

Introduction

by STEFANO OLIVA and OBSOLETE CAPITALISM

Zarathustra is only speeds and slownesses, and the eternal return, the life of the eternal return, is the first great concrete freeing of nonpulsed time.

Deleuze and Guattari (1987: 269.)

The aim of the tenth issue of *La Deleuziana* is not to reflect in a generic way on 'Deleuze and music' since the relationship between the forces shown in sound and the thought of the French philosopher is not generic at all. Our attempt is to deeply investigate *with and through Deleuze* the magmatic motion of the complex process that binds Nature to *disproportion*, sound and modes of existence. The divergent and the decentralized process is intensified by accelerating (de-territorialization) and decelerating (re-territorialization) perspectives, thus pace and directions. The theme of the rhythm and *formless* chaos has always been present in Deleuzian plane of immanence.

Hidden in the folds of Deleuzian philosophy of difference, the topic of the repetition-measure – repetition as symmetry, oriented and codified – and repetition-rhythm – repetition as a productive and differentiating power – already appears in the first pages of *Difference and Repetition* (Deleuze 1968). In his book *Proust and Signs* (Deleuze 1964) he had already recognized that Proustian essence was nothing but the «absolute and ultimate Difference» (Deleuze 2000: 41). Where does this array of differences live? In the world of art, Proust wrote: «Thanks to art, instead of seeing a single world, our own, we see it multiply, and as many original artists as there are, so many worlds will we have at our disposal, more different from each other than those that circle in the void...» (Ibid.: 42).

Hence, Deleuze, in the 1960s, analyzed music and rhythm thanks to Nietzsche and Proust, who had put music and rhythm-repetition at the core of their sensibility and their writings. In particular, Nietzsche, according to Deleuze, is the philosopher that identifies with a painful intuition the liberating Rhythm of our essence. Nietzsche advances this concept through the mask of his most famous 'rhythmic character', that is, Zarathustra. Nietzsche makes him announce the most powerful parody of all human spiritual doctrines, the Eternal Return, which Deleuze rightly interpreted as «the first great concrete freeing of nonpulsed time» (Deleuze & Guattari 1987: 269). Such rhythmic topics in the 1960s remained stratified as underground sediments but they never developed as the key structure of Deleuzian thought.

In the second half of the 1970s, Deleuze published *Kafka* (Deleuze and Guattari, 1975) and *Dialogues II* (Deleuze & Parnet, 1977), and, above all, the proceedings of the conference “Rendre audible des forces non-audible par elles-mêmes” at the IRCAM in Paris (23 February 1978)¹. In these writings, the articulated dimension of pulsed and nonpulsed time, of rhythm and individuation, speed and slowness, and autonomy of sound which becomes landscape production, forge some authentically Deleuzian concepts such as *melodic landscape*, *audible colour*, and *rhythmic character*. Singular territorial individuations for a nonpulsed time-space. These concepts will find an extraordinary and unusual allocation in *A Thousand Plateaus* (Deleuze & Guattari, 1980), the second volume of *Capitalism and Schizophrenia*, full of *geo-philosophical variations on the topic of Rhythm*. The conceptual core of this new way of conceiving Nature as a «rhythmic character with infinite transformations» is located in the eleventh plateau, *1837: Of The Refrain*.

The relationship between music and philosophy in Deleuze’s thought can thus be considered in terms of fruitful hybridization, which leads in some emblematic cases to a flow of categories from one domain to another. A first emblematic case can be represented by the great attention that Deleuze and Guattari directed to the classical and romantic Western musical tradition, as well as to a more recent musical output by neo-vanguards, repeatedly mentioned in the pages of *A Thousand Plateaus*. A second case that cannot be ignored is the musical potential of concepts such as difference and repetition, rhizome, territorialization and deterritorialization (and again re-territorialization), which have stimulated the musicological reflection and fueled the compositional practices of many musicians, who explicitly recognized the influence of the Deleuzian conceptual apparatus. The third case is more complicated. It is the journey made by concepts born within the context of music theory that is revisited by Deleuze and Guattari from a philosophical point of view. For example, the refrain, or the duo of smooth/striated space, derived from Pierre Boulez’s considerations of the relationship between the continuum of audible frequencies and the segmentation of discrete intervals. Even more complicated is finally the parabola of influences that range from music to philosophy and back to music again, which is well expressed in the works of some contemporary composers.

The four itineraries mentioned here – Deleuzian reinterpretation of European musical tradition; the assemblage of philosophical concepts with the theory and practice of music; the assemblage of concepts originating in the musical sphere with the philosophical analysis; mutual influence between music and philosophy – do not try to exhaust the numerous possibilities of development of Deleuze’s ‘pensée-musique’ (Criton & Chouvel, 2015) but rather to hint at the rhizomatic and unforeseeable nature of the relationships that exist between art and philosophy, which, together with science, are regarded in *What is*

¹ Deleuze’s IRCAM conference, entitled “Rendre audible des forces non-audible par elles-mêmes”, is inserted in *Two Regimes of Madness: Texts and Interviews 1975-1995* (Deleuze 2007). To watch the full lecture: https://manifeste.ircam.fr/playlists/le-temps-musical/detail/?fbclid=IwAR2f1ndmnOz3H6Kj_d6MLBr_DkG8jni_t2MzCPd21tTyZib-7G1WG14dWMM.

Philosophy? (Deleuze & Guattari, 1991) as diverse, though sympathetic and, in a way, similar, creative practices.

The many contributions in the issue not only question Deleuze and Guattari's thought but display their conceptual creations to enlighten some topics as rhythm (Daniela Angelucci; Zafer Aracagök; Conor Heaney; Henrique Rocha de Souza Lima; Gregorio Tenti), Refrain and de/re-territorialization (Iain Campbell; Guillaume Collett; Giuseppe Molica; Stefano Oliva; Sebastian Wiedemann), space and locality (Sara Baranzoni and Paolo Vignola; Ronald Bogue), non-human forces in sonic practices (Bernd Herzogenrath; Halla Steinunn Stefánsdóttir and Stefan Östersjö; Davide Tolfo and Nicola Zolin), forms of temporality and modes of existence (Edmund Berger; Felipe Kong; Claudio Kulesko; Obsolete Capitalism), musical assemblages (Paulo de Assis; Edward Campbell; Paddy Farr), musical thought and practice (Pascale Criton; Lucia D'Errico; Lorenzo Pagliei).

To underline the fruitful power entailed by the Deleuzian thought, able to generate divergent series, the project will display an unusual profile for La Deleuziana: a book and an audiovisual *decentralization* collected in form of three sonic plateaus in an USB card featuring artists like Mark Stewart, Roberto Paci Dalò, Zaum Percussion, Deborah Walker, Adi Newton / The Anti Group, TAGC, SIFIR, Network Ensemble, Demystification Committee, Ali Beidoun, NicoNote, Achim Szepanski, Ezili-i-Sabbah, Bill B. Wintermute, L'impero della luce, Stefano Ricci, Ettore Dicorato.

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