

Interfaith Sound-Art Laic Ecomusicology

by

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Abstract:

From contemporary listening culture-studies faith-inspired musicologies and sonologies we reason how noise scientific methodology became machine learning's fuzzy thinking and sound-arts luthiery, harmony, rythmics, and orchestration base laic crossculturality.

Musicality museologic dramaturgy coreographic synaesthetic linguistics historiography
of acousmatic education and operatic spectacularity interfaith compliance institutionality
present how ethnic modalisms and researches produce the world tonal tuning agreement.

Sound-sciences, as bioacoustics and resonance, allowing frequential seriality harmonics relativizing musical mystic faiths in more reliable therapies, pedagogies, and economies setting standards for the modern industrialization of medias and informatic technologies.

These allow us to research our vast contemporary bibliography on contemporary styles of sound-art, as new-age and gospel pop, holy minimalism, and how these are influencing laic-compliant interfaith-based in-field cartographic immersive contemporary operatics.



I. Musical Listening Faith-Inspiration:

I.1. Listening's "Acoustics Anthropology":

I.1.1. *Hearing Interfaith-Inspiration:* David Hendy's sound ritualities roots historiography, as José Miguel Wisnik's "Sound And Meaning" faiths ethnologic musical sociopsychology, support R. Murray Schafer's collaborative musicality education, and mythologic operatics.

I.1.2. *Compassionate Listening:* Interfaith inspires, religious meditations, all-ages lullabies relational music, Pauline Oliveros's "Deep Listening", Christopher Small's "Musicking", and Gene Knudsen Hoffman's conflict resolution intercommunitary audit methodology.

I.1.3. *Auditory Scene Analysis:* These practical music-therapies proven neurologic benefits open a research field to how contemporary sonology, audio and music business industry, architectural sound engineering, sounding, and noise-abatement technologies affect faith.

I.2. Acoustics's "Musicology Historiography":

I.2.1. *Noise Psychoacoustics:* From survival instinct to music heresies interference history stochastic resonance filtering, basing Bart Kosko's machine learning "Fuzzy Thinking", leading attention programming supports post-musicality sound-art glitch aesthetics.

I.2.2. *Listening History:* Mixing past sonologies simultaneity in time-arrow's bioacoustics of mating calls dances, hypnotic caves sound engineering, musical responsibility liturgies, faith inspires compassionate sound-sciences open-source technologies, as sacred luthiery.

I.2.3. *Timbres Auditing:* As Guy L. Beck's "Sacred Music In World Religions" theopoetics notices, moral relations among musical and political hierarchies, as David Tame's theory, or sound implications, as plant growth, faith boundaries ask for more complex inquiries.

I.3. Harmonics's "Musicality Perceptual Sonology":

I.3.1. *Harmony Architecture:* Pythagora's open-musicology exchange of sound formalities in summarizing musical faith-based historiographies, as Inayat Khan's "Sound's Mystics", and Music Dictionaries's negentropy laicity, overlay as monadic mantras to world timbre.

I.3.2. *Rhythm Intensity:* Drumming, algorythming musicking's affections in tempo pulse, developing sensorial pause-signal square geometries paradiddles, in intensity disciplining pulse rudiments (fading, raising, senoidal) envelope dynamics, craft musicality's sacrality.

I.3.3. *Melody Engineering:* Aboriginal songlines and pentecost glossolalic pidgin prosody onomatopoeic notation design pitch relative intervals ragas and modes emotional scaling intermodal tonality religious standards and microtonal fixed rate tuning forks forgery.

2. Musicality Dramaturgy Faith-Basement:

2.1. Listening Orchestration's "Religious Musicopedagogy":

2.1.1. *Singing Praises:* If spiral horns, leather drums, gut strings, recall music's sacrifice biophilic quietness heuristics return to voice's inner nature mimetics visual cartography translating corporal sensoriality in instrumental fingering dance overtones acousmatics.

2.1.2. *Affections Pedagogy:* Musical education facing collateral hedonistic scapegoating establishes pujas and liturgies hermeneutics for choral hierarchy semantics lab-oratories that base from relational kirtans and counterpoints to Vatican Museums' canon juridics.

