

# IDEAS ORIGINAL AS APPROACH

## SUMMARY:

Defining Ideas Original as an approach - its history and inclinations, distilling it to a neutral format for application to any area of knowledge. Ideas Original, being a relatively complete exposition of a discipline, can be used as a blueprint to analyze and advance any discipline - a surprising number of musical principles are able to be generalized to all disciplines - development processes, systematically "exposing out" the subject by naming and creating lists of aspects, the predictable arrival at certain philosophical and physical problems, generating a list of "high" principles at the outset to learn from, the move from learning to theorizing, from the subject to the interdisciplinary etc. This doesn't imply "shortcuts" as traditionally defined, but does provide direction (thus efficiency) when learning a new subject.

### Ideas Original:

The general title for the collection of my theories and notes, esp. on music - named (optimistically) "Ideas Original" to do justice to its ultimate objectives, which are 'genius in music', and eventually genius in general. It was guided by the "what is genius in music?" question, gradually branched out to drama, philosophy, "thought", and eventually codified into an approach that can apply to all disciplines.

Ideas Original documents have several approaches - they suggest ideas through prompts and through lists of parameters/possibilities. They began in 2007 with basic investigation-lists of music's aspects (melody, rhythm, harmony, concept, form), then soon evolved into documents with an original theory in the heading - with the rest of the document dedicated to a semi-exhaustive list of examples of the phenomenon.

Eventually I "generalized" each document (see "I.O. generalization") to be truly comprehensive.

The New Style is the product of Ideas Original and its body of theory.

There are currently around 200 documents in Ideas Original, excluding specific work on the New Style and Opus 1

+ Aesthetics series, Aesthetic Dictionary and POM (Portrait of Music, the music history and normative theory project)

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### Generalization/New Style significance:

Generalization: All approaches able to be gleaned from the creation of I.O. and the path you took to learn music

NS: The basis of NS, esp. in its approach to extramusical information, disciplines (reification), and the NS inversion

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To generalize I.O.'s development into all disciplines/areas of knowledge - to a "discipline"
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## THE APPROACH, GENERALLY

### Anticipatory learning:

Anticipatory learning seems like the main mechanism early on - obviously when learning a discipline you immerse yourself in it, and inevitably encounter many terms and concepts you cannot grasp. This is necessary, though, for the "click" to happen later on when you revisit the anticipated subject matter. Anticipatory ideals: you also encounter people espousing ideals and values *before* you're able to evaluate their merit yourself. Later, you will accept or reject these, write polemics against them or include them in your manifestos, mull them over in your head and in writings. With *How Music Really Works!*, Leonard Bernstein's Norton Lectures and books, a Harmony book, etc., I received instruction at the most basic level - but make sure the source is expert (books for laymen written by leaders in the field).

History, biographies and autobiographies of the leaders in the ("definitive"/must read bios/autobios) Wikipedia biographies to begin (Lives of the Great Composers - read it 3+ times)

You will write and think a lot of foolish things, and look back on them saying "at that point I didn't even realize x" or "I hadn't even come up with x theory", or "I hadn't even read x yet" etc.

Read forums and message boards, arguments, etc. - get a sense of how people talk about the subject.

Search for new and innovative learning tools - think TTC/lectures, music theory interactive sites, Youtube, open courseware.

A lot of this involves shock and subsequent depression - you see things you think you will never understand, yet once the initial depression wears off, you're radicalized and strategizing new ways to tackle the material.

Create a true, comprehensive library as soon as possible. Look at citations/bibliographies, seminal works from greats in the field (they often write anthologies of their discipline), and textbooks of all levels. Wiki stubs/articles, ebooks, graphs, courseware, pics.

### Active research:

As soon as possible, you should be able to mimic some of I.O.'s pages for the new discipline. List all of the discipline's parameters like "Objective Parameters", and preliminarily categorize them. Once you have the parameters, research the barriers/extremes - the spectrum associated with each barrier/extreme. "Musical Ideas" research created its own pages, based on the custom aspects of the discipline. These eventually were manipulated, combined, radicalized, superseded, etc. - but at first, it was helpful to see normative categories fully developed.

Mix acceptance of existing ways to organize knowledge with your own organizational schemes. Know when to use each. It seems that with greater mastery, you want to customize the way you visualize knowledge.

You will also get a sense of what success is and more importantly what *genius* is - how genius is manifested, what is considered genius, past examples of genius. "Genius Tasks" is useful here, also processes and TO-DO lists/"Boot Camp" - once you pin down the necessary traits, you need a plan to attain them, internalize them.

