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## The Autonomy of Expression and the Becoming Musical of Classicism, Romanticism, and Modernism

### Abstract

This article reconstructs Deleuze and Guattari's history of music in relation to their notion of stratification and defends the view that music is an organization of sounds. Tracing a history of becoming music, this article demonstrates how social conditions impact the organization of sound into music and how music transforms those same social formations. Deleuze and Guattari's notion of double articulation, a regime of content and a level of expression, provides a rubric to understand how sonic material is organized into determinate musical elements, notes, tones, rhythms, and so on. This article argues that as the articulation of expression grows independent of content, there is a commensurate increase in what can become musical.

### Keywords

Becoming, Music, Deleuze, Stratification, Expression

### Introduction

Not only does art not wait for human beings to begin, but we may ask if art ever appears among human beings, except under artificial and belated conditions (Deleuze and Guattari 1987, 373).

In *A Thousand Plateaus*, Deleuze and Guattari use musical terms to link, discuss and move between disparate subjects, from art to biology. In so doing, they present a musical cosmogony. Scholarship has focussed on how their analysis of music has impacted their philosophy—using musical examples to explore philosophical notions like speed, rhizome, and deterritorialization.

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These concepts are suggestive of musical creativity, capturing music-making's variation and serendipitous nature. However, these Deleuzian analyses lead to the unwarranted conclusion that all sound is musical. This article defends the common-sense view that music is a subset of noise, a series of sounds organized in a more or less musical fashion. There are determinate musical elements: notes, rhythms, timbres, and so on. While I do not disagree with these analyses, it is crucial to note Deleuze and Guattari's definition of becoming as a two-way street of transformation. With this in mind, rather than examine the impact of music on philosophy, this article considers how their system of stratification impacts historical accounts of Western music.

I contend that Deleuze and Guattari's system of stratification provides a rubric to understand the nonlinear evolution of music, social formations, and other artificial conditions involved in making music. Deleuze and Guattari discuss birdsong as music. However, this must be read alongside their system of *epistrata* and *parastrata*. My aim is not to list a series of artificial conditions that make noise musical. It is to illustrate how social formations impact music-making, and how music-making transforms these formations, and to provide a brief history of becoming music. In so doing, I make several claims. 1) Music is an organization of sound. 2) Social and cultural formations impact the organization of sound. Yet, the very making of music also transforms these norms and artificial conditions. 3) Deleuze and Guattari's notion of double articulation accounts that music is a subset of sound and consists in the organization of sound. The first articulation concerns content, a soundwave. These are hierarchized per various social norms in the second articulation, the level of expression. 4) As the articulation of expression becomes increasingly independent of content, there is a commensurate increase in what can become musical. 5) The evolution of music cannot be attributed to any single cause. Its development comprises a myriad of nonlinear relations between various social and cultural conditions. Further, the growing autonomy of expression allows a history of becoming musical to be traced. The growing autonomy of expression demonstrates the effect of polyphony in Western music and aesthetics, rethinking how its heterogeneity is productive and creative. I proceed first by explicating Deleuze and Guattari's account of stratification before exploring how things become musical by the autonomy of expression. This analysis allows Deleuze and Guattari's history of music to be expanded.

## Stratification

For Deleuze and Guattari difference is ontologically primary, productive of semi-stable physical, cultural, aesthetic, and political objects that we encounter in our everyday lives. There are no identities, only assembled multiplicities, assemblages. Stratification is introduced to explain how assemblages are engendered, how their differential elements cohere, and to account for their potential to mutate and evolve as they encounter other elements. Stratification pivots on five notions, 1) the plane of consistency, 2) abstract machine, 3) process of double articulation, 4) concrete assemblage, and 5) territorialization, deterritorialization, and reterritorialization.