2.1.3. *Orchestral Oath:* Cleanness, as saucha and tahara, baptism monastics tacit rhetorics as Hildegard Von Bingen's, link welfare to bell and organ professional craft instructing of faith-based arts agenda calendar schedule synaesthetic trivium-quadrivium synergetics.

2.2. Acoustics Musicology's "Liturgical Opera Curatorship":

2.2.1. *Modal Museology:* Journeymen, bards, griots, minstrels, processions, pilgrimages, base solidary economy, intermodal luthiery, sampradayas, and ensembles code of chivalry, proselytizing public intertheologic diplomacy as hajj, kumb mela, and ecumenic councils.

2.2.2. *Tonal Theories:* Musical forms, birds of sacred languages monadologic linguistics, amidst courts bushido, regional traditions, guilds base protestant and puritan musicology, as Douglas Hofstadter's "Bach" asking for Beethoven's "Ninth Symphony" peacebuilding.

2.2.3. *Opera Spectacularity:* Universities religious origin in alchemy and tales compliances relive Tertulian's "De Spectaculis" and "Arabian Nights"'s fiction limitation rule-of-law of circense discipline, carnival procession roots, and opera theatre houses responsibilities.

2.3. Harmonics Science's "Laboratorial Ecomuseology":

2.3.1. *Methodology Science:* Experiments empiric reliability attempts in faith aesthetics, as the Freemason Constitutions, press regulation, and inquisition-heresy harm-reduction, base crosscultural interfaith translation semiolinguistics, as the Virga Aurea and cymatics.

2.3.2. *Biophony Reasonance:* Unified electromagnetics and biology morphology basing acoustic archeology, symphony time-geology, and glocal harmony spheres of astronomies, serve Allan Kardec's potential spiritual evolution and the loving hope of slave spirituals.

2.3.3. *Harmonics Progression:* J. W. Goethe's frequential synaesthetic chromatic dialectics and Richard Wagner's birth of folklore in crosscultural ethnomusicologic of mythologies canon, ballet Ana Maria Kieffer's historiophony and Catherine Clement's opera feminism.

3. Sound-Sciences Interfaith-Inspiration:

3.1.'s Listening Serialicity's "Spectrology Culture-Studies":

3.1.1. *Pantonality Harmoniology*: Arnold Schönberg's diatonic musicality limits studies establish bioacoustics ear anatomy and Carl Dahlhaus's musicologic historiography laicity basing Pierre Boulez's post-modern inter-national field psychoacoustics integral seriality.

3.1.2. *Quantum Relativity*: Sprechgesang klangfarbenmelodie non-repeatability clustering Hermann Von Helmholtz's resonator and Charles Ives's "Trio Elétrico" psychology base Rudolf Steiner's mystery dramas factory symphony carmina burana faiths musicotherapy.

3.1.3. *Big Bang OST*: Saxophone hydraulics hollywoods modern-art thoughtform myticism; futurist "Arcane" noiseart occultism, and Primo Levi's critique of soundfare technofetish peacebuilding jazz's role and Frankfurt School's orphic access against art infatilization.

3.2. Electroacoustic Industry's "World-Music Chaplaincy":

3.2.1. *Art Chaplaincy*: Historically-Informed-Performance of bhakti devote creativity as G. I. Gurdjieff moves klezmer, Erik Satie's art-chapel, John Coltrane orthodoxy, SGI's jazz, change John Cage's "I Ching", rock psychedelics, and Morton Feldman's laic chaplaincy.

3.2.2. *New-Age Fusion*: Umbanda, Santo Daime, new-religions, and MPB syncretic songs, indigenous shaman ikares, and Mário De Andrade, folk-country post-jazz origins review base, with soul gospel traditionism, pop mechanical reproducibility hegemony coherence.

3.2.3. *Market Media*: Subliminal payola consume hedonism forgetting interfaith heritage, Mauricio Kagel's magic realism performance-art, Marshal McLuhan's Vatican medialogy, prog-rock and heavy metal conceptuality, leave listening to Emil Cioran's musicofetishism.

