

# AXIOM

## SUMMARY

I have willfully redefined “axiom” as a distinct way something acts - “distinct” as in “recognizable” and differentiatable from what surrounds it, thus “nameable”, “identifiable”. “Axiom” when used alone, refers to music - a recognizable way of acting and/or internal “texture”. I created a list of axioms with examples. It establishes a cornerstone of uniqueness and even genius is music - creating a new or pervasive “internal makeup” of music, at the micro-level - past the traditional “homophonic” texture of the vast majority of music. “Holistic” axiom refers to a pervasive, consistent internal texture or way of acting, where “recurring” axiom refers to a texture, way of acting or gesture that is distributed throughout, but not pervasive. The investigation “axiomatic by object” showed that every musical object can take on axiomatic traits. Seen in many famous pieces of music, esp. in instrumental music, classical and movie themes (motif and theme-based music), axiom is the ultimate point of differentiation, the analogue to stylistic variety in visual art.

The New Style primarily relies on two axioms deemed the most profound: organic/“intellectual” counterpoint and collage.

Axiom has prompted sub-investigations by musical parameter - “axiomatic chord progression”, “axiomatic rhythm”, “axiomatic bass”, “axiomatic drumming” etc. - “ability to be identified” (“axiomatic”) has become a measure of ‘strength’ of the object or idea.

Generalization/New Style significance:

NS:

Axioms pioneered in the H700 objects			
“Stock modification” ideal	“Internal pattern”, way of acting	Tone-edit	Superposition

Generalization:

The “axiomatic” definition	Higher solution vs. normal uses	
All well-defined categories of interaction/form vs. vague or nondescript uses or forms		“individually recognizable”
“Texture”		
All axioms	Every piece of music, existent/historical and nonexistent	
Meta/omni-axiom		
All combinations of axiom parameters (holistic vs. recurring, for instance)		
All manifestations of an axiom	The spectrum of recognizability of an axiom (to maximum thinness)	
All axiom parameters (see: language, etc.)	all components of an axiom	
All optimum axioms (determined by favorability to musical goals)	all fruitful axioms in particular context (superpositions)	
Genre: all axioms that refer to a genre (determined using qualia)		
All possible uses for axioms (positions, musical contexts)		
+ Negative generalization: no...		

Axiomatic: Any strong, differentiatable idea (can be of any character)

Higher solution:

“Better, more unique solutions than normal music: “delicacies in music”

Having enough personal/invented axioms to never have to use traditional/past ones (see H700)

External strength/potency of gesture with subtle detail/thought within  
(axiom is full-spectrum: some of the most potent ideas are subtle - melodic ideas and expressive detail for instance)

A certain audacity of thought, to compose within an axiom

Strong axiom equals strength/potency of thought?

Organization of subtle material with strong ideas

axioms can be recognized by their freshness/uniqueness (vs. conventional solutions)

Ways to realize a progression that don’t have “genre associations”

Axiom “replacing genre” in my work  
axiom to “flesh out” any requirement for human-based music in my work is it a legitimate replacement?  
when do axioms begin to resemble genre?

Axiom/character can be modifier of any harmony = harmonies become emotional shading for axiom

Axiom as new frontier - creates greater urgency to be developed and ranked.

All the piecemeal harmonic reconciliations point to axiom  
they are descriptions of different axioms (cpt ideas, layering, etc.)

Design a style to govern a piece, interactions

Any interaction or trait that is corroborated/sustained becomes a noticeable/defining feature of the composition

“Pervades” the composition, becomes a stylistic governing idea for the section/piece/moment

Rather than the non-descriptness of most composition Extremes (refusal of middle ground)

Engenders definite character, identity (could be at any level - material>moment>section>piece>output)

Separates historic compositions from forgettable ones

Lesser artists try to dilute an axiom rather than exploit it, aiming for subtlety/complexity

The recognizability/uniqueness of an axiom = potency (Examples: Diabelli Variations, Bartok’s Celesta 2nd Movement, Rite of Spring)