Stratification occurs between two interdependent poles, the plane of organization—the sum total of all structuration—and the plane of consistency—a mobile field of potential material flows from which points of order germinate (Bogue 2003, 17). Briefly, stratification describes an increased organization to the plane of structuration. By contrast, destratification is a movement to the plane of consistency. The plane of consistency is not a “primordial soup” of differences from which matter is subsequently composed (Bowden 2020, 387). Nor is it a homogeneous chaos of differences that split apart, but a genetic medium for transformation. It exists alongside assemblages, describing all potential becoming. That is to say, how an assemblage mutates and becomes-other.<sup>1</sup>

The abstract machine consolidates and differentiates material flows so that a point of order emerges. It is a principle of distribution that results in the self-organizing territories, milieux, and strata that come about from the evolution of the cosmos (Lapoujade 2017, 206). The abstract machine operates through coding and territorialization. Coding is a repetition that organizes unformed matter into a milieu that performs a specific function under a particular impulse. Deleuze and Guattari discern two kinds of repetition, meter, and rhythm. While meter is a “measured, homogeneous repetition of the same,” rhythm is an irregular repetition that recapitulates the difference between elements allowing for creativity and transcoding (Holland 2013, 67). Rhythm requires at least two edges, from which a third body emerges. In his 1981 lectures on painting, Deleuze uses the example of a violin and piano duet. The violin responds to the piano and vice versa, forming a rhythmic relation that constitutes the music.

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<sup>1</sup> The plane of consistency and plane of organization are not opposites. In *Difference and Repetition*, Deleuze critiques opposition as treating difference as ontologically secondary—a measurement between two identities.

Assemblages are produced by a process of double articulation. First, content is stabilized. This regime of bodies is then further organized and hierarchized in the second articulation at the level of expression. The second articulation ties the regime of bodies with a system of signs by which the ensuing assemblage is expressed. This means, depending on the body in question, that the articulation of expression can be more or less independent of its underlying content. However, content and expression are themselves double, each with a substance and form. They elaborate on this coupling with the example of sedimentary rock.

The first articulation is the process of “sedimentation,” which deposits units of cyclic sediment according to a statistical order; *flysch*, with its succession of sandstone and schist. The second articulation is the “folding” that sets up a stable functional structure and effects the passage from sediment to sedimentary rock (Deleuze and Guattari 1987, 47).

The substance of expression is a concrete assemblage. Double articulation is not a reductive causal explanation but a system by which heterogeneous milieux interact, intersect, and overlap to produce assemblages. Assemblages form on the strata, populating the plane of consistency, manifesting the operation of the abstract machine. It is important to note that concrete assemblages condition the strata they inhabit. Bowden (2020, 391) aptly explains that an “assemblage consolidates or is creative of strata insofar as it co-adapts elements of content and elements of expression and effectuates relations between different strata.” (2020, 391). Assemblages maintain a relation to the strata but become what they are via destructuring and structuring processes of deterritorialization and territorialization.

Territorialization and deterritorialization explain why the assemblage has an impulse to stability but will nevertheless evolve over time. This occurs between the form of content and form of expression. In territorialization, milieux are overcoded, linking the bodies selected in the articulation of content with a system of signs. Conversely, in deterritorialization, milieux are disarticulated from an assemblage. The original assemblage is converted, and the deterritorialized components are made available as “matters of expression” for other novel organizations, converting other assemblages as they are taken up in another territorialization. Deterritorialization relates assemblages to one another, linking them through interstratic milieux, facilitating destratification, transformation, and becoming (Bowden 2020, 391).

To see how music relates to social formations, we must first consider the double articulation of a musical tone. The substance of content is a vibration of particles. The form of content concerns the frequency of the vibration producing a soundwave. In the second articulation, noises are overcoded, hierarchized, and territorialized to become musical. At the level of expression, the interrelationships between musician, instrument, and context become significant. Noises are organized in accordance with various cultural and social norms. Notes are played in a certain way to generate a “good” tone. With this basis, I propose an account of becoming music to explain how music is grounded in artificial conditions and how these conditions evolve alongside musical assemblages. Separating content from expression means that music is a subset of sound—and that what is musical about a series of sounds is its grounding in social conditions. As will be shown, these norms not only impact the organization but the content of the sound.

The importance of strata comes to the fore. Strata derive from the plane of consistency. This has two ramifications. First, stratification does not occur in a vacuum: “each stratum serving as a substratum for another stratum.” (Deleuze and Guattari 1987, 84). Second, “strata are extremely mobile” (Deleuze and Guattari 1987, 584). This mobility was witnessed in the sedimentary rock example, water trickling in a silt flow cutting across the geological to produce more rock. Through deterritorialization and territorialization, assemblages link strata. However, strata are hardly passive, imposing an organizing principle on less formed matters. In this sense, “strata are acts of capture,” striving to seize and organize all they can (Deleuze and Guattari 1987, 47).

