

THE NEW STYLE - OVERVIEW

SUMMARY

The “New Style” is an interrelated system, a “universe in music” in the form of symbolic musical objects and languages, that is my “grand style”, my lifetime work.

The New Style:

- ‘officially’ began/was ‘named’ in 2010
- Uses Ideas Original, my body of notes and theory, as its basis
- Is based on music’s power to symbolize (‘reification’ - “making real or concrete”)
- Is “philosophy in music”, representing (thus addressing) many philosophical questions and phenomena, especially my own
- Is both subjective/personal/“art” and objective
- In its purest form is totally theoretical and ‘described’, rather than rendered in audio (November 2010 “theoretical music”)
- Expands music’s possibilities in many ways (“theoretical possibilities”)
- Has the spirit of variation set and combinatorics at its heart - a dialogue, open-ended and investigatory, not assertive.
- Creation is open-ended and prompt-based
- Has Opus 1 at its core, an autobiographical meta-narrative and creation myth of the New Style, done in a “personal style”.
- Is both a style and a hypothesis/experiment

The New Style system begins with a pool containing a ‘full spectrum’ of musical objects (“pre-NS pool”). These become the material that I create the world from. I combine these to create new objects that symbolize a certain idea (in my philosophy or in the world, etc.). There are many ways to symbolize something (many concepts), and I can utilize as many as possible, create as many symbols as needed (“reification strategies”), as a variation set gives different “answers” to the initial material. I symbolize many ideas in the same way, then they all begin to interact with each other in a type of argument, creating layers of meaning, continuously subverting and questioning itself, inventing and codifying languages. Objects can exist autonomously, can be contemplated, dissected, juxtaposed, satirized, and joined into larger groups and categories (“semantic combinatorics”). The initial pool represents simplicity (even reductionism), and the levels of combination represent growing complexity and interaction.

Other more advanced concepts in the system involve “theoretical possibilities”, musical forces, variation sets and explorations of each object (“intellectual package”, “variation set”, “language exposition”), the knowledge and theory behind each object (“body of knowledge”, and different ways to arrange objects (linear, time-based vs. spatial, etc.), use of sets and subsets, and different revisions and reorchestrations of the entire system (“tone-edits”), and the radical “NS inversion”.

NS as a philosophy is unique because it is expressed in music, which allows it to better reflect the ambiguity of most philosophical issues - it’s the most abstract artistic medium, perfect for these illusive questions. The philosophy starts with Socratic doubt, so I deny a single answer in favor of ambiguity and complexity. I look at truth in layers - for example, everyday practical truths vs. accepted truths, vs. deeper truths that are harder to prove. I’m interested in layers of meaning and connection that surround, for example, a single object (idea web), which to me seems to be a fundamental quality of existence, especially modern existence. Subject-wise, I will begin with personal, subjective issues - “creative philosophy” (aiming to create new worlds), the issues in Opus 1, reality and its limitations, identity, different ways to approach life, nostalgia, humor, death, love, art, aesthetics - set against a backdrop of more general questions (“comprehensive philosophy”), as NS possesses a general impulse to codify all the basic questions of life. NS will ideally approach these questions in its own way, as many of the concepts I’ve developed in music can be used in other disciplines (“generalized I.O.” and “I.O. as approach”)

NS implicitly began through Ideas Original: first through anthologizing existing/past musical ideas/strategies and optimizing them, then grew as the pages increasingly became expositions of my own theories directed towards creating “genius” in music (“create an alternative body of theory”), and the Aesthetics series developed. The New Style began as an exploration of that ‘genius question’ well inside music’s barriers, as a linear variation set based on a subject: each variation would represent the subject in a different way and would comment on/contradict/negate/transcend (etc.) the previous variation (a “conceptual” variation set).

“Programmatic representation” (2007, some ideas as early as 2005) was a precursor to “reification” in early 2010, and “programmatic description” (2008) was a precursor to “description” and “theoretical composition” in late 2010. “Concept” was a priority at least as far back as 2005 (“idea domain” vs. the “sound domain”), leading to “task based composing” and “poetic conversion” (2009) into “reification strategies” in 2011. The “principles” document (2007) and “100 problems of music” (2009) outlined the highest objectives for NS to achieve and problems to address, then subsequently accelerated by a “genius” compilation document in fall 2010. A style inspired by variation sets, Joyce, Boulez and sonorism immediately preceded it. The theoretical, described style was born in November 2010 (birthing NS in earnest), the prompt-based structure was developed in June 2011, while semantic combinatorics/pre-NS pool and NS inversion arrived that August.

