



Research Article

Transhumanism, renewed awareness, and new compositional approaches in multimedia music: a case of Georgian music¹

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Abstract

The article deals with the relationship between Transhumanism and multimedia music. Multimedia music with breaking all stereotypes foresees the main idea of Transhumanism—transition to a new evolutionary phase. The importance of research is determined by filling the gap that exists in multimedia music research. The purpose of the study is to determine the parameters by which multimedia music corresponds to Transhumanism. The goal is related to solving the following tasks: on what processes the technological progress is based; what constitutes a renewed consciousness; what are the features of multimedia music; to determine the features of a new type of composer's thinking; In the article, there are used historical, divinatory, comparative, and critical scientific research methods. Since multimedia composition is studied for the first time in relation to Transhumanism, the method of divination research is used, which implies intuitive access to the central principle embedded in the work. The object of the article—multimedia music will be discussed in the example of Eka Chabashvili's multimedia project "Voice". Based on the set goals and objectives, the process of analysis will be conducted in two phases: to analyze technological progress and novelties, as well as the transformation of consciousness that will lead us to the next stage of evolution; and to analyze how multimedia corresponds to these processes. It is the research on these issues that constitutes the scientific novelty of the article. In the conclusions, it is emphasized that we are in an era of scientific-technological progress that leads to Transhumanism. The evolution of humanity is not only related to technological changes but also to the transformation of consciousness. Multimedia music is ideally suited to reflect these changes for the following reasons: Transhumanism is based on the idea of human evolution. Multimedia music with new compositional approaches also transforms consciousness and prepares us for a new stage of humankind's evolution in its turn; there occurs an unprecedented integration of scientific branches, and multimedia music is also a synthetic genre. Multimedia music also destroys stereotypes of compositional thinking. The recommendation is to integrate multimedia music samples into musical education and concert programs.

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Introduction

The problem of the article concerns multimedia music with the relationship between Transhumanism. Multimedia music, which is increasingly being created and is relevant to the exponentially growing nature of technological progress,

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as well as foresees the main idea of Transhumanism—a complex change of the human species. The importance of research is determined by filling the gap that exists in multimedia musical genre research in the world. Moreover, the connection of a new genre of classical music—multimedia music with transhumanism and posthumanism is completely unexplored. It is the research on these issues that constitutes the scientific novelty of the article.

Transhumanism as a philosophical concept and an international movement is based on the idea of human rapid evolution, and improving intelligence in general. For these purposes, it will use technological implants in the fields of cybernetics, nanotechnology, artificial intelligence, and ideas of genetic engineering. But it should be emphasized a priori that the improvement of humankind implies both things—the modification of his/her biological structure thanks to technologies and the change of mentality; This is the only way the trans-man, often called homo deus (i.e. deified man), can be achieved. I agree with Elaine Graham, who discusses Posthumanism from the point of mysticism, and religions in general—“This sketches a clear analogy between technologically-facilitated enhancement of human limitation and the assumption of superhuman, god-like powers, to the extent that some writers have argued that transhumanism is a New Religious Movement, complete with charismatic leaders, sacred texts and carefully-delineated eschatology of human perfectibility and theosis” (Graham, 2021: 28).

Against the backdrop of a world that is changing at a dizzying speed, art music thanks to a great many novelties in the sphere of compositional ideas, musical language, and techniques, also carries the idea of human improvement and transition to a new evolutionary phase of human species. Music of the 20th and 21st centuries in general is strong evidence of this.

The purpose of the article is to determine the parameters by which multimedia music corresponds to the modern era processes, which stand on the way to transition to computer-generated digital simulated reality, as well as to a new stage of evolution leading to Transhumanism.

The issue of the paper is investigated by historical, divinatory, comparative, and critical scientific research methods. A divinatory method is of great importance. Why? As a multimedia music sample (the Georgian multimedia project “Voice”) has been investigated for the first time in relation to Transhumanism, it causes the importance of intuitive access to the core of the idea of multimedia composition as well as the issue of Transhumanism. Due to these goals, the divination research method is important to use.

The object of the article is multimedia music in general, but the issue of this very paper will be discussed on the clear example of the Georgian multimedia music project “Voice” of Post-avantgarde composer—Eka Chabashvili.

The purpose of the paper is to determine the parameters by which multimedia music genres correspond to Transhumanism. The goal is related to solving the following subtasks:

- To determine what processes the scientific and technological progress is based;
- To determine what constitutes a renewed consciousness and mechanisms for improving the brain function of humankind;
- To determine the features of a new type of composer’s thinking and compositional approaches that are revealed in Multimedia music genres;

Research methodological provisions for my research goals and objectives are based on scientific documents mostly about posthumanism, and Transhumanism. The scientific papers of Elise Bohan, Elaine Graham, Nikolitsa Gourgouli, Draga Alexandru, and İpek Kuran refer to the diversity of existential problems and challenges of Homo sapiens as a dynamically developing biological species. Regarding the analysis of documents related to the Georgian multimedia project, researcher Nino Zhvania studies the issue of changing functions of the composer, performer, and listener, while Maya Tabliashvili studies the polyphonic potential of the project as a musical composition.

Before analyzing the main point of the article, we need to consider the following points issues in separate sections of the paper:

- Rethinking the past of music; an understanding of the past of Western musical art processes;
- Scientific and technical progress of the 21st century and the essence of Transhumanism
- The features of brain functioning, the need for renewal of consciousness

This will help us a lot to see the dynamics of evolution and outline the perspectives that have taken the way to radical changes in our consciousness.