Conventional values of music can be expressed within a non-traditional language (a “potent” language)

A reflection of inventiveness, of individuality

A defining/governing trait of a “world” within a composition (the nature of the interactions)

see: full commitment

see: radicality spectrum

**Refraction:** axiom to refract/unite objects from “full object list”      The way an object (a melody for instance) is expressed/interpreted recruiting provocative objects to perform a function (tonally, formally) to transfigure parts of composition (countermelody, melody, bg action, half cadence, accompaniment)

Reconcile every axiom polyphonically – describe the nature of polyphony (overlapping, collage, fugal, pianistic, density/height)  
Should be mobilized by shining character - use to realize shining character goals

Axioms are:

- autonomous of genre
- independent of tempo and character, even action?
- independent of form, and can compose any object?
- independent of orchestration (though not necessarily independent of the general effect of it)
- independent of harmony (though could be further differentiated by including this)

Most axioms are “partial axioms” - that don’t suggest all elements (besides orchestration)

**Finding axioms:**

- Musically only (i.e. by example or exhibiting them in a work)
  - Musical objects/ideas/gestures etc. to expand/generalize into an entire axiom, or embed as recurring idea
- Extramusically (by analogues in real world)
  - Trying to imitate real world phenomena
  - Imagining what something fictional would sound like
  - Task: similar to dramatic conversion, convert real world phenomena into musical axioms
    - Also: refract by character
- Character/Emotion/Effect and Action list:
  - At the most basic level, axiom can be broken down into “how one object acts” - which is largely ‘character’ or ‘action’.
  - Action list is fruitful to derive original ideas for individual object behavior
  - So, there is almost infinite combination even at axiom level.
- Hyper-aesthetic: exaggerated/caricature of existing aesthetic

**Superimposition/layering of axiom:** (combine for more uniqueness) – ideally SM’s should be made entirely out of these (Legrand)

- Sets of axioms that represent one way of thinking?
- Contrasting axioms? compatible axioms?
- Any consistent way of acting will appear axiomatic, though there are levels of potency/uniqueness/recognizability
  - Superimposition works like levels of obviousness - the “primary” axioms (like stab, etc.) are ambiguified
- Superimposition of axiom layers = methodical creation. Then leave the results alone?
- “Layering and interplay” of axiom? worthy goal? (risk of dilution)

**Versus melody:** *you can layer/superimpose/embed melody of any kind over/into any axiom/texture.*

- So no axiom is necessarily melody-less - it is an independent decision to have melody (esp. traditional melody) or not.
- To cast objects in, from Full Object List (basically, ‘appropriation object’ theory)
- Some axioms specify the presence/absence of melody
  - Yet even in the chordal/harmonic orientation, melody is present as the “*top note*”

**Misc:**

- Collaging past uses of an axiom to create a new “inventory” of it, and turning it from moment (in its source) to pervasive (in new work) (see: Collage experiments)
- Axiom can be modified by Objective Modifications = tempo, character, object, orchestration and harmony (among others)
- Tempering axiom: see “axiomatic song” - knowing when to use axiom

## Categorizing Axiom:

**Ways to categorize axiom:**

- Arabesque pattern
- Broken line vs. constant line (includes bend) vs. particle
- Directionality                      Pervasive vs. recurring
- Disparate-dramatic
- Melody-based (texture from layering of melody and the properties of the melody) - fugue, canon, etc.

Arrange by radicalism, like the spectrum.

