AMBIGUITY THEORY

SUMMARY

Ambiguity Theory:

Seen in many of the highest works in music and art, ambiguity is a fundamental creative strategy. Defining ambiguity is difficult, of course, because something that disorients one person could be perfectly understandable to another. Defined subjectively, then, ambiguity represents disorder or complexity over a certain level considered "coherent" - elevated past "coherence" - for example, in Beethoven's Diabelli Variations, he has to forsake the elementary coherence in the original subject to explore coherence at higher level, often involving use of ambiguity. He fights the "compositional inertia" of the original - which is coherent due to its simplicity, but shown to lack richness and interest when juxtaposed with the variations, where Beethoven wields ambiguity and proves that it can be coherent in his higher realm of composition.

Thus the experience of ambiguity or "incoherence" can often be related to genius - the "shock of the new", encountering a mind that produces unique and original, even odd, solutions to well known problems, and is also close relatives with "counterintuition" - thwarting and playing with audience expectations. Ambiguity theory is the idea that ambiguity and so-called deliberate "incoherence" that cause momentary disorientation in the listener are actually reflective of a higher tolerance in the artist; reflective of genius. Something ambiguous denies a simple answer, often resulting in many answers (hypotheses), expanding ways to hear and think about the music, and often giving the work a longer lifespan.

It is manifested in everything from band-based music (esp. at high levels like free jazz, Hendrix) to classicism. For an explanation of ambiguity in classicism, see Leonard Bernstein's exploration of ambiguity in Mozart's 40th symphony in his Norton lectures. I initially juxtaposed it against my MIDI-composed beats, which were often "too orderly" and became boring to me.

Process-wise, a composer can apply the approach to an existing object (see "appropriation objects", "full object list" etc.). The "ambiguity theory" document is a list of places/instances where ambiguity can occur in a piece of music, and the audio benchmark folder of the same name contains snippets of ambiguity in practice.

One of the primary reasons "collage" and its harmonic counterpart "veiling" are so important to NS is because of its strong potential to create ambiguity, to juxtapose coherences to create mystery and disorientation, even sublimity, at a higher level. Philosophically, it symbolizes mystery, the disorientation or paradox we experience before investigation and knowledge, and better yet, of all the mysteries we may never know: "there are more things in heaven and earth, Horatio, than are dreamt of in your philosophy." - Hamlet, Act 1

Generalization/New Style significance:

NS:

      A manifestation of unknowing and irreducible complexity, higher solution, etc.

      "Stock modification" ideal for some works   Is almost becoming a normative music goal…

      Development step

      As counterpoint to the Platonic perfection of the universal/archetypal objects and the controlled experimentation of the barrier objects

      Resisting the assertion of one "correct" POV - which is shown to be foolish in Socratic method

      Unpredictable - like the results/actions of the complex system

Generalization:

      "Ambiguity" as such (determined by expectations, qualia)   "All definitions" you create for it

          Ambiguity is vague and a moving target - a work, over time, becomes more familiar and thus understandable/coherent

          Sublimity, mystery   Permanent vs. temporary vs. momentary

      All strategies/steps fruitful in creating desired ambiguity

      All parameters where ambiguity is exhibited/can be created

          All incarnations of a parameter   All interpretations of ambiguity theory "prompts"

      All historical examples/instances of ambiguity

      + Negative generalization: no…

"Ambiguity theory" as a "holistic idea" - at the edge of control, increased ambiguity, and even chaos/disorder (complex system)

      The holistic idea of looseness/ambiguity that is typically only found in instrumental music and opera (Salome, Wozzeck)

      A paradigm to contain the highest complexity

      "Organic"   Fleeting coherence surrounded by ambiguity

      More possibility for poetry - disorientation and multiplicity is ever-living

      Rebelling against simplicity

      Momentary disorientation that comes from lack of clarity (strange poetry) - "Mystery is ever-living"

"Any archetypal material can handle more ambiguity"

A more complex version can create the same emotion (even stronger)

Placeholder theory implies that any non-optimum (too simple) material can be replaced w/ more complex material of same emotion

