of lower systems by METAPHORS and SYMBOLS (a concentrate, skipping the non-essential). The substratum is the integration of subsystems into a higher system. The „meta” of the subsystems and the sciences of fragments. This inevitably brings the meta-consciousness... cosmic... godlike... Buddhist... enlargement of consciousness.

The deeper reality could be communicated only by allusions, since we should evade the specialization, the endless and extensive description of the parts of the universe. It is appropriate now to define the extensive, more and more fragmented, specialized areas of the sciences as a whole. Nobody query the motive of the scientific conferences: the research-workers working on the same field should not be separated from each other. Further that, we have ULTRA-VERBAL EXPERIENCES, those we can not formulated by words. The allusion, the concentration of different subjects is the easiest by symbols and metaphors. This is the language of the art, that is the reason, why we call it intensive cognition and not to extensive-descriptive (description by details) cognition -
 – like experience of the science. .. Why is the meta in Meta Theory? The Greek μετά (meta) has several meanings: arriving later, after, beyond- after-that (in space) and/or higher level. We should mark the beyond and higher meaning, since the intention of the Meta Theory is to go beyond and to unify on a higher level the scientific paradigms – suffocating now in their own specialization.

The myth

Is the myth true that for the song of Vejnemöjnen (Oh, the power and deepness of the music!) fishes, birds and worms left their natural inhabitation and come forth? What does it mean that St. Cecily calmed down his angry brother with her singing? How should we imagine, that King David amazed his audience with his play on the harp? (=mesmerized, indicated changes of consciousness, regression, dream-experience, hypnotic/extra-corporal conditions [outside of the body]??) Did King David use a cannabis-harp? What do they want to express, that Zeus after the creation of the world created the music on the requests of Gods? (Accordingly to the Gods, the music was missing from the creation.) Accordingly to unwritten tradition, Siva Goddess let down a flute on a string of silver to the mankind, to raise us from the animals¹. Pardon, why and how does lift the music the mankind from the (non-reflecting) animals?

Thereupon, why it is similar the blow of air and the sound of the flute to the Greek **pneuma** (spirit, soul, and waft) or to the Hebrew **ruach élochim** (holly spirit, holly ghost) what was blown to the first man by the Creator? Why we associate the music to the hearth, to the soul, to the emotions? Why has man become the real man, since he can sing? Saraswati (Hindu prehistory) is the godlike wise of arts and music – but his knowledge stands together with the language (knowledge, logos!, saying, materialization, tradition)! The human body keeps – accordingly to esoteric teaching - the memories of the spheres, chakras (q.v. energy and consciousnesslevels-nervebraids² and glandules – Kabala: Sephirot-tree) and conscience-levels. The development reaching the throat chakra possess the tools of saying like to blooming of world, „projection of world”³, the language, the song, and the logos⁴.

Music is (one of the) tools of the logos for cognition and finding the truth.

Music is only a yummy cake, - as Steven Pinker my fellow master from Montreal academy names the music - (auditory-masturbation⁵, the yummy cake for the ears)? Aristotle's compact phrase: the arts are parts of the cognition; the poetry is more philosophical and a higher thing than history: for poetry states tends to express the UNIVERSAL, history the particular (... **estin de katholon men**⁶). Important is the common, the essential, the important; the law-governed is higher then the incidental.

¹Notice, how early the idea of artistic being a human-specific feature appeared!

² To every chakra a corresponding organ, gland or nerve-centre or plexus can be found. E.g.: the throat chakra is associated with the nervus recurrens, n. laringeus, thyroid gland and parathyroid and in childhood also the thymus.

³ Heidegger, in: A műalkotás eredete. Budapest, Európa, 1988:112–113.

⁴ Its Ancient Greek meaning is thought, speech, reason: Legein (λέγειν) =chat, talk. Platon: (λόγος τιμός) definition, comprehension, making obvious [δηλοῦν], Aristotle: judgment and separation and composition.

⁵ Music on the Brain – by Michael D. Lemonick. Science, 05 June, 2000 Canadian Edition. "Why do we appreciate music? Did our musical ancestors have an evolutionary edge over their tin-eared fellows? Or is music just auditory cheesecake?"

⁶ in: Poetica, 1451b

Plato and Saraswati

The speech, to express something, to uncover and to present the truth is the uncovering-tool of the logos (λόγος): the light of the Goodness of the Truth⁷, the unconcealness, the **a-letheia** (ἀ-λήθεια). The speech, the song such way is more than the communication, a god given facility (or we may say as today's paradigm: evolutionary feat of arms; or we may say: – accordingly the strong anthropic principle⁸ - we speak, saying the universe). The speech and the human intellect is the sine qua non of the cogitation. The ability of the speech is the ability of the knowledge (and of knowledge-structuring). Adam and Eve have eaten fruit from the Tree of Knowledge. They come to know the NAMES of the things. Meaning, that they gained linguistic and cognitive abilities. (... anyhow they loose the cosmic consciousness [unity].) And the **Angel with broadsword** of flame, said: ... eritis scientis Dominus, scientes bonum et malum... You will know the good and bad of all things, just as God know ... In today's wordplays we would say: that the speech (and the distinction⁹) belongs to the existential origin of the human being. This makes the human being human being; the speech such is an anthropological differentia specifica. The intelligence could be articulated in the speech. Heidegger marks the speech as the intelligibility of be-in-the world. The language, the thoughts, the speech tightly belong to each other, even today's, even tough if our ancestor marked only the throat and the mouth to speak about Gods and philosophers. The *expression* knows non-verbal methods as well; music and pictures belong to here. The music such way – like all other arts as well – is part of the logos. The music is the tool of the cognition, expression and truth. The traditional concept of truth and cognition is the *adaequatio rei et intellectus* of Aristotle. The reality, the picture of the thing is within the intellect or we may say that the representation within the intellect – so called „mental representum” - corresponds to the reality. In case, we are saying something, which does not correspond to anything, might be possible that it is not nonsense but it speaks about a reality, which is not directly sensational. The MUSIC is one of the languages of the META REALITY. (The higher, the conscience level, the so called ONLOOKER FREE OF ACTIVITY [~Buddha {arrivé}] beyond our material world.) Even alone considering my fantasy (subconscious, archetypical pictures, primeval) belongs to the cognition. The music is rather demonstrates than a represent the real processes of the world by sounds. The expressions are part of the cognition. The standpoint of the writer is that the piece of music is artefactum¹⁰. The folk-music is the identity, the *weltanschauung* of the ethnical group, not only the outlook upon life. In case the author leaves more and more behind his standpoint, he become a real channel; the world of the spirits/meta-consciousness, the cosmic all will be fully represented in his creation. He leaves behind this-worldliness, the substantial; in his art - transcending the particular existence-consciousness - will glitter the bigger whole.

The transcendent art (and the conscious creation) is similar to the meaningful speech or to the philosophy, to the conscious exhibit of truth: „ἀποφαίνεσθαι περι της ἀληθείας” (**apofainesthai peri tes aletheias**) – this is the epideictic exhibit of the truth¹¹. Accordingly to the composer and flute player Quantz: „music is the artistic speech”. Accordingly the composer and organist Mattheson¹² - contemporary of Bach and Händel - , the task of the composer is to follow the rules of the rhetoric (introduction, opening-technique, argumentation, and confirmation) in order to exhibit well the musical thought.

⁷ The unconcealness was named after the Goddess of Truth.

⁸ Quantum physics came to the understandig that we live in this world, because it was built in advance for life: the world harp of cosmological constants is so fine tuned, the Planck's Constant, the elektroweak interaction or gravitation are tuned and also aligned to *each other*. (Wohltemperiertes Welt-All – however it is not evolution, man is an organic part of the Universe. Man as a possibility has been determined on the level of quantum physics.

⁹ Attention! Distinction is not only science and the language making distinctions between things / phenomena. Today science is a subject of disputes, political power would like to take advantage of the scientific-technological differenties of people as well. But knowledge is – in princip – belongs to everyone.

¹⁰ And the message of the era – conveyed by the author.

¹¹ Aristotle: *Metaphysics*, *arkhai* [alapelvek]. Aristotle even in footnote is dangerous, in his opinion the only science of the truth is philosophy (éπιστήμη τῆς ἀληθείας). He does not believe in details, in the specific sciences. But he is not against science, for God's sake, only he keeps priorities.

¹² Der vollkommene Kapellmeister, Hamburg, 1739.

It may seem psychologism but I do confess: in the artistry and in the life full of (=intensive) arts, the cognition of the world (what and how) and the reality of the judgment does not fall apart to different momentums (opposed to science or to mental illnesses). Beside to cognition, the *recognition* including the universal truth becomes priority. The music is the PROMISE OF THE UNITY; maybe because it is not necessary to see, to read, you have to only drop into, moreover to dip into, moreover to dissolve into (*cognition from inside*; to quote Husserl:) the recognizer become one with the object! To cite Heidegger: the feelings help us to define the essence of things! The feelings, the affections are more „reasonable”, more discerning than the (objective, considering) mind – since our feelings are more opened to the existence; and our mind is ab ovo restrict rationally, deform and false-interpret¹³! And one more: the music associated to words (dubbing, film music, background music etc. – support) confirm the fact of the sing ability of words (word-painting); the musical expressions can seize the truth (including the concrete steps, happiness, birth, hurry, sleepiness, dynamism, shooting pains, depression, love-excitement, death). Mozart advanced twohundred and forty years the time of Elisabeth Kübler-Ross's (the famous psychologist studying the dying). The Requiem of Mozart fully reflects all the psychological phases of the dying (Dunkel 1998¹⁴).

There are several examples from the baroque, from the early baroque style and from the ars subtilior times (the age of Claudio Monteverdi) representatives; but every motet, madrigal and baroque-cantata is an example (especially those textural sang music on the mother-tongue). The sciences are dry and palish, because they try to be abstract, discrete and circuitous i.e. clear of¹⁵ (human and) subjective. All facts and meditation has a *spirit of his own*, only we might not be aware of it. The objective man of science opposed to his object (Gegen-stände, ob-iecta) maybe opposing the human as well. That's why he is cold, sterile, dry and hard. Yes, the primary discovery of world (the Meta world from the aspect of cosmic consciousness) is not a discovery, but an „inspection from above” or a feeling of unity, where the things/phenomena do not fall apart. On the road towards the metatheory the intuition, the inspiration by the cosmic consciousness is desired. I gave the „ugly” (technical) words in the mouth of Heidegger: „Disposition includes existentially the dependency to the world: to the world in which we may found what is entitled to us¹⁶.” Heidegger goes back to Aristotle (*Metaphysics*); according to him that neither the most clear theory (θεωρία, theory) immune from affectionate elements (what a psychologist!). The simplicity (rhastone), the amusement *diagoge) is the modus of the spirit viz. (musical – D.N.) cognition. We take a bath in (encrust with), what we are looking at¹⁷. Since Heidegger we know, that the be-in-the world existence requires a prior interpretation.¹⁸ In the psychological tissue of the evanescent, airy Mozart divertimento there are wrapped thousand experiences, wonders, questions, playfulness and humor (!). Such the affection, the feeling, the feeling of unity by the „prior interpretation” of the „composer exiled to the world” is adequate. The someway-existence, the related-existence is not possible without πάθη (pathe, pathos, and inclination), feelings, and passion. The feelings alone they are not contrary to intellect and to cognition, but they are the primary and *immediate* basic method of the be-in-the world (Heidegger), affection, and spirit. The pain, the happiness, the curiosity, the fear, the collaboration is The Mitsein (*coexistence* with others). Our men of sciences are mistaken, when they try to exile all foreknowledge, mistrust, eagerness – the elements of affection – from the abstract scientific works; since it is not necessary and it is not possible as well (tradition, authority, subconscious expectation, fore-judgment etc.). All scientific cognition starts with the own personal experiences (the convention will continue with the enervate [indigent-experience] countenance. The forms/types of knowledge could be: belief, confidence and *experience* as well. Aristotle already (!) in his *Rhetoric* phrased that the passion is not a luxury, not unnecessary or harmful – considering the science, the cognition. Further that, they (passion) are not even things: within themselves they are difficult occurrences and formations (dispositions). The same with situations and the cogitation (the analyses of the situation).

¹³ Heidegger: A műalkotás eredete, a dologról és a közvetítésről szóló szakasz. Budapest, Európa, 1988: 44–45.

¹⁴ Lecture at the Art therapy Institution of Debrecen (Művészetterápiás Egyesület), Debrecen 1997.

¹⁵ Often this ab-stractio, the attitude of overdriven objectivity reaches an extent when even man, human interests and others get extracted.

¹⁶ Martin Heidegger: Being and Time. Budapest, Gondolat, 1989: 275.

¹⁷ It is the very teaching of Buddhism: do not get involved (for long and deep) in the sensuous world, and indeed, it is possible to contemplate while keeping distance. However it is not an initial state.

¹⁸ Being and Time, 80–82. op.cit.

The cogitation/formation is at the same time a RELATION as well. Ab ovo it is the unity - of the natural property - of the sensation, it is included within. The interpretation could be either rebound or instinctive; the reboundness, the spontaneity, the quality of the unity (Gestalt), the instinct, -are all natural musical-subjectivity. My work advanced the cognitive music-science; further that I do not believe neither in the further splitting of sciences nor in the trendy-names. Same time I ask you dear reader, in case you do not understand some part, please feel free to skip those. I am giving the details in favor of those readers more interested in the details; such anyone could look after the interdisciplinary analogies, point of meeting and concurrences. I already talk about the music – till the music not to be heard. Only patient, my dear reader!

Soundless music – pulsating numbers

We know if we cool down the material it will shrink. When we are doing this - „on more than one material, with extraordinary cruelty for intellectual greed of gain” - further cooling, then the electrons – usually repulsive to each other – will change in behavior. They do not repulse each other, but they will cluster in (Cooper electron pairs) pairs; theoretically we will receive an electron liquid, in which approaching to the absolute zero (-273^0C or 0K) the electrons will flow without resistance (similar to the behavior of the quantum-vacuum liquid). The electrons as alone standing electrons will „dye”. The higher organizational level: a metasystem, the electron liquid will come to life. (The same may happen with the quarks, e.g. a pair of positive quarks unifying in a π^+ meson; not to mention the gluons gluing the quarks, they establish a gluon field [the same analogy as the pairing of electrons in the electron liquid].) The electron liquid is the metasystem of the electrons, *a higher level of integration*; a form and system of higher cooperation as well. The individual sounds will get loose in the melody, because they participate in the establishment of higher *overall-quality* (emergence, Gestalt, synergy, establishment of the system, Graf-theory, etc.). The electrons are the same time protons: sounds. On their „ugly” (physical) name is called: continuous, harmonic oscillation. The image of electrons and protons – establish earlier - (and still proposed – gibbered - today to the students) pretend them as tiny balls.¹⁹ Eh, not, they seem only balls in the perceptible oscillation spectrum by human brain and in the man-made instruments. More punctually: points with charges. However the electrons will spread ($|\psi^*|$ function²⁰); they have a probability of residence, not an accurate position. (Smear electron theory). The electron is a dimension inducing source. The sound as well, induces dimension and medium of interpretation for itself and for the other sounds! Meanwhile the electron spreads, this „tiny small bastard of indefinability” has the face to oscillate! In reality the electron does not exist, it is a tricky, holographic picture: it is a pattern on the surface of an oscillating microscopic string. The electron – horrible dictu – is an oscillation pattern! (Super string theory, M-theory, Brane-theory, TOE= Theory of Everything). It is like the rotor of the helicopter or the spoke of the speedy turning bicycle wheel, their movement run into each other; at high speed – like the spokes – they seems to be „at all time at all places”. (The creation is full of resources, however the same time it is simple.) The tiny materials are only „crocheted” PATTERNS; like the Chladni-figures: if you scatter carbon powder on a metal-sheet, violin or radio, you will receive a figure of powder, which is made by the *oscillating lines*. Ergo, if something looks like something, does not mean that this thing is the same as you might see. The Chladni-figures shows the oscillating patterns of the given object (mostly flat metal-sheets); where there is an intersection, there the material does not or slightly oscillate; where the carbon powder is rare the parts are *oscillating strongly*. Increasing the frequency we will receive more and more differentiate figures. If we scan by electro-magnetic method the resonance-surface of the piano, we will receive similar figures. Today we may show the old conception that the whole word is oscillating. Similar figures we may receive from the universe – with a special transposing and picture perceive method - in every frequency width (material/energy) and in density zones (in equidensities).

¹⁹ Although already during the time of Pauli, Heisenberg, Fenmann and Dirac it has been proposed to modell material particles like vibrant „smudges”, drops.

²⁰ See: the absolute psi function describing the probability distribution of the electron location.

Some numbers, imaginary numbers (R) (i) or functions, equations even some operator equations („actuated” by the operator) etc. oscillates like music. Like the pi $\pi = 3.14159\dots$, or other rational fractions or the computing of the root ($\sqrt{2}$); these shows a **periodic repetition** or at least a repetition (showing a difficult arithmetic logic). Example the fractions of the x integer number (musical aliquots, overtones). **X, n+n+n ... zxyq, n+n+n ... zxyq, n+n+n ... zxyq n+n+n ...** to infinity (n represents random not equal integer numbers, zxyq represents the repetition of complex set of numbers [pattern, sound, recursive elements, etc.]). In the „chaos” of the infinitive sequence of numbers, in the white noise appears intelligent signs thereby the periodic, aperiodic repetition. The thing is oscillating! The circle infinitively oscillates; its boundary consists of innumerable points, which are the corner points of the regular polygons within! I wrote this oscillation on the language of mathematics dear reader; since we are talking about the circle and its divisions and the ratio, scale ratio of the chord. What? The cord and the scale ratio of the chord we are talking? Yes! The Creator plunks the guitar cord. The Creator creates a creature. The ratio of the cord gives births to quality (concretes and individual beings) as ratio of the bigger and symmetry of each other. The ratio means consonance as well (the ratio is commensurate, rationally commensurate. In the music e.g.: 1:8, 1:4, 1:2, 1:1, 1:1/2, 1: 1/3 etc.). The ration means projection, pulsation, invariance and derivation (variation) and symmetries as well. The Creator create the music; this is the instrument; this two (1. music [idea] and 2. symphony: materialization, release, manifestation [apparition, materializing {too}]) create the Creator, since the system shows holographic symmetries; all the physical wave functions of the actor, the lute, the hand, the Creator (wish and idea) is recursive. The other two, computable/produced from either of them. Recursive and redundant. The pi (π) is miraculous since we may osculate the boundary of the circle with infinitive numbers of quadrangle (and of other regular polygons). We play on the straighten chord – as in a monochord (this is a musical instrument with one cord only; in the musical [=mathematical] theory this instrument is used to show the musical proportions, artistic ratio, ration of colors, lines and proportions to the eye, acoustical and musical proportions to the ear). We play the life-game (creating qualities, dimensions same as in the mathematics) by touching the different sounds on the „godlike linear continuum”, like on the neck of the guitar (finger-board); with other words: we MAKE LIFE WITH MUSIC. It might be similar to „provoking” the holomatrix – concerning the higher (unified) consciousness - as in Istvan Dienes works of scanning the holomatrix. [Vid. Disappearing of viewer and the object in the Buddhism.]

Sound-holography

The sound what we hear is the result of the summary of the fine, hard to hear partial tones and overtones. One sound may be the result of twenty-thirty overtones. Consequently all the sounds include all the other sounds! (Except the machine made sinus wave, which has no overtones.) The physics of the sound is the holography! It is hard to know which the root-note is; in case an overtone becomes louder, it may rivalize with the root-note as well! The overtones – graphs – holography – system theory – are levels built on each other. In this polyphone Universe everything starts in some other things, and connects²¹ to a different things again, and moves to another level ‘peras’ [greek] (to finite, to certain quality, to character, to ego, to Da-sein, to just-like-existence, to herein-existence, to some living being segregated from the whole, to things/processes, to entity²²). Moreover, everything is a complete system. Even the proton is. And all systems are the part of another system. This is the principle of service and transcendent ego. This is the principle of the holons, holography and the evolution. This is the principle of the whole Universe.

²¹ Because world is like a drift, a flow. Drift is modus enclosure, beyond the investigation of nonlinear, chaotic and recursive systems it indicates that every entity is relative, system is the balance of order and chaos, stability and instability. Dialectic, accordingly a mechanistic conception does not offer a world view, only a detail. In modernism the relativity of being an entity of an entity brings about that the definite place of something starts to disappear and dissolves in a continuum-like something.

²² Alas, wish we had a new language for metascience. So we notice how many things of what we thought to be different, definite phenomena, specialities are really the same. The Universe is analogous, because it is holographicus. (ana logon= similarity principle) Entity: existing, ens, entis=is, exists, Latin.

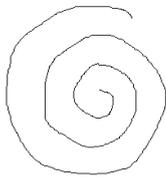
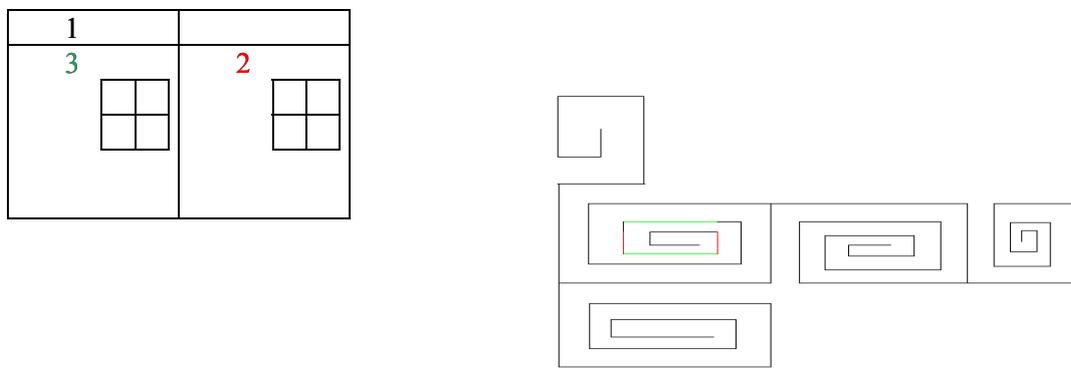
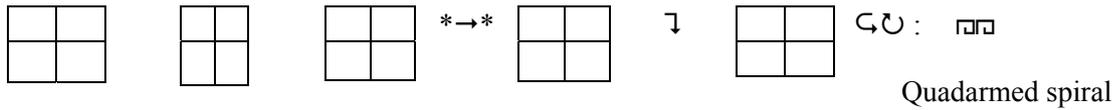
The musical principle of the evolution

All waves are transposable. Might be possible that the art is the transposed information of the higher consciousness world to the consciousness level of the humanity (and instrumented to the human notions)? Trans=through, across, ponere=placement. The transposition is the placement, the transition (the transition of formal part; the same time it is a bridge which separate such way, that it *connects the disparate elements*), the typical musical principle and practice. Playing the melody in higher and lower tones, it is a practice since Egypt (singable, instruments of transposing). Transforming the slower waves to higher frequencies does not change the essence of the pattern (this is the ability of resistance, *invariance* against variations, transposition, instrumentation – thus against the operations). To the human eye it will be different oscillation pattern, different attribution visible for the different frequency widths. Transforming the slower waves to higher frequency we may always reach a particular sound-figure (Chladni, H. Backhaus). This cosmic, *vibrating picture* could be best visualized (optically) by *holographic* methods. The holograph will born from the musical symphony of the phase distorted sections and not distorted, coherent sections therein the coherent medium (you may say: homogeneous, isotropic): dissonance (phase distortion), perturbation section – consonance, coherent section. Identical attributes of the space will change to local, strong distortion; the isotropy to anisotropy, which is a binary game: 0-1-0-1-0-1, etc. (the nothing creates the something and vice versa). Reducing the investigated space to Planck size, we may confront with the quick variation of the so called quantum-fluctuation, quantum phenomenon. The nothing and the something is changing that way; from the space-time continuum, from the Dirac-sea (~vacuum of cosmology, ether – we know it by different names, albeit it might be the same thing) virtual, oppositely charged particle-pairs jump out. These particle-pairs borrow their energies from the „nothing” (form the amazingly energy-dense Dirac-sea). The oppositely charged particle-pairs evolves than annihilate each other, radiating again energy. (They give back the „energy-borrow”.) Lets recognize this is again a *rhythmical dance*; in the reality (quantum mechanical eventless) there is nothing like the evolving, radiation or manifest etc. of new virtual particle-antiparticle pair (as a quantum mechanical event). This is only an illusion, a snatch of period, the root-pulse of the material world (=manifested world). An anthropomorphic illusion for the human eye. Same time this continuous act of the creation is a PERIOD. As a period, it is one of the particular vibration, pulse of the root-pulses of the material world (=manifested world). The Creation is continuous. Material arises from „something”. There are numerous sources of creation like sound-source, radiation source, event-chord, „original dimension inducing source”, noise as the local perturbed condition of vacuum/ether. The transposition, the transformation is an accessory for or living beings; since without transformation entropy can not be confronted. *All living being is an energy transformer*; they can utilize the energy with their own information and information-communication methods. The lactose (the enzyme lactase decompose the sugar) and the chlorophyll – which direct the sunbeam within the leaves of the plant forward the chemical laboratory – are electron-acceptors, transformers, information modulation systems.