- Add conventional axioms at bottom of list
- Add radicality spectrum, sketch descriptions, extreme/barrier list, specimens (to increase radicalism of overall list - to update it)
  - Concentrate on the extreme and novel (invented, new)
  - Having enough personal/invented axioms to never have to use traditional/past ones
- see: extremes list    extreme tempos    programmatic ideas and associated actions    extreme layering or minimalism

**Singular vs. dualistic vs. plural axioms**

- In the New Style, whether (at work level) the axioms are singular or plural, there will be a single/consistent axiom within each section (or divided by silence - Diabelli, “axiom inventory” idea)    vs. Beethoven’s “seamless sectional axiom” (9th Symph)
- Plural axioms coexisting in the same section could be reconciled conceptually - human randomness, for instance
- Consistency in axiom is implied by developing variation
- Dualistic and plural axioms “more human”? *No* - depends on what the actual axioms are.
  - There could be a plural axiom form where all the axioms are derived from inhuman style textures, for instance.
- Developing variation (and plurality of invention) give Beethoven the “right” to include so many axioms?
  - Reconciling at conceptual level, form level, developing variation level
  - (Variation organically within a composition rather than each variation set apart)

## “Optimum” Morphologies

Morphologies that “allow the composer to do the most”

- Full/free polyphony: the most profound axiom, with the most potential                      Intellectual counterpoint
- Collage
- Variation form
- Nature style
- 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, any instrument (voice as well)
- Solo piano (Jamal, Godowsky, etc.)
- Dramatic vocal music (opera, musicals, Queen)
  - Vocals (or lead inst) + free drumming (“Triptych”, “The End”)
- Fixed/flat loop/vamp with disparate objects (“Masterpiece”, bop + free jazz orientation, “Every Step of the Way”)
  - fixed tempo + soloist (“...Ended As Lovers”)
- Total serialism

**Recurring Object/Idea/Gesture:**                      REC = recurring

recurring could be an axiomatic part of otherwise conventional music (but a work/piece not fully committed to radicality of axiom)

standout/standalone character of gesture among other aspects

“recurring character-object”                      idiosyncratic gestures illustrative of character

gesture is melody and harmony, but not necessarily tuneful or singable (though can use tunes when necessary)

melody within gesture

a recurring gesture can be generalized into pervasive (esp. in modernism)

recurring idea/gesture is more where ‘wit’ is - generalizing it into a texture *sounds more ‘objective’*.

**Pervasive Axiom:**                      PER = pervasive

Now: a more scientific emphasis (rather than “character/wit”): a consistent ‘inner structure’ of the piece - to “flesh out” the composition like human DNA, cells, periodic table of the elements, etc.

As subset of texture (esp. if pervasive)                      consistent texture (fugue)

if music sounds unique, but not sectional, probably has a pervasive axiom governing the interactions in the whole piece (Jeux, Carter)

autistic/limited axioms: only-staccato/pizz etc., only one instrument or family, myopic on one idea

consistent/stubborn way of acting

how many axioms are powerful enough to pervade a whole work?

Very few axioms really are *pervasive* (i.e. governing the entire work without ceasing)

## AXIOM LIST:

### Examples of axiom

**Ambiguity theory:** a way of composing, but not a genre (“on the edge of control”, freeform orientation)  
see: “ambiguity theory” document  
“Resist the impulse to implement modularly”

**Counterintuition:** a way of composing, but not a genre (“listener expectations”, developing variation)  
see: “counterintuition” document      Related closely with transfiguration  
“Resist the impulse to implement modularly”

**Modular change:** (mature style, Zappa, Queen)

### Collage:

Collage, plural axiom: disparate nature of sources  
Collage, singular/compatible axiom: (Shimmer Collage 1 and 2)

**Theme:** recognizable theme, dramatized - recurs, giving uniqueness to the work (often has axiomatic elements)

Ornament: pervasion of an ornament (trills in Beethoven, scales in Mozart opera)

Soloist appearance (REC) - leitmotivic class (flute in Daphnis)

Interesting way of playing by soloist, frequency of a certain gesture by soloist

Downward glissando in Ravel’s “Pantomime”

Extended technique

Run: run descent into low range and ultimately incomprehension (Oscar Peterson)

Cluster chords (Monk)

Fugato: recognizable “fugue sound”, the beginning of a process + imitation

Interplay between forte and piano musical objects (The Duke, Beethoven)

“little” soloist versus “big” orchestra (concerto)

violent/loud vs. super-delicate (exaggerated solo/tutti) (Diabelli, Fidelio)

anger/force/strength vs/ gentle coaxing/charm (argument)

### Melody and accompaniment: homophonic

Main melody, accompaniment and subsidiary countermelodies or harmonized melody (jazz, Broadway)

Melody, accompaniment, bassline and drums (pop)

Chord-based leading/counterpoint - often w/ directionality and unified rhythm (Beethoven slow movements, Bach cantatas)

Traditional - the most traditional?

