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Title: Extrapolating general considerations of hermeticism as a mean to develop a live electronics music practice

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In the current draft paper i grab a statement by hermes trimegistus and i extrapolate its concepts to live electronics music practice development

Even bearing in mind that i follow scholastic knowledge within a certain extent, i am pretty practice oriented and i tend to lie on my own to make stuff come into reality Scientific research relies on the use of empirical data for acquiring knowledge. Empiricism means making use of observation and experience. From that point of sight i consider systematic empiricism as a relevant model for pursuing research and personal development, within a sense, following in the line roots of ockham's "Write down every observation you make from the time you get up in the morning to the time you go to bed on a given day. When you finish, you will have a great number of facts, but you will not have a greater understanding of the world." (Stanovich & Stanovich, 2003, p. 12) we can within a certain extent make sense out of ontological knowledge and experience of daily life activities. from the moment the we feedback this experience within ourselves and other entities in our surroundings there can be, within a sense, a development of phenomenological consciousness within the epistemology of the being.

according to the hermetic tradition (1), which is nothing more then nothing less then the mystical side of cartesianism, back in the xxvith century. we have a meta-model that serves to organize all the layers of abstracting in a cosmological sense, within the universe. if we think

like this, we can actually conceive, that there is, within a certain extent, a pattern, that repeats itself within all hierarchical network nodes of the universe. that can be, for an instance a representation of the universe obeying to hierarchies and networks. (“as above so below as within so without as the universe so the soul” - hermes trimegistus). “Hermeticism, also called Hermetism, is a religious, philosophical, and esoteric tradition based primarily upon writings attributed to Hermes Trismegistus ("Thrice Great"). These writings have greatly influenced the Western esoteric tradition and were considered to be of great importance during both the Renaissance and the Reformation. The tradition claims descent from a prisca theologia, a doctrine that affirms the existence of a single, true theology that is present in all religions and that was given by God to man in antiquity. Many writers, including Lactantius, Cyprian of Carthage, Augustine, Thomas Aquinas[citation needed], Marsilio Ficino, Giovanni Pico della Mirandola, Giordano Bruno, Campanella, Sir Thomas Browne, and Ralph Waldo Emerson, considered Hermes Trismegistus to be a wise pagan prophet who foresaw the coming of Christianity.” (wikipedia, the free encilopedia)

a way to apply this sort of modelling is using the paradigm of object oriented programming so that we can program classes that can have a different input and output in terms of behaviour. if we bear this in mind, we can get to the point that if we grab a function, that has within itself, random parameters, and if we choose it’s objects randomly out of classes with the same behaviour and a similar input/output, we can get into a certain degree of complexity. more, if we the make a model of these classes to model them in a hierarchical fashion we can almost achieve unbound less complexity. if we call them almost in a stochastic way, let’s per se, of we set trigger actions to actually dump them out. if we set mappings to trigger these functions, and if we model them stochastically

back in the early roots of musique concrète, Pierre Schaeffer and Pierre Henry, would say that the best we to make music concrete, would be, inevitably, to make what they call the solfeggi du sons,so building a pretty extensive catalogue of sounds, which at the time would be a pretty demanding task, thanks to the kind of technology available back then, you could for an instance, edit those sounds, and then make a piece of music out of those. i think that there is a problem within live electronic music, which is the fact, that thanks to the fact that people have access to really fast and powerful computers, and do not anymore think about ways to transcend the way we relate ourselves with technology, in the way as we put out music ideas, they no longer think about complex ways of making music happen. one of the possible ways of dealing with this, would be, first of all, reverse engineering the way as our daws, and commercial software works. by allowing our daws to do things they were normally not designed to do, then we can transcend the way as this technology is meant to work. by crossing this with tools that allow us to step one step further, and really push the limits of what we are technically able of achieving, we can then crosswind these tools with, for an instance, tools that allows to make code etc. putting them into interaction with each other. from the moment we do all of this, we can, per se, go into more complex ways of thinking about all of this, namely coming from really simple pieces, into aggregations of those, towards building extremely large pieces of code that can allows us to have really complex behaviour at all levels. and this leads me to talk bout modularity. from the moment that we start building a toolbox. and that's something as simple as collecting and organising everything we do, we can then think about toolboxes, namely relatively large aggregations of code, that we can use towards making stuff happen and diversifying our practice.