Deleuze and Guattari delineate epistrata and parastrata as categories of substrata. Parastrata are horizontal divisions in a stratum, interlocking through an exterior or annexed milieu that reciprocally presuppose each other. For instance, the prison and judicial system presuppose one another without one causing the other, yet there is an interplay between the two. Furthermore, the judicial, prison, and legal parastrata are conditioned by social and cultural parastrata. Epistrata, on the other hand, are stacked vertically, marking intermediary states of a stratum’s interior milieux. The epistratum of language, for example, presupposes entities that use it to communicate and complete various tasks, reliant on underlying biological and physical epistrata (Holland 2013, 59-60). It is important to note that in these horizontal and vertical divisions are interstratic milieux. Through interstratic milieux, the transformation effected by deterritorialization and destratification can take place.

Deleuze and Guattari delineate three mega-strata: the physico-chemical, the organic, and the alloplastic. These are not separated by the degree of organization but by the autonomy of expression from the content it presupposes. There is a corresponding increase in the stratum's capacity to disarticulate materials and expand. In the physico-chemical stratum, the substance of expression is an amplification of content. Crystallization can only occur in the immediate vicinity on the edges of a crystal and further requires sufficient saturation of the surrounding medium. The demands that content places on the articulation of expression is loosened on the organic stratum. Here, expression "takes the form of a genetic code" (Holland 2013, 63-64). Living bodies can be replicated. Although the content of a genetic code informs its expression and organization, the genetic code can mutate, propagating different cells. Expression is emancipated from content in the alloplastic stratum. This freedom is emblemized with language, autonomous of the bodies that speak it and the objects it denotes.

I propose that the social norms that govern music-making be thought of as epistrata and parastrata. This proposal provides a more nuanced view of Deleuze and Guattari's history of music. The mega-strata are readily transposed to epistrata in music. Musical tones, their relationships, and what they purport to express are contingent on organic and physico-chemical epistrata. Sound is a pressure wave created by a vibrating object, the vibrations of which set other particles in the surrounding medium in motion. Whether caused by a singer's vocal cords or an instrument, this is another assemblage on the physico-chemical epistratum. There is another assemblage in the musician's manipulation of their instrument, linking the physico-chemical epistratum with the organic. The complex relationship between them produces the sound wave, existing not only on the physico-chemical but also on the alloplastic, manifesting the performer's various characteristics.

Complexifying this picture are parastrata. At least partially constitutive of the alloplastic stratum are social, cultural, and technological factors, reciprocally conditioning each other and influencing the recognition and interpretation of music. Social and cultural norms dictate where music is heard. Opera lives in the opera house, jazz in a dimly-lit club. Similarly, technological advances have influenced instrument production and how music is heard. Consider the development of piano manufacture. Analyses that reduce the complex history of interweaving social, economic, artistic, and technological factors to a single cause are incomplete. In my view, the development of the piano demonstrates the reciprocal presupposition of parastrata and how these intersect and interlock with musical epistrata. The piano of the 19<sup>th</sup>

century could not withstand the virtuosic playing style of Franz Liszt, the first musician to champion the piano recital.<sup>2</sup> The instrument transitioned from the salon to the concert hall. Manufacturers responded to this need with technological innovations, moving from wooden frames to cast iron and constructing finer soundboards to fill larger spaces with sonorous, warm sounds. Of course, piano-makers would not take such economic risks without social and cultural attitudes assuring them of a financial return. Nonetheless, the social and cultural norms surrounding the piano would not have seen it elevated to a recital instrument without such economic risk, technological innovation, and other assemblages on the physico-chemical epistratum.

The strata facilitate the production of sound, and in the articulation of expression, social and cultural parastrata direct how these sounds are organized into a musical assemblage. However, epistrata and parastrata also impact the content of a soundwave. This is because, on the alloplastic stratum, expression is autonomous from content and informs content. It is easy to imagine a piano slightly out of tune or a fatigued horn player not playing the note A440 precisely at 440 hertz but hovering around that pitch. Due to social and cultural parastrata, the sound is no less musical. This accounts for the fact that various cultures and social contexts codify and interpret sounds differently.

