


Music, philosophy, and transcomplexity: a conjunction between man, melody, thought and reality

Música, filosofía y transcomplejidad: una conjunción entre hombre, melodía, pensamiento y realidad

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Abstract

This document aims to demonstrate the relationship between music and thought, two forms of art and expression, which are oriented towards developing a balance between science, art, logic and emotion, which demonstrate the need of man in hold an integral and transcendental vision of its context, in an attempt to conceive a profuse and integrating perception of reality. With the emergence of transcomplexity, man is faced with the possibility of building an open, reflective and integrating vision of his environment, with the intention of giving new meaning to his perception of reality from a flexible and unfinished position. However, in the philosophical study of music, this has shown us from its beginnings some aspects that transcomplexity has provided to man in contemporary times. So, will music be a precedent for the transcomplex codex? Does its philosophical nature allow us to glimpse a complex and integrating relationship between man and his environment? Is music the beginning of the gestalt awakening? For this reason, the author uses a journey between music and philosophy, seeking to overcome classical borders in its appreciation and study, demonstrating its importance in the field of transcomplexity in his attempt to build new representations to see life and resignify reality.

Keywords: Música, philosophy, transcomplexity.

Resumen

El presente documento, pretende evidenciar la relación entre la música y el pensamiento, dos formas de arte y expresión, que se orientan en desarrollar un equilibrio, entre la ciencia, el arte, la lógica y la emoción, que demuestran la necesidad del hombre en sostener una visión integral y trascendental sobre su contexto, en un intento de concebir una percepción profusa e integradora de la realidad. Con el surgimiento de la transcomplejidad, el hombre se encuentra ante una posibilidad de construir una visión abierta, reflexiva e integradora de su entorno, con la intención de resignificar su percepción de la realidad desde una postura flexible e inacabada. No obstante, en el estudio filosófico de la música, esta nos ha demostrado desde sus inicios algunos aspectos que la transcomplejidad ha proporcionado al hombre en la contemporaneidad. Por lo que ¿será la música un precedente del códex transcomplejo? ¿Su naturaleza filosófica permite vislumbrar una relación compleja e integradora del hombre y su entorno? ¿la música es el principio del despertar gestáltico? Por ello, el autor se vale de un recorrido entre música y filosofía, buscando superar las fronteras clásicas en su apreciación y estudio, demostrando su importancia en el plano de la transcomplejidad en su intento de construir nuevas representaciones para ver la vida y resignificar la realidad.

Palabras clave: Música, filosofía, transcomplejidad.



Thought and Melody: two sides of the same coin

From the beginning of humanity, music has been a primal expression of individual creativity and curiosity. From prehistory, where the nomadic man viewed hunting and gathering as means of survival, to the modern day where man constructs routes or ladders to connect with the stars in more than one sense, music has always been a part. In this way, it's an expression that, despite man's limitations, fallibilities, and flaws, stands as a notable example of his greatness.

Music is, like thought, an expression in constant evolution, a result of its unfinished and adaptive nature, a product of a perpetual back and forth. It aims to express feelings, emotions, situations, and other events of reality. Life itself represents a journey wrapped in multiple melodies and ways of thinking, both of which are harmonic forms endowed with their own sense of beauty and truth. They stem from birth and lead to uncertain paths, shrouded in an aura of mystery and spirituality.

Seen in this light, man on his journey encounters various melodies and ways of thinking. Each one is subject to different ways of conceiving, interpreting, and constructing reality. His philosophical nature prevents him from adhering to one specific form; on the contrary, it points towards multiversality, a construct that follows a narrative thread among different realities, driven by the diversity of ways of thinking, feeling, and seeing. Just like philosophy, music doesn't stray from this reality. It focuses on shaping and transforming the human being at various stages of life, with both resulting in ways to erect beauty, truth, and uniqueness, all under the concept of harmony. The first musical interpretations were inspired by mimesis, a stance that captured sounds and sought to recreate them, resulting in a representation of the natural world through man's musical capabilities.

It is in this way that the natural world has represented for man an ontological foundation for understanding certain events and offering explanations. From this, Pythagoras views music as a science of proportion, which through 4 whole numbers or textures provides a purely mathematical, rational nature, forming musical Pythagoreanism. This is described by [Nicola \(2008\)](#) as a hermetic doctrine that bases the concept of harmony and its presence in nature in a mathematical way and prevents any contrary position. This harmony allows for other applications, as [Aguilar \(2017\)](#) points out, for catharsis and the attention to the 4 humors, aspects that strengthen its specular feature.

However, despite this instrumental and/or specular appearance, a portion of reality is evidenced where music doesn't fully obey a mathematical foundation. While it's true that it has a rational character, it also has a sensitive and even cultural nature, a fact that foresaw new ways of visualizing and interpreting it. Beyond music, from the natural world, man has conceptualized a set of sciences called natural or exact which, based on the explanation or Erklaren, formulate a cause-effect relationship, a formal logic that, through objectivity, determinism, and verification, sets rigorous mechanisms to study reality. However, this proves inefficient to study realities that require concepts based on interrelations, integrations that maintain relationships alternate to



the linear, in response to society.

