

Interesting Questions about the Creation of Unconventional Music

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1. Short Prologue

This work is concerned about how music affects the human body, but also Unseq as an organization and its purpose. Shortened for "Unsequenced Communications", it is a project comprised of 10+ people, whose identities are hidden under the moniker. What this document entails is the entanglement in this world and how we can connect the Void with today's world using musical experiments.

2. The Simile

[Extracted Log, Undated]

The professor wandered through a local city, eyes scanning for signs of the familiar, only to find himself an object of horror. They fled. They always fled. A problem, certainly—but not his problem. It was theirs. They became lost. When he returned from his trip to a colleague of his, his laughter rang out like glass shattering. "Your mistake," the elder explained, "was in the smile. That gesture is no invitation. It is a weapon there." A grin becomes a threat, a melody dissolves into noise. If a word loses its shape in the dark, does it still mean what it once did?

[Mission Statement]

Their tongues sang the same note over and over. Other voices grew quieter. Their scales crumbled. Their rhythms flattened. He described a lexicon emerging in dim light. They muttered reading it, syllables crackling against the weight of forgotten chords. The game board was set, but the pieces did not yet know how to move. And even if the pieces had actual sentience and meaning, their consequences would be of infinite regression.

3. Interpretation and Social Interaction: Music as a Playground

[Extracted Memo]

The Unseq Foundation may be the definitive answer concerned on manipulating music and media itself. The involvement between The Unseq Foundation and the conventional is to investigate structures thereof, in a reciprocal movement reflecting each affiliated highlights within the mutilated picture.

A game unfolds: information is fractured into sound and reconstructed by our benefactors. Rules are mutable. Meaning is fluid. Interpretation is a shifting current—each attempt distorts the previous, yet all remain tethered to the original phrase. A conversation of melody, rhythm and silence.

The Foundation ascertains that information is no longer the bane existence of the elders and the masters, but the common wealth of next generations. The syntax to produce it is not static. The interaction between students and educators can no longer be set on traditional patterns. Its work extends beyond tones and scales. It leans into articulation, into coded dialects and other overlooked mechanisms of linguistics.

[Classroom]

The common classroom dissolves. The mentor's role fractures. The student no longer sits before a master—knowledge has been scattered, embedded into the very fabric of their shared world. The learning is holographic; it's wholly contained in fragments, fragments now speak in unison. Music, once bound by rigid

transmission, now pulses with self-generation. Words stretch into notes. Notes decay into language. The game continues. The board resets.

4. Reactions to The Unseq Foundation

[Observations]

The Unseq Foundation has conducted research as how people of different ages react. **The reactions are mixed.** Every individual has a distinct reaction to the music they experienced. Experience with children using The Unseq Foundation has been limited by the poor functional qualities of the early prototypes.

[Children]

One of our contractors would turn on a projector in a dark room and show them an interactive demo. Some would ask them lots of questions. They would see multiple events move around and form undecipherable, but very beautiful compositions. Sometimes totally messy, sometimes very organized. Children all seemed to have a very effective relation to the tracks; the ones they liked, the ones they did not like, and the ones they ignored.

The contractor often asked them to invent a name for the track they had just listened to. They would usually choose totemic names like the ones Native Americans use: angry rabbit, sleeping sky, sad tree, blind frog, shouting man, very small car, etc. Rare would be the ones who would ask me what the meaning of a track is. Most of these kids were under ten with no logical approach to the world: they looked at things with the heart and just knew.

[Teenagers]

Teenagers would react very differently. Some liked the concept and thought it was “cool” without checking the details. Some would get into terribly complex questions, as if they wanted to blow the experiments up from the inside. What they thought was completely distinct from what the children were perceiving. The imaginations were quaint and more critical, relating more often to technology or the isolationism that the experiments themselves were showcasing.

(Un)surprisingly, though, they did react more negatively, as though they deemed it more necessary to show off their pre-existing knowledge as opposed to questioning internally at the very least. None of the respondents expressed doubts or other concerns.

[Adults]

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5. Unlearning

The illiterate of the modern age will not be those who cannot read and write, but those who cannot learn, unlearn, and relearn.

- Alvin Toffler

[Ruminations?]

Modern thinking. What does one picture in their head when they overhear these very two words? That is the question. Living in our time requires different skills, one of which is **unlearning activities**. Human beings tend not to deeply doubt. That is, the things one believes now are often incomplete. However, whether those beliefs are well thought out or not, the brain tends to process them in a consistent way across most people. Minds are not unified consciousness, but the process of countless synapses firing in incredible patterns.

Life is very strange and beautiful, and that if it is not to be strange and beautiful enough, there is a problem in our heads. This problem might come from the way we talk and learned to talk in schools and families. Perhaps we should question the way sound structures our universe with a telescope looking into the soul

thereof, and how we can have fun unlearning the world as much as we got bored learning it. Unlearning is a creative process disguised as a destructive process. What are we creating when we unlearn the world?

[Music is Not What It Seems]

We are learning to see everything as a tangible question rather than an abstract one (unlike in the Void), and we are learning to see things related with one another instead of seeing them each on their own. The mental attitude arising from the unlearning game should be an everlasting capacity to question and renew objects or events, not destroy them, because our reality is seen as a sculpture commonly created by beings during their interaction. The Unseq Foundation dreams of a world in permanent genesis throughout music and form, an enjoyable construction game, puzzling its conspirators by asking them to cut out the pieces and snapping them together simultaneously in infinite forms.