"It's past simple clarity - most artists create music with clarity, but some tolerate more ambiguity, so when they create any music, they create it their way - slightly "off" (Stevie Wonder, Hancock) - you get the idea that they're modernizing/abstracting the basic version of material into something more complex. This has to do with the learning process - most artists get to the point where they can create clarity then stop. It's where I am with the "Jacksons" beat. The problem with clarity is it sounds infantile against more complex styles and versions of the same type of material. "Darling Dear" shows more compositional complexity than my pastiche of it, "I Need You". The idea is that the greatest musicians tolerate more ambiguity and thus create more ambiguity even when presented with a simple task."

The "**Freeform orientation**"

Freeform orientation is "ambiguity theory" reinterpreted as music's inclination to break out of its constraints (various parameters) toward a "freeform" orientation. It's an alternate definition of "ambiguity theory" less focused on the effect (ambiguity) than the composer's approach/mindset - the musician's comfort with complicated ideas and structures that aren't immediately/easily assimilated by the listener. Most apparent in works that still maintain some normalized "genre" values, giving them structure to "break" from: I have observed it in Jimi Hendrix, free jazz (Coleman, Vandermark), Norman Connors, Michel Legrand, others.

Freeform inclination leads to all the elements described in ambiguity theory - the need to break limitations in all aspects of music
"Music trying to break out of its constraints, and gaining in the process"
The limitations of:
Regular rhythm, pattern and tempo (rubato, tempo change (modular and sped), polymeter, swing/stagger)
Equal temperament (bends/slurs, extended technique, atonal, micro)
Form and narrative
Tiered dynamic sections (gradual escalation, difficulty finding a "loop" to define a section)
Harmony (even veiling)
Transition (use of fades, collage, upheavals, dissolves)
Comping vs. melody relationships (all inst's are free)
Melody (complexity, extended technique, reinterpretation/no literal repetition/fleeting style)
Notation
Genre: avant-garde, ambient, pop, soul/jazz morphologies all available
Emphasis on through-composition
Capable of the most detail
Comfort with ambiguity
The important thing is everything is always changeable - major change is always possible, meaning you're never straitjacketed
Every instrument is always in soloist mode
This legitimizes everything each instrument plays - no "holding patterns"
In a lot of ambiguity theory, the drummer (and other musicians) are very complex
Freeform orientation refractions

AMBIGUITY PROCESSES:
You have to learn to accept the results of ambiguity theory refractions - it will make the piece different, esp. into non-pop/art