From a musical standpoint, this insufficiency was observed, since mimesis should not only focus on recreating the natural world under the domination of the mathematical scheme. The concept of harmony involves a dialogic state between different contexts, realities, perceptions, a fact that suggests alternatives to the recreation of nature, involving the manifestation of socio-cultural development that was taking place in different contexts, generating emergent constructs against these representations.

This new sensitivity stimulates new creations, where the melody not only seeks to explain the natural world but also to represent and even criticize fabrics with greater articulation and interaction between parts, such as society, culture, and even the inner being, strengthening the study of that fifth essence. The study of this fifth essence, seen from the inner being and music, implies understanding that the human being is a vibrating being; that is, it resonates in certain situations, ideas, and feelings. For this, the presence of an inner tone, a sound, a melodic expression that man externalizes in his daily life throughout his life is suggested, in the same way that man maintains a way of thinking and even a philosophy of his own. From this perspective, music has foreseen certain epistemic transformations that, within the framework of science and philosophy, have become present, such as the development of logic.

The classical logic is based on restrictive positivist precepts, to the point of being dogmatic, like the early Pythagorean impressions of the art of sound or music. The linear deductive logic inherits the principles of identity, non-contradiction, the excluded middle, and even some Euclidean postulates. Its nature is described by [Martinez \(2015\)](#) as one that guides the mind to make it see, demonstrating that a given theorem or proposition is implicit in axioms, postulates, or fundamental principles, accepting as a basis those that are self-evident and do not require proof.

On the other hand, the same author refers to linear inductive logic as the one with an opposite approach, which generalizes from specific observations to a general conclusion, also seen as universal. This logical scheme notably prevailed in the study of reality. However, just like its musical counterpart, there was a noticeable deficiency due to its partially unreal nature, especially in situations associated with society and its structures. Where linear, neither unidirectional nor causal logic, are enough to understand it, as numerous characteristics intervene, providing a dynamism that positivism did not foresee.

In this regard, authors like [Merleau-Ponty \(1976\)](#) emphasize that the study of these structures cannot be determined from the outside, as they do not come from the physical; they are based on a network of relationships and integrations that, rather than being known, are lived and need to be understood. This is where "verstehen" arises. From this perspective, reality is studied based on what emerges, a stance that involves a dialogical or dialectical logic, where all parts are seen from the whole and vice versa. Authors like Dilthey (1976) emphasize the importance of an interpretative process that recognizes the parts in a repetitive cycle, also known as hermeneutic.



In this line of thought, human nature adheres to a hermeneutic logic, where the meaning of various situations is sought through a dialectical interaction or movement of thought, involving emerging onto-epistemic relations. Music follows this nature, and through harmony, seeks to maintain a relationship between sounds, rhythms, melodies, psyche, mind, among others, as a whole, made possible through dialogical thought.

Harmony, from music, or hermeneutics from philosophy, represent two sides of the same coin. They are based on man's need to maintain an integrative and reflective logic with the possibility of building new meanings, starting from a fruitful dialogue endowed with deep reflexivity, complementarity, and recursiveness. Both stances, today, hold a relativism that approaches the past, evidencing a neo-renaissance of Greek thought and other ways of thinking, all focused on inciting a state of consciousness, a gestalt awakening that allows man to build new interpretations of reality and resignify existing ones.

Transcomplexity: an orchestra between melody and thought

So far, music has been used by man to recreate the natural world, interpret the socio-cultural fabric, and even criticize humanity's path. However, due to its harmonic nature, music focuses on the search for the whole, reconnecting with principles, foundations, disciplines, and other representations through wonder, curiosity, and in the process weaving a path superior to conventional logics that generates more questions and answers, driven by the uncertain and multiple nature of reality.

This search for the whole is also observed in human development and its debate between explanation, understanding, and criticism; it is not about parceling out reality or focusing solely on the internal relationships of a context, but emphasizing transcendence. In other words, it encourages an approach that must overcome and lean towards transdisciplinarity, where different disciplines relate, blurring paradigmatic barriers, and inciting a state of consciousness, that is, a transcendental awakening to the sum of their parts.

In this line of thought, transcomplexity emerges, a state of consciousness that allows the individual to see relationships between different disciplines and guide explanations, understandings, and criticisms, all immersed in reality, providing an integral vision of man and his environment. What is described focuses on overcoming, according to [Martínez \(2017\)](#), naive realism, breaking away from reductionist suffocation, and entering a systematic, integral, and ecological logic, that is, into a universal and integrative consciousness that advocates new ways of building science. But how is transcomplexity visualized from music?

Transcomplexity in music highlights different ways of writing, describing, interpreting, and teaching music, understanding that there is not just one perception or genre. There are different traditions with divergent composition and interpretation characteristics, which, through dialogic interaction, can result in new musical manifestations alternative to the canon, without limiting themselves to the rational, cultural, emotional, or spiritual.