Slow polyphony, top note as melody, or superimposed/free melody?

With axiomatic background: background processes interacting w/ a melody or any b/g texture + superimposed melody...

Accompaniment/background processes under a melody (Ride of the Valkyries)

Background articulations (trills etc.)

Holistic runs (Crowning Touch)

Swell-sea: Sea of emerging/receding melody, countermelody and underlying processes (La Valse)

Upheaval of ascending lines (new lines continue to rise from below)

Melody embedded in another process (but still retains basic homophonic orientation) (Romantic era piano music)

**Melody (embedded):** Melody implied by device or extended technique melody refractions/embeddings?

(pervasive axiom doesn’t orient itself by melody, so this is local thinking - melody is secondary in pervasive axiom)

Melody embedded in accompaniment pattern

Melody embedded within run (Alkan) or arpeggio (Godowsky)

Melody embedded in heterogeneous contributing devices that imply the melody

Chording:

Melody chorded+rolled/strummed, or staggered doubling by ensemble (His Eyes, Her Eyes instrumental)

Ornamentation:

Melody modified with odd yet pervasive ornaments (falls/port, gliss, trill/mordent/turn)

Melody of leaps or broken up into multiple octaves

What? Pointillism perhaps? (octave transposition of notes in an otherwise normal melody?)

Patter: characteristic of melody

Lyrical verse overlapped with patter (Cabaret “Money”, Sweeney)      esp. with hockets/gaps filled in

Converging in unison and breaking apart again (Kiss Me)

**Polyphony:**

Fugue (as axiom)                      Canon (as axiom)  
 “Gnarled adagio” - high emergences, long melodies, low (cello) lines, usu. strings (Prokofiev 5th, , Mahler 9th)  
 Complex vocal layering (duet-octet+) (Mozart) esp. when adding over time (delight of invention)  
 Aggregation of voices in general, usually increasing over time.  
 Dense polyphony (pre-baroque madrigal)  
     Rapid imitation/overlapping imitation (esp. with feeling of aggregation)  
     Hocket/completion of melody with another voice (similar to call/response)  
     Invisible canons (Threnody) - of large number of voices  
 Build layering, esp. rapid (where build is made audible) (5th symphony exposition, canon entrances)  
 Exponential growth of motif (to chaos or unity?)  
 Imitation: predictable  
     + Odd countermelody gesture (the countermelody is odd/distinctive)  
     Other instruments reacting to gestures by lead instrument  
     Gesture by lead instrument “ripples/echoes through” subsidiary instruments (type of imitative polyphony?)  
         (amount of imitation after initial gesture determines extremity (Latmos Descending)  
         with holistic directionality (5th Symphony)  
 Odd countermelody gesture (the countermelody is odd/distinctive)

**Call and response/question/answer:**

    Similar to imitation, but could be any response (diverse, heterogeneous)  
     Call and response escalating or descending holistically (intro of Rhapsody in Blue)  
         Progressive escalation + upward directionality (esp. with progressively smaller motifs)  
 Argument (different strategies of argument)  
 Call and response between 2 or more instruments, esp. with progressively smaller motifs, or more idiosyncratic ones  
 Call and response escalating or descending holistically (intro of Rhapsody in Blue)  
     Progressive escalation + upward directionality (esp. with progressively smaller motifs)  
 Call and response challenge, with one instrument challenging another with progressively more idiosyncratic motifs (extendable over whole piece?)  
 Call and response with each of opposite directionality  
 Call and response divided by silence (Chess Game)  
 Call and response + solo/tutti  
 Call and response - dense and using more than 2 parts (Repons) - could extend to every voice in orchestra