The easiest ambiguity theory is from composing from the start w/ that orientation, or free improv based on a piece (but loosely)
    Both methods lend to a much greater freedom that the surgical modifications below
    Composing with this intention: esp. outside of pop
Collage/layering - the only way some of these works are possible?
    Coexistence while retaining autonomy (is, coincidentally, the ideal of counterpoint)
"Ambiguity Evaluation"
The out-of-control: how to create?
    Problem: how to create what you don't *understand*?
        = Experimentation   Live playing/feel
        Rhythmic thesis? Render extremes in advance?
        Rhythmic thesis of disorder contained/"rescued" by meter - irregular patterns and tuplets
            Also rescued by sectional anacrusis (disorder 'runs into' a new section w/ fresh order)
            Onslaughts rescued by complete pauses/drop outs
            Free jazz: multiple improvisation parts at once (see Thomas Crown)
        *M*etric scaffolding (Salome) - meter as perfunctory scaffolding for ambiguous content
Added melody: melodic material can be placed into any axiom, no matter how radical = the basis of implementing ambiguity theory
Save original version's session or MIDI, to free you to be more radical
Don't be afraid to dismantle the original composition - or keep original version as "source material" (at start of session)
    (Similar to developing variation sessions)
    Preserve aspects, but leave the simple clarity behind
Issue: Keeping the essence the same vs. changing it (keep same - otherwise, why not compose a new piece?)
    Some works are less ambiguous, leaving less room for modification (compositional inertia)
    More pop or beat-leaning works aren't very conducive, esp. if not conceptual to begin with - it sounds contrived when expanded
+ Counterintuition   + Transfiguration
Objects for ambiguity transformations
    i.e. "Riff" > Sun Ra "Astro Black", Zep etc. (how a riff can be transfigured through ambiguity)
        be able to ambiguify anything - to take it into the higher realms (esp. as an intermediate step to singular objects)
Improvisation and refining/articulation
    Melodic improv (homophonic) + harmonization and articulation
    Composition + replay/revision (at exceeding levels of abstraction)
Instrument substitutions to more expressive instruments are essential
    This is a "studio" oriented idea - yet great musicians can create great music with any instrument (VST, synth, etc.)
    Not just "more expressive instrument" subs, but "more expressive object" subs
<u>Transformations:</u>
    the logical transformations of melodies from certain places   see also: transfiguration strategies
    where they dissolve and/or have to fundamentally change
    especially good for motifs in pop songs or pop/song *form*
    turning coherence into higher complexity (basic coherent structure - like lead sheet or MIDI song)
    *F*actors:
        Rhythmic/phrase value (any disparate, dramatic music can use phrasing - atonal/serialism needs rhythmic phrase)
            Breaking 4/4, fermata in many higher genres   "squaring" for classicism (w/o swing)   jazz (swing)
            More articulated phrases (joining harmony and melody, killing "homophonic" nature of pop)
        Axiom (immerse in axiom)
        Idiom (genre/cultural styles)
        Harmony (some genres will require reharmonization)
            Some pop progressions won't sound "classical" without a substitution or correct leading
        Development (Beethoven would require an extension of a loop over multiple keys into longer phrase, for instance)
    Illustration:
      Bruno Mars > 50's ballad > Sondheim > Chopin/Mozart/Classicism > Beethoven (as motif) > serialism (as row, intervals modified)
                    Alternative: small-ensemble jazz (Jamal) > Art Tatum
                    Alternative: Godowsky embedded virtuosic pattern

AMBIGUITY THEORY BY ASPECT:

Holistic Refractions:
> Primary b/c a holistic approach is preferable to a piecemeal implementation
> Gives you permission to overhaul an entire composition
> Counterintuition, transfiguration
> Radical refractions
>> Holistic axiom
>> Radical genre (Vanilla Fudge "Windmills of Your Mind") - but much more radical potential exists
>>> Art music can refract conventional material until it's unable to be recognized (= loose/distant metaphor)
>> Generalizing counterintuition to an entire refraction - half-speed, or opposite character, etc.
> Bend language ("Razor Sharp" beat)
> > Tone editing to lessen modular feeling

Melody:
> "Added melody" - embed melody anywhere - in any axiom, etc.
>> Embed melody in extended technique or sound effects from respective instrument
> Never assert/play simple melody/simple version of melody = always stylized
>> Sets expectations for ambiguity high - the radicalized melody *is* the theme
>> Simplicity only for irony
> Composition:
>> Axiom   Shining character   Odd patterns, unique to melodic content
> Less 'lead melody'
> Less use of held notes (bass only)   Suspended note over action ("This Generation" beat)
> EQ: see expressive language, bend (Pyramid Song wouldn't be what it was without the bend, for instance)
> Long unison phrases (Gil Evans, Lonely Woman, Congeniality, Ken Vandermark) - esp. when not exactly synched
>> Stagger unison melodies, and pan the unisons to extreme L/R (imperfect unisons)
>> Compose the unisons imperfectly - different characters, tone mods, swing)
> Complex tutti phrases (Gil Evans) - add tutti to a complex, even rubato, melody
> Short unison phrases (More Soul Remix beat, Huit)

Organic Domain:
> Counterpoint, layering   Specific morphologies and axioms contrapuntally realized
> Everything through-composed
> Disintegration of the chord (Hammerklav, etc.)
> Axiomatic chord realizations, programmatic/axiomatic (Lonely Woman beginning) - odd comping, b/g processes
>> (Begin with chord progression and etch)
> Greater layering of melodies, esp. filling in holes created by the other melodies (You've Got It Bad Girl (Montenegro)