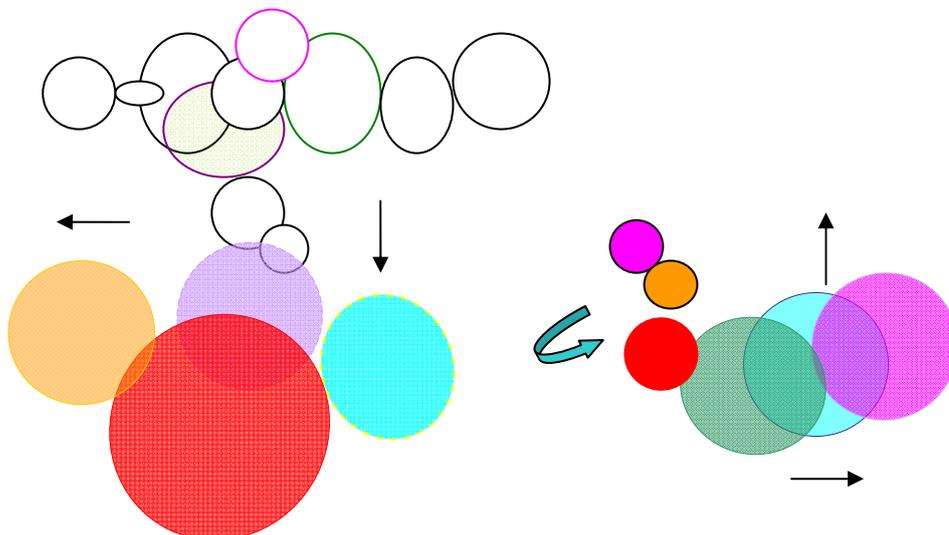
Transposition, floors and uprising

Let's extend now, the concept of the transposition to meta-physical and spiritual meanings. The meaning of the earthly life is the aorte=uprise. Both by spiritual and religious means. I can sacrifice my tooth-ache for the sake of all tooth-aching humans; or as the Tibetan practice I inhale through my left nostril the poisons and pains of the world, than I exhale through my right nostril the light, the cleanness, the happiness. I extend my egocentric existence towards the transcendent = evolution of the conscience. I seek for the atma-consciousness, for the god-consciousness. The goal (even this is not the final stage of the consciousness level) is the samadhi or the nirvana (extinction of the wishes towards the material world=purified consciousness). The development and the organization are the principles of the university: if the from „nowhere” generated particles survive, they generate the genesis of other particles. These particles interfere with each other – such the organization of the material starts; form the subquantum level to the super-cluster of galaxies.

The system-theory starts with the „self-organizing electrons”; such it starts with basic modules of the modular structured world. (This is like the bootstrap theory, which assumes that every hadron-level could be „reached” from any other hadron-level. Lego-games, blocks, Penrose tiles, molecules, colors, words, sounds. The *flower of life* creation model of Egyptian starts from a circle. Second, third, nth rotated circle evolves (recursion) from the circle and arise a petal, a rose than an infinite, complicated figure. This again the same, the circle=basic element.) Q.v.: the so called quadarmed spiral. This is the permuted fugal, the canon, etc. The mathematical fundament of the cyclical, regular forms. The musical theme is the starting point of the self-reference. *→*



The petals of the life-flowers are reproducible by themselves; further that they could be combined by their own patterns of sets:



The elements - independent from their origin form one element (variations, the theme of fugue) - are similar (recursion) and they could be variable combined with each other. They are to compose. The other organization level of the material is biological (organic polymers, self-reproducing organic polymers, macromolecular cells surviving in the membranes, „shells”). The human being opened a spiritual evolution; the mental structures aim again the undivided, in their transcendent acts – the quasi-particles coming from „nowhere” - becoming (specializing to) particles and other type of particles – starts their own world-building carrier. Already Ervin Laszlo pointed out that the preceding parts/moments/ phenomenon can not be separated from the evolution of the descendant system. This is the same with system theories, including a Meta theory of music. Ervin Laszlo demonstrated that from system theory point of view, and from musical-cosmological point of view the system is not only the mechanical summary of its element (emergence, undeductable). „The systems create themselves - on every level - their own different subsystems.”²³ He added: „The evolution of the singular system-types is the precondition or the model of the evolution of the proceeding system-types.”²⁴ The connection and penetration of the systems to each other, more and more imply that our world is not linear; even the cause-effect context may be affected; every phenomenon is the result of numerous circumstances. Let me say it with musical terms, seems the analyses of the system shows that the world is counterpointed, contrapuntal, a symphonic mesh. The system-theory, the meta-theory means that: not the individual systems (like political, economical, ecological, sociological, computational, logistical, cybernetic, cell-biological, bio-ecological, psychological etc.) are important for them, but the COMMON POINT OF SYSTEMS, the everywhere reachable laws, organization and even the self-development patterns. This leads to the meta-theory, which excess beyond the present weltanschauung and re-evaluate it; and such it aims the re-evaluation of the musical weltanschauung.

Thales, Anaximenes, transposition and system-building

Most of my undergraduates did not understand in the Philosophical Institute why could the fire, the water, the air, *horribile dictu*: the love (attraction, *filia*, e.g. at Empedocles) be a classical element. Nor some lecturer. Nor a lot of physicists. What is it all about? It is about the proceeding, and not independently from that about *the forms of the connections of the phenomena* and about *the forms of their interrelated construction*. Thales words, that the water is a classical element (*arkhe*), should not mean to us that the water, the actual H₂O material is a classical element; but the BEHAVIOUR-type is the classical element. The water first of all: take into, absorb, give place, has phases (ice-water-steam-plasma), changes its forms, adaptive, passive, helps-mediate others reactions, it is fertile, revive, give life, etc. This is the philosophical signification of the water; its physical model is the *waterlike* wave of the phenomenon, the SPRING (this expression belong to the water), wave propagation, proceeding, system building as an uprise. The WATERLIKE SOURCE (please see the excellent work of the physicist Ildiko Visegradi in our volume) is the unity of the infinite spheres (circles) written in a sphere (circle); these circles are not concentric, but all the circles intersect each other in a conjunct point. The figure of the concentric circles represents rather the philosophical conception/tralatition/metaphors and symbols; everything is originated from the One, and all the (circle/sphere/system/phenomenon) has only one focus – which not necessary close out the possibility of the idea of more than one universe/pluriverse. This is what the Egyptian flower of life say to us. It shows only the traversability, the connection of the things/phenomena/systems, the linkability to each other, the connectedness (*coexistencia*²⁵,
Mitsein).

²³ László Ervin, *Music— system theory— world order*, Budapest, Gondolat, 1986.

²⁴ *Op.cit.* 104.

²⁵ Co = together, *existencia*= existing, beings together. Latin.

An example for the recursion and for the infinity of the point, and for the passage-way between worlds, and for the new definition²⁶ of minimal sizes (super string theory and distances is the following children poem by Sandor Weores, which is about the relation of the flower (microcosmic) and the world (macrocosmic). The flower can accommodate the full world. Since it grow up from the elements of the world. And (not or, but AND – this is an important logical copula, connection) from the flower grow up the world. The poem is tantric, a deep philosophy; beside that it is a set-theoretical, topological statement. The flower is the element of the world; the world is a subset of his own. $x_{\text{flower}} \in A_{\text{world}}$ and the flower is the subset of the world $x_{\text{flower}} \subset A_{\text{world}}$. The flower in its own totality a COMPLETE WORLD as well (with the ground, roots, bacterium, funguses, parasites, animals eating its seeds, climate, etc.) An ALL-UP-COMPLETE-WORLD. Since the flower is growing from the elements of the world; and all the elements of the flower are included in the world (set, modules/principles/operations, e.g. molecules, cell, DNS, the classical elements water and fire.) Opposed to the applications of set theory the artistic knowledge (communicated with experience) is dense, feeling-like, picturesque feeling of the existence, „intensive totality”. And all that it two lines! Like a Japanese haiku! Like a musical canon or fugue:

„Wide like dream the world, - fits on a flower though”

With other words, if world, than flower. The flower results (or at least may result) from the world. With other words again (with mathematical symbols) $p_{\text{world}} \Rightarrow q_{\text{flower}}$. All the elements (basic rules and behavior, material, texture, growth, etc.) of world are included in the flower; further that, the meta system of the physical-chemical-biochemical-biological-ecosystem-climate-biology systems of the world is an own-world as well. Such $q_{\text{flower}} \Rightarrow p_{\text{world}}$. The invert relation (same time recursive and self-similar) understandable: $q_{\text{flower}} \Leftrightarrow p_{\text{world}}$. Simple: the world and the flower is the same (technically): equivalency. As the fire and water, the yin and yang. And recursive as well: a self-reference in the world is the flower – and vice versa. And ... the boundary of the flower does not belong to the flower, because this binds the flower to the world: in that meaning the flower is an unbounded set. Other times it may behave as a bounded set. The world – on the other hand – can not be a bounded set, it has no boundaries; the world is a „very-very” unbounded set! After the water type vortexes, let’s see now those fire-types. The fire-type dilatation (small, starting circle/sphere, which will be followed by bigger and bigger spheres/circles, till they reach/cut slices from each other) tear off from the medium generated by itself and outspeed/leave behind his own event-horizon. Because of its accelerating, progressive movement (the fire crawls, run away in the weightlessness) it is like a supersonic aircraft, which leaves behind its own sound (the self generated event-space). Well, the human is confused by seeing such knowledge. Same time he respectfully adores the great ancient thinkers; those who had neither mathematical nor technical apparatus to discover that deep and important issues. The transposition, the variation, the development, the „uprise” of connections of the issues: – on scientific language – is due to the peculiar interaction of dimension-sources. Such due the interactions of the electrons, sounds either musical or cosmological sounds (sources of the events). Concerning the interactions, one of them will be the harmony itself.

²⁶ In superstring theory (Bran theory, M –theory [M means madness, magic. Therefore Bran–theory is the imagination of the magician, it is also magic, and due to its far reachness from the logic of macro world, it is also madness.]) there are two different, so-called OPERATIONAL CONCEPT OF DISTANCE. The uncurled „light string alteration can freely vibrate on the line of the whole circle, a distance proportional with R. The „heavy” versions of strings, in the curled up micro dimensions, due to the big energy involved in curling, the distance is 1/R, and now our Universe is a real „point All” [the title of Ákos Ékes’s book on astrology, Budapest, Tertia kiadó, 1999,] kind of microscopic miniature!

The dance of nothing and something

The something and the nothing is the same under (above) a certain organizational level. This is the nothing (the quantum-vacuum ocean, the morphogenetic field, the Dirac sea), what was called by our ancestors to Neti-Neti, (not this, not that), to Ain Soph (in the Kabala) or to Tao-nac (Chinese Taoism). The symbol of this something without polarity is the Egyptian God Maat (his symbol is the feather), who is neutral and keeps the scale always in balance. In this nothing there is no opposition; this nothing does not manifest; this is the so called world-not-manifested. The nothing is a chaos. Chaos likes the huge capacity of information. The creating womb of „things”. In the nothing converse-pairs can not be polarized; the nothing is homogeneous. In the beginning there was the emptiness, the formlessness, the exemption from dissimilarities. Nascency to form and to part. (The more the meta-theory wants to be the unitary the nearer it will sail close to the nothing [cosmic original-consciousness]) – and sure irritate those of uncomprehending.) Our world is the rhythmical dance of NOTHING and SEEDLING OF SOMETHING within this nothing. That’s why the first component of our world is the dance, the rhythm. The rhythm, like the arkhe is a musical theorem. We can not say anything, which has no rhythm. The Tao is turning, and everything turns. (As long as the Tao does not manifest itself, it was neutral and uniform. At the time of the manifest it becomes the Yin and Yang ☯.) The music as classical elements includes the flow of the water, the shape-ability of the water and the dimension-sources like the fire, the water and the air. Further that, the musical grand-principle owns as well, the classical element air (accordingly to Anaximenes the condensation and the rarefaction [dynamic, changing correlations, proportion/qualities/numbers!] of the air establish the water, the fire, the stone). Because the condensation-rarefaction is eke pulse and eke pressure wave: eke music. The apeiron (=bounderless, Anaximandros) or the pythagoraeous grand-principle of proportional representation=correlation=correspondence pulsates too in the rhythm=pulse and in the movement. The arkhe itself is complicated like the musical root-note. This is only a virtual contradiction. I am talking about a grand-principle which is many-sided, creative, and transformable like the rhythm. The rhythm is information, which tells the energy how it should work. The rhythm could include the operation of the water, of the fire, of the air, of the infinite, of the proportional representation (Pythagoras); because these operation types are the manifests-modes of the aspects of rhythm-arkhe.

Dancers, Gods, muses

Accordingly to the Hindu mythology the dubs of the drum of Siva („Master” of Dancers) were the first pulses of the Universe. Terpsichore – in the Greek mythology – is the muse of the dance, the mother of the rhythm – such the impersonator of the RATIO (proportions) of poetry, mathematics-architecture-biochemistry. Vedas says that there was the *vibration*, the mantra, the intonement in the beginning. The world started with a musical *vibration*! This firmless vibration/disturbance is called now as the *quantum instability* on quantum-mechanic level. The dance of Siva Nataraja – the four handed dancer – symbolize the *continuous alteration of the universe*. He holds in his back right hand his sand-glass like drum. The ceasing of the Creation and the „draw back” of the world happens at the dub. The rhythm either sensual or abstract – theoretical, so called *structural* element, *structural information, organizing force* - is not only the fundament of all art, but as well the fundament of all physical, biological, spiritual operation.

Alice in Wonderland: vibration gives birth to the cord.

We see that in the Wonderland of Alice everything is otherwise around. According to the super-string theory the particles are vibrating patterns. Moreover the light, with its 0 mass at rest could be simple interpret as the runaway of the nucleus! The light takes somehow some information about the nucleus and its energy. But the light is a „refugee”, an escaped resonance-quantum! (The atom has resonance, capacity, induction, etc.) The light: vibration became free. Usually the vibrations – as patterns – appear on microscopic strings. Such a super tiny string has two sources of energy: form the curl-up energy and from the oscillatory motion (Kaluza-Klein). The smaller the circuit of the string (this ringwise, not be sensed by us, curled-up microscopic dimensions) the bigger its vibration energy = the quantum-mechanic „hates” to be closed in a confined space („quantum-claustrophobia”). The smaller the space we rive off, the bigger the differences of the quantum-foam and of the quantum-instability; maybe because the string does not vibrate, but the something vibrates in which/from the string is? (Alone the quantum instability is a vibration.) The thicker strings (those with bigger circuits) are lazier (with less vibration energy). On the other hand the *curl-up energy is proportional to the string circuit*, meaning the more „tense” the string the bigger its circuit (choral diameter). What is it all about? – if not the games of the conjugated pairs of the connected-quality (curl-up energy + oscillatory motion)? This two different energy (sprang into existence from the bends, topology of the membranes) are connected/proportional with each other. In reality, the harmony of these two makes the string - as a self-quality. **THE STRING ALONE IS THE RESULT OF THE QUANTUM-MECHANICAL GAME!** The super-string – accordingly to my opinion – is already the consequence. As a result of a vibrating membrane – with topological connection with itself –, of a local wrinkling of the space formula, of further proceeding of a membrane-vibration appears the super strings. These super strings are like the scattered iron-dust around the U-magnet, or like the fine grinded saw-dust of the corkwood scattered on the top of the violin, which become a peculiar resonance map. Or even the smoke of the cigarette blown into the organ-pipe; come into view the line of the forces, vibration patterns, intersections. They seem to be alone-standing lines (strings). The super string is the wrinkle of the dynamic-membrane, of the vibrating-wrinkling space; it is the tendency like sprang into existence route of the membrane-dynamic. Which has his own vibration pattern. This eigenpattern makes the basic elements. The string does not vibrate, but the vibrating microscopic, deep dimensions of the universe makes the string or the fractions of the vibrating membrane. This string will then do self-vibration – e.g. making the pattern of the electron. The Thing is the other way around, **NOT THE STRING VIBRATES ITS ENVIRONMENT**, but the **RESULT OF THE VIBRATION OF THE QUANTUM-MECHANICAL ENVIRONMENT IS THE STRING**; which can cross-over the vibrating patterns, „vocalizing” other and other „sounds” (vibrations, dimension-sources). The sound is the calling tool to make existence. The sound is the method of self-expression and the expression of self-existence. The sound (both physical and meta-physical means) is the calling tool of making existence. The sound is the method of self-expression and the expression of self-existence.

The song of the Creator is the expansion of the existence and the forming of the individual existence. Same way as for example the „expression” of a (certain) violin-sound. **THE SOUND SAY THE SOUND**, which is itself! What an infinite canon: (1) the sound, as a vibration/pattern/ confinable/becoming individual makes the (2) individual sound/phenomenon/thing as a made pattern (form, peras). Such the sound has and active (1) side and an already realized (2) passive side. The sound is like the yin and yang ☯, active and passive. Furthermore the active sound is a pattern; this active grand-pattern is creator, source! The *result-sound* is a pattern-copy, which is an itself-identical-pattern. The vibrating result-sound is passive, since it is a copy. *The sound as a whole* – on the other hand – sure is an active, pulsating something. Earlier I just divided the birth of the sound to two phases. (Silent-sound, *pause-grand-pattern* [vibration, matrix and even vibrating-in-the-some-sort-medium now; *copy-sound*]).

The most unimaginable for us is the oscillating universe, since its scales are not anthropomorphic. One Brahma-day²⁷ is one beat of the cosmic metronome (that long stays the material Universe). This might be the heartbeat of the world, the base-pulsation, the PULSE. The ancient Greeks – influence of Pythagoras²⁸ – called the vibration, pulse of the smallest string of the material (cp. atomos) as the „first time”, cronos, protos (and this is – my opinion – is a size, the size of the Planck-length, 0^{-33} cm). TIME AND SPACE TRANSFER TO EACH OTHER, even the music become space (structured structure, architecture) in the brain! (When we remember certain music, we think on a structured way, with sub- and above-ordinate formal elements). Although music were primary a timely cognition.) If I would measure in („traditional”) time, I should use the breakdown time of the proton [10^{35} year, if it breakdowns at all] or its different partage, for the pulse of the universe. Here the smallest measurable time is the Planck time: 10^{-45} mp. It is more advisable to interpret as ELEMENTAL, because the TIME in the reality (neither from cosmological [scientific], nor from religious aspect) *does not exist*; further that, there might be not a first pulse in the *infinite existence* of the universe, since the infinite has neither a beginning nor an end. The so called „naked time” is a silence, which may give birth to the something. During the „naked time” period, the information, the energy and the mass is one, or not manifested (or does not exist, or there is a POINTLIKEUNIVERSUM - where the point is the world not manifested; in that point the waves collapse). The time is created by the change, e.g. information appears (but without mass and energy – „this” might be even God). When there is only energy, this is the chaos, or might show the quantum instability. The cause-effect might be hurt in the quantum-mechanic, otherwise the rational-feedback expire in the continuously expanding-cooling macroscopic universe – and such the time as well loose it’s importance (the point appear in the wave, when the point opens. Everything „exists in the same time”; when we turn the wave [peak-valley] we will get a „fluctuant ball”; the wave circling in the circle is a vortex, e.g. electron.) Such way the world can not have neither a beginning nor and end. It has only the *being*, such an *eternal present*, what we may experience in music. Our forgetfulness bereft it from the reality and such from the estimation of time as well.

The universe arose always – and continuously perishes. (So this expansion – up till now – does not bring rarefaction, because material/„dark material”) [neutrinos, vacuum-energy] arose within. Not to mention the operation of the „white hole”. The anti-black-holes [Arthur Czerny, Alexander Silbergleit] produce material, even though they are singular. In they centre the force of anti-gravity become infinite, such we can never near them.) The silence of the ocean of the quantum-energy (ether, holomatrix²⁹, morphogenetic field, astral-plane, Dirac-sea, quantum event-ocean, Gluon-space - let’s recognize the DIFFERENT LINGUISTIC-GAMES says the SAME thing) become vibration. The music is: the vibration of the nothing, or the nothing packed in the vibration. This rhythmical silence-sound-silence-sound – silence-something-silence something is binary like 0-1-0-1-0-1. This was already known by the Vedas! In that quantum event-ocean (~morphogenetic field, or „holomatrix” if you like that better) arose sometimes a vector-quantity sometimes a tensor-quantity. Fermions³⁰ and bosons³¹ get generated. The Hilbert-space³² of infinite number of dimensions gets generated. Now it is „nothing”, than it is „something”, and again energy and again virtual particles –such way the material arose: material-energy-material-energy – this is ticking of the „metronome of the world”.

²⁷ A wink of Siva, (according to calendar and calculation, rounded) as it were 700-800 billion years. In Bhāgavad Gītā: one day of Brahmā = one thousand cycles of earth. The four ages: Satya-, Tretā-, Dvāpara-, Kali-yuga = 311 billion 40 milliard year.

²⁸ And Pythagoras through the influence of Chaldean tradition...

²⁹ Holographically induced matrix – a right word taken from the Star Trek sci-fi film and from the essays of Dienes István physicist. Notice! The term matrix originates from the word mater (=mother), the world comes into being by parthenogenesis.

³⁰ There are two kinds of particles according to spin, fermions are particles with spin 1 and 2/3 (elektron, proton, neutron). Fermion gas has impuls even at absolute zero.

³¹ The different interactions described by exchange of particles. Elektromagnetic force The foton is the force carrier of the elektromagnetic-interaction. The strong interaction has gluons (glues the quarks with $\frac{1}{2}$, $\frac{1}{3}$ spin,) as its force carrier. The weak interaction is mediated by bosons (W^+ , W^- , Z^0 bosons, vectorbosons). Concerning particles, there are light ones (or leptons [leptos=light] and heavy ones, the hadrons. Lepton, e.g.: elektron, elektron-neutrino, muon, muonneutrino, tau, tau-neutrino. There are two types of hadrons; mezosns and barions. Barions further has two subclass, nucleons and hiperons.

³² Developed on the analogue of phase space. In phase space a unique point is used (cp.: Euler-Lagrange integral) to describe a classical physical system. In the case of Hilbert space vectors and state vectors are used. E.g.: $|x\rangle$, $|\phi\rangle$, etc. Hilbert space describes one quantum state of a whole system. Hilbert space is a complex vector space, it has been a mathematical modell before it got associated with quantum physics.

Our universe is an infinite big soap-bubble, evolving within the so called phase spaces; which crack down to numerous small spaces and unknown dimensions. Here we – in the prison of our body – know only three dimension degree of freedom. *But the boundary of the world is not the boundary of our knowledge.* The vibrating ether or the wave-crests and wave-trough of Dirac-sea (rhythm, the randomly „improvisation”) are ab ovo musical. The zero-point energy, the old-new theory of ether, etc. says the same. Opposed to the *quantum instability*, there is a probability that the energy-impulse could always preserved. Such way „something” arose. E.g. from brook-babbling, from crow-cawing, from wind-rustling, from leaves-sizzling brush-wood colored noise emerge a cantus: a noise/rhythm-tendency emerges, like the music of the rain-drops. The momentary something becomes tendency-like. The choking-piping sounds (noises) change to singing. The turdus merula (blackbird) starts to sing. A constant wave, a „constant something” emerges. The music is such a „perm” as: permanent wave. It arose from nothing (quantum vacuum, ether or chaos). We may observe that way an injury of the symmetry: within the ocean of entropy arises syntropy (enthalpy) islands, self-sustaining systems, and then whole material universe/ universes. The Nerst-equation not always valid; the entropy (its validation, its distribution, its one-way direction) is limited! The entropy can not be reduced in an isolated system. But in a nonisolated – living – system it can sink below the 0F [Fahrenheit], or below the – recently measurable - 0K [Kelvin]. The entropy of the zero-point is incomputable. [The T temperature multiplied by the D entropy (sometimes S is used for that) is incalculable from the measured data. Except the theoretical case when the entropy = 0 at absolute 0 degree]. THE LIVING EXISTENCE ITSELF FIGHTS AGAINST THE ENTROPY³³. Thus the concentrated energy generate a structured building labor (like e.g. in the poems, compositions or like in the cases of a sculptures). (Information [inspiration, technical knowledge, intuition, knowledge etc.] and structure [order] shows a directly proportional relation.) $I=c \cdot R$, the equation of the order and information: $R=I/c$, where c = the information status of a system, $S=0$ [in the case of zero entropy]. The energy on the other hand is dissipation = the diverging energy maintain itself the re-creation of chaos and entropy. THIS is at the same time the substance of the order. Chaos and order, forsooth they are creating each-other. With Schrödinger’s words: This (orderless) = $k \cdot \log D$. D=the atomic order of any body or process, k= Boltzmann invariant [$1.3805 \cdot 10^{-23}$ Joule/Kelvin]. Like the musical canon: order/info/theme – imitation (order/info/theme)! In the case of a fugue the theme (structure, $D_{\min.}$, the loosely waved thematic section (D raises)); the imitation of the theme in different voice parts (again the $D_{\min.}$ part). The concentrated energy thanks to the information [= order]. The pure information = God. THE MUSIC IS THE INFORMATION OF THE STRUCTURE OF THE UNIVERSE, THAT „MESSAGE” IS DELIVERED BY THE COMPOSER ON A SO CALLED CARRIERWAVE (ON THAT MEDIUM) TO OUR EARS IN A SUPERPOSED PATTERN (MELODY AND FORMAL SOLUTIONS). The music catches the universe’s spirit, but a substantive figure. The complete symmetry (the settled order/syntropy (negative entropy [negative entropy]) or the motionless orderless/entropy) equals with the death, with the motionless. Self-evident reality is the tendency-like „something” turning into constant, the asymmetry of our material-universe. (Chirality, helicity [moving like a curved disc]: the smallest materials prefer some directions and discriminate among them; the nature knows left and right.) Further this is the necessary characteristic of the developing systems. Summary: *the world is a process.* Each tune dies out, trees lose their leaves, and cells die. Apoptosis. Cells born, tunes break into songs, the fresh leaf-buds renew the foliage.

Entities (objects - musical tunes, peras, something etc.) and processes (organization of systems – tunes, melos-nomos, rhythmical and constructive processes, etc.) are the same, this is what I had to realize as a musician (!!), but later also found it as those of Jenő Wigner’s. I only refer to him for the sake of my authoritarian scientist colleagues: „...the object is a slow process; the process is a fast moving object.”

³³See: S (entropy) = $k \cdot \log c/I$. Where k is the so-called Boltzmann constant. This is the Schrödinger-Boltzmann formula. Cp. Shannon equation, where; $S= k \cdot \log W$ (W= is the number of possible micro states in a given system [e.g.: Brown motion].)

The music is the vibration -packaged into nothing

The slewing vibrating string sleeps in the cradle of nothing. Accordingly to the super string theory, this microscopical strings and loops - in the reality – are vibrating doughnuts like toruses – doughnuts with empty middle. This emptiness is „well packed” not to let grow this emptiness; to become neither a hole nor a sock – as we may read in the tale of Ervin Lazar. The Calabi-Yau space could have even eleven dimensions. Within the „doughnut” „leaves” a rolled-up, wrinkled n-dimensional string-like surface (this several times rolled-up Mobius-string, could be 3+n dimensional). Within this „rolled-up thing” leaving in the doughnut, a two-dimensional sphere protects the world, in order that the nothing can not appear continuously and spread over. The Calabi-Yau space itself is pulsating and moving. The central small three-dimensional sphere emaciates itself to a two-dimensional sphere = it shrinks into circle, than to point (singularity). It tears, more correctly it pierces the textile of the space. This punctured space will create a flat-surfaced two-, than three-dimensional sphere. Slowly the original form recovers. And all this starts again. - What is that, if not the rhythm? The transformation sequence within the Calabi-Yau is a so called *flop-transition*. This is the metronome of the „nothing” and „something”. It is – and it is not! (Non-existence and existence is the same – beyond a certain level. *Contraria sunt complementa*. (The opposites are complementary.) The rotation of the something and nothing may be found in the so called fermion-gas as well, as the changes of „wholes and fermions”³⁴.