### **The Autonomy of Expression**

The last section demonstrated how such epistrata and parastrata territorialized milieux into musical assemblages. However, the account of musical epistrata and parastrata thus delineated does not prescribe what can be musical. Stratification describes an open system of evolution. Musical assemblages tie strata together so that the social formations that impact the production of music are themselves transformed. This section examines Deleuze and Guattari's proclivity to Messiaen and birdsong to illustrate how assemblages transform the strata. It then explores how polyphony is productive, exploring how the autonomy of expression produces new content. I argue that the increasing independence of expression that separates the mega-strata is analogous to Deleuze and Guattari's analysis of classicism, romanticism, and modernism.

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<sup>2</sup> Famously, Liszt broke piano strings during performance. Only Erard and Pleyel pianos could stand up to his virtuosic playing (Hilmes 2016).

Deleuze and Guattari often use Messiaen and birdsong in their discussion of music. I argue that their system of epistrata and parastrata accounts for how birdsong is considered musical without being music. Birdsong lacks the relevant epistratic and parastratic relations to occupy the concert, dance, or music hall. While found wanting for the economic, technological, social, and encultured musical practices that typify Western music-making traditions, birdsong is musical because of the assemblage of pitches it produces on the alloplastic stratum.

Messiaen deterritorialized bird song and reterritorialized it to embrace the instrumentation of the concert hall. It was impossible to transcribe the bird's song or perform it on a piano accurately despite numerous field recordings. In Messiaen's *Catalogue d'oiseaux*, a series of thirteen solo piano pieces, Bogue aptly notes that "at every stage a deformation and mutation of the bird's music takes place" (Bogue 2003, 29). Singing too quickly for the piano's repetition mechanism, Messiaen slowed its song. Pitches were expanded and contracted to adhere to the equally-tempered twelve-tone scale and transposed to fit the piano's keyboard. Lastly, the bird's shrill timbre is mimicked by complex harmonies in the piano's upper treble. In sum, the bird song is radically modified to engage the epistrata and parastrata of the piano and satisfy broader social norms so that it might be heard as music in a performance.

The transformation of musical strata in its capture of non-traditional musical contents is also witnessed. Messiaen's innovation consists in the two-way transformation of birdsong and music, manipulating the birdsong to become musical and mutating traditional musical contents to become bird. The bird's song is changed to engage certain artificial conditions. However, these conditions are changed by the addition of the bird's song. On the alloplastic stratum, music exceeds these social formations so that while they impact music-making, they are nevertheless transformed. This adapts the conclusion *everything is musical to non-musical milieux can become musical*.

In discussing Messiaen and birdsong, Deleuze and Guattari's project is not to provide an understanding of what is musical, but to demonstrate the philosophical concept deterritorialization. This aim extends to their history of classicism, romanticism, and modernism and illustrates how assemblages open onto each other. They are not concerned with finding an essential trait that summarises each musical period. Their aim is to discern what each musical period is doing. I propose that when understood in relation to their system of stratification, Deleuze and Guattari offer insights into how milieux become musical.



In classicism, for Deleuze and Guattari (1987, 393), "Matter is organized by a succession of forms that are compartmentalized, centralized and hierarchized in relation to one another." Classicism establishes a point of order. Milieux is organized in a particular way to perform a specific function. For instance, harmonic resolution operates as a function of tension and release. Romanticism, by contrast, puts these functions into variation, producing novel musical content. Here, the relationship between notes and other musical milieux evolves and changes in order to develop new musical content. Romanticism discerned other harmonic devices to convey tension, like the tritone substitution or imperfect cadence. In modernism, Deleuze and Guattari (1987, 398) write that "matters of expression are superseded by a material of capture." This supersession was witnessed with Messiaen; musical strata seize the bird's biology and make it musical.

There is an increase in what can become musical through this brief analysis of classicism, romanticism, and modernism. This is by virtue of the increasing independence between the articulation of expression from the articulation of content in each period. The rules of expression, the organization of musical elements established by classicism are put into variation and loosened in romanticism. In classicism, chords perform a particular function in the context of the composition. Yet, for Debussy and romanticism more generally, it is the color of the chord that takes precedence. Finally, in modernism, musical expression is liberated from traditional musical contents so that non-musical milieux can become musical by engaging, at least minimally, the relevant epistrata and parastrata. As the rules governing expression are loosened, musical milieux can relate to epistrata and parastrata differently. As such, as expression becomes increasingly autonomous, milieux have a greater capacity to become musical. This is because territorialization and deterritorialization link the articulation of content and articulation of expression. As such, as expression is emancipated from content, there is greater capacity for deterritorialization and destratification.

