COUNTERINTUITION

SUMMARY

This is a category of creative strategies/prompts that go against "norms" defined in various ways (vs. audience, vs. culture, vs. genre, vs. situation, vs. task, vs. history) - from conceptual ideas to very practical musical ones. Counterintuition was conceived simultaneously with transfiguration - was called "the transfigured counterintuitive", to rescue the inevitable use of cliché through counterintuitive strategies: When confronted with counterintuition, the listener experiences momentary disorientation or surprise, though the aspect could be perfectly intuitive to its creator -thus it could signal the origin/birth of a new line of thought, language, aesthetic or genius. Practically, the prompt compilation can function as a list of unusual solutions to rescue and resist cliché - cliché simply becomes a starting point for invention (think "neoclassicism"). C

ounterintuition as theory can be used to explain the musical decisions of geniuses, especially upon first listens to their works. In classical composition, counterintuition is eventually held accountable and reconciled through "total connectivity". (see "total connectivity"). NS is the ultimate in counterintuition - as "the opposite of cliché is the impossible."

An issue of implementing counterintuition is whether one should refract/transform the existing music into a "transfigured" state, or create music anew with a holistically counterintuitive orientation.

Generalization/New Style significance:
NS:
    The new style as a whole is counterintuitive (description, reification, NS proper's dialogues, theoretical possibilities, NS inversion)
    Reification strategy   Developing variation due diligence
    Conceptual: conceptual counterintuition, *counterintuitive reification*
    Radicalizing a reification that uses music with clichéd traits
    wit reifications, parody
Generalization:
    Heightened rationality, asymmetry of minds, higher solution, genius, anti-cliché, wit etc.   Ideas surrounding ambiguity theory
        "Genius in music"
    All counterintuitive choices with positive aesthetic effect (as determined by qualia/criteria) - esp. in more radical direction
        The "counterintuition" category
    All parameters that counterintuition can be applied to   Spectrum of counterintuition for each parameter
    All historical instances of counterintuition vs. expectations of the time
    + Negative generalization: no…

MUSICAL COUNTERINTUITION
See: genius, transfiguration, ambiguity theory, extremes/barrier list, ostentatious ideas,

Going against certain norms and values (of time/context/audience), then reconciling the idiosyncrasies within the whole
Counterintuition within a consistent language is the trademark of a great artist/composer - "the mark of a unique mind"
    Counterintuition as heightened rationality (process must build counterintuition into task)
    Can only be reconciled by a higher-level (conceptual) solution
    "Higher solution" - often larger or more fundamental
    An entire language counterintuitive to the current norms – the counterintuitive elements gradually transform the other elements
Designed to rescue and resist cliché = began as the "transfigured counterintuitive", wedded to the transfiguration theory
    The cliché is simply a starting point for invention
    "Cliché is cliché. At one level everything is cliché, at another level nothing is cliché. "The opposite of cliché is the impossible."
Creates paradox within the listener's mind, shifting the domain of thought from the composer/composition to the listener
    Explore the type of possible paradoxes that can be created within a work =
Asymmetry of minds almost guarantees some counterintuition in every work (b/c your mind isn't mine)
Related to 'source matters' (from Principles) = to distinguish deliberate ideas from incorrectness/arbitrary
Demonstrate knowledge of the possibilities of composition beyond conventional solutions = pedagogical value in problem solving
    = A subset of "tonal solutions" - unusual solutions - oppose conventional solutions to aesthetic/musical problems
Create unique effect, complex emotion
To explain the musical decisions of geniuses, esp. encountered on 1st listens of works
To explain musical "shock"/aporia on part of listener
Does counterintuition renounce universality of art? No, it depends on the individual's capacity to recognize and understand unique beauty

Inevitable **Counterintuition:**
    *Because of total connectivity, there will be a struggle with these counterintuitive ideas, to make coherent within the whole
    Seamlessly integrate counterintuition: implication is to resist modular contrasts in every element, logic/inevitability
    Reconciling polar opposites: Strive for understanding/interaction, reconciliation/nuance between polar opposites
    Could be intuitive to its creator, but has a counterintuitive feel to others (who have more conventional expectations)
        (So piecemeal counterintuition is a misunderstanding)
Independent Channels of Counterintuition: Innovations limited to one/several categories, leaving other categories to be more predictable/traditional
Genius: similar to genius - "hitting a target no one else sees" - ideas that are not considered viable until shown in action

Uniqueness: Any effect, interaction, musical idea (etc.) sufficiently unique versus the listener's previous experiences, or overall/*historically*