I plan to develop The New Style over my entire lifespan.

What does it sound like?

The goals of NS are to address many of the big philosophical questions, and use all the interacting layers and systems in the world as inspiration, so I have to use the full spectrum of music - use all the possibilities of sound to do justice to the questions and aspects of the world.

the full spectrum - noise, nothingness, delicacy, expansiveness, extreme length, simplicity/complexity, violence, parody/wit, tragedy, etc.

The interesting thing is, I’m giving multiple answers to each question, then the answers interact with each other.

I take a concept, then try to create music that symbolizes it, using all the available potential of music - things that sound impossible, which force me to find a new way to express it. Many times it’s exploring things bigger than us, and seeing if music can do justice to them, like love, death, the universe, the atom, humor, the complexity of our world as a single system. While songs might *talk about* these things, my music tries to *become* those things, to act like those things.

It’s about symbolism and combination - the great thing is the diversity - I could have a really funny sounding part next to a traditional part, next to a terrifying part, next to flowing, beautiful romantic part - nothing’s off limits.

Think about “2001 Space Odyssey” ‘s soundtrack - it uses the Blue Danube waltz and put it next to abstract alien-sounding music, then also symbolizes the sunrise, takes you into new worlds.

THE OBJECTS

The objects - “symbolic reifications”: Reification is the single most important principle in the New Style system - NS aims to create a universe of musical symbol, founded on the sincere belief that music can become its subject and vice-versa - musical transubstantiation. Making “unequivocal representation” possible in music, a notoriously vague medium, depends on reification strategies: conceptual uniqueness on many levels, the manipulation of hundreds of equivalencies found between the real-world and music, and the mobilization of the entirety of Ideas Original, all directed by an open-ended prompt list. Fortunately, reification strategies have been augmented tremendously in NS’s “theoretical”/described” form, exposing many radical extensions of musical possibility. NS can also exploit the nebulosity (ambiguity) of music for certain goals vs. subject.

Reification strategies represent the full spectrum of poetic conversion approaches: literal (proportions/pace/size, formulas, lines of logic, transformations, graphs, symbols etc.) to extremely indirect metaphoric insistence (some “artistic strategies”), both music-side and subject-side strategies, intellectual counterpoint, holistic vs. partial reification, levels of representation “behind” a reification (“deep generation concept”), diversity at form-level (“general form”, “idea types”), lyric/text vs. absolute music’s “stoicism”, and the aforementioned “theoretical possibilities” which include sets, real-time form, geo-historical location, audio-size realism, superimposition, etc. Each subject (if substantial enough) produces a “subject language”, created by combination of language parameters in light of the subject and its body of knowledge. Ideally it innovates: the highest group of reification strategies are the “genius tasks/processes” - discovering/codifying “gateways”, “anthologizing/generalization”, and many others.

IP, intellectual package: The ‘intellectual package’ is a overarching name for a collection of features surrounding/concerning the reification object - ultimately freeform, prompt-based and supplementary, but heuristically containing: the object’s ‘body of knowledge’, the exposition of the object’s language, and variation set(s). Each subject will have many interacting objects reifying it, and the IP applies to each object.

The IP creates greater complexity than musical paradigm of ‘plain-assertion’: reflective of the New Style’s ambition to represent the world of music, the world outside of music (‘philosopher-in-music’, etc.), and ultimately new worlds. The ‘package’ is a collection of already exists around - but apart from - the initial reification: it includes variations on the initial reification (“criticizing” the object from the POV of different languages/ideologies) and an exposition of the initial reification’s language (the “language exposition”, appropriating objects from other language to formalize the grammar). Finally, I decided that through another such feature “behind” or “near” the reification object - what I call its ‘body of knowledge’ - the reification wouldn’t have to present all its information in its artistic appearance, but, like many other works of art, it would be surrounded by the information that precipitated it. A more intelligent and complete picture of the object - the many discourses surrounding it, “due diligence”, explanation/codification, the relatedness, the scrutiny and criticism, the development - IP as “real world” responses - academia, humorists, critics, pundits, other composers, music itself.

IP, then, possesses its own tool set that can be customized to tackle the specific aspects of a certain reification, as long as it maintains the same spirit and intent. One of the main reasons IP is ‘open-ended’ is because the reification itself could be a variation set or language exposition . (for instance nature style specimens) - then the IP would have to adjust accordingly, pivoting to provide the “fullness” described above.