### **The History of Becoming Musical**

Echoing Deleuze and Guattari's (1987, 349) observation that "it is not really known when music *begins*," my aim in this history of becoming musical is not to fix discrete points in history but to highlight the passages and relays between epistrata and parastrata. As naturally occurring sounds were imitated and organized, they became increasingly abstracted to produce patterns, leading to repetition, tonality, and dynamics. In accordance with the

demands of various social formations, religious beliefs, available technology, geography, and climate, instruments were designed and made to replicate and organize sounds. Note the ambiguity in the term “*begins*.” It is not clear when music first developed historically. While we can speak to the oldest surviving compositions and recordings, these artifacts presuppose performance. Furthermore, as Deleuze and Guattari’s notion of destratification illuminates, also indeterminate is the level of organization required for a collection of sounds to be musical. Had Messiaen not changed the bird’s song but felicitously replicated its voice, it is not clear it would be heard as modern music but as a series of naturally occurring noises.

Given the growing independence of expression from content, it follows that this trajectory must be reversed to look at how music was first stratified. As witnessed, music is grounded in social formations. From this starting point, we can chart what becomes musical from its relations to various epistrata and parastrata. As its expression becomes increasingly autonomous, more milieux could become musical so that music could intersect with the strata in different ways, facilitating further opportunities for becoming. With this analysis, the heterogeneity that underpins polyphony is not the result of compositional innovations but a productive disruption of cultural norms and conditions that allowed music to exceed the formations in which it is grounded, a perpetual process of evolution.

I begin my analysis in Ancient Greece. Pythagoras first linked music with the cosmos, discovering that relations between pitches could be expressed as numerical ratios, forming the basis of Pythagorean tuning.<sup>3</sup> For the Pythagoreans, simple ratios manifested a cosmic harmony. As such, musical consonance reflected a numerical consonance. Conversely, dissonant intervals, (supposedly) unpleasant to the ear, were complex numerical ratios that could not be simplified. Music maintained a relationship to ontology, placing strict constraints on what could be musical. Music could not be chaotic but consisted in the ordering of sounds in a harmonious way that manifested the order of the cosmos.

In Ancient Greece, instrumental music was an accompaniment to theatre. Music was sung and danced to and involved a combination of words, melody, and rhythm. The theatre was not designed purely for entertainment but to teach. Monophonic music accompanied a chorus to help link the audience to the drama on stage. The coupling of music with words is significant, as it makes music representational—certain musical scales and phrases becom-

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<sup>3</sup> The most harmonious was the octave, 2:1, followed by the perfect fifth, 3:2, perfect fourth, 4:3, and whole tone, 9:8, respectively (Bogue 2003, 15).

ing associated with specific themes and emotions. For instance, the Dorian mode was thought to “fittingly imitate the tones and accents of a man who is brave in battle,” while the Phrygian mode connoted peace (Ridley 2004, 47-69). Subsequently, cultural parastrata conditioned the role of music, imbuing scales with particular functions. Warriors should listen to the Dorian mode, not the Phrygian.

In this initial stratification of music, notice the relations to two parastrata: ontology and language. As a complement to sung lyrics, music was representational, designed to portray determinate things. It was organized in a particular fashion to help accomplish certain tasks. In this organization, we witness music’s relationship with ontology, embodying the order of number. The same reverence for cosmic harmony first seen in Pythagoras persists in Plato. While disparaging representation as an imitation of the Forms, Plato was struck by music’s ability to penetrate the souls of people and influence their actions. In the *Republic*, Socrates claims that musical training is the most important for two reasons.

First, because rhythm and harmony permeate the innermost element of the soul, affect it more powerfully than anything else, and bring it grace, such education makes one graceful if one is properly trained, and the opposite if one is not. Second, because anyone who has been properly trained will quickly notice if something has been omitted from a thing, or if that thing has not been well crafted (Plato 2004, 84).

Here, it is important to note not the potency of music, but the harmony music brings to an individual. This harmony echoes the Platonic virtues, wisdom, temperance, and justice. Philosophical tasks become musical activities. Socrates observes that the more harmonious a person, the more beautiful and loved they are, and the better they might perform their role in the state. Conversely, “a disharmonious person (is) not passionately loved” (Plato 2004, 85). Music manifests harmony and, in so doing, becomes a tool for learning, self-critique, control. It becomes a means to describe social cohesion and one’s psychological well-being.