Harmony:
> Harmonic veiling, as a result of layering and/or collage
> Dissolve the harmony into melody (see "Organic Domain")
> Modulation:
>> Get the composition out of one key
>> Modulatory phrases, even if they end up back at the home key (Ripperton - "Memory Lane")
>> Modulate repeated section into another key (like sonata developments)
>>> Consistent with fleeting style "never return" maxim

Rhythm:
> "Drummer leads"   Free jazz orientation   Salome as "free jazz" - picture a band playing it
> "Spills"/Bitches Brew:
>> EQ drums crisp but low, so you can have instruments layered at higher volume, "spilling over" the drums
>> A fix for negative stereotypes about drum-based music: that they restrict the climax ceiling, and that they inhibit freeform
> Variations on central progression (when there is one)
>> Even the archetypal jazz hat pattern can have 100's of subtle variations
> Notching
>> Individualized perception of each drum: melodic vs. timekeeper
>> Well timed notch accent (like "Never Gonna Break Up" live version)   Seizes, double snares   Pre-beat 1 seizes

> Rhythmic vitality
>> Quickness/agility of melody (replace 8ths with 16ths)   Tuplets, accelerations
>> What character is supposed to be represented?
> Allow multiple quantizations/swings over time, for every instrument individually (part of piggybacking)
>> As a real musician would alter

Non-literal/metaphoric rhythm, character/idea based
> Flashes of regular rhythm

Comping drummer (just like other instruments) - introducing ideas, notching, rolls, programmaticism, odd patterns

Loosening rhythm (behind beat etc.) + swing setting juxtapositions
Looser, wilder drum pattern, contained by the bar?
> Sparser/understated ("Driva Man") and more dense (tuplets/micro?)

Fills: wilder and longer drum fills: pinpoint fill opportunities then design them (or audition them)
> More frequent anticipations of beat 1 (fills, builds, etc.) (Ayers "Sunshine" live)
> Embeds and drummer-only grooves   Double-time ("Sunshine")
> Hits unable to be completely heard individually but heard as gestalt (long tom/drum fills) ("Hate the Game", "What You Got")

More diverse use of drums in kit (rims, hats, secondary perc, toms)   Open hats and rides (sizzle)
Tempotrack (holistic and bar to bar)

Rhythmic substitution:
> Substitute current drum pattern for a *more complex one* (Marvin's "What's Goin' On vs. Roland Kirk's)
> Implant the whole long line into a new rhythmic world (Playing The Field)
> Tuplets in lines (replace normal values with odd tuplets)

Metric substitution (using odd meters)
> Meters in 3
> Modular transition - each section an opportunity for new meters (Bobby Bryant)
> Adding bars (to 5/4, 3/4, 2/4) - making phrases uneven
>> Adding bars (or reducing bars) at half cadence
>> Add a bar as fermata in middle of notch phrase (Alibis and Lies)
>> Measured fermatas in general - esp. at end of sections (1-2 bars, for a small event?)
> Take out a bar from a predictable 4/4 section (like a h/c or remove an empty transition bar)
> Swing bar/section, in otherwise straight rhythm content (If 6 Was 9)

Polyrhythm, not bar-limited (sectionally limited)
see: embeds
Drum solos, short and extended (esp. short) Drum Battle 1 2 3, "Moby Dick")
> Drum solo under other instruments

Coherent melody against wild drumming (or disparate tempo)
> 1/2 tempo, 2x tempo, free improv (Freedom Day)

Drum EQ: pans   reverb
More interesting percussion, in constant flux (congos, bongos, clave) - always playing a mod rather than loop

Tempo:

More extreme tempos (slow down, speed up)
1/2 time, cut time/2x time, uneven/layered polymeter

Tempo change: how to implement
> 1. Most changes are 1/2 time or 2x
> 2. Polymeter = phrase-based, over a constant tempo (Stravinsky, Sweeney Todd)
> 3. Accels/decels, leading to new section in faster/slower tempo
> 4. Surrounded by silence (Doggone drum solo)
>> Fermata, pauses, sustained notes (high/low)
>> Dropout events (cadenza, etc.)
> 5. Truly organic music
>> Phrasing
>> Independent tempos/multiform time (Carter)
> "Resetting tempo" at each new bar (Jeux in the extreme)   "Fresh gamut"
> "Free improvisation"
>> Free parts literally doubled by drummer
> Soloists against silence   Tutti against silence

