LANGUAGE
OBJECTIVES AND PARAMETERS

SUMMARY

An anthological list of the parameters of music and beyond - 'language' in all dimensions (music language, thought-language, visual language, emotional language). The composer could then design a language based on his choices at each parameter, including his negation of one/more (see "autistic language") or addition/invention of one (see "gateway"). In this way, the language parameter list is a formalization of the organic process of musical style creation. The parameters were gleaned during the creation of Ideas Original.

"Language" is the ideal of composition, either historical/genre languages or personal languages. When looking at a panoramic view of music history, "languages" are continents, able to sustain many works over a long period of time. They are often representative of an ideology or philosophy that reaches beyond music toward all of life (classicism and the enlightenment, for example, or modernism). After my study period, I aimed toward the hypothetical 'genius' goal of becoming a "composer of languages rather than single works", reasoning that a "new language means more than another exhibition of an existing one". It's a give-take, though, as languages are codified in individual works, sometimes in single works that act more like anomalies.

A language can be created from the "top-down", where philosophical ideas govern the music's features - even a single "genesis/galvanizing idea". The NS reification process works this way - the "subject" creates the object/language. A language can be extrapolated from a piece of music/musical material, most likely having to "fill in" many unanswered parameters to create a comprehensive language. The "language exposition" (New Style) takes each reification and codifies it by exhibiting it in a wider range of contexts.

Within the language objectives, there is a section entitled "Aspects every language should have (or deliberately reject)" - including "potential to handle profound ideas", "scalability", "ability to create the full spectrum of emotion", "complexity", can "interpret everything through the conventions of the language", etc. - this is prescriptive and designed, once again, to elevate the language to the functionality of the historically great languages of the past. The "deliberately reject" option refers to the fact that it is consistent with the character of many musical styles not to reach for historical breadth, but to optimize their own particular goals.

A parameter-based approach has an underrated benefit: it clarifies the differences between languages, shows that you can create new languages very different from one another, with almost no overlap. For example, two "objectively different" languages would have different features at all parameter prompts.

Generalization/New Style significance:

Generalization:

    All musical languages (possible, impossible, etc.)
    All language parameters   All possible combinations of all possible language parameters
        Anything is a possible language parameter (b/c "contribution" to a language is often intangible)
    All relevant parameters to a specific language
    To extrapolate *all* parameters from an idea, concept or object - "generalizing", "filling in the blanks"
    Aspects that apply to all styles (most styles can contain these, either literally or metaphorically)
    Aspects all full languages must have, or deliberately reject
    Spectrum of language completeness - autistic > partial > full
    All uses of language
    All music produced by a language
    + Negative generalization: no…

NS:

    The objective for each reification is to pioneer a language, based on subject, which here would be the "galvanizing idea"
    Parameters for reification design
    In new style, each work will invent a new language, then exhibit it in a "language suite" (Barrett Newman, etc.)
    An outgrowth of the "mature style"

"Definition of language" could be a language parameter (meta)

"**Galvanizing**/genesis idea": language must be governed by central ideas, universal/cultural values etc.
    Any of these may or may not be a defining factor   richness
    Central idea that governs all choice of musical factors (rather than piecemeal)
    To extrapolate *all* parameters from an idea, concept or object
        "Generalizing", "filling in the blanks"
The task of a work is to create a complete world
= Language in all dimensions (thought-language, visual language, emotional language, music language)
Create languages rather than pieces (a "composer of languages")
Choice: addresses choice and the arbitrary, justification

"Language" represents consistency in its musical philosophy - a musical philosophy applied to *all parameters*
    Nothing "taken as a given"
    It is a fallacy to consider one aspect apart from the overall context/language
        The composer should always think of the totality (irreducible), because no specific aspect is inseparable
        A specific aspect could seem banal and be rejected, but be accepted when seen within the totality
    Taking a language as given (without full consideration) = like one accepting a worldview without critical thought

Most pieces of music haven't justified all aspects of their language (**partial languages**)
"Autistic languages": languages that begin by negating a common language parameter
"Full commitment" languages   "Ascetic" languages - very restricted
Begin with a stripped down/restricted language and build richness from the inside
Must answer all these parameters for sufficient richness, or answer n/a.
(n/a's mean that the parameter is irrelevant in the new language, signaling a higher importance of other aspects)
Enter n/a in any part and see what the implication is