Rethinking the past of music

Let's remember the Christian church sacred music of previous centuries, Western opera repertoire, symphony, and chamber programmatic or nonprogrammatic music. From the point of view of current European values and scientific knowledge, the following cases attract our attention: We are faced with limiting the subject matter of the music compositions to only Christian themes, presenting the drama of sinful humanity through rhythmic-intonational formulas expressing tragedy; Then we are faced with humanity disconnected from the strain of Christian church life (especially after renaissance), which is aimed at the oppression and destruction of others, and is aimed at the actions motivated by characters' social and property superiority to others; The topic of social inequality between the oppressor and the victim is also visible;

We often come across characters trapped by their selfish desires or evil intentions, who oppress or limit the personal freedom of others as a fundamental human right; We are faced with characters turned into murderers with a thirst for wealth and power, some of whom begin to develop mental disorders before our eyes. There are many examples of social stigma. There is a whole gallery of oppressed, insulted, deceived, and murdered women, which shows signs of gender inequality in a patriarchal society as well as Misogyny (the term's etymology is related to the Greek language and it is a combination of 2 words—'miso' (hatred) and 'gunē' (woman)). Especially since the 19th century, human mental processes, and psychological or ethnopsychological problems have been intensively presented in music compositions based on plot or synopsis; We come across characters with suicidal tendencies or elements of sadistic pathology; We have also witnessed manifestations of necrophilia in the opera repertoire. We are faced with condemning ugliness, the dialectical connection between ugliness and moral devaluation or moral evil; the maximum that can be conveyed in music, especially before the twentieth century, is "aesthetic of Ugliness" (The term of Karl Rosenkranz); Art justified the depiction of ugly people in scenes of hell, according to religious Christian teachings. Lepers, or people with physical defects, were presented in a negative context, which socially stigmatized them. How much scientific thought outside the official religious doctrine was persecuted, which bears the signs of Gnosiophobia (fear of scientific, philosophical, etc. knowledge different from traditional Christian religious dogmas); All this affected art and was reflected in the music; How a creature/life form, different from the human species was presented in art, which is a manifestation of religious-anthropocentric xenophobia (the human race is the superior race created by "God", other creatures from the world of spirits, fallen angels and others are enemies, evil or ugly ones); Musical compositions, even operas, are saturated with calls for mass rebellion, revolution, battle (even produced as a sign of struggle for identity), scenes of fights or duels between characters (even if held with the motive of protecting personal dignity), which has an anti-pacifist hue. Unfortunately, this type of humanity is presented and a great deal of attention to the negatives of society is reflected in art music. And the most noteworthy and thought-provoking trend—the more tormented or destroyed from life the music composition character is, the more glorious and exalted is his/her existence. That is, the huge mantle of a suffering person limits the character's uniqueness; The greatness and value system of personages is determined by the degree of their suffering for various reasons (social, personal, and love). The next question is not even asked—actually, why should a human being suffer?

These all are problems of the human species, which have nothing to do with the cosmic order of existence, nor with the heavenly humankind in general who coexisted in harmony with other beings and enjoyed the beauty of life. Metaphorically, we may also call this the centuries of suppression of the Apollonian origin (with some exceptions); It is the Apollonian origin that came closest to the idea of harmony with the world and the joy that comes from this harmony.

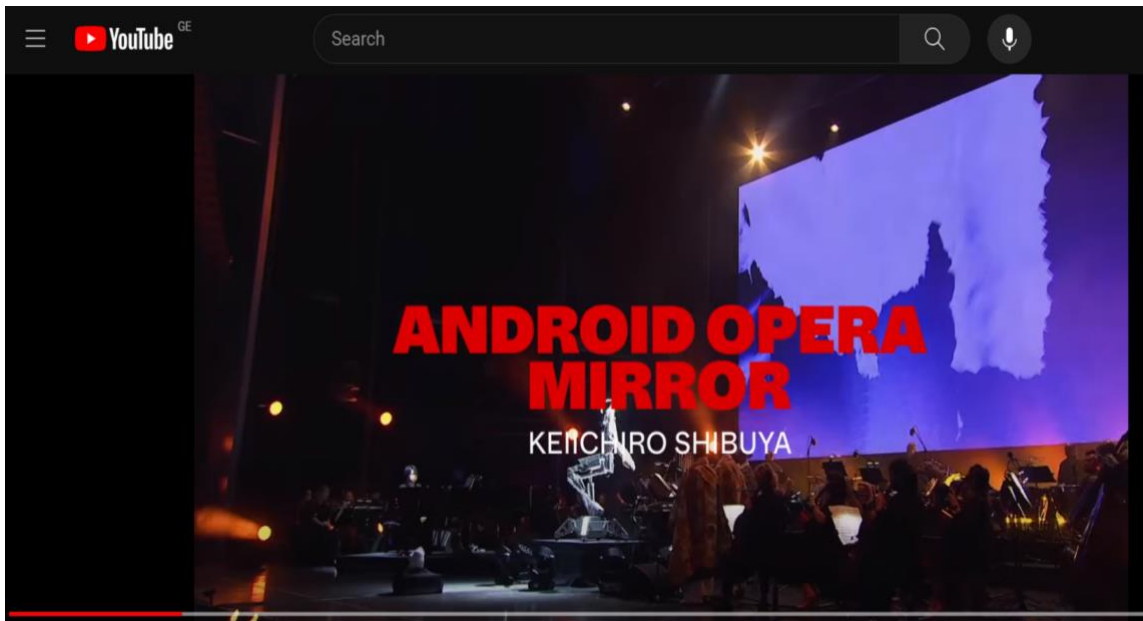
These all are a manifestation of the unsolved eternal problem of Homo sapiens—Should humankind remain unhappy in this world due to separation from the Supreme (highest) Being or be happy with the ineffable nature of the divine? By the way, the famous question of Shakespeare's Hamlet from his monologue ("To be, or not to be, that is the question") also includes the essence of the above-mentioned problem. All this points to the still low level of consciousness of humanity as a species.

Have we often discussed the art of previous centuries from this point of view?