THE SYSTEM

it begins with a pool of musical pieces, of varying sizes and traits (they could be a second long, a motif, they could be a set of smaller objects, they could be a song or a full symphony). These become the material that I create the world from. I combine these to create new objects that symbolize a certain idea in my philosophy. There are many ways to symbolize something, and I can do as many as possible. I create many symbols in the same way, then they all begin to interact with each other in a type of argument, creating layers of meaning. In a sense, this is how *our* world works. The initial pool represents simplicity (even reductionism), and the levels of combination represent growing complexity and interaction.

sometimes It's a lot of fun, sometimes it's deadly serious

Other more advanced concepts in the system involve musical forces, variation sets of each object, and different ways to arrange objects (linear, time-based vs. spatial, etc.), use of subsets, and different revisions and reorchestrations of the entire system.

GO TO: "what does it sound like"

Picture a modern art gallery, and all the pieces in the room are by the same artist, from the same series. All the pieces are united by a concept, and they each say something about that concept. Now apply that to abstract music. Everything descends from a central concept, and the overall piece contains autonomous musical objects. Each object has different properties based on what it's saying about the concept. I have the full spectrum of possibilities in all parts of music - size/scale, rhythm, melody, harmony, orchestration - at my disposal, but *especially the extremes*. Because it's conceptually dictated, it's like a philosophy written with musical symbols instead of words.

Pre-NS pool: In the New Style, the "pool" or "bank" of free reifications/objects, "unordered", to be considered and used in NS. The pool can be said to represent the "implicit totality" that the combinatorial objects in "NS-proper" are created from. The pool was a "fix" for a number of problems with NS: potential object redundancy (now objects can be "taken from the pool" as many times as necessary, combined in different ways), confusion between "object" and "force" (the pool is "free", thus allows forces, objects, anything), "domain" as too inflexible (now I can create many kinds of general/non-musical form through combinatorics - mental spaces, domains, arguments, convergence, exhibitions, taxonomies, force exhibitions, etc.). In addition, objects don't have to be tied to a domain, just as objects in real-life aren't necessarily tied to ideology.

Pre-NS can be "ordered" somewhat - via more neutral criteria like "morphology".

"The entirety of the NS reification pool becomes a macrocosm of variation form's arbitrary yet ideal(istic) simplicity: of science's isolation of variables in controlled experiments, of formal systems, of abstract art."

NS-proper: The musical "universe" of the New Style - a neologism created in light of the preliminary and post-NS, which were created in August 2011. Once symbolic musical objects and/or forces are displayed and considered individually in the "pre-NS pool", they enter the New Style, where they combine and interact in diverse ways according to the ideas and things they are intended to express ("semantic combinatorics"). See "NS" for a full explanation of the events and phenomena that define NS-proper.

Semantic combinatorics: "Combination to create meaning". In the New Style, musical material is combined to express meaning: first developed and considered in the "pre-NS pool", a bank of free, unordered, inclusive musical object (musical objects, forces, sets, reifications - "implicit totality"), then taken from the pool to "NS-proper", where they are configured in a myriad of ways depending on the subject/concept ("constructing" domains, arguments, convergences, juxtapositions, larger sets, while keeping other objects individual or isolated). The entire process is guided by prompts, thus each act of combination/manipulation must be freshly legitimized. Objects can be used/referenced as many times as necessary, just as objects/ideas are in the complex dialogue of real-life (see "idea web").

The heuristic progression within NS-proper is from reductionism and isolation (the pool) and relative simplicity (the initial combinations) toward complexity (as greater levels of combination, "theoretical possibilities" such as generalization/sets, and tone-editing gain momentum and interaction gains intensity). The combinatoric perspective extends to alternate structures for NS itself (holistic structure) - because all the objects come from a neutral pre-NS pool, NS's structure is a separate decision

Combination into meaning is my approach to rendered composition as well: creating pieces of musical material in advance (melodies, melodic-harmonic combinations, chord progressions, patterns, phrases, longer objects, even orchestration sessions) and physically juxtaposing and combining them (in a multi-track editor), using them to expand motifs in development sessions, and combining motifs in developing variation within the actual composition.

