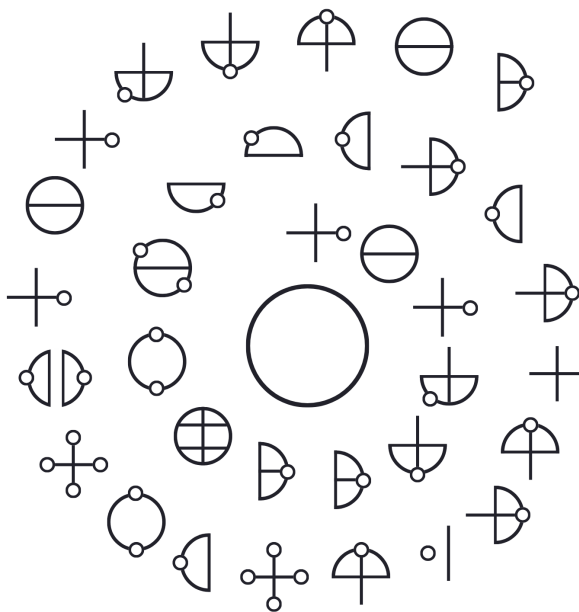


KATAKAMUNA VERSE ANALYSIS · VOL. 01

# The Song of Katakamuna: Primordial Resonance and the Emergence of the Phenomenal World

A Structural Reading of Katakamuna Verse 01

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**K A T A K A M U N A   H I B I K I   M A N O S U H E S H I**  
**A S H I   A T O   U A N   U T S U S H I M A T S U R U**  
**K A T A K A M U N A   U T A H I**

Acoustic Protocol (Romanized)

Kah-Tah-Kah-Moo-Nah · Hee-Bee-Kee · Mah-Noh-Soo-Heh-Shee  
Ah-Shee · Ah-Toh · Oo-Ah-N · Oo-Tsoo-Shee-Mah-Tsoo-Roo

Kah-Tah-Kah-Moo-Nah · Oo-Tah-Hee

## ABSTRACT

Katakamuna Verse 01 is the preface to all eighty songs. The opening KA TA KA MU NA is a declaration: what follows concerns Katakamuna. The closing KA TA KA MU NA · U TA HI is a second declaration: what begins here is the Song of Katakamuna. Between these two declarations, the Verse describes the primordial resonance (HI BI KI) by which the root numeral one multiplies into countless vibrations and phenomena arise in the phenomenal world; the unfolding of that resonance through spacetime with directionality (MA NO SU HE SHI); the process by which ISR-derived components appear in the VPR and their existence becomes confirmed (A SHI A TO U A N); and the condition in which all that appears in the phenomenal world is projected from the ISR and remains continuously connected to it (U TSU SHI MA TSU RU). This reading is a structural interpretive attempt, offered as a modest contribution to whatever future understanding may one day bring these observations into focus.

Index Terms — Katakamuna, ISR/VPR Framework, HI BI KI, Primordial Resonance, U TSU SHI MA TSU RU, Structural Reading, Song of Katakamuna.

**INTRODUCTION: TWO REALMS AND TWO DIRECTIONS**

Katakamuna describes the cosmos as the superposition of two inseparable realms.

**ISR** (Invisible/Substantial Realm): the invisible source realm. The non-local background from which all phenomena arise — not directly observable, but readable through the structure of everything that appears in the VPR.

**VPR** (Visible/Phenomenal Realm): the observable world of phenomena. The realm of material existence in space-time — the domain that modern physics describes with extraordinary precision.

Every structural reading in the Katakamuna Verse series is a reading of the interaction between these two realms: from the ISR toward the VPR, from the source toward the visible.

Modern physics proceeds from observed phenomena toward underlying principles — from the visible toward the source. The history of science is a history of this direction.

Katakamuna proposes the reverse: beginning at the source, tracing the process by which phenomena arise in the visible world.

This is not a criticism of modern physics. It is a suggestion that these two directions may one day converge into a single account of reality.

**THE OPENING DECLARATION: KA TA KA MU NA**

SE: KA / Kah

SE: TA / Tah

SE: KA / Kah

SE: MU / Moo



SE: NA / Nah

KA TA KA MU NA: this is not a phrase to be decoded through its individual sonic elements. As the first words of the first of eighty songs, KA TA KA MU NA functions as a declaration: what follows concerns Katakamuna. The reader receives this name first, before anything else.