Instrumental music’s autonomy increased during the medieval period, although the purpose of music, the representation of the ideal, persisted. In *De Institutione Musica*, Boethius separates *musica instrumentalis*, actual music performance, *musica humana*, the harmonious relationships between humans and their souls, and *music mundane*, the harmony of divine order (Bogue 2003, 16). Boethius’ categories present a hierarchy that delineates what can be music. This same hierarchy is witnessed in Augustine’s *De Musica*. Boethius and Augustine agree that while performers are essential to music,

judgment is the loftiest musical action one might undertake. As MacInnis (2015, 213) eloquently states, in the medieval period, musicians “are inferior to those who discern and describe the structure and components of music.” Music echoed the spiritual in the service of religion. Ontological parastrata was replaced with that of the divine. Music was not designed to be appreciated in itself but to direct the listener’s attention to the harmony of divine order.

Running through Ancient Greece and the medieval period is not musical polyphony but a layering of words and music. In Ancient Greece, instrumental music accompanies spoken and sung lyrics. In the medieval period, musical tones reinforce the words of worship. In short, music was used as an additive compound to language, which imposed strict rules on what could be musical. In both periods, music involved a significant organization of sounds and had to engage various epistrata and parastrata. However, the advent of musical polyphony was about to loosen the strictures on how music could be expressed, destabilizing its function in religion and allowing music to enter and flourish in the spheres of entertainment and art.

Musical polyphony is the performance of two or more musical lines simultaneously. Music no longer comprised horizontal melodic movement but vertical harmony. Deleuze and Guattari (1987, 343) write that music,

on the one hand, draws a horizontal, melodic line, the bass line, upon which other melodic lines are superposed; points are assigned that enter into relation of counterpoint between lines. On the other hand, it draws a vertical, harmonic line or plane, which moves along the horizontals but is no longer dependent on them; it runs from high to low and defines a chord capable of linking up with the following chords.

After the advent of polyphony, music comprised both horizontal and vertical lines. Musical elements formed relationships with other musical elements rather than being used to emphasize established music and linguistic associations. In sum, music began to have a life of its own, liberated from the functions prescribed by language, religion, and ontology.

As is well known, basic polyphony emerged in medieval organum. In organum, the monophonic melody of Gregorian chant became polyphonic. A principal vocalist sang the melody while another sang the melody in parallel at a consonant interval, usually a perfect fourth or fifth. Prior to polyphony, the assemblage of a Gregorian chant coupled words of praise with melody, reiterating the parastrata of religion. With polyphonic music, the assemblage consolidated musical strata. Musical materials were tied with

other musical materials. Polyphonic assemblages allowed other musical relationships to germinate, giving rise to other interstratic milieux and allowing music to engage a variety of epistrata and parastrata.

Plainchant melodies did not use the major or minor scale to which we have become accustomed today but had a modal structure. When coupled with a parallel harmony, the modal scale tuned with Pythagorean ratios would eventually result in a tritone. Composed of three whole-tones, this is a complex and dissonant ratio.<sup>4</sup> This is not to reinforce the trope of the devil's interval. While not a simple ratio, the tritone was not necessarily unpleasant to the ear. It was infrequently used because it was a challenging harmony to sing. Jacobus of Liege attests in the *Speculum Musicae* that while rare, the tritone is "subtle and beautiful" (Smith 1972).

Polyphony also exposed inconsistent distances between intervals of the same size. For example, an interval of a whole-tone can be played in numerous different ways on a piano, C-D, D-E, E-F $\sharp$ , and so on. If that piano was tuned by Pythagorean ratios, while obviously resonating at different pitches, the ideal beat rate is the ratio 9/8. However, this is not heard across the entire keyboard. This means that melodies and harmonies could not be transposed to other keys.<sup>5</sup>

Eventually, this was resolved with the development of equal temperament at the beginning of the Baroque period. It is too simplistic to say that composers wanted to modulate between keys and maintain the equidistant consonances and dissonances. Before, music was written to encourage the audience to contemplate the order of the cosmos or the divine. However, this desire demonstrates a shift in the parastrata. Music was written for leisure, for the sake of music. The establishment of equal temperament did not happen swiftly, nor from any single cause. It was preceded by an influx of various temperaments, some of which were delineated for aesthetic purposes, others to resolve mathematics' inharmonicity. Complementing the transition was a technological evolution in the epistrata that enabled the production of various musical instruments. Correspondingly, this introduced parastrata of economics, informed by social and cultural norms. This opened up new lines of becoming. Music was emancipated from the church to entertain, manifesting a becoming-mathematical, technological, and social.