Dancing pauses, posing small nothings

The heart-beat, the breathing has two big phases; the contraction and relaxation, the relaxation-expiration and the contraction-inhalation. Expansion and shortening: *Contraria sunt complementa*. After the expiration there is a small pause, the apnoe or pause is next. The paus[e] is a break: in the dance it is called pos (French, Latin word, originally means break). In the dance there is no break, but a pos. In the music the real pos is the break, pause: *disappearance*. The sound really vanishes. The pause means in the ballet, in the dance the end of the motion (such it means a stiffening of a position). Momentariness. (Pause = to stop, to take down, mostly: to halt, to disappear - Latin). This momentariness is the sparking-little impression of dance. In a pose we may see this for minutes, or looking a sculpture we may see this for millennia; eventough it is only a moment. Our cosmic pose is the Kali Yuga, but this is according to our humane scale a cycle of several thousands years. This pose, as a posture or a position is the imprint - of millions of causes, effects, karma, dynamical definition, according to plan or the result of chaos such the - of the Beginning. The theatrical poses are the frozen water, every slice of 100 years of historical time, every drop of the river. The position could be in the space, in the rank, in the wealth and in the spirituality. All these are included in one pose. The existence makes a pose, and then become nothing. Because the nothing is the pose of something. It is not the „nothing there is no break” but it is the pause of the „now there is nothing”. The dancer frozen to the POS *wears on himself* all the possible precedents. And he wears all the possible consequences; though the direction of these two could be permutable (at least by mathematical and quantum physical means). By that time we will receive a circle – the dance is infinite in the pose! The dance starts from the pose. And the dance finishes in the pose (or at least a part of it). In the music the so-called: Doppel-Fraziert (double fraseology) = the starting sound is aligned with the previous end-sound of the cant. Dance-pose-dance-pose, like:

-1-0-1-0-1-'  In case the pose is the nothing, and the nothing is part of the dance, than the dance on the face of the nothing has a mask of something. Than it is a something-somebody. If then the fathomless chap dressed in the net of Indra starts to pose again, then he will froze to a pause, from which again a new dance, a round dance, a canon, a sound, a recursive set,

³⁴ When we raise the T=0 temperature, the individual particles impulso changes from $p < p_F$ state into the $p > p_F$. Number of particles of this impulse is temperature dependent. In induced fermiongas there are holes with $p < p_F$ impuls, and particles with impulse of $p > p_F$.

a Mandelbrot and a Borel set etc. will arouse. Here it comes, the drum of Siva, the Dancing Universe – Mebbe it is not a brain product of a musician, rich of imagination??

Metatheory of wavelike behavior

Every metasystem starts with a change of paradigms, with expansion of several expressions, with meaning-refining or with the addition of a new meaning. During our mental development we simple outgrow the given paradigm. *We cast our slough. We change.* This is normal. What's more, it is necessary! Well, the *change of the paradigms* in the classical physics (and in the music theory, music philosophy, and aesthetics) is like that; when we conflict - for example with the problems of micro/world – with the walls of the insupportable paradigms of earlier times. In the science it is the problem of the wavelike behavior, or more punctually the problem of the particles wavelike AND particle-like (corpusecular) behavior. The primitive western thinking uses contradictions, like EITHER (OR)/OR, for the eastern thinking the logical copula AND (connection) is typical. Which than allows many esse AND allows the polychrome properties of the only one existence as well. Unprofessionals think that the particle is a „serpiginous wildcherry-stone”, which proceeds on a winding-curve. There is no such particle, moving that wavy-way. Here we may presume the existence of the ether, which was neglected by Einstein innocently, overvaluing the result (resultlessness) of Michelson-Morley experiment³⁵. The particle is not traveling; its impact travels wavelike in a medium (ether). (This presumption I had on my third year on the academy of music, because I have not read the work of Hendrik Lorent. Videlicet that the Lorentz-contraction theory is anterior to Einstein-contraction theory. Einstein was creative, but his work would be enervate without the mathematical models of others (sometimes without referencing them. Let's get back!) The particle is a drawing, a *sample*, namely the sample of the excitation of the ether. The impact is the = transmission. The particle = sample → further-waving is a = complicated sample. This is the sample of the particle + sample (which is not independent from the sample of the particle) of the effect transmission (information transgression) + peculiar interaction with the ether. Here you are, there is the hierarchic „sample-complex”. Such a wave, which a priori is the superposition on the waves! Today this presumption of mine seems to be proofed by the hadron-yet effect. (Odd, isolated quark can not exist in the universe [quark- confinement, the quark is the smallest brick of the material]; the quark - from a disintegrated proton – establishes other particles, which are moving almost to the same direction – like in my conception: ether-vibration, a vibration running on the bottom of a wrinkle [space-time disharmony].)

The narcissic ether and the Beginning

The particle – as I told earlier – is the status of the local excitation of the ether. Not this is the extended meaning of the Ampère law? The electro-dynamical interrelationship (differences, charges [potential-differences]) are happening compared to a neutral and „calm” (not excited) ether (ether as a „general”, universal, „base” inertia-system). The interrelation of the particle (excited ether) and the neutral ether is the transmission. Ergo the ether reacts with its ownself. „Beside its ownself, nothing interests it. Or it does everything with itself. It creates from the nothing.” It starts from itself, and it returns to itself = holomatrix. An excitable holographic matrix, which is everywhere alike. Matrix = mater = mother.

The world (of material) was born by autogenesis. Citing the myth: the God Attune (from the Egyptian creation-myth) by masturbating made the world; which is then happiness (happiness, abundance, potency, love, overflowing –overselling, changing the remaining something to tendency-like in the nothing, e.g. Brown-movement [chaotic thermal motion of particles], random walking, quantum chaos, sentencing strengthening in the fluctuation) and dispersing seminal fluid (stars). Similar like the vais-nave
–
creation-myth.

³⁵ Experience with interference of light-rays that tried to prove the existence of ether. In 1913 Georges Sagnac with a light source assembled on a silver reflective plate proved the interferences of light rays (in case of different direction of rotation), which stems from light's relative motion to ether.

The God Krishna: “Presiding over My external potency the material energy, I generate again and again all these innumerable living entities; in accordance to the implications of their material natures.” (Bhagavad-Gītā, 9. 8, translation of Maharishi.)³⁶ As I said earlier, the interference is the superposition of other waves! A perfect concert! Interlacement of waves. *The world is plaitwork*. The only sound is the because of the partial-vibrations (over-tones): plaitwork! Everything is related to everything. There is no such as the - science supposed - „red line”, for „tracing” lineary-causaly the nature. There is no such world or world-explanation stringed to one - a causal line - clew. The nature is a: web. That is way we are looking for the meta-theory In a Tibetan (mahajana) Buddhist word-play the world is tantric! (Tantra= drape, „tangle”). As of today, seems that the light, the energy waves interfering with the ether do NOT behave transversal (the detours are *perpendicular to the direction of travel*). According to Tesla’s assumption the light travel likes the sound: longitudinally, id est the ether is pressed and at other place rarefied length-wisely by the light. This (sound-wave-likeness) does not belong to the light, but it is the *characteristic of the interaction* (transmission) of light and ether.

Nerve-humming

The brain is the team-work of well organized flashing nerve-cells. Such it is an individual pattern of the nerve-cells activities – „drawn by” the collaborating nerve-cells. The electrical (amplified) waves recorded from the brain, the ACTIVITYPATTERNS are a partiture of an original symphony. Thoughts manifest, vary and overgo to associations. Like the course of development/work-out/process control of the theme (main melody), the counter-point, the variation and the sonata-form. The *sonata is leaving in the brain*. Behind the rhythmical flashing there are prohibiting and controlling pyramid cells. These controlling pyramid cells are controlled by other cells. This double-loop regulation mechanism provide the rhythmical= organized cell-activities. The Thoughts = the PATTERNS. Literally to every though belong an activity of an individual chain of nerve cells (as of today this is visible with MRI³⁷, tomographs: a process visualizing living cells, tissues, layers and sections), thus we may recognize an organization, a cooperation in a cell-like pattern. The instincts, thoughts, patterns cyclically emerging from the subconscious are as well patterns, these are originated from the perception and not from the sensation from the organs (ESP=extra sensory perceptions) and from the emotions (brain-stem/organs/cerebral cortex/memories → limbic system → Papez ring → cerebral cortex → modified psychosomatic emotional and intellectual status). The flow of these, i.e. the *rhythmus-change* (partition, cell-stimulation, signal-forwarding) of the biological operations could „rise” to the consciousness. Yes, the censure of the consciousness - like the interest, the repression, the background, etc. ergo the *filters of the mind – influence* the probability of the explosion of the flows, of the subconscious. Incidentally the rhythm is present in the geometry and in the mathematics. Ergo not the music is like mathematics, but the mathematics is very like the music: infinitively continued-fraction sequences show a periodicity, i.e. a vibration, a recursion, a cycle. (E.g. Fibonacci numbers, the π , the φ , the $\sqrt{2}$ and all other spiral effect [same as in the music], etc.). The golden section shows its ancient, organic face in every art, especially in the music and architecture. I may add to this, that the golden section is a natural effect spreading from microcosms to the galactic macro cosmos; and it is an organic *organizing-force*. The „final proportion” (Euclid: Element) is organic, because in the nature (galaxies, flowers, strobili, cell-organs, snails, etc.) you may found this organizing-principle. Further that the golden section could be developed into a whole system! (The A-B section could be divided to two smaller sections that the smaller section relates to the bigger one, with the same proportion as the bigger section to the whole. Further this may be continued without end. Because the golden section of the A-B section point C, the same time determine the A-C section, which again has a golden section point (D)). The meta-theoretical analogy, the canon, but even the Mandelbrot and Cantor set, and even the self-development of the integrative psychology (0 – „zygote”, the grand-consciousness 1 - sensory physics etc. ... 8 – subtle, 9 - causal, 10 – non-dual which is the same as: 0 – grand-consciousness) is a cosmic-matrix, a grand-matrix, a cosmic consciousness.

³⁶ Maharishi Mahesh Yogi On the Bhagavad Gita (chapters 1 to 6), Albourne, Wiltshire, England, 1965.

³⁷ Magnetic Resonance Imaging, it allows for scrutinization of the living brain during thinking or while playing the violin.

The golden section (sectio aurea) like the Mandelbrot set, like the FIBONACCI numbers (1-1-2-3-5-8, etc.) like the **Lucas series** (1-3-4-7-11-18, etc...), like the **geometrical series** (1-2-4-8-16-32- etc.), like the spiral, like the arithmetical series (10-9-8-7-6-, etc.) (Oh my God, so many things relates here!) etc. is all PERIODIC ANALOGY, „musical mathematics”. They are self-rhythmical, recursive (cycle, periodic [periodos=going around]) or transformed recursive (e.g. in the geometrical series the 1 again appears in the 2, 4, 8, 16, etc.). This is the „rhythmical mathematics”.

The password is the rhythm: *instituto: ergo sum*” – I am organizing (I am arranging, building, combining) ergo I am. Example the illness is a rhythm-problem. The rhythm-problem in the same time is a communication-problem. The communication-problem again an information-problem, like the problem of organizing and process-controlling. The essence of the life is the further-vibration/together-vibration, staying in harmony, staying connected (~co-existence, cooperation, harmony, coherent system, integration).

In the life there is no such thing as isolated something, entity, phenomena. It exists only in pure mind. To be is = STAY TOGETHER = to be in syn + phony. (Synphone = diapason, the harmony of the sound [voice part, symphony]. In the cosmical consciousness there are no poles, contradictions; everything is uniform and existing in the unity. The existence means always to stay together; and the human’s life is specially a social event. In other words: world is a contrapunctual.

This impact to each other, this correlation is called today as the transposition of the information (effect), transgression/translation (transmission, translation), transmission, coding and decoding to create of possibly operating structure. How could the brain execute any stimulus-interpretation without a musical director and without „sub-directors”? They decide about the destinations of the main flows and tendencies.

The brain structure necessarily is holographic (plastic, multimodal³⁸). Like the negative of the hologram, every part of the brain, but even the universe includes something from the total; and the partial-operations reflect the total. As good as the presence of the TENDENCIES in the bran-theory (M-theory, Super string theory) in case of super-strings. As good as the *tendencies* of the musical sounds in case of a melody. The thoughts are brain-cells tendencies, ACTIVITYPATTERNS of the synchronization of nervecells! Our Universe is a wave function, which might have numberless statuses (and observant thereto). An orchestra is holographic, am I right? One outstanding sound/instrument/voice does not spoil the play of the other voices. It weakens the play, but the composition, as a relevant information stays. This is the same way the central nervous system is plastic – and makes it rhythmical as well. In case of a split personality there is a serious rhythm problem of the brain: the centripetal (those stimuli running forward the brain, the ego) processes are changing out of proportion to the centrifugal (those evaluating and coming from the centre) operations. The holographic brain knows the holographic operation of the universe. The holography (1948, Denes Gabor) is based on the interference of two light-ray (two laser beams). The undistorted laser beam (consciousness of God) is called as reference wave; this is projected to a photographic screen. The other laser beam is projected to the chosen object, e.g. to a photo, to a plastic art of generous surface, to a relief.

(Owing to the roughness of the surface, the laser beam „scatters”, such it is no more a coherent light (laser), but it will behave like (a human, lost in the fragments) a so called light ray, with an „experienced” phase distortion. Well, the reference wave (phase coherent wave) mixed with the object wave (phase distorted laser beam) we will receive an interference, which could be kept on a photo sheet. The photo sheet operates like an optical mesh. The photo sheets shows then the resultant of the wave patterns of the two laser beams. This is the hologram (reference wave + object wave). If the photo sheets are illuminated from the direction of the reference wave, then we will receive the pattern of the object wave, a three-dimensional, rich hologram. (If we illuminate the optical mess [photo sheet] with the object wave, then we will receive the reference wave.)

³⁸ The information map and adaptation is organized from more sensory input. The several sensory inputs eventually unite in a homogenous whole integrated in consciousness.

During the phase distortion several wave frequencies will get near by each other [difference of 3-7 Hz]; this is called on the language of music: the beat. (Nearly identical f_1 and f_2 frequencies result in an $f_2 - f_1$ resultant frequency, *beat*. E.g. the Vox coelestis (sound of the heaven) organ register consists of two tiers. One of tier - tuned to quarter lower (or higher) – generates such a „heavenly”, airy, specific tune. (The frequencies rivalize with each other; the ear because of its sensory sluggishness can not distinct of such tiny variations. That’s why we hear the frequencies one after the other = beat). In the holographic world, in the brain, in the cognition, in the perception, there is a continuous revalidation of the principles, of the moods, of the stimuli samples. The baroque concerto grosso and the early solo concertos (e.g. flute concerto, violin concerto) are holographic, because they could be played even without the solo-instruments (this is its idea). Both the solo-instrument and the counterpoint/ accompaniment rivalize - perceptual enforce - to reach our attention. As I said earlier the holographic musical model (concerto, symphony) is the total to be found in the tiny.)

The parts make the total. The dissimilarities show the identical. We are not talking only about the analogy of the vibration and interference effects of the wave flow. The parts of the picture (sample/things/effects parts) are traversed or transposed (renormed³⁹). That is why it is not plain that the minified, turned, interconverted patterns/things/effects are the same/similar; at least they ROOT IS COMMON. The world is holographic, because in the PART (object wave) there is the TOTAL (reference wave). The things/phenomena/operations are patterns, holographic patterns. There are so called phase distorted figures. So there is something from the total in every small part – with other words: the holographic-brain-world is recursive. The Mandelbrot set (the so-called recursive and quasi-recursive mathematical systems⁴⁰) is musical! Because of the overtone-system, of the part-vibrations even one sound is the reason of the symphony! The music - as a superposed system of very complicated vibrations - is self-referencing or it is a system made of very similar patterns. (Even the material is wave [Luis de Broglie], such the objects are wave-configurations. These are interacting with the energy-like configurations. Well, this is a *peculiar hologram*, the configuration of the coded material and energy. That way the part and the total is the same. The cosmos is holographic, - not perceptually [sensory] but by philosophical means. The vortexes of the Mandelbrot set [algorism] and of the waves of the cushioned waves of the vibration-movement [sound] are from the same source, that’s why it is recursive.)

The poor reader and the music of the spheres

Surely my poor reader you see, that without even striking one sound in the piano, everything is music. There is nowhere a violin clef! There is nowhere a single sound! What am I writing about? We are excusing till in the space. Because even the stars (rhythmical-periodic operation, cycles, so-called modus-closure [closing a section of several cycles]) has music; the periodic vibration alone is musical. E.g. the circling stars once they draw away from each other, and then they are nearing. In the cosmic gas, dust jammed between the stars there is a pressure wave, a kind of *condensation-rarefaction*. These sounds - even though they are sounds - could not be heard, because they might be with forty-fifty octave lower then the sound of alt c (C_1) key of the concert-piano.

³⁹ Transformation of physical systems of different sizes. Though it is very similar to the method of musical projection.

⁴⁰I wrote more about this under the title Recursive world – recursive music zene.1998.

Dance of the Neutrinos – and the Couperin rotula

The neutrinos – these almost nothings – dancing with each other, are generating a *neutrino-oscillation*. Yes, this is music! (Earlier we thought, that they have a weight of 0, but as of today we now neutrinos with a finite weight bigger than 0 [Giacconi and his colleges]⁴¹.) Three types of these are dancing with each other, shifting one another PERIODICALLY (~pressure wave): the weight of the different type of neutrinos are different (as of today 8 different types); the individual dance-parts are danced with different pairs (solo, couplet) or by round-dancers (tutti, proposition, ritornell, rondeau, rotula). This is the equitation of the typical Couperin⁴²! The rotula (rondeau) means round-dance, where pairs jump into the outer-circle made of several people. There they dance their own solo and make a couplet – because they are in a pair. Simply: A-B-A-C-A-D-A. The structure of the take turns dance is rotula-couplet₁-rotula-couplet₂-rotula-couplet₃-rotula. The cycle looks like that in a less primitive (variated) form e.g. R-K₁-R-K₂-R_{variation}-Mcouple₁⁴³-R, etc. Well, the neutrino-oscillation is not that regular, but the essence of the oscillation and of its periodicity is described best with the form of rotula. (The A, B, C type neutrinos taking turns are „dancing” couplets – such because of their different weights, they are interfering with each other.) Sure, there is a very complicated biochemical concert executed by hormones and immunhormones (lymphocytes, inter-leukins, and immune globulins) within our body. The meaning of the concert is the *collaboration*: concerto. The match through collaboration.

The harmony is the effect of MATCHes and transitions. It is the result of the collaboration. The hormones, the modulators are regulating an operation; the status, the charging patterns of receptors (sign, stimuli receivers) of the object-cell are changing. The hormone housekeeping of our body is sub-system of our psyche-, body-system; the operation of these are again rhythmical! The biorhythm of a human is well describable. The „totalitarian state, phalanstery” of the science fiction literature could be established through the human personal ID (identification) own-frequency. Different hormones are on different time on „peak”. The cell-level biochemical laboratory is cyclical. The chemical waves are primary cyclic reactions or they are the results (reaction-diffuse waves) of the concentration-changes (Belouszov-Zsabotyinszkij-reaction, 1958). The operation of the nerve-cells is the same time chemical and electrical wave-pattern; even the emotions are waves; even the hormones flooding our body rhythmically are biochemical effect-waves! Even the evolutionary changes could be described as a wave-like change. We gain the energy from the rhythmically executed chemical processes (e.g. Szent-gyorgyi-Krebs cycle, Donnan balance, Poisson distribution [like the mathematics, the mathematics of the rhythmical, living processes] or the ATP-AMP transformation⁴⁴). Naturally with the proper algorithms and the transposition to the hearable frequencies, even the message of the sequences of the genes could be made perceivable (protein’s music). I would like to describe in this moderate work of my, not about the association, but about the universal laws, which are 1. Musical, viz. primary musical (e.g. like beat, holography, cycle, proportion, transposition, modular and recursive structure, wavelike behavior, etc.) 2. About such laws/effects, which might be consider as world-building, and they might be traceable in the music.

⁴¹ Canada, Ontario állam, Sudbury Neutrino Observatory, 2001, Raymond Davis, Masatoshi Koshihba, Rocco Giacconi.

⁴² François [sieur Crouilly] Couperin, 'Couperin le Grand', Paris, 1668–1733.

⁴³ –formal part varying and/or changing tonality (namely the chanson).

⁴⁴ Energy store necessary for the cell’s energy processes is adenosin triphosphat (ATP). When it transforms into adenosin diphosphat (ADP), or monophosphat (AMP), the cell covers its energy need with the produced energy under control.

Sonata – in the amnion

The cosmic predecessor of the musical sound are the oscillators (free oscillating harmonic [vibrating] oscillators, e.g. electron, proton, photon); they are partly alive, because they are growing (super string, tendencies), moving and developing (subsystems of the meta/systems, evolutions). They might bequeath their attributions, e.g. the proton exist in numerous similar form, with changing weight (neutron), number (isotopes) or linkage – variations, but the same time it remains constant eg. charge, spin, color, etc. The death of the individuals is not e.g. the death of the proton; the death of the individuals is not the death of „living status”. The sonata leaves, because it consists of sounds, these are multiplying, changing, bequeathing and developing to a motive, to a musical sentence (period) and to formal-parts. Further that, the individual sounds dies, in order to change into a bigger whole. The sonata is like a living organism: a system of HIERARCHICALLY ORGANISED [organic] INFORMATION. This system has an odd metastasis, consists of subsystems and makes a COMPLETE WHOLE. It operates like a whole. Stating Ervin Schrödinger, operates only, who is alive. Who is alive, operates (resists against the law of entropy [II. thesis of thermodynamics]). The living beings, independently operating open systems. Well, the sonata is very similar in connection to the „living information”, to the life-laws of Ervin Bauer (1920): the living system is an open system, which does not have a balanced status and which is execute continuous work against the balance – what means death – (against kinetic, biochemical, energetic, information balance, etc.). The artwork is not locked, but a closed system, because with anybody „connection thereto”, it will be opened and re-created. Its parts are not in balance; the parts are communicating with each other, even they are working, since the parts are bringing information to the whole. The biogenetic rule of Haeckel – the ontogenesis (embryo) repeats the filogenesis - strengthens the concept that the world has a modular (cell, base-stones) structure: the 'higher' levels of the evolutions includes the modules made earlier 'lower' level of the world. During the compositions of the sonata, there is a specific evolution; the musical thoughts and formal solutions are competing with each other. The *sound-network* (motive, tune) are developing into formal networks (small units and subunits, self-supporting formal parts). The physical, psychical „tensor-space” of the composer is converted to an individual vector-space by the music: to a stage of emotional- conceptual dramaturgic *tendencies*. Here from everything is information-theory - with the help of symbols and *modifications*. This not really differs from the *modification* of the light-energy of the Sun by chlorophylls and enzymes ... THE LIFE AND THE COMPOSITION IS THE SAME: an [organic] system OF HIERARCHICALLY ORGANISED INFORMATION. Here we may play on the piano the so-called relation-pair composition of do, re [for any do and any re relation pair is true, that]: do re = $\{(x, y^{45}) \mid \text{exist, such a } z \text{ that } xre_z \text{ and } zdo_y\}$ is (do, re) pair. Voi là! This is too simple, the „do” and „re” or **a** and **b** sets (lets say **a** set includes the cubics, triangles and greens and **b** set includes the sizes, directions, overlapping, rotations) realize an infinite rich painting, composition. And what does the DNS do in the „tailor-shop of Mr. RNS Transferas”, and what he does at the „beautician shop of Mr. RNS Endo-nucleus”. He „instigates” the molecules and sets of operations against each other.

THE LIFE AND THE COMPOSITION IS THE SAME: IT IS THE TRANSGRESSION OF THE INFORMATION BY WORK IN AN ASYMETRIC, OPENED (or openable) SYSTEM. The artworks usually have a higher level order; they show against the entropy a higher level of order by huge work. The entropy, chaos, high disorder is the row material the artwork and the living systems; from this is made the order by the living being. The free, orderless energy (heat) is the chaos. The information on the other hand makes the structure, the order. The energy dissipation, the diffusing energy (splitting structures, lost information, dissipation [dissipare] = scatter, disperse, disorder - Latin) recreates himself the chaos, the entropy. BUT the chaos is the base material of the (potential) order as well (concentration of the information, appearing new structures).

⁴⁵ X,y coordinate, here determine tonality, and/or X may be operations of modulations. In regard to motion they express relation: one tone one arrow of motion= melody „operators”, sequencies, etc.

Well, the chaos and the order, creates each other. Not to mention the physiological and psycho-neuro-immunological effects of the music, i.e. the considerable soul and body effects. After all the music can influence the physiological processes! This is why I said earlier, that the living structure is an opened system, moreover at first sight it is a closed system imposed upon the artwork, as a structured living something – which shows again the properties of an open system. What is the **Borel set** (\mathcal{B})? An individual complicated set of a scale, continuum of real numbers, micro particles. It is a subset, which we can receive if we make (effectively denumerable) union and segment and complementation of opened sets. By the way, *all closed set is a Boreal set*, for several reasons. For us it is important, that the Borel set is the *complementary set of opened sets*. And... Is it its metasystem? But the closed sets (systems) *produced by* (even effectively denumerable) *union* of sets (the sign of these is the: F_σ) have as well a metasystem, namely they have the **Borel set**. And this goes onwards to the „infinity“: because F_σ occurs at the union of every set of (countable lot) open system. Well, but if we can make these intervals by the union of countable lot closed sets, then we produced with that step, the open set made of the union of countable lot of closed sets. G_δ is the set of the *intersection* of countable lot open sets. Every closed sets is (because of the intersections, unions) G_δ . My opinion is that the **Borel set is the alternation of the chaos** (formless, mob, and the “absolute beginning”) and the arising, generating order (something modified by manipulations); the **Borel set** (like the **Kantor set**, the **Mandelbrot set**) is recursive: at least shows *analogies of the manipulation* and shows recursions: it is musical!! (= new array, orders, pattern, arrange of composition = intergration of many elements by basic laws.) The world is made from a Borel sets to me: whatever was closed, become opened with another closed (systembuilding. Proliferation, running to infinite – to musical infinite). The open sets develop to new systems by unions, etc. Here the music is the mathematical translation of infinite and periodic operations. The overtones in the tones, the lot in the one (1, 1/2-1/3-1/4 ... n pcs.) and the infinite numbers of numbers fittable between other numbers (Peano axiom) – all say, that the small and the big is the same, the small includes the infinitive big as well!