Ambiguity Theory: see ambiguity theory document
Strange Poetry, Poetics

Transfiguration
        …Of the commonplace: Glorification, emergence after being put through struggle (rebirth), allegorical/universal
                Spotlighting/exploring the fore granted/popular/vulgar/ordinary
                Theme, work of art, instrument, concept, object, idea, person/lifestyle, action/everyday, story
                …of a "people's" genre: a simple, popular genre considered/interpreted by a high artist
        Classical Intent: Find the classical intent in a piece
                Increase depth, sensitivity, complexity, scale etc.
                use of high beauty in a work of low/unrefined expectations (pop music etc.)
        Reinterpretation: variations on the well known - update, elevate, radicalize elements of original work
        ….Of the archaic: Resurrect the disproved, rejected, out-of-fashion/style, old-fashioned and use it as a main theme/subject
    State the 'Obvious': One sees the obviousness of something only after it is pointed out
    Complex Emotion: Juxtaposed emotions of subtle grades (the unexplainable)

Exorcism: Use cliché or negative elements to create beauty
        …Of a cliché: Create a unique composition with the cliché as the central element (exploration+*corroboration*)
                Musical cliché, textual/literary cliché, conceptual cliché, expressive cliché (way of expressing a feeling/idea), etc.
        …Of a negative principle: Bring an element/idea considered ugly/negative into the realm of beauty
                Humanize it (giving it detail, depth, nuance, range of expression etc.)
                Neutralize it (by counteracting its negative qualities with juxtaposition of another element)
                Explore it: With brutal honesty, giving due diligence to subject, "working through/reconciling etc."
        Reverse Valuation: Action/trait normally considered one value to audience turns out to be the opposite (beauty is ugly, ugly is beautiful)

>*Artist/Creator:* Rather than someone/thing *in* the work acting contradictory, the *artist himself* acts counterintuitive to audience expectations
        Articulates point of view or vision unlike past work or past style

Physical Property: Something/someone/someplace appears/looks/feels/sounds/tastes/smells like they aren't supposed or expected to
        Traits: Proportion/size (length, height, width), dress, social/(stereo)typical expectations of appearance/property
        Distortion: Alteration of the original shape (or other characteristic) of an object, image, sound etc. – ways of doing so?
                Relative Size: Play with scale perception by dwarfing with succeeding element of larger size (in some aspect)
                Spatial Relationships: Juxtapose odd spatial relationships between elements
Distortion: Alteration of the original shape (or other characteristic) of an object, action, image, sound etc. – ways of doing so?
        Size/Proportion Distortion: Odd proportions
                Form: distortion of length (work, movement, section, theme statement etc.)
                        disproportionately short, disproportionately long
                Device: Musical device amplified in size (esp. when normally small or momentary)
                        Extension of an Musical Idea to the Extreme: to large scale, to the highest implications
                        ornament (trill), extended tech (gliss/arp/run), melodic fragment, motion, holistic directionality, progression
                        example: Contrary Motion: consistent build in *contrary motion* directionality over many measures (Prokofiev)
                                Growth: Insignificant/weak/extraneous *grows* to become important/central/potent
                                ….or the dominant/strong *shrinks* to be weak/vulnerable/insignificant
                Extension: Through invention, against expectation of a normal length
                Height/Directionality: Extend idea over many octaves, exaggerating its height and length simultaneously
        Extraordinary/Surreal: Noticeable modification of/*addition to* a musical element for a desired effect = idiosyncrasy into normality

Action: Something/someone thinks/does something they aren't expected or *supposed* to do (by whose standards/expectations?)
        Or don't do/think/act something they are expected/supposed to
                Against: Function/purpose   *Setting/place/context*   Typical action   Role   Belief
                        Order of Events/Process/Causal Chains   Time (history, time of day/year)

Exceeding Expectations:
    Frequency of Use:
        More: More of a certain element than is expected/normal
            holistic/saturated axiom
            recurring object/idea
            musical element: meter(s), rhythmic action, harmonic, melodic, repetition
            ornament (trill), extended tech (gliss/arp/run), melodic fragment, motion, holistic directionality, progression
            Amplification of the Extraneous: Make a usually extraneous idea or technique a central part of your style
            Saturation of Odd Effects: Odd effects one wouldn't expect saturating a particular section (full commitment)
        Less: Less of a certain element than is expected/normal (the underrated size of barriers/extremes)
            subtlety, extreme understatement, micro, delicacy, quantum
    Exceeds listener's knowledge of possibilities (see barriers/extremes)
        solution to a musical problem
        execution of a counterintuitive technique with successful results
        ability to bring a technique/style back into contemporary relevance
        orchestration/extended technique
    More profound
    More ornate, more complex, more virtuosic
    see TRANSFIGURATION

Autism/Limitation: Purposeful limiting of the compositional possibilities in some way, esp. when noticeable
    see: Full Commitment
    Absence:
        …Of a normal/essential element: "time-less" music, atonal music
        Concentration on one element to the neglect of others
        …Of consideration of an element:
            creating pattern without regard for harmonic implications
            rhythmic composition without regard for melody
            interaction without regard for harmonic/melodic elements
    Register Restriction: entire section in high or low register

