

THE NEW STYLE - THEORETICAL POSSIBILITIES

SUMMARY

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. 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. 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 are the 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.

Generalization/New Style significance:

NS significance:

This is entirely the jurisdiction of NS

The new style is limitless/boundless: "the New Style must not be limited in any way"

The expansion of NS into the theoretical, and the possibilities available because of this leap

The possibilities afforded *retroactively* justify the theoretical leap

Generalization

All theoretical possibilities: all possibilities implied by theoretical expansion

Gateway theory

Each theoretical possibility can be generalized and deepened:

"Flavors" of totality, etc.

All time, + beyond time

"Meta" of any traditional musical/language parameter

+ Negative generalization: no...

THEORETICAL POSSIBILITIES OVERVIEW

The new style is limitless/boundless: "the New Style must not be limited in any way"

"Rather than criticize music for what it doesn't have (and rejecting it), build whatever it lacks *into it*." (rigor, science, scale, etc.)

The distinction between logical extensions and the imaginary/impossible = important (description's "purpose 2" vs. "purpose 3")

NS: "totalization and generalization are perfunctory" - not the main act, but it allows you to do things.

Facilitates a legitimate body of knowledge surrounding theoretical music:

Now it is unlimited, and you can perhaps even systematically create descriptions and organize them

"Infinite NS?": theoretical possibilities could, hypothetically, make NS *infinite*

'Acts of description' in NS will take on the flavor/significance of musical events/infamous moments/turning pts within music.

(For example, the act of deeming a human psychological reif a supersession of the universal scale = a radiant affirmation of humanity)

Allows you to wed philosophical significance with the actual description of the object

Description is unlimited:

You can describe human style works that do justice to humans (when you feel empathetic)

(and quickly, to move on to "alien languages" where the real potential for expansion is)

Allows you to talk about theoretical possibilities ("exhaustive anthology", "infinity", "microscopic", no-music, etc - see below)

(i.e. the described nature of NS allows you to reference and create theoretical possibilities)

Description has the ability to refer to the impossible or nonexistent:

Will allow you to describe what is not possible musically - to distance yourself from all music by *impossibility*

Whereas physical music is unable to reference impossibility, or to differentiate silences, etc.

In line with Thomas Mann's descriptions of Leverkun's works - "musical prose" etc. = only able to be achieved by metaphor

Can do justice to the most profound programmatic concepts:

Each domain in the New Style has the option to modify sound itself, the way we hear, and time itself in order to do coherently

Reify a certain idea/philosophical concept, *which may be necessary to do justice to the concept*

(also see scale/orders of magnitude)

Unequivocally Representative (Reification Strategies):

You do what you have to in order to make the reif legitimate and **unequivocally representative**.

Each reification could/should benchmark a full commitment strategy ("The Incident" as reification)

“Beyond reality” toward imagination:

The need to be accurate or real can be questioned - break the constraints of the world (see “Beyond Problem Context”)

Non-physical:

You refute physical music and musicians by denying “existence” as necessary (vs. “music only exists when performed” opinions”)

Physically you may never achieve the new style (because of impossible odds of finding the “best solution”)

(though collage or appropriating objects could approximate it, albeit at a low level)

Though not always audible, it is *about* sound and music, conceptualized using knowledge of sound and music

“Distilled thought”, “must exist in the listener’s mind, as music exists in the composer’s”, etc.

“Futuristic”:

Future extension: extension of sets into future (tentative)

Whereas futurist inventors tend to extend existing ideas because they can’t accurately predict deep-generation connections

Practically, you’re composing for future technology - so even today’s *practical* limitations aren’t permanent

Generalization extended into the future Future “disclaimers”

Qualia/criteria sets: The new style doesn’t have to choose specific representations of subject (“qualia”)

“Optimum”/best: In retrospect if given “necessary time”

Polyphonic simultaneity:

Break the idea of time in music - the ability to hear “all motifs” in the space of one

Breaks “choice problem”:

“Optimum/best decision” theory as far as musical material

Morph, multiplicity layering/superimposition/“shadows”, multiplicity with shape-shifting

Superimpositions, multiplicity “the true analogue of Joyce”

Listening requirements: Changing the human’s ability/inability to perceive the music

Though ideally concentrate on the music itself

Though perhaps a greater evolution of listening could differentiate more tiers and scales of sound

Understating/ignoring/negating any music aspects deemed inessential to the object’s meaning/objective:

Can actually theorize a world where melody and harmonic vocabulary don’t exist, etc.

