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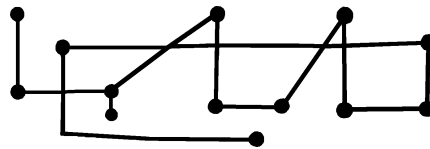


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CYBERNETIC PHENOMENOLOGY OF MUSIC, EMBODIED SPECULATIVE REALISM, AND AESTHETICS-DRIVEN TECHNÉ FOR SPONTANEOUS AUDIO-VISUAL EXPRESSION



JOSHUA BANKS MAILMAN

INTRODUCTION

THE CONCEPT OF *WORLDMAKING AS TECHNÉ* is a tantalizing prospect for adventurous or philosophically minded artists and musicians, taking it to mean that the creation of work is the creation of concepts, joining the efforts of theory and praxis in one process (*techné*), such that the results of our works are the expression of an ontological proposition (worldmaking). It is epistemologically productive while also being a unique expression of freedom, in the sense proposed by philosopher Hannah Arendt (1977, 1998).

My claim to worldmaking as *techné* is that my work as a music theorist-analyst has always to some extent fed into my compositional and improvisatory musical activities. Technology often plays a role. In my essay (Mailman 2009a) that asserts an imagined drama of

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