Scientific and technical progress of the 21st century and the essence of Transhumanism

The art of the 20th and 21st centuries began to “reset the matrix of our existence” deformed by negative thoughts and to revise the traditional compositional approaches in music because, under the influence of global, planetary, and cosmic challenges, the approach to the world naturally changes especially in the light of the threats faced by modern man. It is a fact that humanity is preparing for qualitative changes, as indicated by the following circumstances: the phantasmagoric and futurological ideas of Juan Martín Maldacena, Raymond Kurzweil, Stephen Hawking, Steven Jobs, and Elon Musk, etc., which affect people unconsciously; the intensive process of cyber-globalization; the future possibilities for a quantum computer, that uses the effects of quantum mechanics; several shocking innovations in the sphere of quantum physics, which will depict us the secrets of the universe from a completely different perspective; innovations in the spheres of thermodynamics and thermal radiation; the idea of Hyperloop and hibernation mode; charming holographic technologies; novelties in the sphere of nano-technologies—micro-robots operating at the molecular level, neuro-medicine; the latter refers to neuronal interfaces cultivated by neuro-engineering. For example, an interface—“Neuralink” device will be implanted in the skull, the electrodes of which will be connected to any section of the brain; It is planned to get a cybernetic organism by transplanting the smallest electronic devices or inserts into the body, i.e. a cyborg with both organic and biomechatronic body parts (this term was used in 1960 by Manfred Clynes and Nathan S. Kline); High-bandwidth neural interfaces should enable a variety of novel therapeutic possibilities. Tests are successfully conducted, and science has high hopes for brain-machine interfaces, which can potentially help people cope with various clinical disorders— „High-bandwidth neural interfaces should enable a variety of novel therapeutic possibilities“ (Musk, 2019: 11); It is also planned to improve Humankind through genetic modifications and brain emulation which implies scanning the latter at the cellular level and restoring the brain to the computer in the form of an equivalent neural network (i.e. software intelligence); we are faced with future development of OpenAI’s advanced system—GPT-4, development of transmedia—a system of various forms of media converging, a perfect example of which is the so popular smartphone. There is actively developed an enhanced 3D Internet network— metaverse. This is a digital copy of our real world— a system of distancing from reality that will simulate brain processes by immersion in virtual reality; This process will be managed by special programming codes so that with specific helmets (i.e. virtual reality headsets), glasses, and gloves with the haptic interface people can experience familiar physical dimension reality in a virtual space. Everything would be digitally interconnected in the Metaverse. ‘Alter ego’ of any user in the form of a human avatar will expand a person’s physical sensations in the metaverse, leading to a distancing from our physical existence. As a result, users will get the status of digital citizenship. According to futurist forecasts, Metaverse will be used in many spheres: social media, the gaming industry, education, business, medicine, art, etc.; It is noteworthy that scholar İpek Kuran links the problem of replacing physical space with virtual space to the issues of the change of the ontological center of gravity of humanity—“virtualization entails a movement away from actuality and toward virtuality. It involves the transition from the actual to the virtual, which results in an exponentiation of the considered entity. Virtualization is not derealization, but rather a change of identity that shifts the object’s ontological gravity center” (Kuran, 2023: 184); some scientists question the existence of God in general, and for some, God always was a delusion (Richard Dawkins’s *The God Delusion*, 2006); the consciousness of the 21st century is actively prepared for changes by film industry (science fiction, fantasy, horror), science fiction literature with its subgenres—cyberpunk, nano punk, biopunk, with their characteristic world (dystopia, cacotopia); eco-sculptures, kinetic and technocentric installations in open-air or museum spaces, that clearly define the aestheticization of robotics; the futuristic android opera of Keiichiro Shibuya—“Mirror”, where Opera Diva/Divo is presented in the form of a Humanoid Android Robot named “Alter 4”; Elise Bohan, a well-known researcher of transhumanism, analyzes these processes in her research and points to the results of scientific and technological progress that will change the future of humanity—“In the twenty-first century, modern information technologies are enhancing our biological capabilities and integrating us ever more with smart technologies. The proliferation of these technologies, including the rise of advanced humanoid robots and artificial intelligence, is prompting us to redraw the boundaries of humanness and personhood to a novel degree,

extending them beyond the humanist framework of the purely biological person. These technological developments, and shifts in human values and definitions, are directly advancing the core aims of transhumanism” (Bohan, 2022: 10).



Video 1. Android Opera Mirror ([Web 1](#))

The first Press conference of AI-enabled humanoid robots in Geneva on 7 July 2023 (AI for Good Global Summit);



Video 2. AI for Good Global Summit, Press conference ([Web 2](#))

The convergence of science, AI, technologies, and art is more and more pronounced; artwork or art project resembles scientific research; the further development of AI is underway with the perspective of activation of self-awareness in it. However, he has already acquired a certain type of consciousness even in the form of simulation of the latter. If artificial intelligence is based on a quantum computer in the future, it will develop at an unprecedented speed. The fact is—a further development of AI will totally destroy the anthropocentrism of humankind and will lead humankind to new, ecological consciousness. As there was mentioned above, the Opera Human Diva/Divo has already replaced with a Robot Diva, which is a very symptomatic feature for the turning point of our civilization. The fact is—a further development of AI will totally destroy the anthropocentrism of humankind and will lead humankind to new, ecological consciousness. A very interesting opinion about the end of human anthropocentrism as a species was expressed in the Metahuman Futures Manifesto, where Homo sapiens are named as the initiators of the planetary holocaust—„All of “Humanity” (everyone believing in the questionable concept of the human as a distinct, superior, and singular species) needs to face the fact that its multiplication over the past millennia and its devastating occupation of the Earth,

enslavement, and extermination of other life forms, and oppression over itself, are creating a full-scale mass extinction and self-extinction cycle with a potentially imminent eco-social collapse. This primordial fact is ignored, censored, or avoided, by nearly all institutions and people, including the most critical ones, in today's world, so that a serious debate on these issues is crucially missing, due to the prevailing Human Supremacism“ (MFF 2022 Lesvos Assembly-Chorus, 2023: 125).

