Ontologia della Musica secondo Hainge:

"In brief, the ontology of music might be characterised by the following conditions:

(i) music is sound that is
(ii) structured,
(iii) eminently expressive since its only form is its expressed content, and hence
(iv) irreducible to a secondary function (such as representation),
(v) conditioned by an assemblage in the real world (and therefore not trascendent or ahistorical)."

Ontologia del Rumore secondo Hainge:

"Noise *resists* - not (necessarily) politically but materially because it reconfigures matter in expression, conduction and conjugation.

Noise *subsists* - insofar as it relates the event to the field from which expression is drawn and thus subtends all being.

Noise *coexists* - as its ontology is only relational and does not come into being itself but only as the by-product of expression.

Noise *persists* - because it cannot be reconfigured or recontained, cannot become thetic as it passes into expression, but remains indelibly noise.

Noise *obsists* - since it is fundamentally anathema to stasis and thus opposes all illusions of fixity, pulling from beyond itself through expression and bringing about the collapse of meaning."