To enrich a language (to take an objective from a higher language and apply it to another)
All artists within a discipline encounter many of the same problems

Language design is inherently on the genius plane   Language ultimately creates poetics

Benchmarks: The Classical Style, Serialism: 100's of pages of guidelines/instructions to "attain" the style, and what you should avoid
A springboard for large-scale output
Defining beliefs vs. open-ended/undefined elements of style, left to discretion   "rules of the game"
Irrelevant or n/a factors
Singular works, whose style was never replicated
Exploring the range of each parameter - see: barrier/extremes document

Musical parameters + more basic <u>sound</u> parameters   Philosophical worldviews   <u>Purpose</u> of the musical language   cultural function

Aspects every language "should" have (or deliberately reject)
Normative, universal values = values all music should have (unless justified)
Aspects that apply to all styles (most styles can contain these, either literally or metaphorically)

Potential for expansion   Potential to handle profound ideas   Potential to add richness   Ability to expand in size

Aspects of consistency (that could unite multiple works under the language)
Recognizable: able to be differentiated from other art
contains/resists eclecticism
Full commitment: follows its implications to their height
Potential to support an artistic output over many years
Relation to current culture/climate: (in some way – may be direct or indirect)
Ability to execute universal "tasks" and work types (see task-based concepts, work type, aesthetic benchmarking)
Capacity to equal the great works of the past *on its own terms*

Solutions for all elements of its discipline (music: counterpoint, melody, harmony, rhythm, transition)
Unique solutions (that represent a dialogue with every other artist's solutions)
Appropriation/interpretation of archetypal objects (of discipline)
Axioms: be able to render axioms (certain types of interactions)
Emotion: potential to create full spectrum of emotion
(esp. extremes: love, humor/wit, joy, religiosity, sexuality, violence, sadness, tragedy, death, nothingness, black irony)
(in their own way)
Potential to represent any subject (literally or metaphorically)
Potential for allusion (to other art, external subjects etc.)   Ability to quote   Ability to use other works as models/dialogue
Symbolism: its own symbols, and ways to interpret symbols that most art has
Potential to be structured by form
Potential to be enlarged by form   Possibly *dictated by* form
Potential to support large structures and long durations
Potential for microcosm and macrocosm (juxtaposition of scales)

Potential for variation (within itself and multiple versions of same style)
Potential for developing variation
Potential to designate subject

Can be metaphorically considered "classical" and "universal"
Complexity: Potential to create detail in some area   Potential for layering
Counterpoint: dialogue between specific aspects of counterpoint (micro-level counterpoint)
Potential for controversy/provocative (measure of risk)

Leitmotivic groups: types of events to be reinterpreted throughout work (Salome, Daphnis)

Everything interpreted through the conventions of the language
A "storm" cannot be represent in Strauss as it is in Beethoven as it is in madrigals etc.
People cannot be represented in Van Gogh as they are in Bernini as they are in Picasso as they are in Egyptian art

LANGUAGE PARAMETERS

Human presence:
Artists involved
> Who are they?   What is the non-musical culture that the music comes from? (in the wide and specific sense)
> How do they act? What do they think and say?   What are their core beliefs?
> History: where do they come from? what is their "story"?
> Pioneers of the language

Genesis and "inspiration"/source of the language   Genesis concepts/ideas
> **External governing idea(s)** able to dictate all dimensions ("subject language")
> Genesis concepts/ideas, "galvanizing"
>> Adjective/character trait: optimal language for realizing an adjective, creating the desired effect or emotion
>> Ideal: to realize an ideal, to prove effectiveness of ideal, to prove superiority of an ideal, to react against another ideal
>> Experimentation/hypothesis: language arises as response to question, or as support of a position, prove viability etc.
>> To show validity of a different decision than another artist used
>> Function: language arises from how well language serves the function
>> Natural: naturally formed from surrounding influences (national, cultural, personal)
>> Development/advancement: to develop or "advance" a dimension of music, to realize more of its potential, or to shift emphasis

Lineage:
> Does the music claim a lineage? inspirations/heroes, predecessors   Who do the artists refer to for ideas?
> Historical dichotomies that are rejected/denied
> "Base" style/language?   Superficial analogues

How the parameters of the music are chosen
> Method, thought process   Default = by arbitrary means   By imitation
> Combinatory/composite of several other styles (__meets__)?