"The fast-tempo implications of freeform orientation are underrated"
> Anything that happens within a tempo or meter, period - so fast tempo/meter still holds in freeform orientation, and all the
>> Freeform axioms are possible within it, even shimmer, notch and collage
> The tempo can be fixed, speeding, variable even rubato
> Meter can be fast 4/4 or any fast-tempo meter (3/4, for instance)
> A lot of the ambiguity theory mix has fast tempos
> Some instances:
>> bop aesthetic   Carne "Acknowledgement"   Danse infernale   1983 fast parts, also "6 was 9"
>> "Jazzform" beat   Fast-tempo drum solos

Chaos: (Ending with rescue, dissolve or end)

    Holistic chaos (as holistic axiom)

    Chaos/catastrophe in climaxes (builds) ("Jaguar", "Smiling Eyes", "The End")

        Creating chaos or aggregations at ends of sections/climaxes

        Overtaking aggregation/mass ("Hell Below")

    Breakdowns of order (end of "Moon Dreams")

        breakdown into shimmer ("Since I've Been Loving You")

    Non-metrically governed sound mass build ("LSD (Red Hot)")

    Non-metrically governed sound masses (Penderecki Threnody, Polymorphia)

    Danse Infernales (usually ending in chaos)

    Layered free soloists ("Morning Change", "BloodCuzn")

    Free/atonal counterpoint eventually recovered (Swing Symph, "Moon Dreams")   "Dissolves" in the fleeting style

    Rescue: large aggregations to chaos, then rescued

Free Parts: (from momentary to sectional)

    Holistic freedom (free jazz, etc.)

    Free sections (solo rubato) (Rite beginning)

        Soloist with free duet (no drums)

        Soloist against free roll/shimmer background (Psalm)

    Disorientation in free section (anytime listener doesn't understand what's happening)

        Emotional thesis objects *freely layered (*rather than integrated in orderly long line)

            Creates disorienting dream-like feel - combined with pleasure of desirable elements (The Stars Were Shining)

                Implies that desired elements don't have to well defined to create their effect

            Emergences out of disorder

        Shimmer style applied to all instruments (free improv)

    Free soloists in a specific character

    Fermata:

        Cadenza on fermata

    Shimmer:

        Free percussion solo (1983)

        Sparse random hits

        Free shimmer over riff or progression ("Jessica's Theme", "Last Tango in Paris" Theme)

    Looseness:

        Loose drumming ("Far Cry", "Conquistador Pt. 2", Last Tango Ballad)

            Organic/"ugly" fills   Hectic drumming under timekeeper

            Swing juxtaposition (Nottz, "Freedom Day")   Different swing values at different parts ("Huit Octobre")

            Organic drum solo, using silence ("Triptych")

            Instrumental soloist with intermittent drummer, free tempo ("Goodbye Tom B")

            Loose, slow swing ("Walk On By" cover)

        Loose polyphony (Beethoven Op. 132 mov 3)

        Rubato

            Pianists articulating phrases with slight pauses (Mozart 545)

        "Winding down" or "winding up" (gaining or losing order) (end of "Moon Dreams", "Since I've Been Loving You")

Silence:

    More use of silence

        Dropouts   Silence within phrases, between notes, long lines etc.

        More unaccompanied solos, rubato solos, etc. (with dropouts)

    Phrase divided by silence, when length of silence is not predictable (Feldman, In Our Lifetime end)

    Drum solo against soloist, using silence (Triptych)

Solos:

      Solos of a certain character ("free", lazy, frantic, "against the beat", purposefully behind the beat)

          "Pink Panther" Clarinet Solo etc.

