

BEYOND THE ALBUM

The Architecture of YOU THEE ME

Anthony John Sissian

This is not a collection of songs. It is an applied ontological technology — a closed-loop system designed to dismantle the illusion of separation between the listener and the source of all things.

What follows is a guide to what lies beneath the surface of the music.

1. THE THESIS: REALITY IS A CURE FOR DIVINE LONELINESS

The foundational premise of YOU THEE ME is that the universe began not with a physical explosion, but with a psychological necessity.

A single, unified consciousness once existed in an infinite, silent void. Paralysed by its own eternal isolation, it did something extraordinary: it fractured itself, inventing a "you" and a "me" simply to have a conversation. Creation was not a Big Bang of matter. It was loneliness finding a solution.

To make this game of hide-and-seek work, the consciousness had to employ what the album calls "Playwright Amnesia." Just as a writer might step onto a stage and forget they wrote the script so the performance feels real, we forget our true nature so that the drama of life feels undeniable. The "other" is merely a costume we have donned to escape the silence.

The album maps the journey from fracture to return. From the cosmic void of Track 1 to the final revelation of Track 10. Every track is a stage in a single consciousness remembering what it always was.

2. THE FIVE TRANSFORMATIVE LESSONS

Lesson 1: Survival Is Not About Hardening — It Is About Rising Gentle

When we encounter trauma, our biological instinct is emotional armouring — becoming cold, rigid, hard like metal scorched in a fire. Track 2, "Rise Gentle," proposes an ontological rebellion against this instinct: the defence mechanism eventually becomes a prison, dictating the terms of existence by eliminating our capacity for softness.

This philosophy is grounded in Sissian's high-stakes legal career. He secured a landmark Commonwealth-wide permanent suppression order for victims of a violent sword attack, arguing that a system that re-traumatizes the vulnerable has forfeited its claim to justice. By transmuting this literal weapon of trauma into a metaphorical tool for peace, he suggests that true resilience is experiencing a force intended to break you and refusing to become a destructive force yourself.

Lesson 2: The Radical Act of the Universal Apology

If reality is a fractured version of a single consciousness, then the people who cause us pain are not truly "other." From this non-dualistic perspective, every conflict is a form of self-inflicted damage — the equivalent of one hand punching the other because it dropped the keys.

In Track 4, "E-motion (Pt.2)," Sissian introduces the concept of the universal apology. Because of Playwright Amnesia, we forget that we "cast" the people in our lives — even the villains — to play specific roles so we can experience the friction necessary for a "real" life. If the seeker was the sought, then the apology is the universe's self-reconciliation. It is a mathematically sound way to dissolve conflict.

Lesson 3: You Can Short-Circuit Your Ego with Sound

Sissian deploys what the album's supporting analyses call "Phonosemantic Architecture" to bypass the logical mind. When we listen to standard language, our neocortex (the "Pattern Recognition Gate") analyses words to maintain our separate identity. To circumvent this, The King Suite utilises mystical glossolalia — non-semantic chants like "Oloboria" and "Indalimachala" that arrived whole in meditative sessions.

These sounds are engineered to stimulate specific neuro-acoustic effects through a lexicon of the soul:

- **Vowel /o/** — Very high frequency. Stimulates low-frequency resonance associated with grounding and unity.
- **Consonant /l/** — Very high frequency. Induces fluidity and the release of cognitive tension.
- **Vowel /i/** — Moderate. Associated with intensity and upward movement (ascension).
- **Nasals /m/ and /n/** — Moderate. Creates the internal vibration of the "Om/Hum" state within the skull.

By failing to provide the brain with recognisable meaning, these chants force the analytical left-brain to relax. In this "Theurgical Space," the "King's Sword" (Viveka) acts not as a weapon of punishment, but as a surgical scalpel for the ego. The work serves as a bridge, using the "purest English" to channel the "purest Armenian" memory — echoing the mystical Tagh song traditions of Gregory of Narek — to answer the "pain within" with the promise of "home."

Lesson 4: The Chiastic Journey — A Sacred Geometry of Return

The King Suite is structured as a Chiasmus — a mirrored, cross-over structure (A-B-C-B'-A') common in ancient biblical and epic texts. This is not decorative. It is functional. The structure physically maps the soul's journey from the familiar syntax of human logic into the depths of the unknown, only to reflect back upon itself for a final, unified integration.

Node	Part	Linguistic State	Spiritual Purpose
A	Part 1	English Prose	Initial Contact: establishing Absolute Presence and internal focus on the "Divine Spark"
B	Parts 2 & 3	Mystical Glossolalia	The Purge: transition into "The Sword" to sever ego-attachments and illusions
C	Part 3	The Sword	Central axis: severing the real from the unreal (Viveka)

Node	Part	Linguistic State	Spiritual Purpose
B'	Part 4	Hybrid Prose	The Reconciliation: navigating the "Tension of Absence" and the return to the Divine Ground
A'	Part 5	Paradoxical Prose	Final Union: language and identity collapse into a closed, infinite loop of Oneness

Track 6 mirrors Track 10. Track 7 mirrors Track 9. Track 8 — the Sword — is the precise point of separation. The structure reinforces the theme of Return.