All this means moving from biological existence to the software realm and the cooperation of God's creation with the artificial intelligence created by the human demiurge. The coexistence of the human mind and the artificial mind may not even turn out to be harmonious. Even Elon Musk in one of his interviews talks about the need to introduce regulations until the situation gets out of control because he believes that, AI has the potential to destroy our civilization as intelligence would be preserved in the data centers (Sherry, 2023: 1). Most of humanity is frightened by these processes, although according to common opinion, every epoch has its sense and wisdom. The main thing is that the next logical step of the human species' existence after Homo sapiens, which may be called Nonhuman, Posthuman, Transhuman, or Metahuman actually means dehumanization and it should not be destructive in the future. American comic books provide us also with the following term—Inhumans, e.g. superheroes, representatives of a superhuman race. However, we will specify here that the danger of dehumanization may not be related to technological development, but to the inability of humanity to transform its consciousness, which is why human beings, again subject to the demands of the ego, will transfer the vices of society to the virtual reality and metaverse.

It is a fact that this and many other scientific innovations would take us far, to the next stage of the evolution of humankind itself as a species. It is not by chance that researchers have discovered 155 new genes, which is one more additional solid evidence of human ongoing evolution in this transformative world reflected in physiology, and genetic makeup (Krishnamurthy, 2022:1). The researcher Nikolitsa Gourgouli also talks not only about the change of the human species thanks to technology, but also about the involvement of animals in this process, about the change of the environment in general. „Technologies of cloning, stem-cell engineering, cryogenics, Artificial Intelligence, and xenotransplantation blur borders of animal, human, and machines in what might be thought of as a new organicism“ (Gourgouli, 2023: 165). This very stage is considered Transhumanism, closely based on the achievements of science and technology. It is not by chance that scientist Freeman Dyson emphasizes that humanity is not the last species in the world.



Video 3. Freeman Dyson: Heretical thoughts about science and society ([Web 3](#))

An interesting opinion was voiced by Maria-Sabina Draga Alexandru, according to which people have long since ceased to be the standard (Draga Alexandru, 2021: 161).

Transhumanism implies a leap forward in human mental and physical abilities, which should further contribute to understanding the secrets of the universe, solving health problems, and delaying the aging process. “Transhumanists care

more about the pursuit of longer, healthier lives, better decision making, and attaining greater mastery over nature than they do about preserving humanity-as-we-know-it” (Bohan, 2022: 12). This movement is ultimately aimed at the formation of the next species of *Homo sapiens*, which implies the reconstruction of the human genome, the partial breaking of the shackles of biology, the transformation of this kind of a hypothetical person into a cybernetic product (cyborgization) with the help of biotechnology and nanotechnologies. According to the researcher Elise Bohan, followers of Transhumanism have a broader understanding of the well-being of the next species rather than we, *Homo sapiens* have now. In their opinion, the idea of the future advanced existence is not related anymore just to our biological and human dimension, but to the next stage of post-human evolution beyond the limits of modern beings. That’s why a new term is needed to denote this species. Expanding the humanistic limits of *Homo sapiens* as a biological species will change the system of human values, which is the starting point of Transhumanism. (Bohan, 2022: 10).

The features of brain functioning, the need for renewal of consciousness

However, all of this is related not only to biological and technological processes but also to a profound transformation of the type of human thinking and consciousness. Adherents of transhumanism are indeed concerned with futuristic predictions about the future of humanity. *Metahuman Futures Manifesto* is dedicated exactly to these problems—„We need strategies for an unprecedented transformation, a general disalignment, a planetary regeneration, and also an unprecedented fight, as we face the deeply rooted supremacy beliefs in almost everyone calling herself ‘human’“ (MFF 2022 Lesvos Assembly-Chorus, 2023: 129). First of all, this issue is relevant to art. What does the change of consciousness and thinking mean, which should bring humanity to Transhumanism? The change in consciousness is directly related to a person’s thorough knowledge of his mind and brain functioning and the correct management of the thought process. What is the main dilemma for moving to the next stage of civilizational evolution? The fact is that the thoughts of *Homo sapiens*, thanks to the ego, tend to repeat, to obsess, to doubt, to model the drama, to the agonizing feeling of loneliness. The person identifies his/her essence with the mind and thinking process and is afraid that the cessation of thinking is the end of his existence. When a person’s thoughts are controlled by the ego and attached to the physical dimension, in this case in self-preservation our mind is equalized only to the survival of the thinking process. That’s it - these very thoughts are what are called the traps of the mind. These thoughts give rise to an agonizing feeling of separation from the environment and loneliness, as well as suicidal urges (the illusion that you are completely isolated, the illusion that you can destroy yourself, the inability to get out of the circle of the problem and the state of helplessness). The feeling of oneself as a fragment of the world is born in a person separated from existence. All this is a sign that we use the mind in the wrong way, and it is the greater error and dilemma of our existence—we consider it as the final instance. Even if the thinking process is tied to consciousness, the latter does not need the thinking process to exist. The salvation from the slavery of the mind and the path to the spiritual radiance that stands above thinking is in liberation from the trap of thinking. It is at this point that the higher consciousness associated with the universe is activated. The feeling of the state of unity with the higher being gives rise to peace and happiness, and the ability to focus on the present determines high emotional intelligence and immense personal generosity. Just as thoughts are the result of our brain’s extrapolations, the higher being is also a property of our consciousness. It is not beyond us, but in the depth within us and eternally exists as the unified existence behind the myriad forms of life. Thoughts create a noisy environment, whereas radiance is a state of inner silence, by the way, art ideas as well as a large part of the greatest scientific discoveries were born in the momentary excitement of this state, which are then given material shape by the mind.

By the way, such Scientology is considered pseudoscience (Scientology technology was developed by L. Ron Hubbard) and its component area—Dianetics arose precisely for the correct management of brain functioning. This science and its technologies are aimed at raising the level of human consciousness, the correct use of the abilities of the mind, the disappearance of painful doublings, negative aberrations, engrams, and thoughts, and focusing on the positive.

The Brain Academy founded by Gregory Caremans in 2014, which studies the structure of the brain from the point of view of Neuromedicine and the mechanisms of thinking, is also becoming increasingly popular.