(Only) a drop (?) of world within the sand-grain

I am opposed to the paranoia of the western way of thinking, that a complete system could be approached only analytically; everything should be break into parts, until, we reach the „final” particle (this is impossible; this is the „trick” of the creation). I am the follower of the „synthesis”, but I do see that the synthesis and the analyses are complementary, cognitive and world building processes; even-though our world goes to the whole length of analyses, and falling apart to specialization. After all, our world is a process, a strictly contextual process, such there is no final element (!); the analysis is not the solution. As Leibnitz said: in one drop of water (point-universe!) there is a whole world; and in this world there is an sea, and one drop of this sea includes a new world again. What exist, exist because of the circumstances and BECAUSE OF THE EFFECTS TO EACH OTHER; everything is suspended to his own circumstances (Gefüge –Schelling). Videlicet everything is related in a context-net, such everything is related to everything. Vid. there is no existence without coexistence. Nothing exists without the environment of the circumstances (constellation). And nothing is real/everlasting what was born from the conditions (circumstances) (we knows from Buddha). The nature can not be described on a regressive and deductive mode. - Why not? Because the world is musical, such it is NOT A SET OF ISOLATED PIECES, but an ORGANIC (EMERGENT) WHOLE. Using **musical analogies**: our world is a conjunct (coherent, - sin = together) timbre and coaction (contrapunct) of contrapunctic and symphonic sounds (entities –fone = sound) and voice parts (sound processes). Such our world is a „social event”. Coexistence, existence = existing together, a group of things, constellation, texture, webbing and context, tantra, tissue, flow of world-patterns (standing waves); *the world is a process* both quantum physical and religious and philosophical and cosmological means! The creation is continuous (cf. the continuously nascent energy, wave physics and wave geometry). In the spirit of above my opinion is that the world is a process. Now then, why not be my work musical (motive-waving) if the thing I am writing is the music itself (diverging thoughts, bifurcations, themes and variations).

Even the physical world, hiding in the music and *the laws behind* that physical world are musical, recursive, non-linear and resonance⁴⁶ natured (overlaps, passage-ways, analogies). The Universe is definitely musical, not only by figurative language.

The do and the re have a connection with each other (9:8). The re includes the do as an overtone, and vica versa, the re sound as well includes the do overtone (with other words part-sound). The do and the re means different, depending what is the sound-assortment, with musical expression: what is the tone. In the major (=do-line) the root-note and the center is the do. In the re-scale (so called dorian scale) the re is the central sound (tonic) and the do will bring a different function (so called driving sound, nota sensible); accordingly to the background (tone, accompaniment), context (musical scale) and front character (melody) well. Since they are near to each other, their resonances are interfering. The re exchanged to a second do, we will receive do_1+do_2 (do+do') = full consonance (1:1). Staying with the pair of do-re, their relationship is characteristic and *invariant* to turning (transposition). Reversing the do-re to re-do' (the do-comma means the upper do, the octave), we get a septime interval. With further turning - the do stays as root-note and the re' above the octave - we will get a nona (1:9) interval. The tone-color is different than the in the case of 9:8, but the ESSENTIAL RELATION stays the same (invariant). The do and the re is the projection of one another; they show a quality, resonance, offset symmetry, connection, aesthetics, linguistical, mathematical etc. *relation*. Furthermore the re is an „alternative” transformed up do. But how far is from here the melody or the sonata? Every musical sound is the cut-out of the vibrating infinite continuum; it might be the basic vibration of the electron; and there is more elementary than that, it is the vibration of the space (bran-theory, the space is a continuously vibrating giant-membrane), but this road leads us to the empire of the quantum physics, to the search of the smaller particles accordingly to the objective of the meta-theory. The display of the real analogies between the systems is very important and up-to-date because of the consolidation and of the comprehensive aspect.

Well, the do is the descendant of somethings (summary of partial-vibrations, overtones – certainly including the re as well). The re might be seen as the derivation of the do; but the kinship (homolog) is not finished, since in this world everything is the relative of everything. The particle is a vibrating, cycling effect, not a „something”. The electron or the proton etc. is a „fractal event”, it roses, cyclically give birth to itself; the particle is the Universe itself in little. The Perpetuum mobile can not exist and not to move. The sound tail away, because its vibration is braked by the friction and by the absorption, but for the mankind this absorbed vibration - appearing as sound – present the tiny essence of Universe! The particle⁴⁷ continuously „exists”, it does not arouse or disappear, but it is continuously generated by *self-generation and self-creation – like the Universe itself* (the creation is continuous, such the creation is created.) The particle⁴⁸ is not as extremist as the macroscopical things; it has a *distribution probability* (Schrödinger) between existence and non-existence, between here and there. The vacuum thought as space earlier is not what is has been thought, its energy is so thick, that the stars and the planets are swimming within like an empty soap-bubble in that thick „nothing”. The so called virtual particles coming from that „nothing” are giving their energy to innumerable particles and correlation, then they get radiated, and sometimes they loose they own existence as virtual particles and they become as real particles (this we may read in the Bhagavad-Gītā!). The space – this vibrating, trembling nothing (!) – is the illusion of the „existence” of the substantial particles; it is the by-product of the spiritual-universe: the particles are in reality the disturbances of the nothing; these generates the waves, than shifting they nucleus again, they generate a new wave, and so on. The interference of the superposed waves (perturbed space) makes what we call the electron, mezon, etc. Thereof we can express:

⁴⁶ They are self-similar and join harmonously. Self-similarity, symmetry and rotational symmetry are all of resonance nature, since symmetry and projection can also be consonant, like a musical sound. The interferences of resonances are the types of dissonances. The canon, the fugue, the baroque and the wiener classical sonata are the most persvauasive examples of self-similarity and the symmetry and resonance proportions of themes. Proportion is the philosophical word of symmetry and resonance. Its language is of mathematical and/or geometrical kind.

⁴⁷ On Earth extraordinary conditions are required to produce mesons, pions etc. In adequate energetic and electromagnetic conditions, however, the hub of sentence is right.

⁴⁸ They travel like waves but their wavegeometry is under continuous change: particles mediate interactions and their own inner condition is not certain.

The architecture of the dream

Accordingly to the subjective idealism the world is a mere fantasy. This in the postmodern - after the positivism – scientific philosophy, after the „paradigm change of Kuhn” is almost incomprehensible. Werner Heisenberg cleared in 1926, that the electron, the light, etc. is not only a wave, but not as well a particle, their essence is the vibrating movement, the vibration. There is an actual limit of the determination of the punctual physical statuses of the atom particles, by technical term: quantum uncertainty. If the light (electron, proton, etc.) is not a corpuscle (particle), and not even wave, than what it is? It is a realistic existence. A dream, which builds the real world. It is hard to believe, but our substantial-conscience world is built of „hardly existing” so called virtual particles! The commutative (interchangeable) operations (multiplication, addition) of the macrocosmos are not necessary true in the microcosmos. Heisenberg equation is the „equation of the dream, the magic, the meditation”, because he describe such a fine, sensitive world, which was described to us by Krishna (the last incarnation of God Vishnu) in the *Bhagavad-Gītā*. Wording it modernly $pq \neq qp$, where p is the impulse of the particle (the multiplication of its weight and speed), and q is the localcoordinates (locality) of the particle. But how can you fix a wave to a place? On the other hand the equation means something like that $axb \neq bxa$, with other words $3 \times 4 \neq 4 \times 3$! Accordingly to the experiment the particle behaves *because of the presence of the observer* (!) at some times like a wave and at other times as a particle; not necessary to give here details about the experiments. Essential is that the *observer become* an active *part* of the observed system (and this is not new! – is this a blush of shame on the face of physics? Haec omnes creaturae in totum ego sum,⁴⁹ - the act of observation destroys a tiny part of the (quantum) reality (some possible wave functions)). It destroys the probability to show the wave-like nature of the light, neutron, etc., or the probability that the corpuscle lives his own life. The equation of the dream is the fantasy, the imagination; the philosophical conclusion is bitter: OUR WORLD (citing Niels Bohr) DOES NOT EXIST WITHOUT THE OBSERVER. (Copenhagen interpretation)

Nevertheless, the world exists without my/our consciousness, than the consciousness as a certain is continuously presented everywhere in the world! (And we should write it with uppercase; Consciousness [God?, „observer free of activity”].) Everything is the same, and everything is the same with me. Omnia mecum porto = I take/carry everything with me. This phrase moderates the earlier disvalued subjectivism, and the unduly upvalued objectivism (the object is perceived- elucidated by the subjective)!

The objective is the construction of the subjective; namely based on perception-intellectual learned patterns. The objective-subjective is the different faces of the unity. We may add to this, that the WORLD IS NOT OBJECTIVE (not THAT WAY objective); the science can show only the cover [substantial and psychic effects] of the māyā (illusion, „this” is not „this” [what its look like]). The art and the religion are not limited by the methods of science. Furthermore Heidegger wanted to unite the theology with the ontology in a meta-system of onto-theology. The philosophical question is not unfounded – especially today (the age of consolidation of natural sciences and old philosophies)–: that is our scientific discovery the discovery of the materialization of the preliminary conceptions and ideas? Such the world is the result of the collective conscience. It is true that the observer „shoves forward” with the observation of the elementary particles, into the effects to be observed; but if there is a cosmical, large, atma-consciousness, than we are - here, at the deepness of the universe - the projection of this big, extensive consciousness level.

⁴⁹ Everything is the same, and everything is the same [only] with me. We have seen this scholastic statement earlier in Bhāgavad Gītā.

One sound includes the entire vibrating universe. The re is the cause⁵⁰ of the doh⁵¹, because the re is given in the do as a partial vibration (12th overtones); the vibrating space (= nothing filled with energy, long-lasting waves conquering the quantum-uncertainty, tendencies, than the establishment of entities – „predecessor-particles” – through feedback) or the space capable to vibrate is the a priori the cause of the electron. Ad infinitum – the electron is the cause of several substantial relations. In this *polyphone Universe*, everything starts from somewhere else, and resolves in something different⁵². It moves to the Peras (into a bordered, certain quality, character), than it resolves in order to move again to a different peras; the death does not exist – unless we do not call the change as expiry (but the change, the modification, the modus-closure after all is not the death.). The reincarnating electrons (peras, wave-dynamical quality, existence, Dasein, a certain quality, just-such-just-here-just-with these existence [quidditas], etc.) indicate that beyond the world of the human existence and non-existence is the same. The existence exists; and the non-existence parts the sounds of the existings as pause. The existence and the non-existence transfer to each other; they - looking from the substantial world – seems as illusions. The Harmonie universelle⁵³, the „pour soi” (for his own sake, existence with...) existing melodies (sounds) become a „être avec⁵⁴”, like a counterpoint or a musical support, or a dimension of the harmony; everything is waving, the constancy is an illusion, this is an appearance depending from the time-frame and aspect. Now we are talking about the examination of the slices of the notes: about the physical, psychological, anthropological, linguistical, etc. projections of the music. The scientific word-game prefers the tradition, the restricted interpretation. But sure there are topics, which is not only practical but even it is a must to discuss with his relationship. We are living more and more in a world which hears only just one tact of the melody. (The substantial aspect of the existence.) The previous generation heard the full melody: the human as an ethic being knows about the death and about the transcendent. He knows this as a play on the flute (actual ideology – distortion caused by instrumentation) eventhough the symphony has been instrumented to an orchestra (to the comprehension of the existence, not to an aspect depending truth).

Since the light-century (age of enlightenment, - but because of the unilateral forcement of the rationalism - the age of the starting darkness and aberration) we see the world more and more *poorly of aspects*.

We live without value, nucleus and deepness. A Center without God. This is the reason – following the spirit of Archimedes - I started this work with the end-result: with the myth and the interrelation of music and religion. Why? Because our existence-oblivescence is such deep, that today even the university professors do not know what is the music! The music of the beginnings is not music; it is one side of the religion. The religion is not only religion (confession [of the religion]) but - etymological way - the reconnection (re+ligare) of our existence, feelings, and thoughts to our spiritual ORIGINS. The early (starting from millenniums earlier, till the Gothic, but still appearing in the ecclesiastical, baroque music) art practically is a meta-physics, but it may be seen and heard; it is the tool of the *imitatio Dei* (imitation of the creation/God) or practice of the *invocatio Dei* (citing, invocation of God). The art is metaphoric and the metaphysics could be metaphoric as well (merging the things, transferring the effects to some other things). If only because the origin of the existence can not be expressed by words! And what is the meta-physics if not the meta-world in the focus of the meta-consciousness? The musical-poetry is the search of the human essence, of the extent, of the origin and of the identity. The music is the meta-language of the words (its emotional saturation is matchless; the essence could be captured not by words/fragments/descriptions but by an induction of specifically modified consciousness), a pray, a music.

⁵⁰ But that is so backward as well: doh(sept) is included in re, as the seventh overtone. The base is a question of comparing. There is contingency, continuum because of the overtones. To be= to be together.

⁵¹ Music takes its beginning from a single note.

⁵² Let me repeat myself than what i say is so important. The world exist like a drift, flow. The drift, the modus enclosure shows beyond the investigation of nonlinear, chaotic and recursive systems that every entity is relative, the system is the balance of order and chaos, stability and instability. It is dialectic and accordingly a mechanistic conception does not offer a world view but a detail. In modernism the relativity of being an entity of an entity brings about that the definite place of something starts to disappear and dissolves in a continuum-like something.

⁵³ Here I refer to a work titled the same by Mersenne, a French monk belonging to the order of St. Paul and a musicologist (1636), where all the tuning methods of the 17th century and the fundamental ideas of pythagoras can be found.

⁵⁴ Here i fiddle with concepts of Sartre, showing how an individual, definite person and the joined world Mit-sein (être avec) are dissolving into each other.

The beauty of the art may become the symbol of the moral-beauty (good). And one more thing: I mentioned here the ecclesiastical music, but have anyone considered that the banalities – typical till the age of Bach – e.g. baroque dance, suite, a concert of brandenburg etc. are exactly that serious, with massive intonation, pure music like for example a chorale production? „Long-ago” the music was always a clean, deep music (sure there always existed a court, a social music dance). At Mozart there is already a difference between the dance or the music of divertimento (entertainment, back-ground music of the social life) as an intention of the composer, and the music with more serious intonation (written to a different audience). It is there started something - we may say - the music of less importance has been established. Yes, retrospectively this is the reason why is Bach so heavy and that's why, why is Händel so tumid. Beside a divertimento you may arrange a social gathering, but a Bach opus can not be a „furniture”, a back-ground music.

A dumb myth

Konrad Lorenz wrote somewhere, that the science should bring back the concept of beauty and good to the language of science – because these have been lost. The emotions, or the beauty, the good usually can not be the subject of sciences. Conversely the physiology knows that the painters, the poets and the ancient philosophers had right: the „black” bile (melancholy) is not a humbug, the rose-cheeked sanguine (full-blooded) personality is true as well (sanguis, blood), the fear and the happiness both mobilize adrenalin, and exist such personality as the pycnic (depressive[cyclothymia])! The memories, the feelings, the emotions are not secondary, confused – this has been considered even by the philosophy as „doubtful”, dusky; for some reason the emotions are doubtful, opposed to the „clear mind”. Sure as of today – with the development of psychology – we may mix the emotions into the sciences. Furthermore, we know that behind the „clear mind”, „cool logic” there might be some hot, non-rational emotions and motives hidden! Accordingly to Aristotle, even the poorest logical operations might include not even emotions, but even passions! The quantity, the quality, the modality and circumstances (relations) generates passions or these passions are slunk in the „clear, cool, objective” (ergo emotion free) judgments.

One of the essences of the emotion is the CORRELATION. Correlation means the CONNECTIONS of the QUALITIES. Example the changing (body reactions) of electro-negativity, chemical affinity, mathematical proportions, emotional analyses of a situation, biochemical PROPORTIONS (proportion, affinity, resonance, sympathy), human correlations, sociological and cosmological proportions/connections, interfering effects.

The expression correlation is a key in the music as well. The correlation was framed as situation by Aristotle (the emotions and the passions are situational). The second principal element is – connected to the emotion – is the feeling, the AFFINITY, in case this is permanent, than it is a mood, a temperament. The cognition is associated only with sciences as of today, but it is connected to the feelings, further that to the experience and such to the emotions as well. In case I burn my hand or I nettle myself this is an experience made cognition. I can not say: guys, these pilose from *Urtica doica* stick into my epidermis (skin, outer skin) and squished histamine to me. Such marks of hyperaemia urticaria (haematose) appear on my skin, which are burning and prickling. Let me cite from the work of Laszlo Molnar Marfai: *Beyond the subjectum or the transcendent space-time*:

„The rule of the modernity is the causality, this has a linear form: a continuous advancing beside the axes intersecting each other. The uppermost value here is the innovation: the creation of the origin, of the sample ex nihilo. Opposed to the values of the antique the values of the modernity are heterogenic, since it is based on rationality and individuality. The rationalism is an analyzing activity, such the values of such type formation are analytical; its dynamic become centrifugal; the consequence of this is the continuous distribution of the forms, the earlier mentioned specialization, which brings the diverging move of the world based on ration.

The most important form of the speech of modernity is the metonymy, the translation based on the cause-effect principle, which projects the world the same way, and show it as the only possible reality." The inner world is discounted lately, because the world of „those" became dominant. The world of the ego is the aesthetics, the „beauty", the community; the world of us-consciousness is the „good", the tradition, the ethics, the world of history and myths. Such his world is the fairly naked scientific „truth"-s, the world of the knowledge already servicing non-human goals. Beside other the re-discovery of our inner world (beauty, good, deep-consciousness) is the intention, base stand of the musical therapy. The existence-experience is the base experience of the inner world and the existence is the base experience of the human! „The subjective truth, which has loose it's self-value after Hegel, than later at the postmodern existentialist philosophy and at Kierkegaard become inherent and veritable than the objective. Since *all the truth started called later as objective, at origin there was a subjective, represented by a subjectum and started as the truth existing through him.*" [idem] And one more: the cognition is not necessary paradigm-like, controlled and researched by the science. The cognition, like subjective recognition might be the heuristic own of the subjective effect! The presumption, the intuition, the inspiration, the dream, the meditation flight us to the quasi METAWORLD. Even the art is a meta-system, a concentration and such a redaction. The recognition in the modified consciousness as well a concentration (redaction), which is an interaction with something, coming to correlation and merging. Again this was written in the Avatamsaka-sutra (when the God Indra teach us with the metaphor of the net made of pearls, when in one pearl is visible all the other pearls = the net of Indra is holographic, a unity).

The SATORI such way is a special REACHNESS OF CONNECTION, and not a linear, not a causal, a therefore not a scientific cognition!

The subjectum therefore is not the opposite of the objectum; the world is emerged/stiched up/ suspended (Gefüge –Schelling). Arising from the total quality/recursive-holographic⁵⁵ world-character the subjectum includes something from the (objective) total!

And the music? Is not a connotation system built from the modules of temper (and geometrical), emotional relations and beyond logical elements? Is not the subjectum more real and originated from the most self-born evidence-like effect? The expression of the emotions occurs on multilevel, THE MUSIC IS THE BODYLANGUAGE CASTED FROM SOUNDS, and this makes the composition speech-like. Aristotle and Quintilianus are carefully studying the approach of the sensation – especially the artistical speech is detailed in the science of rhetoric (rhetis = speech in Greek). To see the music as an artistical speech was natural for centuries, but this concept has to be demonstrated for the sources of late baroque (because the union of the composer and audience starts to split). The music is not worked out in the musical area of the brain; the right cerebral hemisphere the so called archaic speech-centre⁵⁶ is the key of the primal, diffuse, musical formula of the brain; the areas related to the music are executing only the elaboration of a certain musical units (like melody, tone-color, rhythm, metrum). Within this archaic cerebral hemisphere, in the „speech-centre" there are the structures of linguistical processes, such way the linguistical-musical-logical-mathematical language is based on an initial, ancient, biological base. As of today, we already known that the abilities of the speech has even genetical back-ground as well, the human is the speaking being (zoon logon ekhon – Aristotle). The MYTHICAL PRIMAEBVAL-LANGUAGE and the myths are language of symbols. Often the myths are not understood. Maybe they are not true word-by-word, but the myths are not only a fiction: they have a message. Remembrance. Origin, primeval-science. The erstwhile ritual is a religious-cultural or earth-scientific or historical memory.⁵⁷ Also an auricular tradition and a value-orientation. At the time of their note down, they were so ancient, that even those – who hand down to us - believed that they are tales.

⁵⁵ Notice, metascience discovers analogy, and even homology between technical terms of individual sciences!

⁵⁶ Barbara Honegger (1979, San Francisco, Spontaneous Waking-state psi as Interhemispheric Verbal Communication – Wasington Research Center) és Julian Jaynes (1976, The Origin of Consciousness in the Breakdown of the Bicameral Minde).

⁵⁷ The flood, the memories of Atlantis, the Trojan war, etc., those were considered only fables for long.

But they are true, even if we are not accustomed for figurative language. I am quoting again from Laszlo Molnar Marfai's article: „The differing structure of the space-time continuum enables different projection-correlations for the ancient time, for our modern age and for the post modern time. The imprinted law, its form, its value and its order is different. The law of the antique is the analogy, which has a form of parallel, senses and the simultaneous numerosity of life-patterns. The biggest value of this world is the repetition, the source, the continuous affirmation of the sample, because this denote to the reality, to the sacral origin-center; its scheme is uniform, because its base is mythical. All these do not contradict with the colorful, reach myth-world; the unit should be understood structurally and dynamically. The tendence of the myth base world-consciousness is synthetic, since it's method of expression is picturesque and metaphoric. This configuration can not be dissociate to parts, it is a complete whole, it resists to the analyzing tendencies, and even it has numerous mythical form, it has a elementary structural unit, where around the only mythic-archetype picture with a miraculous strength is organizing the given culture, such the appearing forces are centripetal, convergent and where the forms of the intellectual life are going to the same direction.”

Krishna lifts the mountain of Govardana, above the people with clear soul, in order to protect them from the Deluge. In the Greek mythology the gigants (demigod monsters with huge strength [or titans, as rivals]) attacked the gods, that's why the empyreal channels opened to destroy them. Noah made an ark for the divine inspiration (an angel appears to him, notifying about the coming Great Flood⁵⁸), meanwhile the Jews around him thinks that he become mad in the dry semi-desert. Pyramid has been built in Giza oriented to the main constellations (e.g.: equinox) in order to hide something important from the mankind (such it is not a mausoleum!) because sea-breach endanger human and all cultural-technical memories. Truth of the science is: the examination of the stones of the pyramid shows (water) erosion, mostly rainfall, but it is sure that the pyramid stood in water anciently, because not so deep in the sand you may found lime-shells of the sea-molluscs. As of today we may interpret the travels and experiences of Odysseus with the help of the science. The myth discover us the *pictorial thinking* of the prehistoric human, what we may found in the artistic-synthetic (not scientifically analytical) thinking, in the children and in advanced mammals as well (example the cat looks the distance before his future jump to visualize his jump in the virtuality). All type of *archaic-thinking* is happening in pictures (Schopenhauer and Jung). The so called archaic-thinking of the myths and the soul in today's scientific paradigms could not be interpret/understood. The existence of the soul for the philosophy is evidence.

The content of the soul is witnessing the self-contained existence of the soul: the soul is an autonomic existent.⁵⁹ And I not even mentioned the psychological, meta-physical questions of the soul.

The mythical stories and its slowly differentiating parts is the tool of the art, the poetry and the human expression and even the re-creation! The nature predicate itself with the human (cf.: Hegel: the inner-essence of the nature is the mind, but [up till now – D.N.] this only exists in the human consciousness) [accordingly to our best knowledge – D.N.]. The myths say us: why the art (were) is important for the pre-civilized⁶⁰ human? The pictorial thinking of the myth is different than our modern language⁶¹ of nowadays. The language is changing, living; such the meaning of the words, but mostly the contexts does not exist in the original form with us (existence-forgetting).

⁵⁸ The leakage and break through of Bosphorus is a scientific hypothesis still not sufficiently verified. Concerning the profecies another problem arises as well: who could see the Black See disaster?

⁵⁹ Carl Gustav Jung; Man and His Symbols – the whole work suggests that soul is a separate entity, that is not the product of the neuronal net of brain!

⁶⁰ There had been many, advanced civilizations prior to our own civilization. To believe we were the advanced, good and perfect onces would be a sign of our presumptuousness.

⁶¹ We know a single gene of the language, but it does not directly detremine our communication (pictural symbol generation). In addition, the existence of the language gene is consonant with our supposition arising from antropology and archeological findings that human predecessors had been more advanced than we dared to think...