Worldview:
> "Music as extension of worldview" - here is where reification and philo are highly valid approaches
> What music is best suited to express the worldview?
>> Levels of obviousness = multiple answers - Bob Marley protest vs. Rage Against the Machine protest
> Personal vs. universal, national, cultural
> Base culture? amount of deviation of personal worldview from base culture (individualization) (Gaga vs. liberalism)

Values asserted by the music
> human universals reflected:
>> "idea is permanent, though the way of expressing it may become outmoded"
> what is the worldview **against?** polemics?

Philosophical questions it addresses (comprehensive philo)
Associated ideologies:
> Intellectual   Political   Philosophical (western, eastern, religious)   Entertainment/pop culture
> Societal values reflected

Properties of listener: see: worldview
> Composer himself as audience (private music)   Is the language *designed to communicate? How?*
> Desired audience   Size of audience ("popularity" of the music)
> Age of listener (young, old, immature/experienced, etc.)
> Level of education   Lifestyle, culture, beliefs
> Confronting the audience vs. entertaining the audience (and mixing the two effectively)

> Possible Audiences:
>> the composer
>> active listeners   passive listeners   the opposite sex   "everyman"/anyone
>> fans: current, future fans (fans from different demographic/location)   non-fans (or those who actively dislike)
>> musicians (professional, amateur)   other artists   patrons
>> the academic community   critics/press   connoisseurs   radio/tv   music executives/investors
>> people with a certain lifestyle/ideology (people who behave/think in certain ways)
>> culture or subculture   the apathetic/disillusioned
>> people going through a specific experience (or people who have gone through the experience, or *will go* through)
>> intelligence level: childlike/simple, average, genius etc.   clubgoers/dancers
>> competitor/rival   animals   nature   people with certain professions
>> age group (children, teens, generations etc.)   income group (poor, rich, etc.)
>> future generations (or past generations)   minority/interest group: a group with a common goal/mission
>> the forgotten/disadvantaged   religious group   people with certain moral philosophy
>> universal (designed to reach across groups)   a foreign country or continent
>> historical dialogue: for a past artist/historical figure or people of the time-period/mindset – agreement or disagreement?
>> posterity   god   the unknown   no one   family members/loved ones

Amount of intellectualism:

      Academic rigor (encouraged/discouraged)   Depth of thought accommodated

Extramusical vision/symbolism   Extramusical fascination   Extramusical analogues (parallels with other arts, other disciplines)

      Values seen in other music/art   "Heroes"/references from past

      Text used (in lyric/dramatic works)   Textual subjects

      Lyric vernacular/themes (related to extramusical)

      Extramusical models for the style

      "Foreign"/outside elements introduced into the music (text, acting, outside sounds, participants etc.)

            Extramusicality   Many genres are defined by the cultural elements surrounding it

      Symbolism?

Definition of music

      Purpose or function of music (fundamental)

      What it defines music as   What the surrounding culture defines music as

Purpose: the reason/external impetus for composing the work

      What is the use of music in this language?

      (Emotional background is the typical "default" in most music)

      True language   Store of information

      What music is intended for/supposed to do

      <u>Po</u>ssible general purposes: (vs. specific ones)

            personal expression of composer (emotional/ideological)   personal interest of composer

            to express an idea   to create beauty   to reach someone   posterity

            to teach/pedagogical   technical/theoretical/scientific   to prove viability of an idea

            to show validity of a different decision than another artist used   to break rules (musical/social)   to solidify rules

            to entertain   to make money   to get exposure/fame   radio/TV airplay

            for a specific context/event/performance (concert, sporting event, funeral, marriage etc.)