**Phrase:**

End note overlap question/answer (Mozart) - last note of one phrase is first of the next  
     (sometimes octave/interval transposed) related to fugue sound  
 Soloist short sections (longer phrase relay) (4 bars and switch, 8 bars and switch, uneven)

**Aggregation:**

Generalize into “aggregation/retreat?” small or large scale?  
 “Timid” character at small scale, “build/destroy” at large scale? generally, “tension/release” principle  
 Aggregation to catastrophe, then regroup (Nature Specimens, modern music)                      sectional  
     Regroup preceded by silence                      The outcome of a process? or just emotional escalation?  
     Exponential growth of motif (see additive counterpoint, canon)  
 Aggregation/retreat: building up to climax but retreating several times before completing

**Layering:**

    Amount of layers, tempo, orchestration separate from axiom itself?  
     i.e. it could go fast or slow, be rendered in different species of instruments, could be layered or solo....

**Pattern:** Insistent repetition of pattern, esp. rapid or distinctive (minimalism, Glass) - “too much” by conventional standards  
 see: axiomatic rhythm

**Arabesque**

Insistent repetition + progressive dynamic diminuendo  
 Static ostinato background process (or as preparatory w/ no foreground)                      Drone  
 Repetition of pattern + deceleration, possibly downward (1812 overture)  
 Unusual/distinctive rhythmic pattern (Bolero, 5th Symphony) see: axiomatic rhythm  
     Pattern of note repetition within melody  
     adding an odd pattern within a melody, or making melody conform to one (Windmills instrumental)  
 Repeated note:  
     Reoccurring repeated high note (Queen of Night aria)                      Reoccurring low/bass note  
     Rapid repetition of note - as part of theme, for instance (Handel fugue)  
     Echoing

**Silence:**

REC (or singular): bare thematic fact against silence ('Zarathustra', 5th Symphony)

ASIL/Against extended silence (becomes singular object?)

Gesture emerging from silence (Rhapsody in Blue)                      soloist gesture against silence

Single chord divided with silence (Penderecki's St. Luke, Sweeney) - forte

Pervasive dropout: (where the music "drops out", leaving silence)

    Frequent dropouts (to silence) breaking up continuity of piece (Vivaldi Oboe/Violin Largo, variation sets)

    Super-fast action with momentary drop-outs/breaks/pauses ("Playing the Field", Swimmer OST)

    Frequent dropouts for long anacrusis/cadenza/high note (to silence) (length and character of anacrusis is key)

    Dropouts emphasizing certain moments of soloist

Complete measured silence                      as whole work? otherwise it's an object

Objects against extended silence (Feldman 2nd Quartet) - with repetition (ASIL)

Chorded/chord progression divided with silence (Feldman 2nd Quartet)

Forte chords divided by silence (generalizing Eroica, St. Luke, etc.)

Extended silence (nature style extension of "Fugitive Kind")

Silence within melody: phrases divided by silence, melody broken up into swells (top note is melody) and silence, etc.

    Silence as background, divider of phrases (Peacocks, solo pieces)

    As background for sparse event (see: Feldman, "Star" and "Horizon" novel axioms)

    Chorded phrase rubato surrounded by silence (Billy Joel - "Lullaby")

Soloist against silence (solo piece)                      (soloist still needs axiomatic way to act/character)

Pointillist, against silence:

    Melody sparsely implied against silence by small motifs (Diabelli)

        Melody sparsely implied in general (skeleton) (Cash and Carry)

    Melody broken into pointillism/phrase relay (Legrand, Webern) – between instruments, hands, 2 of same instrument

**Directionality:**

    PER: holistic directionality

    Ascending                      Descending

**Interruption:** One process frequently interrupted by gesture/instrument etc., esp. of contrasting character

    (Process reloads or continues only to be interrupted again)

Conventional composition interspersed with odd interruptions (Vivaldi Summer 2 – typical aria-style w/ storm)