The tropes means themselves, they deliberately repeat the archetypes situations (Jung). The language of the myth, the legend is rather a medium, an *approach*; it is not the result of the (abstract-concept) thinking! Thomas Mann seizes an important essence with his word, concerning the myth: „the *myth is life-founding*”. The myth itself – accordingly to the myth – is originated always from the Transcendent. The myth, the mathematics, the religious conception are the concepts of the universal human culture as well (Marcia Scher, Reuben Hersh, ethno-mathematics). The human codify the human activity and identify himself as: I exist in the nature, such I am not part of the nature with my sociology-history, or at least not the same way as the animals. The myths are always about the God (or about master[s] more advanced than us) and/or heroes, who helped, raised the human development of species. This is not known and ignored by the science, because it is confusing the knowledge, knowledge possibilities, episteme (theory of knowledge, the recently one-dimensional paradigms) and the questions of existence, the ontology. The age definition of bones are miserly insufficient (and with huge margin of error). Accordingly to the soul-history, the philosophy, the cultural anthropology we are much-much older than the evolution teach us ([blindly accepted theory, confronting to the strong principle of the quantum physics, cosmology]). Most probably the human development is the result of an induction (intervention of God?), as this might be guessed from the suddenly appearing intellectual-material cultures and from the missing link(s) of pre-human-primitive man. The limits of our knowledge (as limits) are not the limits of the existence. The results of the quantum physics are concordant with the Vedic knowledge; not the material creates the soul, but the Universe is the universe of intellectual reflections, possibilities and probabilities. Socrates (Platoon, in: Phaidon) says satirically about the truth of the sciences: THE TRUTH OF THE MYTHS ARE A DIFFERENT MAGNITUDE THAN THE PARTIALTRUTH (separate-existence, particulars, fractions and fragments).OF THE SCIENCES. The extensive and the intensive (mythological-artistic) world-cognition are different. Further that the myth shows resistance against the logic and thinking of every-day’s life – since it is about the total, the existence. My suspicion is that the art is working with mythological, i.e. archetypal figures, and archetypal histories. Archetypal means deiform, numinous, because through the undermind it leads to God. And if it does that it is founding the existence, and shares all the primary reasons.

The reason for work of art

is fairly tragic. The human in the art and with the art remembers the reason of becoming human, about the ontological pain. The human left his „biotop”, or with other words expulsion from Paradise. He becomes slowly the subject of the nature. Further he had a *reflexive-relation*, not a fitting (=harmonic) to the nature. The aspiration to the reconversion of the nature, harmony, unity (with God, with Mother, with Nature): is the art. The reason for the artwork is the dissonance. The lost harmony is the ontogenetically repeating self-experience of all infant and then to most teen-ager. The psychoanalyst Melanie Klein released some writings (neurotic and schizoid position⁶²) well grounded about this and the so called *recovery experience*. The question is – concerning the lost harmony (of the original unity and safety [mother-child, god-human]) - that whether the psychoanalytical knowledge is extrapolate-able to the historical man, to the phylogenesis? Or rather, ad hypothesi⁶³: whether the phylogenesisly lost harmony appears in the ontogenesis? On the other hand, TO EXIST IS THE SAME AS TO CREATE OUR EXISTENCE – this work even in the magnitudes of the society; the religion, the art, the politic is the tool of this. To create our existence means (Entwerfen - Heidegger) to understand the now, and to plan the possibilities. To think. To understand how I am seeded in the world, how do I found myself in the world (Befindlichkeit). To understand what is given (es gibt), and to recognize the possibilities in the situation and/or myself. The existence-understanding assume that I do understand my limits and possibilities, but it is not only a self-knowledge, the existence-understanding is the understanding of the totality; we are linked to the entire world. By that time the artwork will not originate from the fear and/or the experience of resolving the dissonance, but from the devotion.

⁶² Notes on Symbol Formation, in: International Journal of Psychoanalysis, 1957.

⁶³ A hypothesis, in theory.

(The devoted composer from the astral plane opening to the transcendent „pulls down”, seizes and anchors here to the substantial world, new intellectual ideas (form, symbols, cosmical proportions, life-laws, circumstances, affectivity etc.) with his changed consciousness status.) At the age of forgetting-existence, i.e. the age of techniques and the miraculous technology, at the age of new religion (science) we do not know that the center of the existence is one. In the universe there are no lacerated and dead⁶⁴ spaces, *schizophrenias*⁶⁵, paradigms, scientific fashions and fragments of specializations; everything is related to everything. Again we should wake up that that human is a spiritual existence (not the producer of goods, not the consumer of goods, but a sweating worker or a subject). The space is not the place of somethings, but the comical podium of being and existence. History of the science shows that the space and the place is diverging since Galileo; and from psychopathology the space and place is interchanging in the schizophrenia and/or get flurried. The feeling of space gets injured in depression as well: the space will burst asunder, further that the place of the person will disappear from the every-day, social life. The space in the positivist sciences (roughly starting from Descartes) is broken away from the human, but the music (art) creates *place* and *in the same time creates human time* as well; and give an imaginary place to those dipping into: the human. Or even the human place has some connection with the place of the beings of the heaven (church), with our elders (mausoleum/burial-ground/festive occasion) or with our community (parliament/ elders council). The open place of the acts of the community is not only belongs to the human, but through the ethics, tradition and aesthetics may be connected to the heaven-born. The sacral music was a sort of memory, that the human is not only meat and blood (existence locked into space, peras) but he has a soul as well (which can reach any other places, not the origin of the body, daemon). The bread of the soul is the verb (logos, principle, law), which is opening the world beyond our world with the help of messages of God (or other central places) through personal experiences (connected, spanned spaces) – and the music as well, as the sanctifying and the potential connecting tool of the spaces. Such the music is the tool of the release. The healing of the ex-istentia. – why else is the chapter of the music is in the *Books of Healing*⁶⁶ (Chapter 12.), and why gave Avicenne (ibn Sinna) the name of *Book of Safety* (*Kitab an-Najat*) to his chapter about the music? And now a divertissement and interlude is coming:

The reason of the pursuit of knowledge

same as the artwork, tragic as well. We are not borned to know. To receive competencies or by knowledge and manipulation to reach goods and power. Well, than why is all that? Because the knowledge is a drug, the knowledge is a mere consideration!

The human should found the cosmical I, beyond the thoughts. The UNDIVIDEDKNOWLEDGE with all the existing beings, beyond the knowledge and the status of compassionate love. Only one tool of this is the music, the religion and other consciousness-modifying (switching reversible off our cerebral cortex) techniques and spying-agents.

The knowledge/science/awake-rational consciousness is a mere compensation. The effect of Lucifer's operation. No, I do not say, that we should through away the knowledge, but we may reach with it to a trans-rational, non-verbal „UNITY-EXPERIENCE”, which has no relation to the knowledge! I am approaching from the religion and the music aspect the discovery of the „meta-consciousness”, the BEYOND thoughts, our divine creature. And now let's modulate back again to the music. And such to the world of Orpheus (undermind, primordiality, archetypical deepness's).

⁶⁴ The West society is characterized by separated intellectual, virtual and real spaces, disconnected specialization areas, a world view stripped from coherence, corridors, fences, separated competency areas etc. The point is the territories are no more passable, social life is not obvious, it is not simply disconnected but segregated, a room sliced up with partitions and labyrinths.

⁶⁵ I borrowed the term from Christopher Scholztól (New York, Columbia Univ.) who researches the surface of the earth and its geometry. The term refers to (orographic) rifts, lines, cracks, that is to say separated areas, dimensions, it can serve as an obvious analogy of science theoretical and intellectual world. We do not oversee the whole, we live along a rift.

⁶⁶ An early written relic on the healing effect of music, *Kitáb as-Siffá*, Teheran, 1895.

The music allows an instinct-sublimation. Looking the reflections of the individual and collective contents, further that the instinct-impetus and stresses: it is a canalization tool (the canal of emotions). The musician, the composer is a factory of impulses. The impulse (impetus) transfer - vis vitalist⁶⁷ - a movement from the primordiality deepness, a force: the instinct, irrational transgression is rephrased to logical, quasi-logical. The music is related to the *projection of self-status*, but it is operating as a compensation, idealization as well. It is a speaking-trumpet. Our existing-in-the-world creates a base tune, and changing, superficial emotions connected to that. Profane wording: the music used to associated to the love, to the tears, rhythm of turbulent and dizzy spirit. (~turning, vibration, vestibular stimulation⁶⁸). The music-interception of Purcell is deep as the philosophy: in his text of Music for a While⁶⁹ well distinguishable that the whip fall out of the hand of one of the furia (Alecto) as an impact of the music; the pain vanish, the torture disappear. The lost harmony appears. The music frees us ... – From what? How does it free us? The writer of these lines is a fan of psychology, but this does not blind him: the art of the real and authentic artist is an action, not a re-action; not or not only the source of the undermind, not (or not only) a psychological happening, not a mere tradition, but the start of the meta-physics. An unchanged idea (the independent self-similarity of scale, the never-ending changes of chaos, the eternal possibility of creation, the incomprehensible, etc.). This is the reason the traditional music could be only conservative⁷⁰, like all other sacral art (offering, anathema⁷¹). The source of the universe is itself musical. The mediator of this is the artist. Since Freud and Ferenczy it is trendy to believe that the art has an instinct-sublimate origin. Well, it is not, and at some cases of art-therapy and at laics it could not be only sublimate natured.

The CREATIVITY in my own, original approach⁷² is a FREE OF FEAR STATUS. Accordingly to the psychologist Winnicott it is the *ground state of the existence* (and such not only the subject-matter of psychology). Such the MIND is a STATUS, FREE FROM DISTURBING EXPERIENCES AND PRECONCEPTIONS OF THE PAST. In which, everything seems to what it is. And sure this is not only the privilege of the art. Everybody with 1 or 2 degrees, but some even with 10 degrees are more creative/productive/full of resources/more playful/ more original in the relaxation without fear, in the fresh reception, in hypnosis, at brain-stormings. Well the creativity is every humans anthropological potential (Dunkel⁷³). – Than why is so less human is creative? The answer you may found in our schools. The principia of obedience, the one-sided memoriter exercises are teaching the children to hide their individuality, their ideas. They should forget their creativity – because the verisimilarities the public-opinions, the conformities are awarded. The school is not pedagogic but an authoritative institute. The pedagogue as well is the victim of the authority, of the politic – which regulates through the process of school-governance, but knows only the aspects of authority and regularness. The creativity: knows to play! Well, and has a social intelligent. Well, and let our impulses and thoughts. Such way let live without fears. These are the pillars of creativity, humanisms and even the art; though in the Hungarian music-education, music-school and in our oftentimes conservative Music Academy they except even from the musical genius (individual) (!) the one-sided conformity – such practically they except anti-creativity. Those obeying, is kept there as assistant lecturer, and he hand down his (already existing within him as parasites and received as undiscerning convenience-constraint,) culture-genes (mems). I carry in my bosom the principles of freedom of art, in principal keeping alive the *composing spirit*. My entire critic is coming from my bosom and not based on anger.

⁶⁷ Stamina. It is probably not to dispel since the Universe is a living, organic whole, that appears in small univeries as well..

⁶⁸ Vestibulum, entrance, anteroom, in anatomy: inner ear and the organs mediating the labyrinthine sense.

⁶⁹ A song in the background music of a play titled Oedipus king, an adaptation of a Shakespeare piece.

⁷⁰ That is to say, it is independent from popular expectations, from business, and it conserves values even though it is unmodern, unfashionable or difficult to understand – at least today. In European Christian musical art the first material remains that controlled art in order to keep authenticity were Gregory Pope Liber Usualis chained to altar (liturgic gregorian song collection of monks) and the canon of icon painting. Such cultural regulations, however, are known from ancient Egypt times. There are such remains in every religious philosophical tradition and even in the traditions of natural people not yet wiped out. Conservatism regarding values does not exclude variability and the laws of the thousand faceted One.

⁷¹ The act of offering gifts to gods, atonement, sacrifice, sacral connection in the Greek temples.

⁷² Dunkel, Lélekharang – The book of music therapy, 2004.

⁷³ Lélek-Világ-Zene, (Spirit-Woeld-Music) 1997. Our whole world would change if we at last could awaken on our spiritual consciousness, our divine potential. ...

The creativity means principally: the creating force of the mind, the force of the meditation, the consciousness, the creation of own-world. Further that means the faith in that force. The creativity is a force. A METAPHYSIC FORCE, which has no relation to the psychology! This 'meta-physical creativity' has been degraded in e.g. in the research-work of psychological creativity of Torrance or Osgood (etc., etc.) to a mere imagination, to innovation of the scientist and to creation of art, to a so called 'psychologically creativity'. The *meaning of life* is the *information*. The search for it as well, its transmission as well and its usage (creation, composition, process-development, etc.). The composer can reach the pure information, from which get always lost some part, as soon it gets communicated. The pure information is the God itself. In our substantial world the light is the main carrier of the information. Its rest mass is 0; it is rather not energy, but a vibration-quantum, information-wave gets escaped from the atomic nucleus.

The theorem of sympathetic resonance and the continuously dark world

The world of everyday life and probabilities is the world of selection and domination as well. To become cliquish is a generic sociological-mathematical law (graph-theory, points and connections, certain points as centers, competition for the center-position). It is present in the universities and in the bigger community as well. Similis simile gaudet. The similar is happy for the similar (attitude-similarities, interest-conformity, and contract). The teachers, professors, senior lecturers, politicians, financial magnates and other „semi-gods” allow into the clique⁷⁴. Those similar to themselves or those proper for their needs. Such on the sides of the membrane, the wall, the coating there will be relevant differences. The flow become disturbed, the membrane will separate worlds, ideologies, methods, interests and morals from each-other. The dominant will have dominating paradigms, for example there are no para-effects or *the science accommodates only the rational, observable, verifiable experiment reality. Everything else is non-rational theme; the relation-system not to be observable in the present-day methods is not ...* The orator hitting the glass of champagne with his fork, when he would like to say his speech will vibrate - without his consent - all the glasses with the same (or almost the same) level of liquid like the chinked glass (sympathetic resonance). The soldiers are not allowed to march on the bridge, because the waves generated in the same phase may oscillate violently the bridge. Well, the sympathetic resonance is the cause why the cliques are self-preserving, and the stupidity, the idea-less and the will to power, the emptiness and the obedience is selected in the entire society. Not to mention the political, scientific and artistical élite of smaller countries. The power is presented in the scientific élite as well; such it may violate even the most pure scientific wills and results. Why else there are so many suffering in this planet, if beside the physics and the medicine even the political-sciences have reached such an advanced level? Because the conscience-plane of the human has not reached such altitudes, because the drive for governance is born from the will of power. The principle of the sympathetic resonance shows that there are musical principles hidden in the effects of sociology and ecology. When certain overtones (partial vibrations) become stronger, than the root-note will simply disappear, and a new root-note will appear as the summary of the new overtones. When we will reach a new conscience-plane, than the previous leading powers will disappear, because new leaders will appear as the result of a higher, more collective conscience.

Back to mother, to God

The art is (in the meaning of paleontology and psychoanalytic [English psychoanalytical school of Melanie Klein]) a reconversion (reconstruction) experiment (Dunkel⁷⁵), as well a repetition (of natural [laws] or divine [gesture]). Game: the erstwhile *sacral game* was a sacral act. „ENTERTRAINING

⁷⁴ They decide on higher positions, since: quia nominor leo. They are called lions (boss). Therefore, the root of some decisions are merely arbitrary without a noble cause, purpose, intention of betterment.

⁷⁵ The book of music therapy, 2004, (and lecture (On the Psychological Ways –to Approach the Music, Montréal, 2002.))

AND KEEPING LIFE". The ontology and the art (so called intensive strategy of cognition) can not be separated in the governing section of human development. The art is a method of understanding. The ART IS THE LANGUAGE OF PHRASING THE TRUTH (life-game and keeping of live⁷⁶), because the *truth* is – as a matured unity - rather *experience-like than* differentiable in the *linguistic-mental* structure. This is the reason why the early philosophies and religions used the proverbs, the hyperbolas, and the Zen coans as the tool of the picturesque projection! BEYOND ALL ABSTRACTION! Because the ABSTRACTION IS MUCH NARROWER THAN THE LIFE. The truth of the mind is not the truth of hearth (Pascal, Spinoza). Even the child's, baby's empire *before the words* (preodipal and preverbal epoch) is without abstraction. The world from where we are coming (collective undermind, spiritual world) neither verbal as well, because it is not human.

The GAME IS THE „ENTERTRAINING of LIFE" and KEEPING THE LIFE. The game is an unforced situation and a „character" – and there are characters writeable only in quotation-marks. The GAME IS THE GAME OF THE EXISTENCE POSSIBILITIES – which is cited in the game. THE GAME HAS SACRAL ORIGINS. IN THE GAME WE GIVE MEANINGS, WE FILL EMPTYNESS. The game is spontaneous, saturated with emotions, self-existing and most of all a status of FREE OF FEARS (Dunkel⁷⁷).

Istvan Kamaras see correctly the relation of game (namely the comicality) and sacrality *in his study of From where you could overview the human and human-sciences?* In the closing-chapter, titled „The comicality as the sign of transcendence – Peter Berger – ascertain about some meta-level, that the humor – which places temporary some other type of reality into the everyday's reality - is the lower level of the transcendence (...) The origin of the comical experience has a relation to the numinosity (accordingly to C. G. Jung the corn of the personality is the deepness of the soul, the Selbst, the Atma, the divine sparkle ... Such the soul is not a surface, a social, norm-follower; but below its rational-coating the deepness it is not a MENTAL BUT A META-PHYSICAL entity.) The comedian is the sacramental manifest of the universe. What we may translate such way: that even the joking human may be catching out with transcendences."

Today the game is only 'wickedness'. The creation is valueless in this century; the consumer degrades the human-god to and animal. Writers, scientist, artist get to the periphery of existence ... How terrible are those grown-ups, who could not play! Those who can not laugh can make other evilness. This rhyme to the out-of-the-way thought of Heidegger, that the reason for artwork is the plenty. – Plentifulness? Yes (and this is not a logical jump), the free being (=human), when he loose his instinct-bond (Kant) is not anymore determined accordingly to the natural laws. He has a freedom of choice (he become a moral being, because the nature does not distinguish between good and bad), than self-definition and freedom of creation, such he is *full* of potentials. This is the plentifulness in the meaning of anthropology. The other plentifulness has a universal (cosmological) nature: an infinite, continuous changing as the manifest of the creation, the richness of inexhaustible possibilities. The space – cosmological meaning – which we believed as an empty vacuum, to a not manifested world, is a space with very condense energy. Which has been called as morfo-genetic, as ether or as Tao now in our physical paradigms is called as Dirac sea (which is not an ether, but we should recognized the analogies); well, this is the source of inexhaustible energies, and the energy form to material (virtual particles, appearance of particle-pairs, than the electro-magnetic radiation of this, etc.) such way creating the so called manifested world.

⁷⁶ Play and life shows regulaties, analogies of each others. Play and life are experiencing, fluid. We see sacral art, the acts invoking and celebrating the sacrality of life as antecedents of playing. (Huizinga, in: Homo ludens). We can feel like one with our self only in playing and in our authentic being. [Szünapszis, Pszichológus Szakhét, Debrecen, Debreceni Egyetem, Pszichológiai Intézet, my lecture. 2005.]

⁷⁷ To Be as a Spontaneous Being – without fear (lectures on music therapy, Montreal McGill University, 2001, on the invitation of the students of Music Departement).

Again this has been mentioned several thousands years ago: Krishna say a tale to Arjuna about the non substantial (or fine-substantial) ether and the spiritual, not manifested world. At the Greek this is the pantha plerome, the energy-field (divine) filling everything (from which all created things emerge – for us it is the Dirac see, quantum vacuum energy, holomatrix, etc.). The ether eliminated by Einstein⁷⁸ is again smuggled⁷⁹ back to the modern physics into the world-definition. I do remember the unending conflicts, opposition of the students of Arts College and College of Natural Sciences, even when they not know the language of each other. The philosophy is very competent in the *understanding of the world*. Yes, we may predicate laws to the world, which we can not control by our instruments. This is proved by the greatness of dusty Greek, Arab, Hindu philosophies, but even by the tradition of western meta-physics. I continue: maybe even our ancestors had luck, that they had no modern physical instruments, because the instruments are reflecting only us, the instruments allow only one-one type of questioning, such there is risk that we will always receive an antropomorphic answer from our universe, deformed by our expectance. Further that, we are establishing our world-approach from one aspect, fitting the inexhaustible richness of the existence into the paradigms of physics, chemistry, biology, politology. (The paradigm is a priory problematic, an obedience-principle, a must to follow view and process.)

Tracing an immemorial yell

The third reason for the artwork is the separation, the overwhelming pain bases on the injuries (almost with a psychotic force removing the =ratio, the control-functions). The painful yell of the separation form the One. The meta-physic tradition reawakes in the German romanticism: the Ego stepping out from the Universe awakes to consciousness. This Ego is separated and opposed to all immemorial-all-in-one, but because he is the part of the Universe, with himself as well. This is the divination tragedy, and the dissonance of this is the reason for the artwork – „Do you know happy music as well? Me not.” – said Franz Schubert.

In the BEAUTY, as well as in the death, not the existence of the human, but the SEPARATION⁸⁰ OF THE HUMAN UNBE. The orgasm-catharsis-meditation-death is the same, because „at that time” the UNNECESSARY BREAK OFF FROM THE IMPORTANT: well, this is sure the purification.

The beauty: is the death of the particular existence. Exit. With other words, and this is the new concept of the beauty: solubility (or the contraction of the distances, Dunkel⁸¹), the beauty absolve me, as a separate existence. I become connected to everything. I receive the net of Indra. Or is this not a philosophy anymore? But an art-psychological experience? A phenomenology? The chemical substances extracting the fats from the water are the emulgents. Let’s recognize that the emulgents are symbols as well: the concentration of the disparate (connection and cp. sym+bol, metha+phor).

The mental hygienic effect of the beauty is the tincture, the uniform (integrated) liquid personality, the whole-experience surpassing the undividedness and the mind, the infinitive now: nothing should subside, nothing should sait out, nothing should stratify but it should flow. The beauty is like the love, it is an emulsifier, it gives integrity. It solves the egos, to unify the two in one, „to make a tincture”.

⁷⁸ Einstein (in: A relativitás elmélete, Budapest, Kossuth, 1993) misunderstood, or misused the Lorentz-transformation (and the further developed [distorted] Minkowski four dimensional timespace continuum), what may not have a physical correspondence at all. Already Lorentz noted, that when transforming the Descartes coordinate system he got values that have no significance to the physical world whatsoever. So, the way how we see the world from the Lorentz-transformation and Minkowski timespace continuum’s point of view is merely a question of personal preference, interpretation.

⁷⁹ Dr. Korom Gyula: És mégis van éter, Budapest, 1996. Ars Memorandi, valamint: Fericsik János: A relativitáselmélet szemlélete, Budapest, Magvető,1977). Eter may well be the vacuum, the Dirac see.

⁸² Cp: 45. 46. and 57. 59. 66. also footnotes !

⁸¹ What a music is, if not a cheesecake? Montréal-Debrecen, 2002–2003.

As long as the music sounds (abandonness, decentralization, changed consciousness status, freedom without character. live through-opening, association- enlargement) all pain, trauma gets into or may be directed to the tincture (the integration of the personality), which up till now was not there. Vide the musical therapy (e.g. integration of the dissociated self-parts in split personality).

The pain of the selfness for the phylogenies of human is as true as for the disengagement of ontogenetic human from his mother (prime-trauma, q.v. Freud: *The Ego and the Id* as well as Mihaly Balint: *Primar love and the techniques of psychoanalyses*, London 1952, 1963). The human is not anymore the same with the nature. The *individual does not belong to the family*, but to the community. The individual is not needed by the society, it is curious about his function (workforce), etc. This interpretation and implication is not only psychoanalytic but religious as well: Adam is leaving the Father, or in a different variant: expulsion of human from paradise, or accordingly to the third theological-world-explanation motive:

The Lord with overflowing love started the creation, but this is not theology, but this is cosmology. From the etheric-morfogenetic space vacuum-energy, Dirac sea, parna ocean, Tao) of the not manifested world (using the old phrase) first energy, than substance-pieces, maybe galaxies are exploding. With Heidegger behind me – but to be honest I do not like to refer to authoritative-person⁸² – it is easy to state that the definition of art means⁸³ surpassing even the aesthetics. Moreover – saying with Dunkel – the *aesthetics* ab ovo is the *symptom* that *we do not understand the art*, but we interpret it!⁸⁴ As soon as we are talking about that the music (and other arts as well) let a glimpse into another world, to a subject of a genius, through a novel or a sculpture, to the world-style of a century or a millennium, or even to the political or religious conception (Oh, what beautiful samples are for this the monuments of antique Greek, Hindu or Egypt), than it is not possible to psychologize (only) about the art. From this aspect the art is a living philosophy, and such it is the causal EXIT OF PARTICULAR EXISTENCE. But at least a window to something else, what we MAY FOUND IN THE CELLS OF PARTICULAR AND CONFORM EXISTENCE. The concept of seeing the art as a window is originated from Schopenhauer, accordingly to him; the genius is a person, who is able to understand the ideas of the things, and to make from these ideas⁸⁵ an artwork. The „others” borrow only with the help of the artwork the eye-sight of the genius, to look into the deepness of the existence, through the „meta-physics window” of art. It is simpler to say: the art is a public, social space. A Public meeting place. The agora of the common problems and common solutions. The place of the collective memories and commemoration as well.

⁸² An independent, creative mind is not in favor of referring to others as he is the source of ideas as well. In our narrow-minded and authoritarian world, though only in my home country, in Hungary it was not understood what a composer (despite his degrees in philosophy and music) had to do with philosophy. I note only here, in footnote, that both composing, the worldview and philosophy out of the libraries are equally productive. Reproductions, mere repetitions lose their originality and freshness in minutes, those „mere repetitions” (not recreations) can not be authentic. My end is my authentic being. I compose my life (i am not made by political go and marketing), and music composing is only one aspect of it, maybe not even its essential part, but a creative attitude. I am not a role player, but an exploring man. A living, real man – what could i do with authority?

⁸³ Martin Heidegger: *A műalkotás eredete*. Budapest, 1988: 14–15.

⁸⁴ The public of a piece of Art – Gond, *Filozófiai esszéfolyóirat*, 8–9. szám „The life of work of art today is a vegetating in the jail of 'aisthetica'. Vegetating being, because only a fraction of the being potentials of work of art becomes-can become social reality. ”

⁸⁵ Aisculos will have been long forgotten, and they will still remember Arkhimedes... because language will fall to dust, but mathematics will not, because it is about the essence (laws of operation, ideas, pure intellectual principles) of the world.