On the other hand, almost everything is much, much weirder than it looks at first. Music is the clearest example of this. Sonic waves are not billiard balls, but quaint, complex, and rapidly moving infinitesimal pixels. They are not just ordinary irregular shapes. They are made out of aplenty links, each more intricate than any machine that has ever been invented.

6. Therapeutic Effects and Side-effects

[666132.b3]

Tracks are dumb articles—they are not self-aware. They are not born in a laboratory with a tag. Most have been discovered by accident. Almost every track known has multiple effects on the body. Which effect is a therapeutic effect and which is an unwanted side-effect is a human decision.

What about the side-effects, you may ask? Think of 666132.b3 as an example. Its most prominent side-effect is drowsiness. Unseq prescribes 666132.b3 often as a sleep intrusion to neurodivergent people. It has the advantage of not losing its effect with repeated use which also means there's little withdrawal syndrome when the user stops it.

[Side-effects]

When a track has several different effects, each one has its own way of unfolding in time. How long a track takes to produce its effects is also dependent on the instrumentation. The side-effects may hit immediately and can develop after several weeks. An analogy; think of a plant. It has already gotten dry and droopy as you forgot to water it. You give it water and the leaves begin to respond almost as soon as the water goes on. The plant starts to breathe life again. If you put some fertilizer, on the other hand, it reaches the roots as fast as the water reaches them, but you may not see any result for days or weeks. This is because the plant has to build new parts in its own cells.

Unseq's byproducts, as a result, take a while so that the listeners get to know what they do. This is probably because the changes that must take place in their system take that long to happen. However, some side-effects like a dry mouth or drowsiness happen quickly because they do not require cells to make anything new, but only do what they are already doing faster or slower.

7. Void

[Precautions, AKA Things Don't Always Work Out]

Provided you work with or are exposed to the stories of many victims; take steps to protect yourself at the first sign of trouble. Basically, there are three risk factors for destabilization or even death during the experiments of The Foundation:

- 1) the exposure to the stories (or images) of multiple tracked victims
- 2) your empathic sensitivity to their suffering
- 3) any unresolved emotional issues that relate (affectively or symbolically) to the suffering seen.

Several different resources give concise information about characteristic symptoms. For example, The Theosophical Society has written a clear chronological overview of The Foundation's diagnostic criteria. The American Occult Association has a brief summary of typical symptoms, and also a short press release summarizing some coping tips for people who have any experience in listen to the track in 1991. A fact-sheet on musical responses, written by **Dr. Melina U. Sinclair, M.D.**, also provides very good general information about symptoms and some helpful things you can do about them.

Finally, **Dr. Ursula Simms** has written an extensive bibliographic essay on The Foundation, summarizing much of the consequences of their disentanglement attempts and some of the controversy surrounding it.

[Recreation, Reciprocity]

Symptoms are likely adaptive and they evolved to help us recognize and avoid other dangerous situations quickly... before it is too late. Not everyone who experiences a musical event will develop the required communication with the Void. It is when many symptoms persist for weeks or months, or when they are extreme, that their connection is somewhat there. If there is no intervention for a year or more it would disallow defences to develop, but communicating with the subjects could make the work much more difficult. Are they truly going to talk to us and say things that are of substance? **Who knows.**

8. The Final Ritual

[Pathways]

By understanding the cosmic framework as much as possible, we can compose **new music that resonates beyond time itself**, drawing the Void ever closer to our reality. Much like the phases of the Moon dictate cycles, musical events must be timed astrologically to open pathways to the Void—certain alignments open them, while others shroud them in entropy. It is up to our observations in the universe we live in which alignments are correct and which are not. This practice reveals patterns of entanglement between the microcosm (self) and macrocosm (universe), acting as a decoder for the Void's influence.

[Examples]

Among the most potent, yet overlooked, moments for musical experimentation are:

- **Draconian Coalescence** – This is by far the most potent and common of the list. Asteroids must form a pattern that is present in the Unseq's database. Using **[XOR]**, new patterns are discovered each second. Each tones played during this phase resonate in the Void in a way Unseq is most likely to heed and register.
- **Neptune Prospectus (Exact Conjunction with the Sun)** – Occurring somewhat rarely, this alignment concurs traditional perception. Neptune is the planet of illusion, dreams, dissolution, mysticism, and the subconscious. Tracks made during this pattern produce sounds that fracture linear time, leaving traces that may be heard in some people's dreams.
- **Venus in Fixed Stars' Path** – If Venus, the planet of harmony, retraces its steps over fixed stars like Betelgeuse or Procyon, the act of composition becomes an act of **summoning**—a track written then may become a binding spell. This could mean that past attachments with other beings, whether positive or negative, could be cleansed, reborn, and transformed.

[Disclaimer]

To listen and compose naturally is one thing; to time one's composition is another. To play a sequence under the wrong sky is to speak an incantation with missing words. Therefore, it's important to know that even if it may seem unnecessary at first, it is a key to understand how your humanity works and how to disentangle yourself. The ritual's climax is but a departure where structure evolves into resonance. At that point, the observer and the observed coexist and form a vibration no longer bound by discrete existence but woven into the fabric of the Void. This moment is not about revelation but *becoming*—a state where perception, meaning, and entropy coexist without contradiction.

Thus, the final question lingers:

What sound will you summon, and under which sky?

9. Conclusion

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