          Free jazz

          Bobby Bryant   Vandermark "New York Is Full Of Lonely People"

          "Every Step Of The Way" flute solo

          Rapid Asian flute

     …or many characters ("fleeting" emotion)

     Autonomy of all musicians at once (everyone comping and soloing, none limited)

     Background soloists, with more character than usual

     <u>"Expression language"</u>   Hendrix + bend language = the <u>"expressive language"</u>

          Grace notes = smoother   Grace notes on all notes of a chord

          Drop-offs after phrases (scalar fall)   Glides and drop-offs   Wails, screams

          Bends + strums (Castles Made of Sand, Little Wing)

          Vibrato = big feature

          Carnatic-emulation using glides + mono select + chording & countermelody

          Whammy bar = "Penderecki" wide vibrato

          FX

          Transitional descents or ascents

          Use full bend with:

               Legato melody

               Countermelody

               Basslines

     see: melody - never play simple solo

     Short solos, fleeting in nature

     Layered soloists (Morning Change) - break up solos, because a single soloist for long period is too sectional

     Free solo over constant rhythm: take a constant pattern and design an organic solo over it

     Constant solo over free rhythm: compose a regular/coherent solo and create a free rhythm under it (what governs the rhythm?)

     Free solo over free rhythm or silence: "rubato solos" in extended and expressive language

Bass:

     "Bassline leads" if free soloists are above it ("Morning Change", Jamerson) - through bassline could be free too

     Bass fills: longer, wider range   Runs, of over an octave (10th+)

     Bend language ("Razor Sharp", Nottz) grace bends

          (i.e. bends over wider than whole tone)

     Bass player improvisation

          Nebulous/obscured bassline (Hendrix 1 2) - distorted or big   "Our Day Will Come", "Still Standing"

          Improvisation around the original groove (subtle variations)

     Legato

Comping:

Axiomatic   With character
Replace empty comping with legitimate countermelodies
The "super-fleeting" (Nottz bass? "You've Got It Bad Girl" end (Montenegro)) esp. very short staccato & bent/singing (guitar etc.)
Programmatic comping - vs. lyric, following emotion ("Find Me", "Since I've Been Loving You")
Free/loose comping in background (Thomas Crown)
Countermelodies, more saturated (You've Got It Bad Girl)
          Idiosyncratic phrases between melodies (Sparkling in the Sand)
          Extended technique in countermelodies (Sparkling in the Sand)

Raise volume on comping
Loud instrument countermelodies (Thomas Crown sax duet, "Girl of My Dreams") - ends up sounding like call/response or duet
Big, grandiose ornaments (Joni Mitchell vs. Hendrix = Hendrix is more fully committed to that style - see end of "If 6 Was 9")

Specific Morphologies:

"Undergrooves" for main themes/ideas
Design complex morphologies
Realize SM's polyphonically
"We're getting over 10 SM's + <u>tension variants</u> in many of the more complex fusion pieces"
          Tension variants = x5 estimation, so 50 or so variations in Bob James' "Golden Apple"
Developing a single SM into *all the others*
          But keeping drum placement similar? (and consistent ensemble)
Straight into tension variant, or "variant bridge"?
Radicalizing the use of SM's to abstract means, auditioning them for use
Use those with most character
Pushes, riffs and drum patterns unrelated to the main melody
Complex riffs ("Good Times, Bad Times")

<u>Optimum morphologies</u>:
          Morphologies that "allow the composer to do the most"
          Combine all into the "all-inclusive" fleeting style?
                    Collage

                    Fleeting style
                              Fleeting style + drums (Legrand)   Jazz fusion: feels more restricted to drums, but still
                              Free jazz   Vocals (or lead inst) + free drumming
                              Full orchestra organic/fleeting (Salome, Wozzeck, etc.)
          Solo works in general   Solo piano (Jamal, Godowsky, etc.)   (= rubato potential)
                                                  total serialism
                    Nature style
                    Variation form
                    Fixed/flat loop/vamp with disparate objects ("Masterpiece", bop + free jazz orientation, "Every Step of the Way")
                    Fixed tempo + soloist ("Ended As Lovers")
                    Dramatic vocal music (opera, musicals, Queen)
                    Vocals (or lead inst) + free drumming ("Triptych", "The End")