A new and exciting discovery of science is that the anatomy and physiology of the human brain are plastic and flexible; Therefore, the neuronal network of the brain can change as a result of regeneration (neuroplasticity) and generate new brain cells (neurogenesis). Thus, within our genome lies the ability to renew, transform, and heal. It is the renewed consciousness (body, mind, consciousness) that is called the threshold that will usher in the age of Transhumanism. Art reflects these innovations and in turn, prepares the expected processes.

Robert P. Morgan reminds us of Stockhausen's opinion about the achievement of his contemporary times when the superconsciousness of some people already got closer to higher forms of existence (Morgan, 1991: 203).

Thus, we are in an era marked by conflicting scientific theories and the need for a complete revision of consciousness. It is no coincidence that philosopher Yuval Harari believes that modern technological progress began from the singularity of admitting total ignorance of accumulated knowledge, from the moment when humanity began to doubt all scientific theories by the principle of the Latin term—Ingoramus (Harari, 2015: 256).

Multimedia Music against the background of scientific innovations of the 21st century

Along with many scientific innovations in the field of music, the multimedia hybrid musical genre, multimedia projects are also related to a new type of compositional thinking, and new compositional approaches and are relevant for the era that stands on the path of porting to digital reality and utilizing computer-generated simulated reality. Due to its cross-disciplinary content, multimedia music broadens the listener's horizons, and knowledge, and expands the borders worldview. It breaks certain stereotypes established in musical art, although perhaps for authors of this type of music, breaking stereotypes is not a creative impulse, but simply a logical result of liberation from all norms. Multimedia music tries to create a sense of inner freedom in the observer and listener, to minimize attachment to the ego's thoughts, to help a person to concentrate on the present, to play the role of art therapy, and finally approach the idea of renewed thinking, and consciousness. With this reality in mind, multimedia music cuts a narrow path between the current species of humanity, *Homo sapiens*, and the age of Transhumanism.

Nowadays the following musicians work in the field of multimedia music: Shibuya Keiichiro, Angélica Negrón, Natacha Diels, Jason Thorpe Buchanan, Hunjoo Jung, Michele Cheng, MollyJoyce, Brigitta Muntendorf, Piyawat Louilarpprasert, Fiona Hill, Misha Cvijović, Wen Liu, Alla Zahaikevych, Volodymyr Runchak, Lubava Sydorenko, Karmella Tsepikolenko, Alexey Shmurak, Asmat Chibalashvili, and many others.

Multimedia Music in Georgia, Eka Chabashvili's multimedia compositions project "Voice"

Through one multimedia project of Georgian post-avant-garde composer Eka Chabashvili, my goal is to present, how multimedia music destroys many stereotypes of art music and leads us to the path of fundamental transformation of consciousness. Eka Chabashvili is the best representative of multimedia music in the newly independent Georgian State. For this composer, multimedia music is a universal principle of compositional thinking and a creative method, as well as means of self-expression. Eka Chabashvili's oeuvre is characterized by fascinating creative ideas, renewed forms of traditional musical genres, and philosophical conceptual issues, that cause renewed compositional approaches and are relevant to technological progress. Her composing works stand out by the intense implementation of new scientific ideas in music. She is the author of a great many important samples of multimedia hybrid musical genres: "Idea of God" — "Spheres" (Lithosphere, 2003); "Prism" (2007); "Drought" (2010); Hybrid genre Micro-Opera/Exhibition "Wandering Wishes" (2002-2010); "Bio-rhythm" (2014); "Dance of Hieroglyphs" (2015); "Amen of Apocalypses" (2016); "Sounds and Colors of Seven Senses and Truth" based on Rusa Amirejibi's stories "Voice" for Ensemble "Georgia Modern" (2017); nano opera "Pandora" (a documentary, multimedia genre sample for internet space (2021), etc.

The project "Voice"

My research is focused only on the experimental multimedia project—the syncretic symphony-exhibition "Khma" (the Voice), which is not only a sample of musical composition, but of a new approach to composing methods, that equalizes it to a new important compositional paradigm of contemporary Georgian art music. First, let me introduce you to the characteristics of the structure of the opus and then analyze it in light of the problem posed in the presentation.



Video 4. Eka Chabashvili. Symphony-Exhibition “Khma” (Web 4)

Chabashvili’s “Voice” was presented in the form of sessions in Georgian Composers’ Union and Georgian Technical University (2018, 2022). The six installations placed in the hall symbolized micro-worlds of our life as well as its significant moments:

The Family House (the diversity of everyday items)—this installation symbolized the useless items from our household; The Feelings’ House (destructive emotions)—presented as a sonic sculpture (the modified Harp); The Health House (wastes from the medical treatment) symbolizes the persistent companion of our existence—sickness; The House of Mind (obsessive undesirable thoughts) is presented as the black installation as a hint to recycling evil thoughts that disturb from concentration on positive ideas. The Employment House symbolizes the stress related to earning finances; The Homeland House is represented by a drawing board and symbolizes the painful issue of immigration and the social status of identity. Participants of different sessions have to draw on its surface some abstract figures, images, letters, and lines that symbolically point to an immigrant’s wish —to keep ties to their homeland and language.

A “scenario” of this project implies a cross-disciplinary interaction of music with visual art, ecology, science, and systems of lighting that cause a mystical atmosphere, which is realized owing to associative-metaphorical links between them. As a result, a brand-new genre of compositional self-expression in art—a hybrid multimedia form—is created. This kind of interaction considerably expands the amount of information and knowledge derived from art. Therefore, Multimedia music resembles digital reality due to some similarities—both are synthetic, interactive, and based on the union of different fields of our lives.

Let’s see how music reflects the renewed consciousness and worldview that prepares us for a new stage of the human race. How is all this reflected in the change in compositional approaches and what stereotypes of art music of previous times are broken?

What do we see in art, especially after medieval times?—We see the world divided conditionally into two camps - good and evil in general. From the positions of cosmic existence and being, this permanent conflict between these two sides is not only a rotation in a circle but also the illusion of our existence. For example, unlike Western philosophy, Eastern one looks at our physical dimension not as a faulty system, but as a diverse system based on harmony. Everything has its place and function, even evil, that should be in the dungeon and you should not take it out. Accordingly, the world cannot be either bad or good, it is what it is and multimedia composition is the very genre that ignores the idea of any kind of conflict emphasizing the idea of harmony in the universe.