            to accompany during poignant and/or important moment

            to exhibit skill   to show off   to compete with another artist   to symbolize something

            to express the audience's/demographic's feelings/to channel the current social climate

            to set a mood/create emotional effect   to express emotion/feeling   to persuade

            to express sympathy/source of empathy   to console   to offer advice   to inspire

            to make people laugh   to make fun of/parody/satirize

            to accompany/become part of another work of art (film, acting etc.)   for a commission/patron

            to protest   to react against an aesthetic   to reject/refute/disagree   to debate

            to enlighten   to address/explore a topic/place/person   to expose an issue/phenomenon

            to sum up or interpret styles of the past   to transfigure a past genre/idea   to glorify   to reinterpret

            to dance to   to relax/escape to   to seduce   nostalgia

            dedication to person/place/thing/phenomenon   to introduce a new idea/style   to be irreverent

            work as tribute to another work? a work as homage to another

Are the basic aspects of music **open to re-evaluation or predetermined**? (by tradition, for example)   (Stockhausen vs. Blues)

Are musical aspects explicitly addressed (classical) or a priori? (pop)   Emotional background?

      For meaning or meaning-though-affect?

How is uniqueness valued? How is tradition valued?

      uniqueness and intent to be unique/innovative (vs. Traditional)

      tradition in radicalism: a radical style can value the "tradition *of* innovation"

How grounded in reality1 is the style? Is it creating new worlds or representing the existing one? (measure of abstraction)

How is imagination manifested in the language? (related to innovation, uniqueness, etc.)

Interchangeability from work to work, vs. Starting over without assumptions for each task

      Presence of predetermined ideas/parameters (can the music be created without thought?)

      How much is taken as given? (rock/blues, for example)

Vs. Other music:

      Presence of "base" style: superficial changes to existing styles vs. Truly "new" styles

      Influence of other music (allowed or disallowed?)

            Ability to absorb influences   openness to subsuming other styles   Ability to withstand change

            Rethinking/refraction of other music   Allegorical potential: ability to reference other art and music

                       perfection/adding depth to an existing style

      Argument for the superiority of the style over others

      Amount of resemblance to other musical languages (superficially)   musical languages it could be confused for

      Rules broken/ignored   Assumptions reversed   Fundamental changes   Rejection of aesthetic ideas

            What rules does it consider? Why? From where? (i.e. why are the rules considered important to break?)

Rejection of area of possibility spectrum (see "ascetic" languages)

      Musical element precedence (dominant factor)

Polemic: what is the language against?
Restrictions: what can't you do in the language?   Taboos
Expansion of neglected elements of music   emphasizing an element more prominently than usual

New ideas invented
The new ideas could galvanize a whole style around it
Scientific developments: pioneering/legitimizing new systems/methods etc. Within the discipline (equal temperament etc.)
Technology: any new technology involved? (new tech often galvanizes a language - new inst's, performance tech (mic, electricity))

Terminology used: terminology and its derivation
          Within music vs. Interdisciplinary (inseparable from other disciplines): analogies to extramusical disciplines
          Terms that *aren't* used, terms that are actively rejected/negated
          Slang, jargon: most genres have their own terms: renaming basic things, playing techniques, cultural slang
Technical terminology: manipulation of existing terms, invention of new ones

In retrospect:
          "Problems" addressed/created
          What are the inherent implications? How can they be optimally realized?
Relationship to critics:
          Anticipated critical reactions
          Use of criticism by artists themselves (serialists explaining their own works, vs. Rock artists who hate defining/talking about their music)

Compositional process
          How the music is created
                    Orientation   Amount of deliberateness   Improvisation   Individualism vs. Collaboration   Time-frame
          Role of composer in system   Composer vs. system
          Ways of organization
          Presence/amount of freedom of interpretation and invention

Time: how is time treated?   See: form
          Disparate/articulated/differentiated vs. singular/unified
          Different philosophies of time: linear, repetition, cyclic, relative, inevitable, etc.
          Length and reason for length
          Pace of event   Forward movement
          Relationship to its past (within the composition)   Acknowledgement of its past (within the composition)
Language over time - what is done when?