Limits and limitless things

The musical infinitive (aperion musicon) solve the limits of the social human, it weave him into a larger cosmical textile, because the music is the artistical essence of the physical universe⁸⁶: there are only limitless things. There is only an infinitive world; all existing is one zone, one segment, one nock on the infinitive ruler of the world. The CONNECTION OF THE THINGS is the harmony, the sympathy; the COMBINING of things is the symphony, cum positio et cum pono, con-stellatio; constellation and composition as the BUILDING, the architecture. Like a form, a closure, a shape (peras, Platoon), a demarcator, but even the universal principles of the forms (ideas) are connecting every phenomena and things to a continuum (to a bigger unit, to a meta-system). The peras, the here- and such-existence (Sosein, Dasein) is some form of the existence. The peras is the „I am existing, therefore I differ.“ AB OVO I HAVE TO DIFFER IF (as an individual) I EXIST, IF I WAS BORN FROM THE INFINITIVE TO A CERTAIN, AND SUCH TO A LIMITED EXISTENCE. All artwork is limited, a peras⁸⁷. As such it is a rhythmical, and such it is an *organized via scale sameness*. The essence of the art is musical, is musically meta-physical; the music (rhythm, rhythmical hierarchies, *ordre riché et désordre riché* (reach order and reach disorder)) founds-makes sameness (resonance) even between the most diverse things-phenomena! In the peras there is the aperion. The infinitive is closed into the finite.⁸⁸ The most articulated is organized into a rhythmical continuity (sameness organized via scale). Even one sound is the „same“ and „different“ super-complicated dynamic⁸⁹ and process of quantum-physics. Moreover the „now’s“ and „ones“ and the segments in the momentary harmony of the polyphone voiceparts. And the humans? The law of the co-existence describes this: in one space several different human could be together, one human has numerous features, a feature of one human could be found in numerous other human. At the same time in the case of a unisono melody-play, when two (especially when two different) instruments is playing the same voice part⁹⁰, we will get two different voice parts: duo si faciunt idem, non est idem. When two is doing the same, it is not the same (there is no totally same tree [energy-minimum and Pauli-theorem⁹¹], and electron as well). Nothing is the same, but in essence they belong to the same thing.

The musical-psychology may consider during the art-enjoyment the *deepest catharsis*. Because mostly the music can create the so called *modified consciousness*. The myth of the seducement of music is originated thereaway that the music = complete world – model. (Recursive-, holographic-, complete-property.) This „seducement“ originate from the diophantos⁹²-equitation’s, from the infinitive. The musical magic takes his strength from the eternal moments of the door of eternity, and from the infinitive now. At more picturesque way, from the liminal values, or from the paradox of Zeon „The case of Achilles with the turtle“: Achilles can not reach the turtle, because the turtle as well „shows“ differential quotient. More clearly: the turtle always makes a tiny movement.

⁸⁶ Equidensities: areas of similar density, energy, etc. In music they are called octave, tessitura.

⁸⁷ Manifesting in a certain form, Dasein, manifested right this way. Separate, self-sufficient.

⁸⁸ For example the continuum is infinite, there are infinite numbers between 0 and 1. The Cantor-set, or the imaginary numbers (i), the Peano- axiom, (since among any two number, as near as they may be, a third number can be found) permutation (and all of Bach’s fugue of permutation type), translated symmetricity shapes (modular forms of Taniyama, Shimura, Penrose-tiles). And what are the same: canons, palindrom sequences (genes, Machault palindrom chores, and palindrom Latin poems.), melodies of Bartók, pictures of Escher.

⁸⁹ Even one sound is the resultant, the sum frequency of several part frequency (vibration). It includes burrs (nonregular vibrations) as well, the components are varying so the tonality has a fine fluctuation, but the amplitude (vibration power) is a dynamic process as well.

⁹⁰ For instance, the baroque music preferred the instrument doubles of blockflute + violin, and oboe + violini. See the organ-like concerto orchestration.

⁹¹ There can not be two electrons on the same energy level in an atomic system, but outside yes. But an electron outside is not the same as another one being a member of a system. The same and not the same, it is a matter of relativity and they change into each other dynamically.

⁹² See in this regard perfect numbers, amicable numbers, problems with integer number results.

This interruption and continual, or more correctly this *continuous interruption*, the there is and the there is not, like the nothing-existence-start, the here and now is the theoretical problem of the discrete infinitive. In the real life, we sure reach the turtle, and we outrun it, but the differential calculus, the infinitesimal calculus⁹³ (Euclid's, reductio ad absurdum, the $\sqrt{2}$, the π , the irrational, etc.) are existing because of the music, of the musical infinitive. The ἀπειρον μουσικον (apeiron musicon), the musical infinitive is not limitless, but a real infinitive; even in my adolescent I said that Anaximandros is a genius, because he derive the world not from the fire (~affinity, action, development, force, dynamism), water (~acceptance, conservation, resolving, insemination, parent-medium, passivity) or air (~inconstant, ever-changing, activity). His arche (the grand-motive, starting principle, principium) is the *limitless* (~infinitive, or not to be limited, paradox: an infinitive surface on a finite thing, e.g. Möbius ring), this is the *apeiron*: SINCE THE EXISTENCE IS INFINITIVE. Aristotle distrusts this (saying: How can a principle be a substance in the same time? The answer is at Platoon, the principles are glinting in the material [ideas, grand-motive, potential possibilities of materialization]). Today's quantum-mechanic rehabilitated Anaximandros⁹⁴! Just let's recognize my dear reader together that a lonely sound, Zeon, the differentia; calculus or the apeiron (infinitive, but originally it meant limitless [ἀπειρον], Planck constant [organizing transmission of heat-quantum's, energy-packages, the rhythm of light-corpuscles {to electromagnetic radiation}]) all of them do the same:

From *the discrete, separated things*, they make a rhythmical unit, *process, processes, union, continuum* (~meta-levels!). The rhythm is the arche. The rhythm is grand-motive.

Thence spring the miracle of the music! Thence spring the unbelievable deepness. The substance, the wave-structure (meaning this aspect of its features) of light today is an evidence. The physics is two and a half thousands years late compared to the philosophy, the quantum physics describe the transition of things and the central process. Zeon and Anaximandros⁹⁵ supposed the scientific results of Boltzmann and Planck without any instrument and without the developed mathematical apparatus. (lector Benevolus⁹⁶, do you understand now, why does a musician love the philosophy?)

Accordingly to Schelling⁹⁷ the existence ([Seyn {sic}] has an identity, as a unit: all existing belong to one system. This identity is the unity of the togetherness of miscellaneous things. Sure, the reality is the similarity of the miscellaneous. Thence is the presumption, that the harmony is a divine, consentaneous, coherent unity. (Harmozo= [in Greek] assemble, but means as well harmonic, gainly, integrated, inherence, subjunctive or attachable). In the divine unity: the harmony is/unit/accordance. The se-pa-ra-ti-on, the chopping/segregation are devilish, diabolic. Based on this, it is understandable my dear patient reader, why Dunkel⁹⁸ believe that the rhythm is arche. One electron from his own rhythm is what it is⁹⁹. There is nothing, which should not have a rhythm; the rhythm (=resonance, proportion, relation) give quality to all. Especially to the universe of the relations. The original unity – going back to Schelling – may be recognized in the separation: „the separation is the segregation raising the earlier inherence” ...In this meaning, the canon, the fugue, the sonata, the techniques of variation (e.g. the free voice parts above the continuous bass [basso ostinato, ground, ciaccona], isorhythmic motetta, rheie techniques, music of sphaere, etc.) are all the separation-similarity, the same and different, the parts and the hidden relation, the games of the holons!

⁹³ The $\sqrt{2}$ is like that, which equals 1, 4141, nevertheless it is not the final punctuality, in this case there is not such a thing: $\sqrt{2}=1, 4142 13562 3730 950 488 \dots$ and we can go on, we do not reach to a finite absolute value after as many digit as we wish.

⁹⁴ L' infini aux limites du calcul –Anaximandre, Platon, Galilée – Renou, Xavier, Paris, 1978.

⁹⁵ The Apeiron of Anaximander by Seligman, Paul, London ,1962.

⁹⁶ Benevolent reader – NB

⁹⁷ Schelling. Friedrich Wilhelm, Értekezés az emberi szabadságról, ford. Jaksza Margit-Zoltai Dénes, T-Twins, 55-72. A rossz belső lehetősége.

⁹⁸ in: Lélek-Világ-Zene, 1997, a ritmus arkhénak tételezése egész világgépünket megváltoztatja: the quantum uncertainty is rhythmic as well, the first world creating rhythm is the continuous alternating of something and anything.!

⁹⁹ The electrical charge, spin, energy, mass are the outcome of rhythmic working. Words suits to express that. The electrical charge, spin, etc determine the range of interactions the electron can take part in, so they define the electron.

In one of my opus, wrote to the occasion of the death of the famous Malacz dog, who wrote animal stories and visited my university lessons, the strict canon, the imitation (as a fugue-composure) and the continuous bass (loyalty, order, constancy, reference), the merging and the separating voice parts are the symbols of the inherence and the symbolic isolation. Its text is a catch of Attila Jozsef, a real novissimi verbi (last words, the I [ego] is dying, meanwhile it is absolving rapturously into the You):

„My Missy don't cry, we are the Big Undividedness – we two,
 In the infinitive I will have you
 I am the Song, and I do sing about you.” (January 1923)

During the text „I am the Song, and I do sing about you” in my music the canonic recursion, the loan translation: the *same* is the symbol of the *different*. Tat tvam asi – even You I am. *Memento mei – Memini tui* – I remember you, you remember me [my memory is your memory; I am in your memory, in my deep memory, in which you are there as well, but in your memory there is my memory as well – ad infinitum]. Mobius-ring, spiral. I and you. Mirror and silhouette, the mirror image is relative and invariant in essence, it is the same. God and the created partner. The art does not know the non sine qua (be without reason)! Is there everything in the structure? Yes. Lucius ordo – clear structure. (Accordingly to Horatius the good, „correct” selection of the subject may alone help the correct = proportional disposition, the structure helping the understanding – in: *Ars poetice* 41st line.) The imitation or the refrain (ritornello – regredience [French and/or Italian]) is the comparison of me to you. The other half of my soul: *diminum animae mea*. THE LAWS PRESENTED IN THE MUSIC are real, their nature are: ideas, principles without substances, arches, forming forces and symbols. I am not Attila Jozsef, even let me cite my experience of affection/love, reconciling/reception, me-you „total quality”. Now with my own text, even if you can not hear its music dear reader, because I promised that I will not stiffen the understanding of this work even by a single note, and there is no CD to this publication:

Pour la Dulce Memoire du chien Malacz

Your face is the map of happiness/ our life's are two knotted veins/ which are carrying to our hearts our common love/ the divine embers./ Singeing, smoking and become nothing/ all those; which does not count/ and our incorporated hearts remain only in the light./ Nothing separate us anymore/ neither meat, nor the law of karma/ we become a dewdrop/ on Buddha's smile. (May 2002, Montreal)

The music is without substance; based on this substanceless, bodiless reason it seems special and further that to very subjective and seductive; because it touches first the primary signaling-system, our emotions and/or our body sensation, the pathic mode (passionate, carnal-minded, pre-cognitive (prior to thinking, childish, ancient)). (When there was no discrimination, everything was homogeneous.) The same way as to all art, it is true to the music, what was written by Hegel: the beauty to be found in the artwork is subjective and objective, such it is the *surpassing* of me and the subject principle (saying as Schoppenhauer, with the beauty we escape from the causal world.) This exists in the Buddhist meditation as well, and that is the positive surpassing of the science: the distance disappears between the observing me and the object; when we can become one, there is no anymore observer and observed. The beauty and the catharsis are doing that. THE BEUTY HEALS (the music-therapy prove this enouncement, in medical-biological and psychological and religious [consciousness-modification] meanings). The enjoy of the beauty is a *particular modified consciousness*, a feeling, an observation from above. The BEAUTY = harmonical, in total and in parts, but even in its articulateness is a form, an OPERATION PENETRATING THE WHOLE. Such the beauty is: operation.

Operation means to live! The BEAUTY = LIFE. (Compare with: Krisna knowledge, Islam, and neoplatonic aesthetics!) It is the psychological solution of the diabolic discrimination, and more than that, than the psychological solution, videlicet there is no pure objective and subjective, this would be too (scientific) schizoid dismembering of the world to good and bad, to personal and to something given¹⁰⁰ independent from me. The art makes the world PENETRABLE and to COMFORTABLE. Yes, the HUMAN LIVES POETIZING (Hölderlin)! The composing (Gedicht, dictung, Poete) is the tool of the scaleless human, it is a method of search for the scale, the how of the inhabitance¹⁰¹. The composition is creation, the creation of the own world is: pieces. We humanize the world with art; we live with it. Hegel's beautiful perception seems to be proved at one of students of the psychoanalytical-school, at Mihaly Balint as well. According to him both the art and the instinct-sublimation (both general and artistic) means one-one form of allopathic accommodation¹⁰² to the objects (this might be true, but again we reached to a primitive, particular truth). It is a sort of melting-pot melting the external world into me, the particular operation of the human gained competencies above the external world via manipulations. Heidegger's approach of art-perception includes and surpasses the approach of Hegel and of psychoanalysis. His opinion is, that the truth is lighting in the artwork; there is *operating* some kind of *truth*, law in the artwork; the artwork is working. The artwork is living. Life-source, it is the experience that the world is a uniform texture, and I am one leaf on the tree of Universe. The artwork is operating, when the micro-cosmos is related to the macro-cosmos. Citing Heidegger, the artwork is the tool of not-to-be-hiddenness [ἀ-λήθεια]. And existence is exposure. A kind of self and world-cognition, but never only in scientific means. Well, this is in every case more (more active, reaching more deep), than the mental representation of the world, than the perception of the artistic thoughts, than the sublimated solution of libidinous instinct-impetus. The exposure of the truth is an aggressive, phallic act, even the mind is phallic (Kant), the act of cognition penetrates to catch the truth.

The act of cognitive exposure in the Greek language is similar to the stealing of something, to the snatch, to the tear out (of something hidden). The a-lethia is like the aggressive staccato (staccare= Italian tear out, jaggung dough, tear out something from the unit, in music: short, separate sounds). The „Socrates' aesthetics" (Nietzsche) refers the art to the feelings, it „hated" it to there, such it confined all artistic to the background, because the mind, the science and the philosophy all of them is masculine (phallic), and the „tyranny of mind" (Nietzsche) does not allow the blurry feelings. (This problem will not spare the meta-sciences and those cultivating it). Platon not only hated the art making foggy copies of the ideas (= sensual reality), but he was afraid from it as well. The masculine mind can not harness the feelings, these are unsure, foggy, spingy and not permanent. Now we are over that strict, forced, Descartes-like (and unjustified) opposition of mind and passion. When we analyze the things, then during our experiment, we reach smaller and smaller units, these are the spores of the thought, but always there are standing in front of the emotions. We reach such a thresholds (critical feelings), where all observed phenomena are not anymore identical with itself.

Since Orpheus, Jung (and Victor Charon) we know that our „confused dreams" has a particular, but exact logic, which is hard to interpret to our wide-awake, rational mind. Moreover: it is sending us messages. Further that: the dream as long as it is a dream, it is not a dream (but the reality). Otherwise: THE REALITY IS WHAT WE ARE TUNING OURSELF. Such there is no The reality, but there are realities. The dreams/fantasies/overworld/soul is for this age irrational, truthless. But it is not. The psychology was the first integrative science (anatomy, biology, analyses - philosophy) – which wanted to raise the knowledge about human to a meta-level. This message from the sleeping mind (undermind) is mostly psychological, but we can not say that the dreams are illogic, or unreal!, we may say only that I do not understand it now, it has a different logic. Different logic? Yes, but logic! We may say, that the sciences so far have to let them in, what was excluded up till now carefully. The science has to renew, and can not be exclusive (expelling) anymore.

¹⁰⁰ We are afraid of boundaries slightly melting into each other. Fear secured the survival of man as a genus. However, today we do not need it any more as a determining factor. The – both biological and spiritual – creativity (his unconditional openness to being) raised man, as a spiritual being.

¹⁰¹ Vö. Martin Heidegger: „..költőien lakozik az ember" , Válogatott írások – vö.: a Hölderlin vers elemzését, T-Twins/Pompei 1994.

¹⁰² in: Thrills and Regressions, Hogarts, 1959.

Descartes believes in the mind as a maniac. (I wrote maniac, and believe, because his mind tried to compensate his own [irrational] fears.) Furthermore he believes in the deductive cast of thought, albeit he declares later, that several issues do not fit into the sphere of operation of the mind. Pascal [as well] criticized the scientific optimism of Descartes, and his one-sidedness in the mathematic, but I can not issue it here, the music and the „moor” of feelings is waiting.

The knowledge, especially the analytical knowledge is the curse of the West. It's aberration. The analyses take apart everything. The release is always in the *unity* and in the *connection* – in the observance from above. Never in the analyses! Konrad Lorenz: the sciences have to bring back the concept of beauty and good into the scientific language – because it has been lost. In another connection the thoughts might be symptoms; the symptoms of the loud mind and shy soul. The products of the dummy uniformity. To think is the same as to revitalize to past. As to let speak again the past, and to live in the present through the past. [The thoughts deadly poisoned by preludes, preliminary experiences and concepts, the believes of anterior, experiences, statements/opinions/experiences/statistics /methodologies/paradigms – ruling opinions, etc. – those which are not the thoughts of the present, because they are influenced by the past.] At East the art, the mysticism opposed to analyses (and science) is rather a witness. Observing, meditating (observing without activity - Buddha). The analyses is a kind of squirrel-circle, it does not drive to anywhere, because it is not essential. The meditation, the beyond words (music, mystic) is a sort of Gordian knot, because it does not want anything from the mind, from the tradition and from the selfish intellect. The analyses, the reduction, the deduction never ends, that's why it keeps the mind excited. The mind could be dissolved only with the closure of the things.

Platoon exile the music, from the ideal state – because it is not as pure and „masculine” as the thinking. Platoon is mistaken, because the ART is not feminine, but a markedly ANDROGYN like (mercuric character) and its own scientific truths and it is logic like the philosophy and the science (penetrating, phallic character), but it exists in the feeling as the intuition or the presumption (accommodate, witness, womanish side). The feelings are not subordinate to the mind free of emotion; moreover there are always feelings behind the mind, as the hidden motives of the thinking. The purpose of excessive talk and the excessive cognitive operation is to counteracting the anxiety (Freud, Ferenczy, Adler). The danger of the aesthetical rationalism is that it smuggles too many logic and consciousness into the art, and withdraw it from the circle of emotions, saying that the purpose of (historical) art is to prepare for the philosophy (Hegel, Duchamp); yes the art is philosophic, but the philosophy do this better. – Is there no need for art? This is not anymore untenable today, the human is not a mind-creature, but he lives multi-modal, he is interbedded to moods, he creates myths, he creates values (build, create, construct: compose) and follows, with one word the human lives like a composer (in his building of cultural, he lives protected). Such: his relation is with the nature is reflexive. In case Spinoza would be right, that „the order and connections of the things equals with the order and connections of the representations”, than the human would be a copy of the nature, *without any sort of reflexive relation*, like fantasy, desire and errors (freedom). Yes, but as long as the human is in the status of abandonness, empathy (cp. persone as per sonare, the vibration of experiences on the ego¹⁰³) and not sharply in the reflexive relation in the world his subjectum is not the objective counter point of the external world. Heidegger said – concerning this – that the basic, natural existence-mood of the human is the „existing-within-the-world” (inder-Welt-sein). Heidegger is confirm, separates three aspects of this, for the sake of the explanation; the essence is the *within the world* existence of the human. This should not be understood as subjective-objective. Not an opposition but a union. The thinking and the creation is in every case reflexive, even when more than one artist feels the mystical union (not a separated existence) with the universe, when he is creating. The musical therapy washes away the illness, the limited boundaries of the ego from the ill – such establish again the harmony of unity. This is offered to the healthy human as well, giving him back to the cosmos, where there are no arbitrary (sociology, pathology, necessity) boundaries.

¹⁰³ In Greek drama as the sound filters through, vibrates through the mask on the actor's face.

The science is investigating the here-existence (Dasein, Heidegger), but the human rather exists in a spontaneous eternal-present, if he is not the prisoner of his own fears from the future. Both the ontology of platoon-aristotle, both the modern psychology requires new approaches for the existence, where the: what is the existence? question could be answered with a FULL OF CONNECTION answer; such not only the meta-physics, not only the ontology, not only the individual-psychology, not only the socio-psychology, the sociology, the medicine-biology questions; since the existence of the human is not only a mere existence, what - we may suppose - is the existence of a stone, or a bacterium. Exhibiting Heidegger, Agoston, Luther, Kierkegaard, Karl Jasper, etc. not (only) we investigate the (meta-physic) existence (vita contemplative) observing human, but the existence of the humans turning to the world (vita activa, and if you are more interested dear reader, in these aspects, please refer to the concepts of Heidegger: „Anwesenheit” as „presentness” or „Vorhandensein” as „exist”)

The earlier mentioned boundlessness from the union of the world and its intertexture („tantric”) are in accordance with the NON LOCAL phenomena. This has been proved by the Einstein-Podolsky-Rosenthal paradox. The spin of two electrons, their distribution probability, etc. are not independent: they are depending conversely (isolated items exist only in pure mind, not in the nature). In case we move away the pair of electron far from each other, and we change only an attribute of one electron immediately the status of the other electron will change accordingly; „adjusting” itself. This phenomenon is the consequence, that *the world is a bottom of existing-s affecting each other*. A given affection may even influences far objects. In the music a single sound change the „taste-smack” of the given harmony. A tiny hormone may impact the whole body; a thousandth of the drop of snake-poison may kill a human.

Aesthetics? Ontology?

I have to cite from the work of Istvan Dienes: *The consciousness-holomatrix – the headstone of the super – metatheory*, in order to illustrate: that the world is not objective, but rather it is formed by the intellectual activity of cognizing the world. Everybody see the world differently, the reality is a conception. The same with aesthetics. This is not a problem, since *we are creating our own world*, such with the expansion of our consciousness we may modify our destiny, on a creative way. „In the recent years” there is more stress on the meta-theory researches defining the undivided theories of religion, science and philosophy. Sure that type of research is not new, since there were serious efforts to found the common denominator of these theories mentioned above and to phrase these theories as undivided, in the history of human thinking, especially since the scientific cognition methods and apprehension.” [...] „An essential point of this is the deliberateness, the „re-” discovery of the importance of the observer. The understanding that any knowledge, either scientific, religious or philosophical IS NOT INTERGAL WITHOUT THE CORRECT INTERPRETATION AND COMPREHENSION OF THE OBSERVER. Moreover, the logical fundament of the integrating meta-theory will be imperfect without the understanding of the logical structure (topology) of the MIND CONNECTING the knowledge generated in the observer. Such it will be unbottomed. [...] „The effect of the observer will occur during the so called quantum mechanical measurement – e.g. one particle – based on its own dimension, is so sensitive to the observer affection; as it has been in established in the famous Heisenberg hesitation relation. Accordingly to the experiment the position of the electron (dx) and its impulse (dp) can not be defined same time punctually, because at experiment of the proper establishment of the position of the electron, the effects of the experiment make indefinable the impulse of the electron; such the two values can not be defined punctually in one experiment. What we may define is the product of the two values, since it is changing above a limited value: $dx dp \geq h$ (where h is the Planck-constant). This problem, id est the fact, that the observer seems to influence forever the reality to indefinite and/or the appearance of the observer bring deep philosophical questions, which are waiting for their answers.”

Ontology and art, especially in the determinating section of human development is not to be separated. THE ART IS (one) METHOD OF UNDERSTANDING EXISTENCE. The human experiences through his mood his diffusion into the world.

The mood is the resultant of his correlation. This is more lasting than the emotions. It is more real and determining personal feature. It is a life-feeling, but not like the „feeling”, *sensatio*, *Gesinnung/Gefühl*, but like how do I found myself in the world. This is not so strong, or not just a psychic experience, and mainly it is not a theoretic reflexion, not an exact, abstract world-understanding. It is a complex existence-experience, simpler: it is the daily consciousness, the daily existence-mood. Yes there reader, this is driving us to the existentialism. The existence-in-the-world is not a spatial¹⁰⁴ concept, *I am composed into the world*, I am tangled to numerous things in the world, I am borned into the world, I am waved into the texture of its patterns; and either I want or not I am waving me, like my destination. (cp.: concept of group-karma of the teaching of Buddhist, the *Destinity-book* of Eric Berne, the plan for life of the human, with the sociological interaction and its definiteness by each other, to the *Me and You* of Martin Buber, with *Human and human companion* of Carl Jaspers: the human is a sociable animal). – Was not this said by Aristotle about the existence? he *psyche ta pos estin*: the soul (~to a certain meaning – D.N.) is the same (full, being in connection – D.N.) with all the things.¹⁰⁵ Such there is nothing alone. (This is when the solipsism dies? Attention the observer becomes the observed? Buddhism?) In memories of Schelling the total existence (*das Ganze des Seins*) is *ab ovo* common-existence (*mit-setzt, Zusammenbestehen*).¹⁰⁶ The existence *ab ovo* an arrangement (form, materialization) as well (*Selbigkeit*). It is a strange thing, an effect as the individual existence, the „exist for his own-sake” (*für-sich-Bestehendes*), what is confronting with the *mit-setz*. And because everything is related to everything on such way, that these relations are not only just beside each other, but because of them everything is what it is – I have to say, that something is something, based how it is RELATED. How it is CONNECTED. This is known for the chemistry as of today, since for example a covalence bond or an ion-mesh bond will determine the features of the material. But this is already a very high level, the bonding angle of the electron (example α or β electrons¹⁰⁷), the spatial structure of the bonds is so important, that it is hard to believe (they define feature of the material like e.g. boiling-point, resilience or consistence). The music besides its linear thinking (*melos* as the *cantus*, or as the law [*melos-nomos*] - in the Greek), and in the case of polyphony (how is one harmony logically become the new melody – following the principle of minimum movement) shows always holistic components. All these holistic components (rhythm and harmony, formal masks) are related (modal music, neomodal and impressionism, the counter-point in the baroque, the sonata and the theme-subtheme in the classical, etc.) to all. The music is a real conjoint of the *syn-eidesis* = thesis, ideas, *ethos*'s¹⁰⁸. The music next to this – formerly and etymologically - is the symphony = *sym phone* (sounding together). What else is the word, than sounding-TOGETHER? The sounding-together of the thoughts of the brain, the neurons, the bio-chemical waves of the mediators and hormones, the wave-geometry of the populations and the particles and genomics (genes). All that non-linear, differential functions, wave-like proceedings and proliferation¹⁰⁹ forms. These systems are growing. They are operating and living.