Unlike traditional music composition, here the music is not heard from a single source, but from several sonic source “channels” presented by the following layers: a) As a guest approaches each installation, an optical-sensor system

emitting sounds is activated automatically; b) The second layer is represented by the electromagnetic vibrations of our solar system planets; c) The third source is an improvised composition (duration—ten minutes), which should be played by the guide-performer on the Harp modified as a sculpture-instrument. Metal bells attached to the Harp due to high frequencies, carry the mission of clearing collective, family, and of course personal “karma”. On the corpus of the Harp, there is mounted the device *termenvox*, which reacts to the movement of the spectators’ hands. A ventilator below the strings provokes sounds in case a jet of air is directed toward the strings. Georgian musicologist Nino Jvania connects this process with the Aeolian harp, on which music was played not by man, but by the wind (Jvania 2019: 37).

Instruments added to this “musical aquarium” are played by the guide of the “performance” and spectators using a stick, bells, hand, violin bow, or wooden hammer; d) The fourth musical-intonational layer are phonetically interesting Georgian verses with the content of a spell that was used in the ancient healing ritual. These short verses are pronounced first by the guide, then by the spectators if they wish. So these layers create a sonic medium with semiotics and semantics. As these texts were part of the archaic syncretic ritual, they didn’t have any semantic or poetic value. They were recited in a recitative manner and therefore they were perceived by ancient people as sonic sources. The same is true in this project. All of this is harmoniously combined and interconnected, which the Georgian musicologist Maya Tabliashvili defines as a multi-level counterpoint based on different layers (Tabliashvili, 2021: 25).

The next cliché is related to ordinary music score tradition; it is obvious, that the original concept of the project does not imply a fully pre-written score, and dramaturgical development depends on the aleatoric principle; this also echoes with quantum physics as it suggests that our universe is constantly changeable. The fact is that all subjects, and bodies in the universe are ever-changing bundles of energy that are constantly vibrating and creating electrons, neutrons, and protons. Everything is pure radiant energy, therefore there is no solidity. The illusion of solidity presents one of the basic principles of quantum physics. This is the neuronal system of the brain that generates solid objects while in reality, they are vibrating. Thoughts are kind of waves that need our body and material world for expression, and materialization. That’s why all physical solid things are expressed as vibrating ideas. Thoughts are tied to this invisible energy and shape it. As nothing is solid and stable in the universe, musical composing principles as well as these forms of genres are not stable too.

Multimedia hybrid genres reject one more stereotype of art music—music is only a composition written by the composer, group of composers, or joint production of composer and AI, while in multimedia music spectators can be the author and in the case of Eka Chabashvili’s “Voice” all participants of the session are co-authors and thus involuntary composers.

The traditional stereotype of the “stage ecosystem” is changed: unlike the typical performer who interprets the musical score, the guide-performer of these sessions is an instructor of the oeuvre. The guide begins the improvisation according to a pre-written libretto by playing the harp, and several instruments, reading healing spell poems, and drawing some objects on a whiteboard thus giving guests a personal example of how to be involved in the further process of composing music. The truth is this guide plays the function not only of performer, painter, or declaimer but of a medium solipsist, who transmits great energy and intensifies the influence of the session on the guests during this transmission;

Chabashvili changes the traditional relationship between the composer, the performer, and the spectator, according to which their autonomous function did not intersect each other. The audience was placed in front of the performer/performers and could not get involved in the process of composing and performing activities. The only function of the passive listener was to evaluate mostly the performance quality or musical composition in case of premiere. The new configuration of the interaction of these three components (composer, the performer, and the listener) actively involves the spectators both in the composing and performing processes during sessions; As the listeners/guests in multimedia hybrid genres are no longer marginalized as only observers of the composition, and are actively involved in the process of making music it has coincidences with a new direction of virtual reality with almost unlimited possibilities—Metaverse. The user’s avatar is supposed to be also active in the Metaverse digital space and will set the location on the virtual map on its own. Avatar will have the opportunity to initiative while navigating in a digital

simulated space. By the way, regarding the functions of the performer and the listener in this musical composition, Nino Jvania reminds us of Karlheinz Stockhausen's opinion, according to which the final interpretation of the work is not even the prerogative of the performer, because the listener first interprets what he heard in the system of his imagination (Jvania, 2019: 37).

The multimedia rethinks the cliché of traditional placement of the performers and spectators in the traditional concert hall (even in the open-air space). In this context, we must first remember the same configuration of performers and spectators during theatre plays or rituals, which were established in several places: the territory of Turkey, Karahan Tepe, according to a discovery (Yackley, 2021: 1), Cretan-Mycenaean, ancient Greek, Roman, Colchian, and Byzantine theatres and etc. According to classical tradition founded in ancient civilizations, action occurred on the stage and the audience was sitting around or in front of the stage. In Eka's composition, the stage can be everywhere and for everyone. The entire exhibition space turns into a single creative stage.

It is clear that the functions of the composer, performer, and listener are equalized but that is not all. Installations, musical instruments, and all sonic sources of this performance also have the same values, thanks to which the composer symbolically rejects the absurd system of priorities in our lives. In this regard, one cannot help but remember how the opera reformers tried to increase the importance of drama and equate its function with music. The hierarchical classification of art branches in works on European Philosophy and Aesthetics—is also an interesting phenomenon. Let's remember even Georg Friedrich Hegel during his Lectures on Aesthetics created a Hierarchy of the branches of art, considering the only five arts in the following order: architecture, sculpture, painting, music, and poetry while nothing is mentioned about dance (Houlgate, 2021: 1). So, this approach is also a new level of consciousness. World historical processes and the movement of humanism were led by the units, and in modern reality, the mass was legitimized as the leader of the processes. Each of us equally shares responsibility for historical events and is responsible for current processes in the world, which is a great honor.