Form/structure (consistent/basic structure)   form symbolic of the language ("cornerstone form")   use and invention of form
          Assertion or time-based? If time-based, short or long-term?
          Archetypal form   Optimal form for the aesthetic
          Typical length/overall duration
          Types of musical material?
          Concept of narrative/progression, esp. harmonic
          Forms used   Name of forms (esp. new forms)
                    Musical and non-musical forms
                    Purpose/task of sections within form? (solo, development, head, exposition, variation, verse)
                    How form is thought of
                    Closed vs. open-ended   Static vs. evolving/living?
                              Dramatic/journey ideas: home vs. leaving/diversion vs. return/lack of return
                    Size and articulation of sections and events
                              Phrase-level, use of symmetry
                    Nature of forms, and their implication   what the forms enable the composer to do
                    Additive vs. synthetic
                    Reprise/reappearance
          Rate of event change
          Ability to set expectations   Continuity/surprise   Ways to build and break expectations
          Self-referential? (ability to use its own past)

Dynamics:
          Typical/archetypal dynamic (rock = "loud", chamber music expected to be relatively soft)   "Dynamic archetype"
          Typical dynamic in live performance   Peak dynamic   Dynamic range
          How dynamics are perceived is the key here - 100+ db amplification at concerts is still "flat" vs. A symphony
Climax, tension/release: presence and location of
Use/role of silence
          ASIL axiom   Percentage of silence in typical works in the language

Stability at start and end   Climax and placement   When is the moment of most tension (beginning, middle, end?)
Energy profile
        Creation and increase of tension, tension mechanism   Presence of breaks/lulls (vs. None)   Amount of tension before change
        Closed vs. open beginnings and ends

Transition
        Nature of transition   Transition method   Continuity, smooth vs. modular, abrupt etc.
        Transition vs. contrast vs. neither (homogenous)
        Rhythmic transition
Reconciliation of opposites
Relatedness of material
Unity of material
        Development and presence of "growth" concept

Most obvious characteristics
Distinguishing object(s): the presence of one object can superficially signal a language to the listener
        Archetypal musical objects that are present in almost all compositions – how do they differ per style?
        Language as a collection of characteristic objects
        "Instant" characteristics – ones instantly recognizable
        Recurring axiom
        Axiom:
                How axioms and specific morphologies are created/derived
                Types of gestures prominent (part of symbols)
                Percussive or florid emphasis
Detail: how is surface-level rendered?
        Ornamentation, presence and type   What role does ornamentation play?

Rhythmic properties
        see: time
        How is rhythm used? How is it thought of? Restrictions?
        Typical tempos, most typical note values   Pace
        Repetition   Literal repetition
        Rhythmic regularity   Definitive rhythmic pattern(s)   Number sets, even or odd/asymmetrical   Pulse
        Rhythmic flexibility   Amount of information in melody
        Treatment of meter: regimented? organic?
        Variety or consistency of note values   Straight or swing?

Pitch:
        Grouping/differentiation of pitch
                Partitioning of pitch-space (holistic space)   Key   Total serialism
                Divisions/sub-groups   Pitch relationships/scale-interval design
        Frequency range emphasized
        Polyphony: complexity, simplicity, homophony, hierarchy of voices, amount of voices, depth of detail etc.
        Nature of melody
        (Pitch considered apart from melody would signal an intellectual style)

Melodic properties
        Type/nature of melody   Length of melody
        Reasons for the melodic properties (emotion, goal, singer or instrument type, etc.)
        Role/use and character of melodic material   Conception of melody   Symbolism of musical material
        "Theme": dualism vs. singular vs. pluralistic vs. themeless vs. non-melodic thematic ideas
        Scales used

Harmonic properties:
        Concept of harmony: harmony as fundamental (pop) or afterthought (counterpoint) (horizontal vs. vertical precedence)
        If tonal: ways of organizing tonality (most major composers found new ways, despite remaining in it)
        "Functional harmony" vs. other
        Modulation:
                Does it modulate? If yes, what is the function of modulation?   When do modulations usually occur?
        Harmonic language: restricted? (and why)
                Harmony types: frequent use of certain harmonies, restriction of certain harmonies
                Typical vertical simultaneities heard, horizontal juxtaposition
                Consistent harmony, evolving, disparate, meta?
        Dissonance vs. consonance
                What is considered dissonant? Is it an issue?
                How much dissonance, and when is it used? When is it appropriate to use dissonance?