    Tranquility interrupted with energetic bursts

Conventional mid/low energy passage interspersed with motive-based high-energy bursts (Hallelujah, Beethoven)

Out-of-context quote injection (Ives Concord)

Prefaced with quick dropout/pause (to silence) beforehand

Upheaval of ascending lines (new lines continue to rise from below)

Minor/pathetic or dissonant flashes within conventional framework (Diabelli)

Character flash: recurring moment where music displays a certain character/effect (think leitmotivic class)

    Good for fleeting style

**Rhythm:**

Danse Infernale: excessive onslaught/attack (end of Handel Passacaglia, Dance of the Earth)

Motif repeated in accelerando to exhaustion (Jaws)                      Motif repeated in deceleration to "death" (Mahler 9th)

Fast tempo + high-select range (Rhapsody in Blue)

    Hushed: fast action yet soft (Diabelli Variation #2, Water Music Bourree in F)

'Falling apart' rhythm: slow rhythmic disorder mimicking an out-of-time/lazily played ensemble (Webern, Legrand)

Syncopation in "template rhythms"/prompts is out. In organic rhythm it's unavoidable, but won't be heard consistently.

**Tempo:** independent of axiom (in organic domain), but rhythm can be axiomatic (see axiomatic rhythm)

Rhythm/tempo: "pace" of axiom - but what about syncopation, meter? irrelevant?

Material played inappropriately slow or fast

    Obvious/excessive virtuosity (to point of absurdity/amazement)                      virtuosic soloist (speed, "tricks" etc.)

**Stab:**

All staccato: (refers to nature of melodies, not presence of “stabs”)

Violent/intense (Rite 2nd pt.)      Delicate/piano (Sugar Plum Fairy)      bustling (Rigaudon, Lunch Break)  
Staccato + micropulse or extreme tempo

All plucked      All non-sustaining instruments, all short-notes (to extremely short)

Forte stabs against silence, esp. infrequent

Consistent (4ths) or inconsistent (Stravinsky)

Drum accent on every note, in broad tempo (often climactic) (1812 Overture)

Insistent pulse/stab repetition with certain accent emphasis (Rite)

Irregular accents over insistent pulse (Rite)

Irregular pulse (additive and mixed meters)

**Stab + runs:**

Downbeat stab then underlying 16ths/32nds (Handel Concerto for 2 Horns, Rite/Firebird)

Stabs alternating with fast blurred action (32nds etc.) (Ludmilla Overture)

Runs with stabs under (Romeo/Juliet)

**Runs**

Runs - rapid, and for extended duration (Bartered Bride)      Run + imitation/canon/fugue (Hammerklavier, Bartered Bride)

Runs of holistic directionality, or runs of one direction then reversed (Autumn)

Contrary motion

Only descending or ascending lines (Vivaldi Summer 3)

All 32nd/64th notes (esp. at high tempos) (‘NASA’ experiment, Porgy and Bess intro)

Unbroken 16th/32nd notes+ (Bach, bebop), or broken with pauses or notches (“Playing the Field”, bebop)

**Notching:** notching: syncopation/notching/non-downbeat accents

+ Drums: syncopated melodies emphasized by drums - not just theme, but during entire composition

(“close comping” by drummer) (Romantic Warrior)

(soul/fusion, movie OST’s, etc.)

**Micropulse:** (generally tremolo/runs/fast division, rather than extreme tempo)

Micropulse build (9th Symph, Alpine Symphony)

Micropulse with treble soloist (Daphnis)

Micropulse, low register select (Bartered Bridge beginning, 6th Symphony storm, etc.)

**Particulate:**

echo language (subset of “particle”?)      see: Echo Settings

piano/non-sustaining inst “clouds”

pointillism on large scale

**Shimmer:**

see: Shimmer Collage

When used conventionally, it is momentary in a composition, usually in. intro/outro/fermata etc.