It is generally believed that knowledge is acquired verbally. Even in a musical piece, behind the sounds, we sometimes look for a certain plot, content, and plot lines. The Western civilization that emerged from the Greek civilization can be considered a civilization of verbal information (manuscripts or books) because the attitude towards the world and its perception developed through the recognition of the primacy of the Logos.

Multimedia genres destroy this stereotype because they offer non-verbal sources of knowledge. While people perceive only sounds as music, the composer may give the function of the music to nonmusical objects: a graphic image, choreography, verbal text, lighting system, smells, etc. Due to the cross-disciplinary content of Chabashvili's work, knowledge penetrates the mind through the perception of everything: visual images, verses, and vibrations of all items of the installations. Why vibrations? According to physics, all items (in this case the installations) have gravity that radiates vibrational waves that create an energy-informational field and provide the guests with non-verbal, energy-informational knowledge. Eka's performance gives the visitors the possibility of deciphering the information delivered from vibrations at the level of thought, that is perceived as knowledge.

The work destroys another stereotype. Taking a hearing-impaired or deaf-mute person to a concert did not make any sense in previous centuries, which is why he was socially stigmatized. Transhumanism will surely eliminate this problem of human health until we see that this multimedia project allows a person with hearing impairment to feel certain information-carrying energies and vibrations and become an active participant in music making. The project makes us realize that it is through the perception of vibrations, frequencies, and energy that hearing-impaired people can also fully experience the world of sounds. It was not by chance that for Nikola Tesla, secrets of the universe meant thinking in categories of energy, frequency, and vibration at once.

In this performance, we have both—stable parameters (guide-performer, sonic sources, lighting system) and mobile parameters (invariant sonic palette and different sequences of viewing installations by the listener in each session). This is also a novelty. After all, before the 20th century the original score was not usually changed during the performance, the nuances of interpretation were only changed (even in the Baroque, era of figured bass practice, the basic scheme of harmonic sequences was preserved). During each session of Chabashvili's project, we listen to an ever-new sonic palette

and invariant combinations of timbre and sonic sequences. These stable and mobile features are a reflection of the laws of our world. I have in mind the paradox of our existence, according to which the secret of eternity lies in the change of the world. Certain events are only passed into the past for a person, but not for the world.

As usual we listen to a traditional work—from beginning to end, but in Eka Chabashvili's case, we do it in a multivariate way. The reason is obvious—Sonic-visual experiences change during each session, therefore, each time listener faces a different composition. In addition, the concert space has been transformed into an exhibition hall, where the walking of the listener through the installations is based on the principle of aleatory. The viewers may return several times to any installation as it is not required to follow a determined pathway. Thus we get the multi-centered composition which contradicts the principles of theatrical dramaturgy. This “gallery of installations” makes a framework, through which participants move not only physically, but also mentally. Unlike the wandering romantic hero who tries to escape from society as well as from oneself, in this composition, an ontological journey is modeled through her/his unconscious to encounter oneself.

In previous centuries (especially before the 20th century), musical instruments imitated nature through sound writing methods, as composers did not aim to integrate the natural sounds of the landscape into music (It was also technically impossible). As it is commonly known any sound of our melosphere (Izaly Zemtsovsky's term) is a part of eco-music, but integrating the sounds of the environment as well as bio-music in multimedia music is a new method of artistic thinking as well as a deliberate compositional strategy. The sonic medium of Eka Chbashvili's work is a recording of the natural environment (the sound of planets in space) and biomusic (the sound of footsteps, the recitation of healing verses, which is perceived as a musical layer). In this case, the exhibition space is perceived not as the hall, but as an eco-landscape. All this is not occasional; Chabashvili is interested in eco-music as a composer and as a scholar. The truth is, due to some worldview, or epochal aesthetic norms, for many centuries we have been separated from the general sound of the universe. All other species remained in the orbit of this entire communication language of the universe, and Homo sapiens fell behind it. The composer gives the listeners a chance to go back to eco-music and get involved in this network again. The feeling of being close to the external environment, in turn, contributes to the expansion of consciousness. During this self-reflection person hears the music that should be heard only in oneself. Here we mean the formation of a new, ecological consciousness, which implies harmonious coexistence and “mutual cooperation” with different human species. The type of consciousness will form a new, non-anthropocentric architecture of the world, which will be based on the principle of multi-symbiosis, and sometimes commensalism, and not on the principle of self-interest. As eco-music is naturally related to the practice of meditation, the composer tries to create an atmosphere of meditation. Meditation helps us to feel part of the environment and enter into communication with the “Soundscape” (this term was coined by Michael Southworth, 1969 and then brought into scientific circulation by Raymond Murray Schafer, 1977). Meditation, which leads to depersonalization, and decommunication does not mean isolation from the external environment. On the contrary, this “dissociation” activates our abilities, which enables us to return to eco music. During meditation, the listener sinks into himself and is distanced from reality.

Chabashvili's compositional strategy allows the listener to mobilize the brain and free it from barriers (sources of discomfort, aberrations, and mental traps), which will help the spectators to perceive the world as a whole world in which everything is in harmonious relation with each other. This positive view leads to a state of happiness (the listeners felt unexplained happiness after each session). Within this ritual and meditation state listeners generally become free from the traps of the mind. What are general traps of mind? —thoughts about past and future tenses. Why thoughts about the tenses are traps of the mind? It raises a psychological dilemma for the perception of the only greatest reality—the present existence. Indeed, the biggest problem is that thinking is tied to the past and the future; the past is perceived by us as the basis of identity, and existence; any action and evaluation of things is based on past experiences while thinking about the future is the basis of our survival. In this context, we perceive the present as an infinitesimal point, a kind of corridor, through which the future turns into the past. The aphorism of Flaccus “Carpe Diem” (seize the day) meant the following—only in the present man is truly who he is. That reminds us of Borges's words—“Any destiny at all, however long and complicated, in reality, consists of a single moment—the moment in which a man once and for all

knows who he is.” (Borges, 1967: 1). Indeed, according to quantum physics time is already a completely relativistic concept, moreover, according to the latest scientific research, time is also measured in nanoseconds, and the measurement of time does not require an exact starting point. Thus, there is an attempt to manipulate the spatiotemporal Chronotope—regular connection of spatial-temporal coordinates. It is the meditative mood and ritualization of this multimedia composition that make guests of sessions concentrate on the present and lead to different modeling of the time continuum in their mind, simulating the illusion of time slowing down. Thus, spectators are free from all traps of the mind. That is why at the end of the session listeners feel the changes in their mood. Ontological advantages over the impression received from the sessions are evident. This is why multimedia music can have the function of art therapy and this mood lasts for quite a long time. It has been proven that music has not only short-term but also long-term effects on human cognitive abilities (Strielkowski, 2023: 64).