Musicians: Who is/are the performer(s)? (the messenger/translator of the vision/message)
    Is vs. Should be:
        a. Predetermined artist(s) - use aesthetic benchmarking to decide appropriate style
        b. Recruiting an artist from the needs of the work
    Composing for an artist/ensemble: creates its own task parameters and possibilities
    Amount of training/experience artist must have to create in the language   The nature of the training
    (see: human presence)

Way of experiencing (headphone/recording, concert hall, performance size)
    Ways to listen: how an audience is supposed to listen
        "Alien languages": palatability to humans not a criteria - denying what "sounds correct", for instance
        Performance context
        Audiences

Associated experience (extramusical)
Performance:
    Is it performed?
    Performance contexts in general
        Locations/venues   Performance design
    Amateur or professional?
    Performance practice   Notation
        Audio vs. notation
        Performance vs. audio: primarily recorded or performed?
    Use of improvisation   Flexibility in performance
    Public vs. Private
    License given to musicians, roles they play (collaboration, improvisation, choice/aleatory, controlling nuance)
        Live performance vs. Audio forms
        Virtuosity
        Improvisation
        Method of learning the music: ear, sheet music, oral (assuming the need to learn)
        Experience needed, type of experience
Visual aesthetic/cinematography
    Extramusical media associations (scores, dance, events, literature, drama etc.) (think cage)
Physical objects associated with it (merchandise for kiss/arena rock/boy bands)
Choreography/action/dress of musicians

Instrumentation   Instruments used   Ensemble size
    Archetypal instruments/ensembles, idiomatic ensembles/prevalent or symbolic instruments   Hierarchy of ensemble
        What ensemble would be representative of the worldview? (techno + synth, strict dialectic in Chinese opera)
    Relationship of instruments to individuals: virtuoso, leads, coordination etc.
    Ways they are played   Instruments invented?
Voice: (see instrumentation)
    Vocal styles – typical of singers
    Deliberate rejection of voice? (abstract music) (or just non-use)
    Presence of soloist (singer, virtuoso, etc.)
Timbres used and why   The effect of the timbre   Desired timbre
    Timbres emphasized, de-emphasized and restricted
    Symbolism?
EQ/FX: Idiosyncratic/recognizable effect? (This is very ripe for differentiation, because the normative values of a "good mix" are so agreed upon)
Spatial ideas:
    Default = performance setup?
Drums: presence and use of
    If used: Type, size and properties of drums (timbre, etc.)   Hardness   Relationship to climax ceiling
    Versus melodic instruments: thought of as alike or separate?
    Regular vs. Intermittent usage   vs. rhythm
Presence/use of noise, how noise is thought of

Adjectives to describe it - see adjective list
Emotion:
      Primary or incidental factor?
            Intellect vs. emotion: priority, or false dichotomy?   Inclined toward creating emotion?
      Emotions associated with it
            Most prevalent (superficial) emotion created
            The nature of the "worlds" created (Rite, etc.)
      Emotional spectrum covered (darkness-ecstasy etc.)
      Potential of emotional expression, ways of expressing emotion
      Potential for catharsis
      "Romance" factor   Sensationalism factor
      Emotional range? Can/should it accommodate all emotions?
            Presence/amount of contrast (tone-edited?)
      Directness of emotional expression   Level of extroversion/introversion
Perceived vibrancy or life (compare with other ways of portraying same idea)
      "Shining character"
Wit/humor (wit frame? Satire, irony, black comedy)
      Is humor present, and if so, how?

Complexity: amount of   elements with complexity   complexity thresholds
      Deliberate minimalism or simplicity
      Is complexity values in and of itself? (prog rock)

Ambiguity vs. Clarity
      What is the purpose/use of both? Default = clarity as a goal, as a normative measure of quality
      Is there ambiguity?
Realism vs. Illusion

Lyrics/text:
      Vernacular   Manner of delivery   Perspective (sincere, ironic, comic)
      Presence of rhyme   Pattern of rhyme
      etc.

THE FUTURE, NS/PHILOSOPHY - VS. MUSICAL LANGUAGE

Say the future is a true turning point, or you *make it* a true turning point - thus the old evolution of history doesn't apply, and we can't use the past to predict the future - using, for instance, the strategy of putting ourselves in the past and thinking of today as "the future".

The future of music is limited by humanity and its need to relate to and understand music as a reflection of culture. So serialism is a "futuristic" language, but it cannot "sweep through" the entirety of music because its properties are counterintuitive to how humans hear music - music's features have evolved faster than humans can - a decade's change in music may take a million years for humanity to intuitively relate to the music. The stereotype at work here (because it may not be truthful but seems to be generally true) is that the current values we look for in music are hard-wired/inborn, and it will take evolutionary-level change in our brains to absorb (or at least a giant cultural change, which is impossible en masse because there are always counter-reactions and countercultures that could subvert this).