NS inversion: The most radical idea in the New Style, developed after its main features. First called 'discipline counterpoint', the "NS inversion" is a paradigm shift built into the system, from using 'real world means to manipulate music' ("reification") toward using musical means to manipulate the real world: "real life counterpoint". Form-wise, it can be understood in 2 ways:

- a.) in coexistence with music-side but anything real-world understood to be part of the inversion,
- b.) an actual sovereign mirror-world

In NS's thought-world, artificial barriers and constraints cannot ultimately stand - even at the final level of apparent totality in NS-proper, the foundational property of reification inverts NS completely - now rather than handling musical objects using real-world strategies and analogies, NS wields real-world objects with music's compositional strategies: reification loses the middleman of conversion to music ("poetic conversion" that underlines and distinguishes art from the real world) and extends musical thought far past musical material.

The inversion was already foreshadowed by certain properties of the musical side, primarily description, which opened up the field of musical possibilities to the 'theoretical' (see: Theoretical Possibilities I.O. doc), past what can be rendered by physical sound: first past my individual practical constraints, then past anyone's present abilities ("present" must be always be used as a disclaimer, due to the unforeseen component of the future), then past the barriers of sound, heading toward the NS inversion, as description can reference a real world object as material for a musical process. This leads toward unprecedented radicalism of creativity within composition, using a world made extraordinarily malleable - "the New Style must not be limited in any way".

Total integration: The integration and interplay between many different projects into a multimedia whole: The New Style, Opus 1, Chronicles, etc. It is a reflection of the natural relatedness of these projects: Opus 1 is the ‘creation myth’ of the New Style and has the full description of the New Style as its finale. The New Style features Opus 1 is the “personal language” at its core. Chronicles is the real-life record of the creation and development of Ideas Original, Opus 1 and the New Style in prose, while Ideas Original and Aesthetics is an exposition of the concepts created during the period, the same period that Opus 1 condenses artificially into 3 months. NS can cite POTU(G). Rendered objects will coexist with description.

Total integration is a ‘new path’, a ‘thought domain’, genius/Joyce taken to interdisciplinary, multimedia implication. There will also be parallel/alternate versions of NS and Opus 1, many presentation possibilities (spatial, linear, graphic, video, menu, text, etc.), Opus 1 will reference/link to Chronicles and full I.O./NS documents as well as video and audio, description can “transform” into audio and vice-versa via text/audio link, embeds can be “folded into” moments in Opus 1 to be explored, and one can “enter” at different points - from NS, from I.O., from Opus 1, etc. - this allows purity in segmentation, but also full cross-pollination/reference. Any ‘idea form’ is eligible for use. The NS inversion can be realized through pictorial and video collage.

ADVANCED

Description: The idea/action of describing music has several levels of importance - it can be a simple process step where the composer begins creation by describing his music’s concept in writing or other means (visual sketches, poetic writing, notation) - the most flexible the composer will ever be is when describing, before he is beholden to any physical music, but dealing in only ideas - it is a clean, efficient way of conceptualizing and composing, to work out the music before becoming mired in actual physical composition.

Description is the central revelation of the New Style, along with the principles of reification and variation. Description was the impetus behind November 2010’s birth of “theoretical music”, opening up hundreds of theoretical possibilities and freeing NS from many of 100 Problem’s limitations. How? Through description - while retaining musical lineage and thought but freeing music from audio itself - music can ultimately transcend any limitation - whether it be practical/resource-based or the attainment of theoretical/physically “impossible” music. Music is distilled to thought, and exists in the composer’s and listener’s mind/imagination. The analogy here is with theoretical disciplines, or even novels. (see “NS and the Listener” paper).

The New Style’s expansion throughout 2011 was predicated on this, resulting in a full vocabulary of “theoretical possibilities” to use in reification and post-reif combinatorics, while description itself was expanded to utilize any appropriate means (multimedia description).

Theoretical possibilities: Capabilities and features of the New Style in its purely described incarnation. First, the new style is acknowledged as a “collection of capabilities created by Ideas Original” - each I.O. document is an “arm” that opens capabilities within the new style, especially now that the potential of each document has been generalized.