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<sup>4</sup> The whole-tone ratio is 9/8. The tritone ratio is thus calculated  $(9/8)^3=729/512$ .

<sup>5</sup> This is because of a mathematical discrepancy. If tuning by perfect fifths, 12 fifths must be played. This spans 7 octaves. The ratio of the fifth (3:2)<sup>12</sup> equals 129.746338, but the ratio of an octave (2:1)<sup>12</sup> equals 128.

The change in epistrata and parastrata impacted the organization of sound. Liberated from the epistrata and parastrata of religion and ontology, musical expression had become independent of its content, generating other musical material. We can now look at Deleuze and Guattari's history of music more tangibly. In classicism, musical assemblages turned inwards to establish musical norms. What became musical were the relationships between elements. These relationships did not represent the divine but the composer's genius. Composers began to codify standard instrumentation, embracing an economic parastrata that saw orchestral music popularized. In representing the composer's creativity, music had shifted not only to entertain but to burgeon as an art form. The diatonic harmony that typified classicism was consolidated and differentiated in romanticism. It was consolidated insofar as romanticism took the discrete musical elements established in classicism but differentiated them in that they were put into variation, uncovering novel harmonic and rhythmic devices. There is a freedom of form. This freedom also extended to instrumentation—composers and performers pushing instruments to their limits and necessitating further technological advances.

Modernism pushes musical milieux to their limits, interrogating their relationship to other non-musical milieux. This push was witnessed with Messiaen's deterritorialization and reterritorialization of birdsong, making it become musical. Deleuze and Guattari describe modernism by discussing Cezanne's painting. In his paintings of apples, his concern is not to paint apples. The apple's abstraction emphasizes the materiality of the painting to depict the generative forces that produce apples (Bogue 2003, 44). Analogously, in his dodecaphony and free-atonal compositions, Schoenberg strips the twelve-tone chromatic scale of its traditional relations of dominance and resolution (Nesbitt 2004, 61). This consolidates the formal musical milieu, the notes of the western scale, but rather than redeploy harmonious relationships between notes, intensities of sound become musical.

Discordant harmonies and non-traditional musical sounds, like birdsong and later distortion, are seized by musical strata to become musical. The articulation of expression has become utterly independent of content, certain pitches, and frequencies. The musical elements established in classicism and romanticism serve as interstratic milieux that facilitate the deterritorialization and reterritorialization involved in becoming musical. In this deterritorialization and reterritorialization, opening onto sound, modernism questions the difference between music and noise.

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This question concerns music's mode of existence. A musical composition or performance presents an assemblage of various milieux, connecting various strata. I am not claiming that specific notes, frequencies, or tuning systems are the backbone of a musical stratum. Nor have I endeavored to depict a history of Western music faithfully. Instead, I have demonstrated that music is founded in and maintains links to social formations and cultural norms: assemblages nested within assemblages, traversing, intersecting, and overlapping epistrata and parastrata. I have argued that as the articulation of expression grows autonomous of content, it transforms and generates more musical material through the commensurate increase in capacity for deterritorialization and reterritorialization. This increase means that while grounded in social formations, music also exceeds them, linking with other interstratic milieux and effecting a becoming. Understanding music in relation to the system of epistrata and parastrata explains why some music is initially rejected but later applauded for its innovation. At first, it simply lacks the right sort of relationship with social parastrata. But its evolution and innovation can be traced through deterritorialization, reterritorialization, and interstratic milieux.

This article has striven to explain how social and cultural conditions impact the evolution of music and how music has altered these norms. Deleuze and Guattari's notion of double articulation provides a system to explain how music is a subset of noise and how various factors organize sounds in the articulation of expression. Furthermore, as expression becomes increasingly autonomous of the content, there is a commensurate increase in deterritorialization. With the increased capacity for deterritorialization more non-musical milieux can be captured and made musical. This autonomy, coupled with the notions of epistrata and parastrata, has traced a history of becoming musical. The advent of musical polyphony saw an exponential expansion in what became musical. Rather than accompanying spoken or sung language, music materials were coupled with other musical materials, becoming a force that expressed what language could not represent and transforming the artificial social conditions in which music is grounded.

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