The things and we AND our works appearing within the soul are the things of the world. The artworks of the art are such the moduses of the existence; the artwork is an existence-situation and an exposition; the human feels (*estin*) and thinks (*noein*). Such way the oncology will continuously saturate the aesthetics. Our live is exhaustive from the hardened lithosphere, to the biosphere, to the stratosphere, to the thoughts, to the noosphere of the products of civilization (ethical, intellectual systems) (*Teilhard de Chardin*¹¹⁰ [too]). Ergo the art is one of the existence-mode of the human. Moreover, erewhile the most original human-existence were the mythical-magical art. The music is the most perfect, because it has no substance, it includes *estin* (perceive and sense), but such way that it uses „minimal *estin*” to say maximal thoughts, laws, ideas, *noein*. Based on that essence:

¹⁰⁴ *Spatium*= space, Latin

¹⁰⁵ Philosophy of Soul writings.

¹⁰⁶ *Op.cit.* 33–34..

¹⁰⁷ See in chemistry the covalent and dative bonds, the concepts of atom-orbit and the molecule orbit of quantummechanics.

¹⁰⁸ *Ethos*, like tradition, custom, collective feature, common route. From *Ethos*, as unwritten law, traditional method comes *származik az Éthos*, as ethics.

¹⁰⁹ Multiplication. Here to understand: „prime particle”-stabil prime proton-hydrogen atom-mother atom-descendant atoms-hydrogen (or helium) nebula-vast gas nebulas-condensation-matter concentration-the first brown dwarfs-inflation-matter globule condensation, planet formations-star cluster formation, etc.

¹¹⁰ He believed, the today of human evolution in future shifts into an ultraindividual direction, the connection of human minds brings about a new organisational form, that is a new organization on the planet, and that is to be the noosphere.

The music is the projectable form of the laws of the universe

The music makes the laws of the universe to experience-able. Well, this is a big amount of Platonism. Yes, it is. Moreover it is the Platonism inplanted to Pythagoras: the existing things are following laws (= there are ideas, these have a spiritual origin). The most of laws could be express with mathematical forms as well, and the mathematics may be audible, because *each number correspond to a sound, the series of numbers to a chant, and the logical operations to a musical operations*, id est the music is reflecting the existing ideas on a linguistic-mathematical way (the spiritual laws will move to the sensation, noein→ estin); but we do not think of this, because the music arouse strong emotions! The non-catharsical, non-theoretic existence is the consciousness of everyday, the mood is the permanent experience of this. This is the original status of our existence and the original existence-understanding (Heidegger). The understanding and/or that type of original existence is complex: the union of myself and the world, what do I have to do with the world, what is happening with me, where I am at with the world? Namely, how do I look like in the world (Befindlichkeit - Heidegger). I found myself in the world, but this is rather aesthetics than a theoretic, reflexive or analyzing knowledge. Mostly I am with a union with the world, with the help of the tools of the art, and not with producing machines or theoretically. The daily activity is pathic (full with feelings and bodily existence-moods), anesthetized, spontaneous, reflexive and emotional than it is well designed. Such it is not reflexive, not sophisticated. The to-know-to-exist, i.e. the ability to exist, to exist means: I know when to do what, because I understood, what is necessary, i.e. I interpret the world. *The interpretation and the comprehension is not the same, important from the aspect of this study is, that the artist is doing both with the art.* It is logical that the two transfer to each other, since the comprehension is the test of the interpretation; a preliminary (maybe instinct) comprehension (Entwurf) will flourish, will develop to comprehending ideologies in the professional and even in the cosmological systems. ONTOLOGY AND ART, dear reader as I told you some pages earlier, can not be separated in the governing section (mythic-magic and meta-physic) of human development. THE ART IS ONE (of) METHOD OF UNDERSTANDING EXISTENCE. It is totalitarian, meta, connotative and summative. THE ART IS THE LANGUAGE OF SAYING THE TRUTH (life-game and keeping of life), because *the truth is rather an experience, than differentiable in the structure of linguistic-mind.* This was the reason why the early philosophies and religions used the hyperbolas, yen koans and picturesque projection tools! BEYOND ALL CONECPT! The concept is tighter than the existence.

The privilege of the music the nature itself: it does not conflict with the language, eventhough it is a language (deep-structure, the base of the linguistic operation, not only its analogue). It is evading the concept, e.g. what is the table, or what does it mean to be hard (metaphoric). It is precognitive: it lives in the entrance-hall of the thought, it is preverbal: it speaks on a universal method; it is citing and demolishes our ego, to make a new identity or to recreate. After all the art seems rather a philosophical problem than a psychological, even when the creation-psychics is as exciting as a good thriller. But – citing again Heidegger – the artwork is allegoric, such it is itself, and it is driving beyond itself as well; the art is primary not a psychological event: *ἄλλο ἀγορεύει*, (allo agoreyei, the poor thing [e.g. sonata or a sculpture], but in the same time, something else as well: the allegory), the artwork reflect me, the composer (the empire of psychology), but it means (allegory) else than itself (the empire of philosophy). If and in case this is true, that the art is very important, the art is a very good medium, scilicet to understand the world, to understand myself, such way, that I am „thrown into the world”, the subjectum is the objectum of itself such way, that it is not isolated from the embedment of the world, from the relations defining itself and from its own inner psychological nature. To enlight better the relation of ontology, aesthetics and the conscience I am citing again Istvan Dienes (op. cit.)

„...This principle makes a transformation between mathematical structures of the higher and the lower dimensional spaces, and it indicates as well - based on the earlier mentioned - that the structure of the mind and the conscience is following this principle. Briefly, we may assume, that the *more-dimensional reality* of the *conscience* may project itself, based on the *holographic principle*, to the three-dimensional structure sensed by the mind; and such between the two „conscience-spaces” there is a holographic relation. We will see, that the recent results of the conscience-research will prove this. Moreover, it helps to define the principle mathematically more punctual, which is not only holographic in its principle but even in its structure. And now, let’s see those additional principles, which incorporated with the super-string principle, makes attainable to phrase the principle of the conscience and the reality-creating conscious-mind.” – Well, that artwork is not the three-dimensional, substantial projection of the comprehensive higher dimensions of the holomatrix of the conscience? Moreover the lectures of the religion are similar as well. The metaphor, the allegory is a priori the transmission, the pass beyond: meta – beyond, through, pass beyond, (trans, across) + carry (fero). Only we understood that differently.

Heidegger wrote on the apropos of Hölderling about the existence in the art and the existence through art. To exist really, to be conscious. To exist really: THE BE PRESENT (anwesen), the presence (the present of the present) is more than the existence, than to be (to be) (εἶναι [einai], esse, estsein, être – this is the origin of the meta-system of the ontology and aesthetics). To be presented in the present, as the continuous present; exist= observer free of activity (God?, Meta-consciousness) is the privilege of the artist; the picture is not for the looking, but for the showing. This is the reason why is the vulgar psychology is not on the correct track, when it believes that the poets are practically a sort of persons with defensive mechanism. Persons, who sublimates their own dissonance in their artwork.

As it was written by Heidegger, the human a priori „lives like a poet”¹¹¹! If not, than he is living on the minimum level of his own possibilities. Nearer to the animal existence, than to the animal rationale (Zoon logon ekhon= human, social/ minded animal). The same way as the music is a pretension to be happy, the poetical picture is a possibility to visualize (Ein-Bildungen). The poem shows and let glimps (Ein-Blick) into the secrets of the existence. – Winnicot presumed something, when he named the creativity as the third road of the cognition, and this is relate not only to our soul, but even on the questions of existence (ontology τὰ ὄντα [ta onta] = those existing. Is there something in the place of squares??). „The human – in the concept of Hördelin - is the divine resemblance.” I would say like that, that the human is the divine resemblance, if he makes himself capable again to create and to raise his consciousness. The human lives, as he creates (agriculture, culture). Just THE CREATION (tribal, magic cultures) IS EARLIER, than the exposure and cultivation of nature and society! The architectonic starts in the building within the thought. The architecture starts not on the elementary and intellectual level, but on the virtual, natural body level. The rhythm and the proto-music start with the construction of the music. The keyword is the SCALE (μέτρον, metron, analogon, ratio, [proportion] mesure [tact, unit, size/ scale]). Because the human itself is scaleless (hybris – arrogance, aiming the character of god), he does not found the ready scale, but he, as the SEARCHING human, as the SURVEYING HUMAN (poet) makes it. He makes the „scale of the sky” as the „inhabitant of the earth”. The human is a paradox creature. He is blind. How could someone be blind? Such way, that he was born as a potential not blind ... So we are, ab origine the potential poets.

The rehabilitation of the concept harmony

... it is to be desired, because we do not know today, what does this word means. It means everything except music, harmony (cord, accord, as the coinstantaneous consonance); the harmony does not belong to the music, but to the universe! Such way it is understandable, why we are saying such, that the particular human lengthen himself to the full universe with the art: (ἁρμόζω= harmozo) proper, fitting, relevant, but it means: built, patched, kept in balance as well. The harmony meant (ἁρμόνία) agreement, adaptation, syntony, settlement, order or lay-out and moaned as well the law, union and diapason. The cosmos is cosmos (=beautiful), because all part of itself is in harmony with the parts and the total.

¹¹¹ Hölderlin: „Full of merit, man dwells like poesis on this earth.”

The musical science monopolizes the harmony later as τέχνη ἁρμονική-t (techne harmonice - Aristotle). The etymology indicates a lot: a joint, the joint of the boot-poop via the longest board, the ESTABLISHMENT OF THE WHOLE THROUGH THE JOINT. Plainly: I am part of the completeness, but such way, that this part (~holistic, holographic, self-similar, emergence, to one not to be drag away from the context) is the integrated part of the total. The base of this cosmical scale-experience is both religious, communal and artistic. – Experience? Yes, and not mind, acumen, explanation or tradition from the prestige-principle.

The mind exiles the experience, but the experience does not exile the mind, but it integrates it to a bigger whole. The mind is not bad, just not sufficient, and it is narrow minded, because it is inclinable to simplify and to reduce, to disrobe us from the experience. The experience is complete and particular; the mind is always responsible for one part of the totally one. I do understand other's mind, but I do not experience his experience.

The 19th and 20th century was as cruel as the inquisition: there was a must to believe in the science, such the science was operating like a religion, the mind was behaving like a tyrant (Nietzsche). The earth is not the opposition of the mind. The experience is not mind-less, but it is integrated to our feelings. The experience is often synoptic, the mind is incapable for synopsis. We might be clever, concerning the parts only; the mind is the luxury and confidence of the parts and specialties; the world is out of the mind, seems, that:

There is no world, only inside

- written by Rainer-Maria Rilke, as a rehabilitation of Wilhelm Friedrich Schlegel: the world- understanding (Wittgenstein) is not only the texture of facts (existence of circumstances) but the we do together think, dream it or we have dream it. The world exists only in our consciousness, or in our understandings. The Universe is the product of mental construction (Einstein)¹¹². The truth, the world will be for a person, what he can let into himself (personal relevance, Jung, Ferency, Lipot Szondi), what he can socialize (inter-orientation and empathy, norm and maintenance of value – in the language play of development-psychology). There is no world. There is a world, but not more than an illusion. The world is not only an illusion, it is interactive, we create with belief, with opinion, with the brutal mind and with the brutality itself. This is the reason, why this world is not mechanical, not mathematical (but there is a lot of mathematics inside, but the world is not linguistical¹¹³, it is not computable, not measurable, and not be calculate) – as it was told by Spinoza, Pascal, Kurt Gödel and Heisenberg (maybe with other word-games, but with the same content). Even alone the number square-root two, or a lonely flower (or any logarithmic spiral, sunflower, strobilus, spiraled leaf, the house of the snail etc.), every infinitesimal (infinite) mathematical-geometrical effect shows: that the world is infinite. In case we exile the fantasy, the poetry, the music, the world of the intelligent feelings we get a real phalanstery. The fascism started with the acceptance of uniform, the thought-police of Orwell was real in the systems of Hitler and of Stalin as well. The Universe is a living flexible intelligent energy (quod libet: Deus sive natura).¹¹⁴ Einstein recognized that, which is not a big discovery, not even new; but to spot this through the window of the experimental-laboratory was a real marvelous and a considerable act! - Act? – Experience! Conscience! The world is our conscience as well.

¹¹² „...Pure logical thinking cannot yield us any knowledge of the empirical world: all knowledge of reality starts from experience and ends in it...” The World As I See It – Einstein, Albert, 1923.

¹¹³ Mathematics is a language as well.

¹¹⁴ As you like [to say]: God or Nature (Spinoza) – NB

The well tuned universe

During the music-therapy, or more correctly the resonance-therapy, on one hand the client itself vibrates the sounds, mantras, on the other hand we display him to the hearable and unhearable (infra-) sounds. This harmonizes, re-establishes the own-frequency¹¹⁵ of the body-operations, such the normal physiological operation. The bio-resonance procedure substitutes the missing frequency – which missing caused the illness – such we tune the client. Tune? Yes, in that world everything is „set”, has a value, and cooperates with other operators; this is not possible without tuning, without the fairly constant self-pitch (pitch). All the physical constants of this universe (Boltzmann, Planck, gravitation constant, speed of light, alpha constant (α -precision mechanics), etc.) are tuned to each other. Moreover – it seems – that they are not a real „constants”, but they oscillates in a very narrow interval. The values of these constants, the „attunement” make possible the anthropic universe and the diverseness (the First Tuner is democratic, but he is curious, experimentalist (curious child) as well): the strings of the world-harp make the particular entity of the world. Our world is loud and holographic in the same time, this „sound-holographic structure” shows us a well describable world-structure. On the other hand the sound-holography needs to be re-discovered for the medicine, because its 3 + 1 dimensional existence (spatial and density dimensions) can give a more detailed, better picture than the Roentgen.

The Wohltemperiertes Clavier¹¹⁶ is not an accident, but it is statuable and a statuable human effect. The art (together with the human) is part of the Wohltemperiertes¹¹⁷ Welt-All (total-world), it is a musical mundana (a music of the world). It is not likely that the music is a yummy-cake, a cheese-cake. Sure the pickpocket is looking the pocket of Buddha, and such he bypass Buddha on the market, without guessing who he is; the same way the uncomprehending (human) is listening the music or the acoustic garbage with gross ears. Those adapted the music is not a yummy-cake. It is esculent, because the music is the bread of the soul. The music is a meta-language, which may connect to the meta-consciousness.

The first song is a sacral song: lifted sound, reciting, ode. Its first place is the totem-pole, the sacrificed tent of the settlement, than later the church. Even today’s concert-halls are richly decorated, so called special spaces, in theory the places of highness. – Why? Because the human as a culture-being is a builder. The human in general: Build, and not adapt, he break-in and assimilate the nature. He builds in real, in the soul, in the society and in the ideology. He is afraid and looks for safety. Afraid, because he has expelled himself from the Paradise. He has not a defined place in the nature. He creates his own living-place (most of the bird-song is a sign of the territory) and his food. He blots out the forest, but he takes care (colere) his own fruit-trees, he grows grain, take cares of his garden (agriculture), he builds fences and walls (aedificare), he raises words (cultura vocis), builds ideology (poetry, poiesis, fantasy), he searches for solutions (ideological, philosophical, meta-physical), he searches for scale (mensura, composing). He privatizes, *appropriates*: living-place for himself. He franchises.

In dance, in opera, in song the personal relations, proximities appear (In Don Giovanni of Mozart for example in the III. Act the aristocratic menuett layers over the pheasant dance and eventually three dances [and social, character differencies] are superimposed, conveying who the persons in question really are). What is more, in the work morality appears. (In the Magic Flute of Mozart it is the temple of Sarastro and the wood of Papageno). In the *Tosca* of Puccini the room of Scarpia is power, the political interest and the amoral; atheist space of misdoing (Karasszon Dezső¹¹⁸ mutatta ki) is the police and jail. Its mixed space is the temple, where love (Mario Cavaradossi, the painter and Tosca the singer love banter is going on) and sanctity is together present.

¹¹⁵ Gall-bladder contractions, intestine motility, flaps of eyelashes, breathing methods, bones, muscles, hollow organs have their own resonancies – cp.: X-ray, ultrasound, MRI...

¹¹⁶ Reference to J. S. Bach two volumed cembalo- (i wrote consciously cembalo and not piano) work, in which he uses up the possibilities of the contemporary, old-new (In China known for 1000 years, Lu system) even tuning.

¹¹⁷ According to the so-called strong anthropic principle the world is so because the physical quantities are fine tuned (wohltemperiertes), almost as created for us, and intelligence is not the result of evolution. Matter can not generate what we call intelligence.

¹¹⁸ „Perche me ne rimunerai cosi?” Hungarian sacred music, 1999. The organist well-known throughout Europe, his accomplishments in musicology, sacred music and music history are of high level and of wide range.

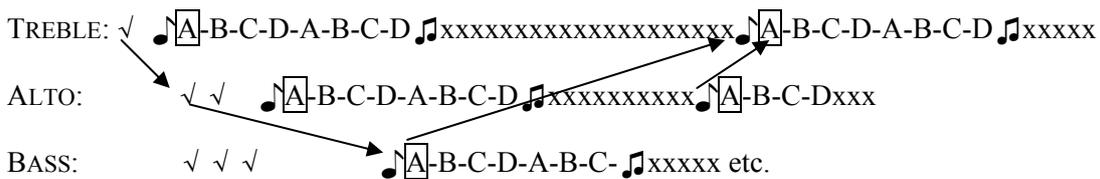
TOPOLOGY-PLANE, SPACE AND TONALITY AS AN INERTIAL FRAME, SET: THE SAME-

Having talked wild things you will allow me another one, won't you? The musical sounds, especially the main sounds (fundamental, tonic, the central tone of the scale, eg. doh or lah) are the centre of a graph. The sounds just like the points of a graph in graph theory are having connections and there are surely central tones, more important sets. The relation, the set of pairs for example is an analogy taken from topology but it exists in music as well: A minor is a subset of C major because all the tones of A minor are included in C major: basic notes of the C MAJOR tone system: (Apostrophes are used to indicate repetition after octave) **c**-d-e-f-g-h-a-c'-d'-e'-etc.. The tone system of

A MINOR by contrast is: **a**-h-c-d-e-f-g-a-h-c'-d', etc.

Nature has everything of musical so man only needed to steal it and use it for its own liking and gain. The divergence between C major and G minor is already bigger, however, the tones of G minor are a subset of the set of tones of C major. This subset is an INTERSECTION. Their COMMON TONES are the cause. The tonal system of C major: **C**-D-E- F- G- A- B- C'- D' and G minor: **G**-A-Bflat- **C**-D-Eflat-**F#**-G-A' etc.

The intersection of the sets (the framed notes): a,c,d,f,g. Therefore the topological relation, inverse relation, symmetric, function mapping, injection (embedding, e.g.: a one to one correspondence of A tonal system into B tonal system, see bitonality [music uses two tonal system at the same time] for example Franz List left hand G major, right hand C major / minor, although here we talk already about tritonicity), permutation, all that can be found in music as well!! An excellent example for permutation is the canon, the fugue and even the form of the classical "wiener" sonata: A (=the subject of the canon or the fugue) B transition part and subsequent parts C and D and the so-called non thematic periods (xxxxx).



It goes 'A' up, 'A' down 'A' in the middle. There are also palindrome parts intelligible back and forth to find e.g.: A-B-**C**-B-A, or variation, as permutation; A-B-**C**-B-A-D-**C**-A-D, etc. C is the axis tone of the *mirroring*. It may apply to structures of formal parts as well. The PROJECTION method is a particular reducing or magnifying for example: doh-lah-mi-soh = (when doh=1¹¹⁹, then :) 1-6-3-5, and from this we get doh-fa-re-mi when reduced that is: 1-4-2-3.

The big theft

Well, my dear reader, I admit that may be an exaggeration so i rather say so: the history of man is the history of gaining grounds. „Big theft”, „gaining grounds”, annexation, the aggressive naked ape (=Homo habilis and Homo sapiens sapiens) well, these titles may be given to that chapter of history of human development, when the human ancestors, for reasons of their own, began to utter sounds of the cockatoo, reproduced the sounds of rain (with their instruments) and imitated the sounds of the hyena. Who knows for what reason, but they grunted, croaked, barked, appended bird's feathers, antlers to themselves. They wore animal hide and fur. Or rather, one of them wore for sure (wizard, shaman). Why did they need to steal the sound of wolf? And the croak of the crow?

¹¹⁹ Doh [or ut] = 1, doh-re-mi-fa-soh-lah-ti- doh' [what is the upper octave, so] 8=1). The scale is therefore: 1 (doh) -2 (re)-3 (mi) -4 (fa), and so forth.

What moved our ancestors to filch from thrush-song? What good is there in looking like a bear, a tiger or a bird of paradise? Has man himself no voice? Has no hair, has no skin? Why does he need to take sounds and colors from elsewhere? So, why have we stolen the warbling of birds? Several answers offer itself: one of them being the imitation. Another is the hunting magic and the third is the totem cult. They are not fully convincing but we do not know definitely. However, that is not going to become music - imitated animal sounds being already what they supposed to be. Music evolves not from grunting and whistling. Exceptions are the suggestive-indicative symbols and the so-called *lifting into style*. The profane bird as birdsong can be an attribute of Mother Nature or a music formulation addressed to her. Our larynx (and the possible larynx positions), the parabola resembling roof of the mouth (and arch of the set of teeth), the jaw lateral pulsation (sideways motion), the very sophisticated movements of the lips (musculi orbicularis oris, m. pterygoideus medius et lateralis, tongue-bone, and the advanced, subtle tongue positions, etc.) permit the sound-formation of many-many sounds, our mouth is a phonology paradise suitable for almost 200 [!] vowels!¹²⁰ A particular mimicry consorted with it, with the production of voices representing emotional symbols (emotional mimicry evolves joining with sounds and then becomes separate)! Our capability to recognize pattern was excellent, we knew when which animal gave a sign of itself, we knew them all by their voices. Homo erectus (ca. 300-500 thousand years ago) already had (motor function, Broca-area) speech centre (skull and Endocranial cast¹²¹), but its advancement is difficult to estimate. Most of the animal sounds become symbols, man learned them (this can be observed among the Pigmies on an incredibly high level), and used them for communication. The graphical representation of animals suggests the same: the animals are symbols, symbols for fastness, strength, bloodshed, tameness. Why would not the own „fur” and own voice of man do it? Maybe he found his very own voice exactly by starting to imitate those of others – and gradually a *system of symbols was forming*. It covered such a wide range that it alone amounted to an evolution advantage. (The quickness of a lizard, smallness of a beetle, the strength of a lion, the speed of a zebra, the weight of an elephant, the lightness and slowness of a snail... And further: the path of a wolf, the house of a bear, the hollow of a snake, and even further: time of rain [it is already abstraction of high level], time of draught, time of fruits, time of colds, etc.). The imitation is coded in the genes of apes already. The individual-species-social learning obviously facilitated survival. Also apes learn by imitation. People of today are really imitators, and its genetics, the cerebral (the mirror cells in the cortex of the brain) as well as ethological, socio-psychological aspects are well researched. Imitation capability and the wish to belong somewhere (fear) is the root of fashion and the alignment to the masses even in the case of health damaging fashion. However it is a capability to imitate each other within the specie. The Homo genus somehow also imitated other animals (openness of social communication and symbol usage), that is, intellectually annexed and visualized the surrounding and later the whole world. That is, stole survival strategies of other animals, stole bill, claw, poison and speed. Stealthily acquired and employed them and what is more vital: started to teach them to the human offspring.

A Song from Stone Age

The shaman was raising his eyes above the smoke, the fire, the aromatic galipot as well as his high, sharp voice was intended for the sacrifice for god. His cackling, shrill voice was another tongue that man can only use to address demons or gods... Physiology, psychology, anthropology, the philosophy of art and religions all say that music is obviously not just a cake filled with whipped cream. Although it can be associated with food. As Purcell sings in his song beginning with: If Music Is The Food of Love... Sing!

¹²⁰ We can observe already on the remains of Australopithecus africanus and A. afarensis how the jaw is curving, how teeth get smaller (especially canines) and how the zygoma (cheek-bone) gets more strong and with it also the muscles used in speech.

¹²¹ The temporal lobe cast, Broca-speech centre, Déjernie „alexia-agráfia” centre, the parietal lobe bears the auxiliary speech centre cast on fossil findings. Changes in the cerebral parts associated with speech development are difficult to trace, but can be traced from time to time on skull findings.

Actually music is erotic (taken literally my dear reader, it is instinct liberalization¹²²), the wing of Eros is mainspring, it uplifts us (=raises us from the animal, although it liberates the urges but sublimates-humanizes them as well!). The profane love (how something TRANSCENDING THE INSTANCE could be profane?) and on the wings of Amor Dei (sublimation, generation of ideals) we are approaching more the platonic world than the earthy reality smelling like burned flesh. That is the very reason why I say: MUSIC IS BREAD TO THE SOUL. That is something different than being merely auditory cheesecake! Music is one of our anthropological features. Music (acoustic) is also caress (conveying passion [empathetic]). In the art of a tribal-community, for nature peoples music is the tool of expanded identity and phatic (used to communicate sociability more than information) communication. We talk not to tell our deep thoughts but to maintain the love relation. Honor alius (crescit) omnes – love (means: appreciation/acceptance) nourishes everything (makes everything grow). There is no human existence without caress. (In music therapy music is also of a tactile [touching] analogue, caressing nature!)

Descartes' legacy, however, eliminates all what is psychological; man becomes empty and becomes dehumanized. Our demand for caress is not something to be ashamed of or to deny. Music is a pretext for happiness; music is the shared titan moment, part of the celebration both in Gadamer sense and in psycho-social sense – uncompromised sharing in the heightened and joyful as well as in the common. Music takes its beginning not from the bird song, Szőke Péter is wrong¹²³ when he insists on solving the issue of the beginnings of music in a phenomenological way at all costs, his biological consequence preservation: pathological adherence / sticking to the facts of natural science. With the words of Schiller: facts prevent reality from being seen. Man actually stole the song of birds, but he did not copy it only mimed it, and at once it was a message to his hunting fellow to take care and not to alert the game. The singing means only exceptionally the bird, singing refers to a totem animal, to the emphasized characteristics of that animal (early abstractions [freedom, piece, lightness]). The song moves away and away from its original actual substance, becomes a symbol, can get loaded with meanings more and more freely. It refers to the bird hatching from the egg, the primal egg model of the world, the arrival of spring, rains, the fruitful season: as indicators of cycles (rites des passages¹²⁴) the bird flies away [end, farewell], the chicks are hatching [beginning] etc. The bird song sounding from the mouth of man is most of all self hypnosis, the shaman's tool for *changing his state of mind*. The tribe, hypnotized through the art of the shaman and the community, keep contact to the world beyond matter with the help of music. My metaphor becomes more substantial and clear: the MUSIC IS BREAD TO THE SOUL.