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)

Meta-orientation: About music, about composition and its processes/problems

A true solution to 100 problems of music?

Anthological/generalization sets

Musicological sets

Generalization: frees you from the problem of endless “listing” that can never be comprehensive *physically*

Don’t generalize or totalize *outside* of the reifications - i.e. you need a *reason* to generalize, no context-less generalization)

Use of objectivity/generalization *within certain reifications*

Full commitment = generalization

Then **inner diversity**, or homogeny for even more extremity

“Fullness” of essential aspects:

“Perpetual” or “infinite” development & transformation - automatic developing variation processes

You can pursue total connectivity in sound itself - describe atomic level, molecular level

True orders of magnitude, rather than merely “microsound” You can tie in all influences

Tiered scales = millions of different scales - Gradations from Planck to larger...

Full commitment to this idea allows for more expansion

Necessary time: (process)

Allows you to hypothesize on the effect of time (“necessary time”) on any process or theory

implications given necessary time

Allows for hypothesizing/speculating on the **full results** of the I.O. processes - what you want them to lead to

Rather than doing them physically which can only result in weak subsets

For example, I.O.’s development would end at an anthological exposition of possibility - a multiverse, essentially

“Perpetual” or “infinite” development & transformation - automatic developing variation processes

Time-saving:

No limit on the *amount* of works you can describe

Saves time

Shifts majority of time from execution to conceptualization = more ideas

For example, describe human style works that do justice to humans, then quickly, move on to “new languages”

Solves limitations based on arbitrary physical situation of the artist:

The rendering task as “vulgar, physical” - denies any “subset” of resources - you necessarily have *all* resources available to you

Tone-edit:

May also decide “what goes and what stays” - like high water on land forms

For instance, a “profound tone-edit” that sweeps away all trivial, even humor

Add to other uses for tone-editing

diversified monochromatism (shimmer experiments):

“The concept/image of tone-editing the entire POTU(M) 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

Related to “blanket” within each domain

Resistance: an object or property resisting a tone-edit/modification for a certain reason.

The monochrome/ideological tone-edit will “disintegrate” with holes in some areas

(on contact with subversive or strong objects/ideas, that resist changes)

humor context supersession higher solution violent disregard barrier dissolution

Resistance:

Strength of resistance of object to combination/cross-pollination, even variation

= important concept

“Weak combination/variation” won’t happen - unconvincing, secondary, will be rejected by the object

Or reification insists singularity or *spatially isolates* itself from the other reifs (e.g. Octave Tower at the “far end” of death domain)

Spatial isolation

Force/object dualism/subject/force dualism: (this is facilitated with the Pre-NS pool)

A reification could actually be a “force” on the others - a way to act, a mental space, a language.

= multiple reif strategies - including consideration of it as a force, law, language, etc.

This opens up reification tremendously.

while the disparate size of each reification has been unsettling, it could be interesting.

“Bleed” of each domain: the interrelatedness between domains, esp. those sharing reifications/objects

(much easier described or visualized than physically realized)

Audio-size realism: can achieve your true scale goals - human vs. universal (and its contradictions)

A reification can be of any size.

Position:

‘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**“Real time” reification:** duration that corresponds literally to the event being symbolized**Differentiated silences:**

Silence for different purposes/symbolisms

(described, whereas sound-only silences have inability to “speak about”/define their own meaning)

ADDITIONS:**There are multiple discourses:**

The totalizing/generalized parameter-based aspect = discourse on choice, temporal limitation of the artist, optimization

Also the relationship of a single artist to a language, system or method of thought

The variation set aspect = discourse on the complex system, epistemology and argument/conflict between totalizing assertions

The described aspect = discourse on physicality/reality vs. the mind, possibility vs. impossibility, ideal vs. practical, concept vs. action

Also a discourse on physical barriers and limitation

The philosophical aspect = philosophical, "meta"-discourse, and discourse surrounding all pet philosophical theories

Each conceptual reification = a discourse in its own right

The new musical language of each reification = discourse