Shimmer (Chi Sei OST)

Improvisation over shimmer

Swirling pervasiveness (Vertigo theme)

**Bend:** generalized bend language (vocal inflection, portamento, legato, etc.)

**Range:**

High-select

Low-select

Low-range chords (Cm9 Specimen)

Low-range tremolo - selected for only low

Low-range pedal rumbling

**Genre-style quote within ensemble:** recognizable genre quote enigmatic of a place/time/culture

(Ma Mere 6 – China, La Valse – Viennese Waltz, Gershwin – Jazz, Beethoven – Italian aria, march)

Humorous or out-of-place genre (oom-pah in Rhapsody in Blue)

**Theatrical “scene”** within composition (programmatic)                      See: programmatic ideas  
 Programmatic/melody resembling extramusical phenomena (human expression/speech, nature, action, place, other)  
 Something ominous approaching, 18 wheeler, distant train horn, pillow talk  
 Bees buzzing (Rimsky, 2nd Ma Mere)  
 Birdlike/organic action pervasiveness (Ravel)  
 Bustling of a city (American in Paris)  
 Leaves falling (downward directionality, unpredictable, updrafts, breeze itself, tempo flexibility)  
 Machine-like (no dynamic change, only layering/removal, objective devices) (Stravinsky)  
 Dance between musical lines (types of dances?)  
 Climbing, soaring and falling  
 Talking and listening  
 Skittering/slinking and stopping (Pink Panther)                      confidence then skittering away/retreating  
 Breathing (heaving and receding, accel/decel tempo)  
 Dying (lulls, last bursts of energy, memories, dramatization of death moment)  
 Marching/military  
 Emerging and receding  
 Falling and hitting the ground  
 Creeping down the stairs  
 Searching (Hammerklavier finale, impressionists) - asserting, perhaps playing, the pause/re-evaluate  
 Feigned or ironic sentiment (“tragic variation” in Handel Passacaglia, for instance)  
     minor/pathetic or dissonant flashes within conventional framework (Diabelli)

### **Dissonance:**

Dissonant section (depending on nature of dissonance, can sound violent or charmingly off-kilter)  
 “Mocking” motifs: laughing, mocking, liltingly pitiful, out-of-place happiness etc.  
 Cluster chords (Monk)  
 Cluster units, “invisible canons” (Threnody)  
 Purposeful introduction of wrong notes, or motif/phrase from another key  
 Dissonant + descent + dynamic diminuendo

### **Instrumental aesthetic** (way of orchestrating) (see transfiguration ensembles)

see: transfiguration ensembles (this evolved into transfiguration ensembles)  
 Independent of axiom (in organic domain), but orchestration can be axiomatic  
 Recognizably monochromatic (Psycho OST)  
 One-instrument ensemble (Herrmann “Sea Garden”, Evans ‘Conversations with Myself’)  
 Odd instrument combinations (Thomas Crown Affair, Herrmann)    odd percussion (“Chess Game”)  
     Orchestral pluralism/constantly shifting combinations (American in Paris)  
 Especially expressive soloist, esp. of a unique instrument or timbre  
     Self-conscious use of an instrument’s character (flute/piccolo, solo trombone/trumpet, tuba, bassoon etc.)  
     Solo of an odd instrument (anvil blows, piccolo, triangle, timpani etc.)  
 High-select/low-range select (melody only or entire part) (Vivaldi Spring break)  
 Extended technique as central (pizz in Handel Passacaglia, runs/gliss etc., all tremolo)  
 Way of playing melody: excessive tremolo, vibrato, legato, swell, port, *violently* (Handel Passacaglia), harmonics etc.  
 Cocktail piano (“His Eyes, Her Eyes”) (genre)                      Virtuoso solo piano (Tatum, Peterson) non-genre/open  
 Low-range pedal rumbling - non-genre/open - generalize to low-range/rumbling in general  
 Certain personality given to each instrument, with a “way to act” throughout a piece  
     A way to act; react versus other instruments/events  
 Vocal polyphony (fugue, scales etc. executed by voices – written as instrumental parts would be) (Baroque)