3.3. Harmonics Notation's "Technoethics Musicohistoriography":

3.3.1. *Acoustic-Engineering Sound-Art*: Music-boxes, audiovisual, data-science recursivity, Pierre Schaeffer's radiowaves analogic synthesis use in religious broadcast "Amen Vision", pave Iannis Xenakis's "World Pavillion" production stochastics used in megachurches.

3.3.2. *Digital Muzak*: Faith-inspired civil rights movements admin in techno popularizing Luciano Berio's "Orchestra Rehearsal" ontology and Luc Ferrari's gamified ensembling base Kraftwerk's nightlife opera role in Sun Ra's afrofuturism & rap karaoke theopoetics.

3.3.3. *Modelling Computation*: MIDI protocol quantization soundwave particularity links J. C. Risset's granular filtering to Paul D. Miller's plunderphonic soundculture remixology and faith semiotics to Miller Puckette's "Pure Data" open-source generative auralization.

4. Sound-Art Interfaith-Basement:

4.1. Listening Ways' "Musicality Styles Crossculture-Studies":

4.1.1. *Pop Mashup*: Frank Zappa's jingle music-idols press business vaporwave eruditirony bases funk egyptology and punk DIY straightedge parody-religions hotxuá consecration, Psychic TV's "bible", Raul Seixa's post-samba, and Arrigo Barnabé's toon concrete-poetry.

4.1.2. *Subtlety Consecration*: Minimalism's tintinabulli meditative iteration microtuning noise-pollution-abatement, mnemonics cognitive consciology, ambiensonics territoriality, Meredith Monk's coreophony, Georgy Ligeti's binaural beat, in nofi alt-faith ecoacoustics.

4.1.3. *Multidimensionality Complexity*: Flo Menezes's laic cosmologic maximalism bases in faith-based Almeida Prado's algorithimics and Karlheinz Stockhausen's spectral unicity asks Luis Tatit's song semiotics Björk's spiritual-not-religious opera videogame agencying.

4.2. Electroacoustic Ecomuseology's "Institutionality Economics":

4.2.1. *Heritage Soundwalk*: Cities symphony and Tod Machover's urbanetics hyperluthiery asks faith-inspired soundsystems dub and ecovillages agroforestral biodynamic galleries of Merzbow's vegan zen-noiseart and Fablab Arduino bioethics of concerts faith freedom.

4.2.2. *Transfi Studio*: STEIM network open-science echoing Darmstadt spatial diffusion inquire Oliver Sacks's neurodiversity of sound-fidelity, IRCAM and Broadway ethics for laic-interfaith creativity interdisciplinary institutionality library-sciences sport diplomacy.

4.2.3. *Transmedia Secularity*: Theopoetic big-story, as storytelling modular synthesizers, in tecnobrega businesses, open-spectrum, and Mídia Tática's CC's copyright jurisprudence ask R'n'R Hall's and Grammy's faith, and Dove awards for solidary soundart Nobel Prize.

4.3. Contemporary Opera's "Contextual Engineering":

4.3.1. *Interfaith-Basement Musicianship*: Ritual new-age, pagan-pop, faith niches tourism, John Zorn's abrahamic unity grind, DJTudo & Alquimia Sonora belief traditions mashup, asks of VNA and Ópera Amazônia technoshamanics, and Transhumanism's piano origins.

4.3.2. *Sci-Art Ethics*: Jocy Oliveira's site-specific immersivity scenario konmarie echoing Lydia Canaan's UN speech in Feminatronic and harmonicas in Bogotrax's prison parties, ask Afrika Operndorf and Syrphe's asianoise sustainability in Burning Man's laicity faith.

4.3.3. *Ecumenic Creative Operations*: Based on interfaith-heritage, as our bibliography, the company (<https://ecumenic.github.io>) develops compliance guidelines and educating programs (<https://github.com/ecumenic/project>) that base their operatic ecomusicology.

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