**PHASE 1: HI BI KI PRIMORDIAL RESONANCE**

SE: HI / Hee

SE: BI / Bee

SE: KI / Kee

**HI** (first): Numeral 1 — the root, the originating one.

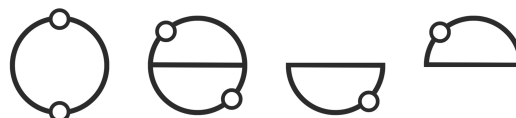
**HI** → **BI** (second): HI with a voiced consonant marker, becoming BI — countless HI. The root numeral one multiplying into an innumerable multitude.

**KI**: the character of two VPR lines split apart — phenomena arising in the VPR.

**HI BI KI**: the root numeral one (HI) multiplying into countless vibrations (BI), from which phenomena arise in the VPR (KI).

The modern Japanese hibiki (ひびき): resonance, vibration, reverberation. The direct sonic connection between HI BI KI and the modern word for resonance is among the most immediate in the Verse series. HI BI KI names the primordial vibration from which the visible world arises.

The structural correspondence between HI BI KI — the root numeral one multiplying into countless vibrational modes from which phenomena arise — and the description in string theory of elementary particles arising from the vibrational modes of fundamental strings is noted as suggestion.

**PHASE 2: MA NO SU HE SHI UNFOLDING THROUGH SPACETIME**

SE: MA / Mah

SE: NO / Noh

SE: SU / Soo

SE: HE / Heh



SE: SHI / Shee

**MA**: spacetime; the field of time and space.

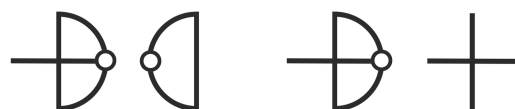
**NO**: of, within — the connective particle locating what follows within spacetime.

**SU**: advancing, proceeding, generating — the quality of producing as it moves forward.

**HE**: toward a direction; with directionality; the spatial dimension of development.

**SHI**: shown, indicated; made manifest.

**MA NO SU HE SHI**: within spacetime (MA NO), generating and advancing (SU), with directionality (HE), shown as manifest (SHI). The primordial resonance of HI BI KI unfolds through spacetime with structural direction — not dispersing randomly, but proceeding with the orderly quality of subeshi (ひびき): spreading everywhere, governing all. The process by which HI BI KI becomes the world is not chaotic; it is directed.

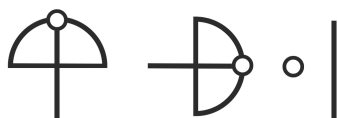
**PHASE 3: A SHI A TO U A N THE CONFIRMATION OF ISR-DERIVED PRESENCE**

SE: A / Ah

SE: SHI / Shee

SE: A / Ah

SE: TO / Toh



SE: U / Oo

SE: A / Ah

SE: N / N

**A:** the intermediate component in the transition from KA toward HI (Numeral 1) — the ISR-derived presence appearing in the VPR.

**A SHI:** the ISR-derived component (A) is shown (SHI) — appearing as a manifest presence.

**A TO:** further, through integration (TO) — the crossing and unification of ISR and VPR.

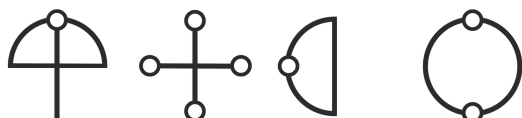
**U:** arising from the ISR/VPR boundary.

**A NU:** the ISR-derived component (A) having its existence confirmed and settled (NU).

The geometrical character NU carries a specific structural meaning: no large circle (unlike WA or MA); an ISR-symbolising vertical line; a small circle at the Numeral 5 position. This structure names the condition in which something sourced from the ISR settles and completes its presence in the VPR — existence confirmed, arrival complete.

**A SHI · A TO · U A N:** the ISR-derived component appears (A SHI), is integrated through the ISR/VPR crossing (A TO), and — arising from that boundary (U) — its existence in the VPR becomes confirmed and complete (A NU).

#### PHASE 4: U TSU SHI MATSU RU PROJECTED AND PERPETUALLY CONNECTED

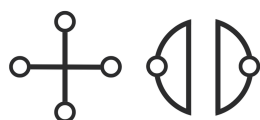


SE: U / Oo

SE: TSU / Tsoo

SE: SHI / Shee

SE: MA / Mah



SE: TSU / Tsoo

SE: RU / Roo

**U TSU SHI** (utsushi): from the ISR/VPR boundary (U), the ISR projects itself into the VPR (TSU SHI) — utsushi (う): to project, to reflect, to make a copy. Everything that appears in the phenomenal world is a projection from the ISR. Not a copy that separates from its source, but a projection that remains connected to it.