You'll create many terms and documents of your own - this is a reflection of how much you're learning and observing. In some disciplines, an "alternative body of theory" must only be supplementary, with little hope of success against existing jargon, but the real power of original theory is when the term names and explains a phenomenon that was previously nameless - the named term is more tangible and better able to be used pragmatically, developed, integrated.

**POTU(G):** The “general portrait of the world”, designed to summarize what is known about the world, to build on. Because of the interdisciplinary orientation of my current trajectory, no discipline will be studied alone - it must immediately be understood in light of *everything* - this is a central goal to direct the research/study.

make an idea web for the discipline, charting all connections.

### Action:

None of the above is truly *action* within the field - all disciplines require participation, so the same ways you participate in music can give you clues to the range of action in x. How does genius participate? What are the paths suggested in the autobiographies? Is there “higher solution”?

Also research tools external to you - especially in today’s tech world, there are many learning tools, but also tools that help you to undertake real tasks - think Nuendo, MIDI, B-N-B. What are the expensive, professional tools? Software (esp. technical), hardware, memberships, etc.

### Innovation:

Past acting in the field, where is the room for innovation? What are the “sacred cows”? What are the ideals that everyone is scared to mention as goals for fear of sounding ridiculous? (see barriers/extremes) You’ve already seen that music’s goals seem conservative vs. science’s - so use an interdisciplinary approach full of analogy and critical comparison.

In I.O., I first outlined the parameters and “normative” aspects of the discipline, then turned my focus to ‘Aesthetic’, my personalized vision within music - but far from articulating my identity in Aesthetic 1, I’m still fine-tuning 7 Aesthetic documents later. The Works folder has many projects in various stages of development - being described, researched, mapped using concept software, and criticized.

Still, a lot of this may have been too subjective - NS’s impulse is to exceed niche/specialization. NS, though, is far from “success in my field” as traditionally defined - so many of NS’s concepts may not help practical mastery of a discipline.

Creativity in other disciplines may be defined differently - study genius and masters of the discipline - what was their NS? What were the most outrageous ideas, and how far did they deviate from the norm?

paranoia of “primitivism” can help you break biases - see the “Bias Breaking” doc, and your polemics about the future.

## THE APPROACH: SPECIFIC DOCUMENTS/THEORIES:

**Works:** Your work project(s), and all the material surrounding it, organized

What all your learning ideally funnels into

**Ideas to Explore:** Preliminary candidates for work projects, work in early stages of development

**Music Folders:** Personal collection of information/material surrounding subject

Work-related

Timely

The body of material available involving a discipline (physical objects, libraries, opportunities to interact with “stuff” of discipline)

**Audio Benchmarks:** Explicit and specific benchmarks as objects of study

The quantification, organization and classification of them

Esp. into increasing levels of differentiation, as you learn more

**Identity/Mission:** Defining yourself in light of your discipline

**Manifestos:** Values/goals for your work to reflect/aspire to - and the discipline as a whole

Evolves during study and over lifetime

**Defense Q&A:** Anticipated questions/objections involving your work or the discipline as a whole

**Thesis:** Any formal writing explaining your work, required in many disciplines

Formalized

Form customized to address particular traits of work

**Layman Explanations:** “Public relations” - as an ambassador to the lay public, broaching and discussing a discipline and its issues

Handling complexity and technical knowledge, packaging it for laymen

**Listening Requirements:** Considering parties outside yourself (audience, customers, beneficiaries) and how they interact/use your work

How they *should* use it

In many disciplines this involves complex rules/laws

**Performance:** Issues surrounding the primary acts within a discipline, esp. urgent or time-sensitive, or interacting with outside party

Presentation

**Process:** Creating processes designed to optimize/systemize a certain result, holistic and increasingly specialized/focused

How you related specialized processes with the whole

Esp. original/novel process steps, or steps designed for specific result

**Process Folders/segmentation:** The specialized aspect - different tasks need different processes = optimization at closer level

**Strategies/Tips:** Custom tips discovered during learning/work - from practical to idealistic (aside from normative “textbook” rules)

**Problem Orientation/Context:** Quantifying problems and listing ways to solve them - a “database” of possible solutions

The first step is to be able to identify problems (indicative of mastery, discernment)

Ideally, used in a conceptual way before used in a technical way (because broad view overrides the particular)

Higher solution: begin with the “highest” solutions - solutions that supersede the problem’s assumptions

Tonal Solutions: closer, more pragmatic problem context - the technical side

**Task Based Composing:** Working on hypothetical tasks, preparation before the actual action/work - before the real opportunity

Amounts to personal/private study on a defined issue?