Possibilities include:

- limitless/boundlessness: “the New Style must not be limited in any way”, description is unlimited.
- a legitimate body of knowledge surrounding theoretical music:
- the distinction between logical extensions and the imaginary/impossible, ability to refer to the impossible or nonexistent
- totalization and generalization as perfunctory - not the main act, but it allows subsequent action.
- “acts of description” will take on the flavor/significance of musical events within music - the manner/strategy of description.
 - depth, strategies and mediums of description
- anthological/generalization sets, “exhaustive anthology” (within I.O. - no context-less generalization)
- “fullness” of essential aspects, “due diligence”: “perpetual” or “infinite” development & transformation
- beyond reality/imagination - the need to be accurate or real can be questioned - break the constraints of the world
- non-physical: denying “existence” as necessary (i.e. audio)
 - (though not always audible, it is about sound and music, conceptualized using knowledge of sound and music)
- future extension: extension of sets into future
- describing lack of music, and different reasons for it
- differentiated silence
- metaphor-based description, such as “musical prose”
- polyphonic simultaneity - and simultaneous audibility, esp. of different dynamics or sizes
- breaking the idea of linear time in music - the ability to hear “all motifs” in the space of one (superimposition)
- breaking the “choice problem”:
 - “optimum/best decision” theory as far as musical material, in retrospect if given “necessary time”
 - multiplicity layering/superimposition/“shadows”/multiplicity via morph/shape-shifting
 - qualia/criteria sets - doesn’t have to choose specific representations of subject (“qualia”)
 - necessary time: allows you to hypothesize on the effect of time (“necessary time”) on any process or theory
- expanded ability to do justice to the most profound programmatic concepts:
- the option to modify sound itself, the way we hear, and time itself in order to coherently reify a certain idea
- true audio-size realism scale/orders of magnitude, simultaneously audible - human vs. universal scale (and contradictions) -
 - “exclusive audibility” within layering
- tiered scales = millions of different scales? gradations from smaller than Planck to larger...
- listening requirements:
- understating/ignoring/negating any music aspects deemed inessential to the object’s meaning/objective:
 - so if melody and harmonic vocab aren’t central to the language, do away with them
 - (breaks 100 probs, fixes the “total connectivity and symbolism may still end up sounding normal” problem)
- pragmatic:
 - no limit on the amount of works you can describe

solves limitations based on arbitrary physical situation of the artist: description denies any “subset” of resources
(you necessarily have all resources available to you)

- automatic developing variation processes
- meta-orientation, about music, about composition and its processes/problems
- ‘position’ + theoretical = historical time and geographical location of a musical object, to universal history and infinity
famous/significant moments in time (past and future)
- simultaneous multiple locations (see “pre-NS pool”, multiplicity)
- “real time” reification
- resistance: strength of resistance of object to combination/cross-pollination, variation, etc., singularity insistence
- spatial isolation
- tone-editing: types/flavors of blanket edits decide what changes, “what goes and what stays” - like high water on land forms
(for instance, a “profound tone-edit” that sweeps away all trivial, even humor)
- stock modifications - “default” traits and implicit implementation of them
- intellectual package features (see: “intellectual package”/IP), deep generation superimposition, etc.
- + future additions

Tone-edit (NS): “Editing tone” - first employed as a pedestrian revision step, where incongruities in tone (and other areas of the work) were ironed out. This image of “sweeping over a composition to revise it for a specific goal” grew in significance until it was described this way in NS -

“The concept/image of tone-editing the entirety of NS-proper into diversified monochromatic ensembles as abstracted parallel universes: like everything overlaid w/ frost, gilded w/ gold, transparent, etc. (see objective modifications, other refractions), but, since tone-editing should always be ideological, this relationship is more complex - “under” the monochrome, the ideology of the tone-edit affects each domain and its objects differently, based on the philosophical implications of the force (i.e. death > monochrome in ___ > the death force acting in diverse ways but “draped” in diversified monochrome). A “tone-edit” is like a single ideology “smoothing” disparate objects of the world through providing a coherent explanation, or like art representing the world through a unified aesthetic.”

Tone edits have three basic uses:

- type 1: normal use, like rendered revision - within reification/object to unify the tone of sectional and micro-events
- type 2: tools for reifications to wield on external matter, including other NS objects
- type 3: module and domain blankets, to create a subtler kind of disparateness in reifications/poetic conversion strategies

The use in type 3 addressed the problem of reifications being too garishly different in their approaches to a subject - tone-editing could be employed lightly to tone-down the most disparate qualities or unify certain aspects between symbols, resulting in a “domain blanket”, an holistic but subtle group-wide aesthetic. For example, regardless of all the ways to represent death (including celebration in some cases), the “death domain” blanket could cast a shadow over all its reifications.

Another instance is the “iconoclast tone-edit” - where the artist brings an objective totality under subjective control (see: “qualia”)

An object can resist a tone-edit as well - if for instance, the edit negates an essential quality within it, or it wants to maintain autonomy.