**MA:** within spacetime.

**TSU RU** (matsuru): the character RU carries a specific geometrical structure: a right half-circle with a small circle at the Numeral 1 position (ISR); a left half-circle with a small circle at the Numeral 5 position (VPR); and the ISR-symbolising vertical line splitting the two half-circles apart, with a space between them — the window of the ISR is always open. TSU RU names this condition: always connected to the ISR, without interruption.

The modern Japanese matsuru (まつる): to worship, to hold a festival, to maintain connection with the divine. In ancient Japanese culture, the festival (matsuri) was the ritual through which the human world (VPR) maintained its connection to the divine realm (ISR). Katakamuna describes this not as ritual but as structural fact: the connection between VPR and ISR is not something that must be renewed by ceremony — it is the permanent condition of all phenomena.

**U TSU SHI MA TSU RU:** projected from the ISR into the VPR (U TSU SHI), within spacetime (MA), remaining perpetually connected to the ISR (TSU RU).

#### THE CLOSING DECLARATION: KA TA KA MU NA U TA HI

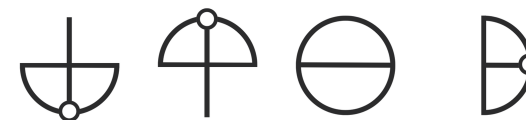


SE: KA / Kah

SE: TA / Tah

SE: KA / Kah

SE: MU / Moo



SE: NA / Nah

SE: U / Oo

SE: TA / Tah

SE: HI / Hee

KA TA KA MU NA: Katakamuna, again.

U TA HI: song, poem, chant — the utahi. What begins here is the Song of Katakamuna. The eighty songs that follow are all U TA HI: structural accounts of the cosmos offered in the form of song. The form of utterance is itself part of the meaning — not a technical specification, but a structural account offered for recognition.

Verse 01 closes not with a conclusion but with a declaration. Everything described between the two appearances of KA TA KA MU NA — HI BI KI · MA NO SU HE SHI · A SHI A TO U A N · U TSU SHI MA TSU RU — is the Song of Katakamuna.

#### STRUCTURAL OBSERVATIONS

- **The preface to eighty songs.** The symmetric structure of Verse 01 — KA TA KA MU NA opening, KA TA KA MU NA · U TA HI closing — frames the entire eighty-song sequence. Verse 01 is not merely the first song; it is the declaration of what all eighty songs are.
- **ISR and VPR: the foundational duality.** The two-realm structure of ISR and VPR, introduced here as the framework for all that follows, is the structural basis of every reading in the Verse series. KV-01 is where this framework is first stated.
- **HI BI KI and primordial resonance.** The root numeral one (HI) multiplying into countless vibrations (BI) from which phenomena arise in the VPR (KI) — preserved in the modern Japanese hibiki (ひびき, resonance) — names the primordial process from which the visible world emerges. The structural correspondence with string theory's description of particles arising from vibrational modes is noted as suggestion.

- **U TSU SHI and MA TSU RU.** The projection of the ISR into the VPR (U TSU SHI) and the permanent connection between them (MA TSU RU) name two aspects of the same structural fact: the phenomenal world is a projection from the ISR, and that connection is never severed. The ancient Japanese matsuri (festival) as the ritual of connection between the human and divine realms preserves this structural fact in cultural form.
- **A structural foreshadowing.** HI BI KI — the primordial vibration from which phenomena arise — is the starting point for everything that follows in the Verse series: the formation of matter, the emergence of the atom, the sea of elements, the perpetual entanglement of ISR and VPR. Whether KV-01 describes the origin of the cosmos itself is a suggestion that accumulates as the series unfolds.

## CONCLUSION

Katakamuna Verse 01 begins with a declaration and closes with a declaration.

The opening KA TA KA MU NA announces: what follows concerns Katakamuna. Between the two declarations, the Verse describes the primordial resonance (HI BI KI) from which phenomena arise; the unfolding of that resonance through spacetime with directionality (MA NO SU HE SHI); the process by which ISR-derived components appear in the VPR and their existence becomes confirmed (A SHI A TO U A N); and the condition in which all phenomena are projected from the ISR and remain perpetually connected to it (U TSU SHI MA TSU RU). The closing KA TA KA MU NA · U TA HI announces: what begins here is the Song of Katakamuna.

Modern physics proceeds from observed phenomena toward underlying principles. Katakamuna proposes the reverse: beginning at the source, tracing the process by which phenomena arise in the visible world. These two directions may one day converge into a single account of reality.

This reading is offered as a modest contribution to whatever future understanding that convergence may bring.

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