**Artist Strategies:** How those in the discipline come up with/define their tasks, how they react to external tasks

**Description:** Method to tackle problems from the broadest possible perspective - look for an analogue in other disciplines

Most disciplines seem to do this already - planning in advance (vs. music’s spontaneous/abstract creation)

**Development:** The principle of systematically/prompt-based expansion - of an object, idea, body of knowledge

Developmental prompt is external to the user, thus confronting the user with “mandatory” tasks

**Boot Camp:** Knowing what and how to learn is key - become your own teacher, understand/internalize the pedagogy

Learning process + what to learn, a general to-do for optimizing yourself within the discipline

**TO DO:** Tasks that need to be done, calibrated to time - various timelines and scales of time

Order of tasks - what needs to be done before the next stage can commence

**Materials/Tools:** Inventory of what you have and need to have to do your work

Inventory of assets (currently available/accessible tools vs. what you need to gain access to)      How each will contribute

**Rendering/Impossible Objects:** in light of current limitations - impossibilities and technical strategies to deal with them

**Notation:** Issues surrounding notation, terminology and jargon of the discipline      glossaries/tables/charts/books

**VST/Nuendo Notes:** Notes on practical tools and how to use/optimize their use

Often these are in manuals/textbooks - this involves customized/personalized organization of knowledge/experience

**Articles/Books:**

“How To” books: “how to read music” generalized to every discipline

“for Dummies”: review basic explanations of the discipline to gain perspective and uncover fundamental issues

Anthological books, textbooks, definitive books by greats: anything giving a holistic view, esp. from different perspectives

References: external, surrogate memory - have well organized

Collect as many articles as possible, for reference

**IE favorites:** Sites, portals, static articles, references, online courseware, email correspondence, etc.

General sites folder: discipline-related (plus interdisciplinary and general) that are frequently updated

**Bios:** Central to understanding how to act in discipline, precedents for certain actions, “great man” theory of understanding based on individuals

Concentrate on geniuses and innovators      “First man on earth” is the ultimate biography - how to *make* the future

**Evolution of Music:** How the discipline has evolved in the past, classified by certain traits = ways the discipline can evolve

Generalization: all the ways the discipline can evolve

**Artist Reaction:** The options of action possessed by a participant in the discipline - especially to differentiate oneself    innovation, etc.

**Future - General:** Relating future of the discipline into a general future - events known and anticipated

**Future - Of Music:** Collection of projections of the discipline’s future as well as original predictions - advances, technology, goals, etc. (various time horizons)

**Music Industry: Overview:** Analysis of the employment and professional aspects of the field

From a cynical/business-oriented/ruthless perspective - a pragmatic document, the opposite of ideals

**Philosophy (Comprehensive):** List of general questions, narrowed to discipline + those that apply from general list

Ability to philosophize is the highest result of learning (Phd)

How the discipline answers the general philo questions

**100 Problems:** Fundamental “deal-breaking” problems of discipline, larger than prob context, typically historically consistent even “impossible”

**Principles:** High ideals and observations, mostly on the philosophical level, gleaned from study and experience

**Music Criticism:** Concerning those writing about a discipline - parameters, approaches, standards, history of criticism

**Questions for Artists:** Questions aimed at hypothetical participant in discipline, esp. higher questioning

**Genius:** Study of general genius - what are the manifestations of genius within the discipline? who are considered the geniuses?

Principles gleaned from geniuses within the discipline      “perfect genius” and its implications

**Genius Tasks:** The highest tasks within a discipline - what a genius would do in the discipline, etc.

**Radical Ideas Toplist:** List of ideas (about subject/problem etc.), ranked by radicality, with radicalism as a goal

Similar to higher solution - ranking most sweeping or strongest ideas highest, as they tend to provide the highest solutions

**Full Commitment:** Fully-developed and executed audacity and/or counterintuition in some respect, vs. dilution with normative goals

**restoration:** In retrospect, restoring some norms to a full commitment work

**Negative Criticisms:** Compilation of normative criticisms to question or deliberately defy in a counterintuitive strategy

**Controversy:** Study/list of controversies of discipline

**Thought Languages:** Ways of thinking differently, creating new ways of thinking that can apply to *all external to you* (affects perception)

**Sound:** Understanding the basic elements of the material of your discipline/subject, esp. physical      relate to universal parameters (gravity, atoms)

Phenomena of the subject

**Generalization:** Similar to barriers/extremes - generalize everything you can, to see the broadest possible picture (parameters)

Following concepts to their fullest implication only accepting subsets after you have defined the general