So we can deliberately wire ourselves to consume any kind of music. But for the inventor/explorer in music, ability to relate or understand the music shouldn't impede the creation of musical languages. Any kind of informational system can be encoded into music - whether or not it reflects how humans (today's or tomorrow's) think, process or learn. Or live, or love…etc.. The most popular criticism of a deliberately "futuristic" style is that it "leaves humans behind" or "doesn't factor humans into the equation". Think Le Corbusier. His problem was that he was working in the human domain and that humans always had to be part of the equation - they had to live in his buildings and cities (Brasilia). With "futuristic" music, on the other hand, the only question is of existence once it is divorced from the audience. Has it been posited or hasn't it? Has it been invented or hasn't it? The ability of humans to intuitively relate to a musical language would factor out many (the majority) of musical languages of the future. Leave humanism to the styles already discovered and let them toggle narrow genre parameters ad-nauseum.

It isn't hard to predict the "linear" human future - the needs and wants of the human will stay the same, but be aided by progressively advanced technology. We may be on a new planet, but humanism will always return us to the central features of what it means to be human, preventing a dystopian universal culture from ever taking over (barring universal totalitarianism). We will remain emotional, imperfect, dramatic, sexual, and limited in our cognitive ability.

"Each successive generation wants the right to experience things that their ancestors did"

footnote here is: the music of the future will be fundamentally changed if the can accelerate our evolution - through artificial intelligence, augmentative brain engineering, listening implants etc. Once our way of thinking and listening is changed (toward absorption of more complex pattern, subtlety in sound, increased attention and retention over longer time periods, ability to process multiple pieces at once), then what is considered natural or innate will change. Perhaps more complex brains will look for more complex pursuits.

Aside from new possibilities arising from the augmentation of the human mind, human palatability should be removed as an evaluative criterion for music of the future. We know what human limitations are - and serious art music hit many of these walls and surpassed them. But simply because art music is a little past the comfort level of the average human doesn't make it advanced.

Here we begin to question the laws of the universe and consequently the laws of our own minds. "Beyond problem context" becomes relevant. Multiverses leave the conjecture of physics and become a legitimate way to conceive new languages of universal laws. The "objective principles" of music in I.O. can be generalized to construction of the universe.

The only limitation at this point is that music must be in the form of sound - which is limiting and can be overcome by metaphor, but this is not a viable solution in my particular case.

Problem: Music that goes against intuitive laws of "the ear" won't sound like it's "working"
the only place this applies are the traditional melody/harmony categories - but if these are the prevailing traits to the listener in a future conjecture, it hasn't gone far enough to create a "new species" of music.

Implications: This is bigger than aesthetics and its concerns. Traditional aesthetic laws, even the ones in your own mind, have been left far behind.
How can we talk about a law of "taste" when the very laws of the universe are being questioned?
"Relatability" is not a factor
"Mature style" leaves behind weak aesthetic concerns - does it leave behind art?
We leave any aesthetic/moral questions of "should it exist?"
We must examine the laws of music in order to confront them
We must examine the laws of nature to see what the "archetypes" of being are
Structure, action, etc.
How the universe is constructed
Not so much the physical objects, but the forces and laws implied
"Laws" of humanity = "myths" of comprehensive philo
Is this futuristic musical conjecture able to be realized?
Metaphorically yes. Roughly yes. Exactly perhaps not.
For instance, fade-outs to imply infinite continuance.
Invent a language for every reification
"Creative philosophy"   "Artistic philosophy"
Counterintuitive in that it is deliberately looking for worlds/modes of being/laws/phenomena that *don't* exist
The function would be the creation of alternative domains of thought - that can then be studied just like our universe
Gleaned for implications, fruitful ideas
"thought experiments"
Reifying existing ideas or elements of the universe/world only go so far. The highest purpose of the style is *invention*.
Where are the most fruitful domains for music to expand? (see barriers)
"Tendency of 'futurists' to extend current products: TV becomes 3-D TV, cars become flying cars, telephones become video telephones."