It is also a novelty that Eka Chabashvili does not perceive this project only as a music composition but restores the archetype of the archaic initiation ritual. During this initiation, Chabashvili is based on ancient syncretic ritual traditions of Georgia and uses spell-type healing poems that could be used during rituals. These magical rhymes with the function of a spell served as a language of communication with the universe. Exactly this function of ritual spell verses plays the role of art therapy. In this way, the composer involves also medicine in the process of multidisciplinary interaction. Due to this illusory initiation, she wants to show us the abilities of humankind to renew consciousness. Composer awakens in contemporary listeners the impulses of archaic humans and pre-cultural consciousness, which according to Sigmund Freud, are stored in the unconscious in the form of desires repressed due to society’s laws and stereotypes. What is the real purpose of this? By reviving the elements of the archaic collective syncretic ritual, Chabashvili tries to activate the process of exchange of energy flows between listeners and the universe giving birth to unified energy and happiness after sessions. The process of initiation vastly increases the consciousness and worldview of the listener. The truth is capacious consciousness perceives the universe, not in a fragmented, but in its natural state—in a unified form while perceiving the world as fragments indicates our limited consciousness. Moreover, modern scientific thought recognizes a universal mind existing independently of us. I mean the collective experience of all souls that is called the universal consciousness according to several theosophical teachings that define its most profound oneness with the divine origin. It refers to a kind of unified ‘informational morphic field’ (Rupert Sheldrake’s term), i.e. the same as ‘Akasha’ (from the Dravidian word for ‘sky’; space in the Jain conception of the cosmos), which supplies the entire universe with energy. The same deals with art. Separation of the arts into branches goes against the specificity of the brain’s neuronal activity, as the natural state of the brain is only a global perception of the world. We are an interdisciplinary-minded species. Chabashvili’s multimedia project gives a chance to each participant of the sessions to enlarge their consciousness for a global perception of the world.

Conclusion

Thus, The Multimedia music genre may be considered as the path to Transhumanism in the field of Art music due to several circumstances. The above analysis of the research topic indicates that:

- Multimedia music is completely compatible with the pathos of innovation in the technological age and offers us a new perception of the universe in this pragmatic and consumerist world.
- The multimedia music genres will rethink the mission of music and its planetary and ontological content will be brought to the fore. If the theme of the works of the previous eras (especially the period before the 20th century) was related only to political, religious, psychological, or social problems, in reality, it reduced the ontological mission and essence of music. The fact is music has the same content as the universe. It is the language and at the same time chronicler of the universe because it is as old as the universe itself; Therefore, A human being not only is a social and political person but his/her cosmic existence is no less important.
- The Multimedia project indicates that the space can be integrated into a unified communication network by moving consciousness to another, new level and managing thought processes in the right direction.

- The composer tries to evoke in the listener a real sense of the wholeness of the universe, where every tiny detail is linked with the total universe. Chabashvili's Multimedia music tries to remind us that art in general, is not separated from the observable universe. The composer uses sounds to create a net of vibrations, that would harmonize with the total universe's vibration. Thus, the composer gives people the possibility to reconnect with the largest energetic process of the entire universe's network again and become cosmic-energetic persons (the concept of a unified communication network is disputable as there could exist other dimensions in the universe, but it is acceptable to consider the fact that other dimensions are also part of the unified universe). To think of the universe as a huge database of energies, and to think of oneself in this context, is truly a new vision of the composer. "Once we recognize that all matter is energy, we can begin to form a new vision of ourselves and the world around us. We begin to realize that our surroundings are not what they seem"—notes William Buhlman (Buhlman, 1996: 20).
- Composer tries to remind us of the existence of harmony in the world and makes listeners demolish the stereotype of dividing our existence into priorities. Indeed, the world is one unit and we are all "children of one point". There are no sounds of secondary importance in the universe, all of them create a so-called single cosmic harmony. By the way, the choice of genre—symphony-exhibition—was not occasional as a symphony for ancient Greeks meant notes that sound together harmoniously; It refers not only to the genre definition but to the idea: of achieving the state of harmony thanks to which composition contains the signs of Naturphilosophie. The humanistic pathos of the composer's project is clear—to make humans harmonious, and eco-friendly with all creatures and plants of the environment.
- A multimedia musical work in general (including Chabashvili's project) offers a renewed approach to the world and in turn contributes to the expansion of brain possibilities that leads to the next stage of development of the human species with ecological consciousness. exactly due to renewed consciousness there are rejected stereotypes of the past art music, which closely tied the person with his ego, thereby separating a person from a whole and positive perception of the world.
- This is the way Multimedia music leads to the next stage of human evolution—Transhumanism as well as post-humanism.
- Unlike the exact sciences, art does not need scientific evidence or estimation because of the vision-based attitude toward the world; that is why it intuitively always tells true and predicts further "events". Science and art may take different paths of development, but there is one thing in common between them—both are at the vanguard of human progress.
- As multimedia music breaks all stereotypes of art music, Transhumanism as a scientific movement will also transform the agenda of Homo sapiens existence. Multimedia music as well as the movement towards Transhumanism and post-humanism is another stage of the evolution of our constantly "traveling" humankind and homestead planet, which is on the way to an everlasting journey through time and space.

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