Lesson 5: The Seeker and the Sought Are One — The Linguistic Mirror

The album is structured as a closed infinity loop, a "Linguistic Koan" where the seeker and the sought are mathematically identical. This is evidenced by the mirroring of Track 1 ("I am Only Lony Noly") and Track 10 ("I am Lyon Noly Only").

The letters in ONLY (the singular self) rearrange into LONELY (the solitude of the monad), LOVE (the phonetic bridge), and LYON (the Sovereign King).

```

L O <-----> O O
Y Y <-----> N N
O O <-----> O L
N N <-----> Y Y

```

```

[Lion of Judah]      [Singular Essence]
(Sovereign King)    (Solitary soul)

```

The neologism "I Lony You" is perhaps the most significant linguistic innovation in the work. By verbalising the adjective "Lonely" or the adverb "Only" into the verb "Lony," the text creates a new category of action — a declaration of love from the place of absolute oneness. It bypasses historical theological debates about the nature of the divine by creating a word that cannot be debated because it does not exist in the dictionary of the world, only in the dictionary of the soul within.

3. THE GLOSSARY OF THE UNKNOWN TONGUE

The glossolalia in The King Suite is not random. Each term exhibits a high degree of phonetic organisation.

Term	Interpretation
Indalimachala	A call to interiority and heart-centred movement. "Into the path of the heart." Prefix <i>Inda-/In-</i> signifies Interiority. Suffix <i>-Al</i> signifies Elevation.
Oloboria	Suggests <i>Holos</i> (Whole/Universal) and <i>Bora</i> (Breath/Wind). The repetitive chanting functions identically to the "Sonic Mandalas" found in Javanese Gamelan.

Term	Interpretation
Lhandoneshevitahmoreha	Incorporates sounds reminiscent of the Hebrew <i>Shekinah</i> (Divine Presence) and <i>Shabbat</i> (Rest). A synthesis of rest and presence, where the soul finds its "home" in the vibration of the word itself.
Indalifama	A variation of Indalimachala. The removal of the harsh /l/ suggests a softening or a more intimate "feminine" resonance (fama/famae).
Beholondoroso	Heavy concentration of /o/ sounds, linguistically associated with depth, resonance, and the "womb" or "home."
Indali	The shortening of the Indalimachala root to its essence mirrors the mystic's journey of stripping away the "many" to find the "one."

4. THE CULTURAL BRIDGE: THE ARMENIAN SPIRIT

The work of Anthony John Sissian cannot be fully understood without reference to the Armenian historical plasma. The region of Sisian in Armenia, and the broader history of the Syunik province, is characterised by its ancient monasteries and its role as a bastion of spiritual resistance.

The Armenian language itself is a "holy tongue," and the tradition of the *Tagh* (mystical song) as practised by Gregory of Narek involves a similar use of rhythmic, highly charged language to bridge the gap between the human and the divine.

The "King" in Sissian's text serves as a modern incarnation of the "Righteous Ruler" — the personification of the Divine Ground to which the soul (the Darling) is invited to return. The "Lament" for the family in Tavush, mentioned in contemporary Armenian relief documents, highlights the persistent "pain within" the Armenian collective consciousness, a pain that Sissian addresses through the king's promise of "hope" and "home."

The suite also reflects the monastic ideal established by the "Life of Antony" by Athanasius — retreating from the world of "words" to the desert of "silence." Sissian's "unknown tongue" is a musical desert — a place where the standard meanings of the world are stripped away, leaving only the "pure and raw form" of the soul's vibration.

5. THE THREE PILLARS OF THE THEURGICAL SPACE

The album operates through three simultaneous systems:

Pillar 1: Linguistics (The Anagram)

The use of phonosemantics and the LYON/ONLY mirror to prove that the powerful Sovereign and the solitary Essence are one.

Pillar 2: Neurology (The Limbic Bypass)

The application of Auditory Driving and glossolalia to silence the ego's gatekeeping and return to deep meditative states.

Pillar 3: History (The Armenian Lament)

Grounding the journey in the Historical Plasma of Moses Khorenatsi and Gregory of Narek, transforming a displaced people's lament into a universal Song of Home.

6. A TOOL FOR RADICAL EMPATHY

From the "Lonely Void" of the Big Bang to the "Kitchen Ground" of human trauma and the final union of The King Suite, Sissian provides a framework for viewing life as a process of the universe explaining itself to itself. This album is a technology to be used, not just a collection of songs to be heard.

The next time you face a Tuesday afternoon frustration — an adversary at work or a stranger in traffic — you are invited to ask: How would my reaction change if I viewed this person as a mirror? If they are merely playing the role I cast them in, perhaps it becomes a little easier to "rise gentle" and be kind in the dark.

How would your world shift if you realised that you were always what you were looking for?