Background: see comping
Dissonant background action (Freedom Day)
Background soloing - esp. dissonant
Melodies juxtaposed against ambiguifying background processes (Salome, Jeux)
Passing tones in scale runs (questionable whether they are heard)
Objects entering and leaving (Light My Fire)
Rapid lines entering and exiting ("Love Sounds", Nottz)
Echo background (F for Fake "Picasso")
Bass player improvisation
Nebulous/obscured bassline (Hendrix) - distorted or big   "Our Day Will Come"

Organic tuplets
          Trills quickening, scales with organic tuplets
          Pitch bend, grace notes and scale fills (Bartok)
          Swells   Slurs
chopping samples (and the nature of the sample chopped)

Form: see strange poetry, counterintuition, transfiguration
Phrase, not "section"
      The duration is completely justified by its nature (is "sheltered" from expectations)
         No verse/chorus - use *custom forms instead*   "new fusion forms" - custom drum-based forms
         Using drums implies modular blocks of regular tempo - acknowledge this using custom forms.
Anacrusis dropout w/ shimmer (Vanilla Fudge -Windmills Of Your Mind)
Random/odd events happening over a consistent rhythm or vamp (Thomas Crown OST) - different axioms
      "A Man's Castle"   "Doubting Thomas"

Embeds: events embedded in and between traditional/linear line - usually used in development, like "etching"
      see: the breakbreat in "Waveform"   Connors' "Love From the Sun" probably has much of this
      Resists the non-descriptness that can come from chord sequencing
      Object embeds - embedding objects from Full Object List
         See: the vamp in the long-line of "Electric Ladyland", solo drop-out in "Peacocks"
         Embed a chord prog within another - a SCC, for instance, a pointing 7th (to "classify"), or ambiguifying chord
      They can "expand out" a chord prog, or add definition w/o effecting length
      More outrageous use of space between main melody phrases)

Sectional repetitions always reinterpreted (fleeting style maxim)   second verse more embellished than the first, etc.
      Never recurs under same conditions
      Compose new destination for a repeating part (rerouting expectations) - like repeat of chorus)
End: wilder end, with fills and notches
Extending bars on climaxes
Acceleration on climax, esp. of reduced bar length/meter (Ravel)   Progressively shortening phrases by a beat (4/4 to 3/4 to 2/4 to 1/4)
Phrase relay: divide melody between instruments
Half cadence modifications: see folder   Harder notch h/c

Orchestration:
More drumless sections
Doubling regular instrument with more expressive one (Joy intro)
Transfigured ensembles   Singular timbres
Sub in a more expressive instrument (VST or live musician)
Audition a better ensemble (sub out all instruments to try different combos)
Every instrument must sing - if it sings, it earns its place within even dense polyphony.

EQ:
Live sound (amb reverb, type of instruments)   Ambient reverb (to sound live)
Tone modifications (bends, grace, swell, vibrato)
      Sinewy instruments in general   Crisp drums
Odd mixing = solo or too-loud instrument, distant background objects ("Sexy Mama", "You've Got It Bad Girl")
Idiosyncratic FX (see introverted transfig)
Heavily reverbed mix = nebulous, ambiguous
Low "subconscious" layers
Reverbed solos   Echoes   Pan-chop ("Summer Madness")
Flexible volume - during multitracking, you can fluctuate volume of any instrument
      For emergence/breakouts, subtlety or outrageousness, subconscious layers, etc.
Full stereo field panning/extreme panning (to differentiate the instruments)
Not just full panning, but active panning (pan field)
Lower volume of bass (if too heavy)

Dynamics:
Less loudness - use of climax/peaks (versus flatly loud like beats)
Modular fortes (Booker T - "(She's So) Heavy")
Holistic volume - progressively louder (only within a few DB)
Swells governed by/accentuating phrasing

Other:
Using pop/song appropriation objects loosely (surrealist, impressionist)
Greater character fidelity (more exaggerated, non-obvious, etc.)
More axioms
Killing dead parts - dead parts are often obvious
      Frree improv section replacing the dead section - yet with same character