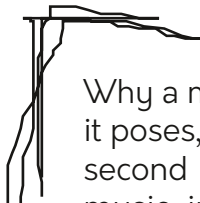# WHY A MUSIC-IMAGE MATTERS: MUSIC RESEARCH-CREATION AND WORLDINGS

Why a music-image *matters* has two senses. The first and most obvious is the ethical question it poses,why does a music-image matter at all? Why investigate what music is and does? The second sense,inspired by process philosophy and feminist posthumanism, is to ask *how* a music-image *matters*. *Mattering* is about what something is made of and what it gives birth to. The music-image mattersbecause its mattering is an ontogenesis of three ecologies (biosphere-semiosphere-technosphere)—worlding. But worlding itself has no inherent political orientation.

AI asserts a new music-image. By scaping and repurposing data without consent—a capitalist strategy ofenclosure David Harvey calls *accumulation by dispossession*—platform capitalists forcefully assert aworlding of property relations. It is a deepening capitalism transforming both the *process* of music-thinking into computational seconds and its *contents* into objects shorn of their kinship. This new music-image is indissociable from a post-neoliberal capitalist expansion: the emergent regime of Transhumanist worlding. Differentiating music-images and worldings makes a practice ofmetamodelisation necessary.

This presentation will re-historicize the practice of music research-creation to show how it has long beeninvolved in the constitution of music-images and worldings. Research-creation can be a call for artist-researchers to create new music-images. It is not enough to resist AI only to maintain capitalistcentralization of music. The current music-image is a tool that will continue to justifying control bytechnocrats, maintain the Law of Genre, and continue to separate music studies into competingprofessional disciplines. Or it could contribute to the creation of alternative anarcho-posthumanistmusic-images as the conceptual edge of decentralized artist and community centered, democratic andegalitarian, globally integrated art markets. New worldings is how the music-image matters.

KEYWORDS: Music-image and worlding, Posthumanism and process philosophy, AI and capitalist enclosure, Research-creation, Transhumanist worlding, Anarcho-posthumanist alternatives

Michael MacDonald: "Though he does have a beard, Professor MacDonald is not a tweed suit wearing dour academic, ratherhis passion for cinema and music has led him to the streets, showcasing the hardscrabble life of artistsattempting to win fans one gig at a time." CKUA radio, Alberta

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MacDonald's films have screened at more than 80 film festivals winning documentary and experimentalfilm awards. He has published widely on music studies, youth culture and alternative community-engaged pedagogy, cinematic research-creation, cine-ethnographic and cine-ethnomusicological theorywith book chapters included in influential handbooks. He is the author of "Playing for Change" (2016),"Remix and Lifehack in Hip Hop" (2016), co-editor for "A History of Progressive Music and Youth Culture" (2020), and "CineWorlding: Scenes of Research-Creation" (2023). He is currently writing a book titled"Why a music-image matters".

23