Similarly, transcomplexity, by strengthening connections with the past under soft relativism, seeks a renewal of classical thought as if it were a neo-Renaissance movement, expanding the perception of certain concepts and interrelation in the social fabric, blurring disciplinary barriers. An example comes from the medical applications developed by [Sacks \(2009\)](#), where music is implemented in medical and psychiatric approaches as a brain stimulus factor, and how, from neuroscience, beneficial effects on neuroplasticity are observed, involving new synergies in man without distinction between science and art. This seemingly novel perception is a reconnection with the Greek tradition, where philosophers like Plato recognized it as a relief for the soul, a form of catharsis, and even a means of addressing certain behaviors and diseases linked to the body.

The above highlights various dialogic relationships between science and the arts, drawing from different disciplinary fabrics to the point of resulting in a transcomplex expression. Transcomplexity, in conjunction with music and philosophy, should guide paths in man through traces of wonder, a journey where the conscious search for knowledge extends through numerous principles, foundations, thoughts, paradigms, immersed in multiple worldviews in constant construction and deconstruction. This not only involves a journey through external reality but also recognizes the internal reality, characterized as that vibration or personal philosophy, that recursive, unfinished, and reflective worldview that, like reality, remains in constant evolution, making transcomplexity a bridge between both facets of reality.

In this sense, music and philosophy are ways to understand, delve into, and interpret the relationship between man and reality, all under the transcomplex halo, generating that conscious and gestalt state that brings to light the inner self and exposes hidden nuances immersed in the spectrum of uncertainty. This state of consciousness is an opportunity to detach from established methods and involve new ways to dive into uncertainty. In music, it's about turning creativity beyond logic or feeling, it's about maintaining consciousness, detaching from existing methods, and as [Aguilar \(2017\)](#) indicates, it's about developing an idea, and in the process building a structure around it that obeys a dialectical relationship between man, his facets, and multiple realities, distancing itself from existing tradition.

In research terms, philosophy has allowed us to argue that science does not take refuge in the methodological comfort that, under formulas, limits the generation of new ideas and even predicts creative practices before they have begun. The logic it upholds is based on the development of thought through freedom, dialogic exploration, complementarity, and continuous reflection, to the point of conceiving fruitful dialogue that does not ignore the existing, but tries to represent something new from unknown routes.

Both perceptions demonstrate the transcomplex substrate based on reflection, synergistic relationships, complementarity, continuous dialectical logic, and the recognition of a changing, unfinished, and uncertain reality with more questions than answers, recognizing the interest in curiosity and wonder that gives way to new possibilities, something that harmony from philosophy and music have previously experienced. In this way, it is evident that, like science and re-



search, there are other experiences like music and philosophy that invite man to constantly mutate, adapt, in other words, to remain in motion between melody and thought.

Una melodía reflexiva, un pensamiento a modo de cierre

Philosophy and music each represent, from their own perspectives, humanity's need to evolve and incite a state of consciousness that allows the establishment of continuous, synergistic, complementary, and recursive relationships under the halo of a dialogic and integrative logic with reality. Such facts allow for the establishment of a state of consciousness, termed "transcomplex" that enables the connection, resizing, and redefining of multiple concepts, theories, and positions, resulting in new ways to view and reinterpret reality in its constant construction and deconstruction. This latter aspect is motivated by its changing and unfinished nature.

Studying music involves journeying through sciences, other arts, and philosophy, not only with the intention to enrich the narrative and its compositions but to remain alert to environmental changes. Meanwhile, philosophy is an invitation to wonder, curiosity, questioning, and continuous learning under a love for knowledge. In this way, the art of sound and thought share the common pursuit and construction of emotional perfection, understanding reality, and guiding oneself through traces of wonder and harmony present in an uncertain reality.

The aforementioned allows for reflection on how other human experiences, unconsciously, have evolved and have focused on routes based on transcomplexity. This fact consolidates the need for new relationships between sciences and arts that adhere to reality in an attempt to deepen their fleeting understanding of it. Transcomplexity should promote and maintain this ethical and ecological consciousness that exposes the relationship between the individual and their reality, both immersed in the spectrum of uncertainty.

It's in this context that humans can capture beauty in various expressions and conceive new paths for knowledge seeking. As musicians, philosophers, researchers, and human beings, they connect the internal cosmos with the external, mediating between the macro and micro vibrational cosmos through this harmonic, ethical, and aesthetic relationship.

These relationships are contrary to dogmatism, hermetic thought, and unidisciplinary development. The aim is to establish a transcomplex relationship, given that music isn't governed by a linear, inductive, or deductive logic. It can convey and create, in an instant for the individual, a constellation of concepts, going beyond them to involve feelings and situations, demonstrating its ability to resonate with various human experiences.

Music and philosophy are the precedents that transcomplexity leverages to invite humans to ethically navigate between science and art, through harmony seen as a dialogic conciliatory expression between seemingly antagonistic positions, reconciling reality's vibration with the individual's internal resonance. Hence, new generations should encompass musicians, philosophers, artists, scientists, men of faith and science, in other words, all facets that provide greater



discernment and reflection on reality, as life is melody and conveys thoughts and ideas, and true philosophy is an orchestra born from being. Transcomplexity is the consciousness that orchestrates and links all our thoughts and realities through the harmonization of learning and wonder.

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