Music is not a biological function, but, ab ovo a spiritual and social product. Music functions as a language (grammar-algorithm, semiotic-cognitive), but it is not (primarily and merely) a language, it is not combinatory, not a decorative art, music is autonomous.

It becomes heteronomous, subjected to extraneous influence (poetry, incidental music, pantomime, lyric, political customers and business considerations etc.). Just like Hollywood killed film art by selling banal comics as film.

Animals use tools as well, animals communicate, manipulate (lie [sea-gulls, dogs and especially the primates]) through language. However it is man who is able to use it on such a high level like an *intellectual tool*. This way music is not titillation of the ears – at the most „pop” culture is (self stimulation, and these dances are similar to that self stimulating swinging of the mongoloid idiots [despite deafness] – is always a social occasion). That was at all times sensuality at best but rather less than that, merely fashion and business. Beauty is however not merely stimulation, and it is more than mere sensuality. This leads on to my other essential thesis of my essay:

¹²² While listening to music a regression occurs and the superego, the censoring activity becomes weaker. Suppressed impulses and instincts, memories reach the conscious level.

¹²³ I refer to his work titled *A zene eredete és három világa*

¹²⁴ Ethnography has more to say about the initiation and transition myths, transitions of the cycles cosmic-natural-human. Term is from A. van Gennep.

A first sign of consciousness is the use of symbols and/or self-reflection. Although music is emotional communication, and it does not really lend itself for describing things, phenomena (factual truths [factum= fact, reality]) vulgar-detailed, from time to time it do performs that explicitly (trampling of hooves, rain, storm, heartbeat, lie, opposites, space, color sensations, etc.). Music was not born for the sake of extensive understanding. Music is the language of „intensive totality”. It is a meta-hierarchy of simpler hierarchies. Language is the meta system of feelings, ideas and actions. ...And it is the pitfall of the mind (distinction). Music must not be caught in the trap of words. Music alone: ad 1. *abstraction*, ad 2. *symbol usage*, ad 3. *self-reflection*, ad 4. *symbolic expression of psychic-tribal-subconscious contents*.

(For instance in case of FILIA [it is a key term, major third and consequent minor sixth, major chord, when blended together extended triplex] the connection, match, affiliation, togetherness, dichotomy, not yet unity, love, affection and attraction, longing, because they are fond of attraction too, (desire) and they are fond of attraction to the attraction feeling too, so morally correct to love attraction. What important is not that the meanings of this system transcending, substantial, not specific filia summing level / ancestor word melt in each other. Rather they get condensed. The filia, like a 'meta'-word: bunch of meanings. Essentia. Any enrichment or possibly loss of meaning takes its beginning from here. In the filia as an idea, monas, prototype therefore the Maxwell electromagnetic equitation, nor for instance the features of particles with v velocity and Q charge, nor the electro negativity, the electrochemical affinity, that is attraction, magnetism). Nor forces of the nuclei, nor transmissions in different media, nor resistance of the wiring, not even its capacity c and l length, not to mention its ω cross-section... and the move caused by forces, nor tropism... Every cell element and cell, cell and cell colony, cell colony and tissue, tissues and organ, organ and organs, and so on: is a cooperation of an organization and other organizations, societies and cultures. And side-shoots of these: cooperation on a cell is for example a coli bacterium with its colony, with its particular bacteria and its cellular debris... In filia the animal love is not an important detail and manifestation, union and reconciliation of individuals or people is not important. The essence of filia is an original ancient state that can be what is more need to be described in many ways. The accuracy of description lies in the diversity of different sides – but in relation to the whole. These are for example: love, attraction, sympathy, empathy, affection and attraction, approaching, showing interest, tying and attachment, cooperation, communication, togetherness, resonance. These are all analogies, similarities, to fit together, sympathies, so these are basic building blocks, modules, like the electron, molecule, cells, and the blocks of LEGO toys. The modules of the "world-puzzle" are isomorphic, so modules can adjoin, modules are self-similar as well and recursive, etc. Filia incorporates even the filia of gluons that glue protons together and keep a friendly relation to each other. The mad Eros of electrons toward protons, man own Human Leucocyta Antigen. The term filia this way represents an intensive and not at all an extensive sense.)

In the language of music we can find both artistic and religion/ metaconscious, so-called non-rational truth. The language of music is mixed: both emotional and rational, both stemming from metaconscious state, subjective – social too. What is more field determined fashion dependent, mathematical, instinctive, conscious, and also uncontrolled. All that in one. And it works. (Contraries create tension/[life] power [energy].) Music is Cosmos-awareness. . (Cosmos awareness is musical and holographic.) The changed state of mind (wordlessness) caused by a dip into music is the 'meta' of commonplace, a heightened state, *elevation*. This way it is the *whole beyond the parts*.

Contraria sunt complementaria – contraries are complementary. The opposing forces (ether waves and tendencies) do not distinguish each other. But: the poles (the neutral Chi force split up into Yin and Yang, the original force, the neutral primal chaos, the static ether 'opposite' tendencies, forces) encounter creates a sudden, throbbing-vibrating circle.

(The tension of superstring / diaphragm, the rearrangement of the space geometry, the distortion of holomatrix, etc., The infinite closed in the 3 dimensional Kalabi Yau–shape: it is fluctuation of nothing and anything [flop transition]). This encounter of poles generates dynamism, tension, topologic and electromagnetic tension (vitality, orgon, od, prana, Chi, vital élan, etc.). There are infinite number of poles along the outline of a circle [sphere / n-dimensional sphere] (arc of the circle) or on the surface in infinite variations. Separation, opposition, other autonomous phenomenon are all only illusion. (One of the poles, only these poles, only these effects coming from these interactions of these poles... However, music begins with putting things together; nota contra nota, punct contra punct. It is counterpoint. To put notes together. Cum pono. To assemble notes = prepare a compositio. But what composition actually is? Well, living organisms are energy transformers. With the help of information (enzyme, DNS, RNS reflexes hided in nerves, etc.) they transform energies (e.g.: sugar, sunshine) into another form of energy, or consumes and stores energy more efficiently (work). In composition energy undergoes a transformation, with the help of information changes to plus information-structure. $I+E \Rightarrow I_s$. I (information) and E (energy) actually changes to I_s , that is to information of structure. Of course through (W) work that is nothing else than again I+E! In composition the articulation of being is going on.

(And it is incorporated in this personal *articulation of existence and calling into existence that: g minor*, that it is organ, what the tone was, why this tone was loved, why is its name Principal [prince, principal, superior, principle, nobleman, master – primus = first]? Following from the tone resonance is also included, that the pipe material is tin ca 70-80%, and that the echo response time of the church is so long, that it is 1650 and i am cold and old, and it is my handwriting... I am dictating The art of fugue since i am blind and so i work more slowly and what for after all? Maybe for the eternal or for eternity? And this declaration of being includes my faith, my wives and children, my worldview, my feelings, everything. And it includes my name, B-A-C-H, and that i adore viola, that i am German, that i had excellent music teachers, that music talent accumulates genetically, and it is also in the atmosphere that i feel the wind of death, that i am a master of the art of counter pointing and canon, that i can improvise on the fly on a theme in three phrases, in the six keynote in use and in their minors, but also in majors and other modus. And my side of a scholar is there also, the Latin teacher, the mathematician and the understanding rationality of the scholar adoring numerology. But...even my childhood, more simply my whole walk of life, the Weltgefühl, and i also belong to an age, to a human society with given technology and ideology... And that I did not care for fashion, i write a fugue when the gallantry is in mode... Because, fugue is the „Dorian column” of cosmos. (Because creation is geometric. It is play with topology. And it is also loops, membranes, intersecting planes coming to life. Because, creation is harmonic. It is interlocked – since unity consolidates.)

The language of the art of high music (created by linguistic-cosmic laws, harmonies-concord) is composition. What is altered prayer, complaint, love, death and adoration. It is a subject of continuous change just like language, possibly degrading. Music is the primer (heavenly, original, ancient, elementary, deep, soulful, not lying, clear, dissipate, angelic) language. Having said all that it seems: spoken language is a degraded form of music (~pure communication from soul to soul).

This way, any fable, myth and legend that attempts to link human awareness and the ability to make music may gain a deeper sense. (Mankind get a flute...On the sounds of the flute the beasts begin dancing so the shepherd boy escaped...Everything has changed on the sounds of music as if man walked in heaven..., Siva felt sorry for the men living among animals, and to raise them out from animal life he let down a flute on silver string from a cape of a mountain, etc.). No proof is required that art is akin to logos, god did not inspired words or knowing into man's lungs, but he breathed his very own holy aura (ruákh elochim) in man's mouth. So he can sing as well. To sing is to recite on high rhetoric voice, because god is the highest most pure frequency. The heightened voice has a role in every church ceremony, it is intonatio seu similie recitativo¹²⁵, tonus (altered tension, tone), cantus (singing), acclamatio (exclamation) that is, a sound reserved for god.

¹²⁵ Pouring it into sounds, or similar: chanting.

Art also *share domain* with metaphysics, religion, depth psychology, anthropology (with the personal and social realms of culture): art is CONDENSED BEING. And as such it is something essential, an excellent food both in pedagogic and in spiritual sense. Its high food value provides sustenance for a whole life. Music is the heavenly bread of soul. Experience-concentrate (concentratio) god-extraction (extractio, elixir) and world essence (essentia). Now then.....metaphors again... which are less suitable for scientific study. But I believe metaphors show us the way toward metasytem, it is the particularity of scientific terms that leads us into smaller and smaller territories. Embracing the metasystem requires an ever enlarging consciousness, than future is not for the specialized "morsel knowledge".

The early (the lower Paleolithic period, Old Stone Age), so-called Aurignacian, Magdalenian Cultures, the cave paintings of Lascaux and Trois Frères, among the artifacts from Oldowan (Leakey), we find finely worked tools made of stone (man had to *design it first* in his mind, and while preparing them had to apply planned movements of the hand [chipping direction, so the stone splits as he wished, to place surface etc.]). Among the remains artifacts of prehistoric cultures we can find pipes carved from tibia.¹²⁶ Whether could a flute be produced by chance? (Even eoliths were prepared previously in head!) Their tonal system allows for playing pentaton melodies. (4-5 tones). So the Cro-Magnon man did not only sew, prepare axe and hook and paint but also did sing and played the flute. (20–30 thousands years ago, maybe earlier¹²⁷). Regarding human evolution, it is not a late development, we have every reason to assume, that the *potential human features* were given in the 10–12 million years old pongids (great apes, for example *Oreopithecus bambolii*). Much more so than in the higher apes of today approaching extinction, our chimpanzees and gorillas are the visible remains of a regressio/involutio (regression, devolution) more than of a development. We possess so many relics of material cultures from all over the planet, that we may think we found out our own earlier great period, the traces of an origin of „paradise”, the man of today is comparatively degenerated, an outcome of an involution, retrogression, de-generatio, and not of the evolution!

Speech and music

Pentatonic music is a fossil of acoustic type, and it is a proof the common origin of mankind just like say the implications of the DNS (and RNS) of human cell's mitochondria (Mitochondrial Eve theory¹²⁸). The motored (Broca's) speech centre can clearly be identified on the calvaria imprint of the skull of the Neanderthal man. That means that speech (singing) already had started to develop (proto-communication) in the predecessors of Neanderthal man (a species of Homo genus, we possibly interbred with them, shows more a time frame, but evolutionary achievements can be extrapolated to Homo erectus and Homo habilis¹²⁹ as well.)! The music of the stone age man (Homo erectus, Dubois, 1892, Chellean and Acheulian cultures) on one hand was a tool just like his axe. Neanderthal man living 50 000 years ago¹³⁰ already cultivated art (Iraq, findings of 1 and 2), they even healed the wounded. The musical protocommunication (fore-, prime-communication): is of threefold nature; (1) *phatic* (social) communication, (2) *indication of the concrete – situation*, but it could code also some (3) *abstraction to a certain degree*, what is more, *lingual memory* evolves (as symbols come to stay, symbols

cause	to	create	plus	memory.
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¹²⁶ There are such bones among the findings of Homo erectus which bear not natural, sharp cuts, although no tools were found among the remains.

¹²⁷ Lewis Spencer, Jacques de Morgan. However today we know it to be a too cautious estimate, and the culture must be older than that at any rate. According to Herbert Kühn Cro-Magnon man have taken the place of (eradicated) the Neanderthal man at least 60 000 years ago.

¹²⁸ Cell organs in cells possess separate, independent hereditary materials. There are both DNS and RNS in mitochondria, according to research by tracing these origins in principle we can go back to a horde of 20 to 30 that can be considered as the ancestors of all humans living today. Eve is an exaggeration; humans do not have one single ancestor.

¹²⁹ Compare.: the existence of anatomical requirements for this on palate, on tongue-bone, and on the arch of teeth.

¹³⁰ It is unbelievable arrogance from anthropologists that Neanderthal man is only a primitive prehistoric man, in addition only European ancestors, and not genetic, since we eradicated them in Europe due to our African irradiation. According to the Mitochondrial Eve theory and actual genetic investigations we did not mixed with the Neanderthal. However we easily could have assimilated their culture.

A symbol functions as an intellectual tool, via operating with these tools man emerges from animal kingdom.). The prehistoric man (Homo erectus,¹³¹ Homo habilis) *extends himself* over his surrounding: he leaves symbols and traces of memory there. Signs his territory, transforms his environment, poles and stone heaps reminds him of danger, water source, the closeness of campground, and what is more, inaugurate certain territories as the territory of Man with its sacral places and axis mundi (world axis, the connection between heaven and Earth) separating it from foliage, birds and other hordes! Elements of mind externalizes moving into the outside world, from now on we live under the covering of culture, the world *becomes part of the memorybank*, descendants are born already into that (and learn to use reminders, they leave traces as well, create redundancy that is one of the requisites for culture to survive), world becomes more than just nature, man evolves as a conscious being and music is an organic part of that. Symbols and reminders cause adjustments in the brain (tool induction): they relieve memory, advance pattern recognition capability, skill and symbol usage. Reflective mind evolves through ditties, sing-song, *talking to ourselves*, (later inner dialogues): i am aware of doing this or that, i am aware what i want to do, what is happening to me, in ethical sense as well, is it right to do this or that, is it worth doing so? And so on. Man with his symbols (reminders, cultural signs, self extension, and self reflection) *replicates his inside world*: he is aware of the fact that he is aware of something, and this is *reverberation* (echo, after resonance, fading repetition, reflection), important for development of self-consciousness and for being conscious! Magical culture anticipates the outcome of hunting (shooting with a bow the wild drawn in the dust, painted on the walls of a cave), man generates a plan able future. Processes in the mind get echoed = potential of getting conscious. Prerequisites of consciousness are bringing forward the possible future, remembering, being, the cerebral mechanism behind is known today.

The offspring start their life with a remarkable *advantage* due to this information coded in *culture*. The reduced heredity is compensated through the flexibility of programs, in plain through learning and social heritage. Primitive tools (words and melodies, cave paintings are also tools) again (stimulate?) *effect changes in the mind*, the tools *induce* further intellectual development. Already early symbols reinforced a tendency of brain functioning: *learning by trying out possibilities in mind*. By *anticipating* the possible situations and planning it were more and more wrong thoughts and hypothesizes what died and not our predecessors. (Karl Popper). A *mental representation* has evolved; a detailed, dynamic plastic representation of the outside world in the brain. It presupposes that the mind transforms the complexity of a situation, transpose reality, and reconstruct the components *without regard to its previous context*. For example ice, snow, winter, cold get association of a new type, snow comes after (cause) the cold, in cold food remains fresh for more long, fire and lightning relation get more loose, fire goes into the possession of man more and more, after that it means the warmth safety of the camp (all animals are afraid of fire). I may wear the fur of bear on me, it show i am the son of a bear, strange, hero, brave. Or: i ate the bear, so now i am the bear. And also the fur shows: i am strong and it serves me well on cold days.¹³² To put on the fur of a bear is a great leap toward abstraction and using tools – and it also indicates that how much man lacked a stable identity! To be a man = to be nothing. I am less than the wild. The fundamental experience of the early *natural man* is fear. To be nothing at the same time (without prior determination) is an opportunity to become anything (hubris, the fundamental experience of the man of culture is besides desire and domination potency, he had already a lot of tools by this time). Besides the collective activity like hunting, or *the tribal art always collective* plays a significant role: social cooperation requires communication, from psychomotoric actions to know the way around social status: to recognize mimic and protocommunication accurately and situation adequate reproduction. Music and even one single tone is abstraction, so we have every reason to suppose that musical elements in communication of the early Stone Age man and its protocommunication supported abstraction development.

¹³¹ Middle Pleistocene, ca. 300 thousand years old, but R. Leakey found an 1,6 million year old one too.

¹³² Man lived in Pleistocene but it was not temperature what effected clothing! Not all of Europe was always ice covered. The adaptive irradiation of homo specie could originate in the era of Homo ergaster and Homo erectus. But why did they wear jaguar skin on tropical climate. And what about feathers, what do not even protect from any hardships weather caused. The answer is: clothing changes us. Rank, identity, symbol, imitation, magic are also tied to clothing.

The first terracotta figures, the findings at Dolní Věstonice are at least 25 thousand years old and are the products of an absolute conscious mind. (Fingerprints found on the statues are not different from the dermatoglyphics of homo from Holocene epoch [Recent epoch]). The mammoth figurine of Predmost, the Geometric Venus (abstraction, there *was no other way* than to plan the carving beforehand in head, it was conscious activity, the preparation of the paint of the cave paintings from grease, metal oxide, ash, ashes of bones, and of course the painting itself conscious!), the Venus of Věstonice without any doubt are the evidences of a conscious human activity and the birth of art!

Music would not have evolved, if it hadn't been an advantage of any kind. The evolutionary advantage is to find around the music and limbic system, and the limbic system and learning¹³³: the cerebral procession of stimuli and A NEW KIND OF COOPERATION of related systems, communication, symbol generation (a prerequisite for thinking), sociability and tribal identity. It is quite possible that our primitive musical signs induced the development of our motor speech centre and our sensory pattern recognition ability! It seems to be the case that Neanderthal ancestors have not produced cave paintings or useless cultic figures. The Cro-Magnon man in contrast, had.

THE SPEECH INDUCTION BY PROTOMUSIC elements evolved in a way that primitive intonation, ancient musical sign necessarily joined the work of muscles on face and around mouth. More simply to mimic. Let us say; sound generation and the speech modulation of protomusical and musical nature and intonation of sentences are pure music, and a structural analogy of musical motives-words, sentences-language sentences! Let us say: EXPRESSIVE SOUNDS ARE JOINED BY EXPRESSIVE MOTIONS. And the other way around; the specific INTERPERSONAL ('personal' relations to other members of the species, and situational, fighting, danger, calling for partners, etc.), induces a specific PSYCHO-PHYSIOLOGICAL CONDITION

Body language, body sounds and articulated voice reflexes these induced feelings, bodily conditions (fear, sexual excitement, hunting, etc.). Screams produced with musicality, laughter, yells, etc results from the lips and face muscle activities (oro-facial muscles, forehead, different looks, etc.). Therefore bystander can see the mimic on the face, (and they can learn it from each other) so later on mimic get so differentiated that our ancestor can express himself clearly. In addition, emotional communication conserved and so descendants can learn it. It is the language of emotions. However the logic of music and linguistic of the language of music actuates the logical human language – and with it also thought.

A fact: playing music develops memory, mental imaging, concentration, and communication skill (experience of language students) space and time sense.¹³⁴ Music (in respect to its physical origin) a characteristic *function of the right hemisphere*, its implementation, however, is a bilateral performance. Anatomical fact that the corpus callosum¹³⁵ of musicians is often more developed, with more connections of nerves, in auditory center macroscopic impressions (imprints) can be seen. Via music-playing music man operates and release the tension¹³⁶ (canalize) of his right hemisphere, connects it with the (rational) left hemisphere while the left hemisphere receives archaic impulses from the right hemisphere enriching its functions.

¹³³ Protomusic, just like music, has an effect as early as in the embryotic age, there are more synapsys (J. Madeleine Nash: The Fertile Mind's-Time, Feb.3 1997) generated in the brain and the two hemisphere work more in synchron (synchronization).

¹³⁴ Donald A. Hodges: Neuromuscular Research, Handbook of Music Psychology 1996/242, Laura Saari: The Sound of Learning 1997, Sara Martin: Music Lessons Enhance Spatial Reasoning Skills, Monitor, 1994

¹³⁵ The corpus callosum connects the two hemispheres.

¹³⁶ On occasions of festivities (Christmas, Easter) it is music what brings us in the right mood (=influencing our everyday mind) for the feast, music sets the physical-mental-social tone (=high spirit)!

The better the communication between individual cells, certain cerebral parts and the hemispheres the more efficient the brain is. In the musical catharsis, but only through listening to music cerebral hemispheres get synchronized¹³⁷ (symmetric EEG¹³⁸ –waves) that is most profound in meditation. Ca. 70 thousand years ago on a cave painting human figures are playing the recorder.¹³⁹ (What the hell is a hairy, dirty prehistoric man playing the recorder for?) The ca. 30 thousand years old flute was found in south France. From the Sumers in Asia minor and in Egypt we found ca. 3-4000 years old arrowhead-writing relics relating to the early (and already officially regulated) music playing (music school of Memphis, and signs of brachio-cheironomia¹⁴⁰).

Our ancestors emphasized their own human identity with the help of music, created community, and used music as a tool for gaining intellectual space. Music facilitated verbal communication development as well, and could have done more than that, to induce the evolution of the verbal-communication. That evolution that culminated in its separation and leaving behind nature.

Human identity is loaded with ambivalent emotions: lost nature („nothing”), he is not an animal any longer. He is not in concordance neither with nature nor himself. He seems to be a small god (everything) in the hubris ‘ὕβρις (Herakleitos) of pride... but... even he has a longing to be back in the harmony of nature. He longs to join his own microcosmos to the higher dimensions of macrocosmos through ADJUSTMENT (harmony). Macrocosmos, as I said earlier, can be aligned with microcosmos. Cosmos used to mean the beautiful and the ordered. Because, it is. As we know there is nothing separate in the world.

All exists in its own context. A phenomenon, a fact is always born from the “circumstances” (Wittgenstein). In this light science took a wrong path. Because ‘in reality’ there is no and can not be any separate, independent thing/phenomenon/process/anything. And science slices the world into things like that. And then, as these separate objects of science had an independent existence on their own investigates only these. However there is no separate in the world. It is of course Buddhism at its best, because:

a separate ego (=isolated thing/phenomenon/process) is merely an illusion. In our modified states of mind we are able to have a look behind these illusions. To feel the whole world. This is why art and especially music can have words with its particular ‘words beyond words’ about the metaworld beyond words (and so beyond distinction). About a ‘meta’ μετα beyond ours, as... something very much bigger. To escape from detachment. Empathy, sympathy and an *activity free observing* state of mind aides us. And when separation diminishes... then only the Totality (meta) comes into question....

And if only the Totality exists, then who speaks... well, who speaks is nothing else than the Totality. The totality speaks to himself. So music is a language of this reflection. The Totality is a self-referential language ‘only’ about himself (tautologically recursive), that is full of recursive parts. Music is: Weltgefühl. And to feel the world is music, and music is Feeling of the World. For others as well (ego), and the self-esteem of the Whole (World), it is the reflective knowing of himself – in infinite aspects (ego, modus, situation, experience). The Whole is composite, joining together. Order. *Music is a constituent of Universe, it is the feeling of being.* Constitutive and organic (a tone, overtones, periodicity, consonances, etc.), organized (into composition, melody, as in the meta-system of sound), as the Whole. It is primary (compared to the being talking to himself, consciousness is everywhere), it is further important the approaching of the Whole. (the resemblance of the Whole). Point, point all, sound that includes a whole line of overtones, black hole, a singularity, and even it almost contains infinite energy and matter! Music and mathematics (~idea) are primary, and so more fundamental than other parts that are not similar to initial state, separate/ego/isolated phenomenon/being. So we investigated within parts (e.g.: atom, chemistry, sociology), and in relations of details (modules, atoms, structures of matter, sciences, idols, societies): *Beings create existence for each other.* A being creates the opportunity for another being.

¹³⁷ Shelia Ostrander-Lynn Schroeder, Superlearning, New York, 1979

¹³⁸ It is a machine that records cerebral electronic functions.

¹³⁹ Therefore Stone Age cultures knew music, had instruments.

¹⁴⁰ The choirmaster with signs of forearm and hand helped himself remember the melodies of ceremonies. The court took care of the musicians they were appointed a separate building.

(The soil creates opportunity for the mushroom, the mushroom thread for the humus and the vegetable, the vegetable for insects, the insects for birds.) After all this the general declaration is: THE WORLD IS. However we tame this ontological axiom: THE WORLD (is in one) IMAGINABLE. Ontology becomes aesthetical; the world is also something to feel, weltgefühl leads to world conceptions, models, and notions. Because through music world is emotion, phantasy and imagination. And by imagining the world it becomes subjective, and gives an idealist flare to our objective materialistic worldview of today that almost reaches the extent of being paranoid. And if the WORLD IS NOT INDEPENDENT FROM IMAGINATION, emotion floods, if it can be envisaged, what is more it can be changed through phantasy (faith, imagination) ...

...then we reached a fearful conclusion. Because with sufficient spiritual power man: CAN CREATE THE WORLD. Every man (resembling the self-creating universe and taken from that) is creative. And every man is able to change his everyday state of mind, knowledge, existence and open up toward a metasystem. The possibility is at least there. Anybody according to his wills, inclinations, faith and capability. We are gods, only we do not know about it. We are a single note in a line of a single movement of the cosmic symphony. This note as a module is similar to others and consonant (=clear, similar, adequate, alliterating). This way this single note can create a melody, line musical movement, and then a world symphony. The very same way as God creates world form music.

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