Spectrums

**Barriers:** Collective impossibilities of a subject/discipline

As you radicalize, can serve as set of “normative” limits, able to be broken in new/creative ways

**Extremes:** Extremes of discipline, to establish the “outer boundaries” of knowledge, ideally reining everything inside

**Theoretical Possibilities:** Beyond barriers/extremes, beyond currently or physically possible - thought experiment, theory, imagination

**Objective Principles:** Universal parameters + subject-related parameters - quantify to wield

**Idea Web:** A representation of the nature of connection and idea, generalized to the relatedness of *everything*

The idea web is a tool for making conclusions - can create original innovation if fleshed out to enough detail for a specific discipline

**Language Objectives/Development (Parameters):** Similar to Objective Principles - parameters of what “language” is analogous to in discipline

What a language should have if fully developed

**Invention Matrix:** Similar to language, a list of parameters for a specific purpose

**Imagination Springboard:** Using benchmarks and precedents in combinatory way - combination and modification, “tweaks”

Combinations of subjects, disciplines, processes, approaches, etc.

**Objective Modifications:** A developmental “prompt” configuration of parameter-based tweaking    “mandatory if applicable”

**Idea Development, Point:** General study of idea, argument, thought and research - can be applied to any discipline and issues in it  
 Critical thinking prompts, development process to anticipate as many perspectives and information as possible  
*Standards*

**Worldview:** Different worldviews/approaches in discipline - once quantified can be wielded

**Concept:** Study of concept - how concept is defined, the features of it within discipline, ideal properties/standards  
 "Concept" here represents whatever in a discipline is desirable - "x"

**Concept Process:** Finding a concept/idea as it is defined in the discipline

**Concept Sources:** Sources for ideas. Finding concepts = related to problem context in most disciplines

**Levels of Obviousness:** Depth and amount of steps in conclusion-making - important because discovery is typically circuitous  
 see: First man on earth thought experiment

**General Study:**

**Holistic Field/Organic Domain:** The organic interaction of factors after they have explored in isolation - the utility of isolation diminishes  
 Esp. when a visual or mental way to represent this interaction is conceived To full range of extremes  
 Related to generalization

**Aspect-Specific Lists:** Isolating factors/parameters and exploring with depth

**Aspect doc:** Documents/explorations for an aspect of the discipline, defining its incarnations and listing relevant issues surrounding it  
**"Axiomatic" \_:** A standard - recognizable/differentiated/articulated, vs. generic or normative - a heuristic for uniqueness = discernment

**Archetypal:** The typical forms/natures of a particular aspect, as scaffolding for smaller-scale variation/divergence

**Chart/concept map:** Charts for any aspect if appropriate = visual representation supplements the written word, often supersedes it

**Development:** Prompt-based development for any aspect, to realize more of its potential or scope, and/or arrive at certain result

**"Modern" \_:** The most modern incarnations of the aspect, vs. old or archaic

**Full Object List:** Totalizing ambition, the goal being to see all options/aspects in one place

**Object Notation Glossary:** Glossaries of discipline-specific notation/symbols/terms/jargon (all or specialized)

**Wordlist:** Born from complexity standards - a collection of things common to a certain high standard, to use and inject into work upon revision

**Axiom:** Recognizable traits of thing, usually desirable, that lead to certain appearance/effect etc.  
 Related to standards

**Specific Morphology:** Theory of specific forms - uniqueness at the micro-level and what causes it

**Icons:** Goal-oriented list of things that meet a particular criteria - compilation of...

**Idea Web/Periphery/Predeterminism:** Exploration of relatedness and how to make something relevant to your subject/discipline  
 Could be used to foster interdisciplinary thought - how to bring in/integrate ideas from the entire world/universe  
 Bring all possible inputs into relevance - but work on each input, b/c relevance may be different for each

**Counterintuition:** Study of instances of counterintuition regarding discipline, then organized/categorized Problem-solving

**Humor - Musical Jokes:** How a desired value with strong traits relates to the discipline (here, humor)

**Transfiguration:** A study of elevation and transformation - how to transform something of a lower standard to a higher one  
 Transfiguration Processes: tangible processes to do so

**Total Connectivity:** Charting relatedness

**Emotional Thesis/EFT:** Quantifying something intangible in order to use it (emotion)

**Shining Character:** Ideal goal concerning something intangible

**Strange Poetry:** Collection of instances of particular phenomena

**Form:** Similar to process, organization templates, study of organization

**General Form:** Parameters, aspects and incarnations of form

**Explicit Form:** Specific forms to reuse, seen in something existent

**Dramatic Conversion:** Drawing analogies from one discipline to another