Mismatched Association: Someone/something is mismatched with a context, setting/place, action, group of people, belief, decorum
    Versus Names/Labels: Someone/something is mismatched with their title/name, by appearance and/or action
    Versus Type of Work: Counterintuition against work type
        i.e. piano and chorus in a symphony, comic requiem etc., 5 minute symphony
    Conflicting Emotion: Juxtaposition of things with conflicting emotional values to listener/viewer
        Music vs. visuals   Music vs. text   Setting vs. People/phenomena/object
    Decorum: Presentation/decorum associated with subject matter is mismatched (visual etc.)
        Respect level: Proper reverence is lacking or *is exaggerated*
            understatement vs. hyperbole
        Emotionally mismatched – emotion of work contradicts emotions normally associated with subject
            Tragicomedy: elements of comedy into serious/tragic framework, tragedy/seriousness into a comedy
                (exceeds the scope/depth of emotion one anticipated)

    Genre Values: Aesthetic/values from one genre are injected into a work, replacing/supplementing normal treatment
        Unexpected genre influences (contained within the total framework)
        Opposed genre injected into the context of another: (jazz into rock context, classical into jazz context)
            element from genre into another genre framework (jazz style drumming into rock, classical piano into jazz context)
        Genre infused with dissonance, complexity (modern classical treatment)
    Anachronism: Anything incongruous to the time period
        Time Periods: Mixing of traits time periods, to odd and poetic effects (appearance)
        Move something/someone to a different time period, consider their actions
        Resurrect a subject in a 'fresh' perspective – something old is infused with traits from the present (a *myth*/story for instance)
    Foreign Element/style: a certain element of work is colored by a style foreign to the main aesthetic (leaves many aspects of unity)
        Type of harmony   lyric vernacular   subject
        type of melody   orchestration or ensemble   type of rhythm   Anachronism
    Vehicle: Odd/mismatched "voice"/artist/ensemble for a *message*, type/style/feeling of music etc.

    Lyrics vs. emotion: write lyrics opposite of the emotion you're trying to portray, creating paradox
        Dylan's scathing lyrics against happy music in "Positively 4th Street"
            vs. pensive lyrics and pensive harmonies in "Masters of War"

Corroboration: Legitimize an unusual/negative element/idea/axiom by repetition/frequent use within a work/section

Isolation: Isolate an element that would normally be obscured, or seen/heard as part of a group of elements, or thought insignificant etc.
    Isolate an odd element (extreme attention)

Preparatory:

False Sense/Axiom (anticipatory): Create a portion of a work based on one set of governing principles (often negative), *chiefly in anticipation*
 (Create a set of assumptions about the work and then *break/defy* them) = create complacency in listener, then "wake them up"
  Deceive audience into thinking they've 'figured the composition out' then change the governing principles
   Composition *appears* to be one thing, but reveals itself as something else – actions reveal incongruity
  2 ways to look at false sense: the anticipation as counterintuitive, or the result as counterintuitive:
   Simple in anticipation of the complex
   Soft/peaceful/calm in anticipation of loud/violent/confrontational
   Childlike in anticipation of violent/aggressive
   Meaningless/trivial in anticipation of the meaningful
   Comic in anticipation of tragedy etc.
   Extreme Repetition/Literal Repetition: taken to an excessive/banal level to prepare for a profound change/break from it
    Run-on sentence/phrase
    "Static/non-change" – prepares for change (music harmony for instance)
    Rhythmic Pattern/Consistency = complacency in listener
    Loop Breaking
   After Its Opposite (Negation>Positive): Show *negation* of object first, preparing for the appearance of the object (anticipation)
    Silence in music, dissonance in music
    Accompaniment First: Play accompaniment first, then main theme with the accompaniment
     Purpose: Show incomplete-ness then complete it
    Density/complexity after simplicity
    Tempo: fast after slow, slow after fast, slow/lethargic/florid in anticipation of fast
    Pulse: fast after slow, slow after fast
    Emotion/Effect: sad after joyous, joyous after sad (many other emotional opposites possible)
     Refined leads to wild/unrestrained, wild/unrestrained leads to refined
     Turbulent after calm, calm after turbulence
     Romantic in anticipation of realism
     Intimacy after the grand, grand after intimate
   Frameworks: Pervading axiom is momentarily changed to something else
    Sensitivity in aggressive or violent framework, pensive/aggressive/minor in major framework
    Dissonant in tonal framework, tonality flash in dissonant framework
    Fast in slow framework, slow in fast framework
    Formless moment in rigid framework
    Flashes of normal meter in asymmetrical/polyrhythmic/organic framework (Stravinsky)

False Leads: Plays on expectations of events in a certain sequence, correlation relationships (*this* leads to/signals *that*)
 Result of Action: Actions/events don't go as expected - typical ending/outcome reversed, phenomena/action breeding unexpected results
 Typically most useful on repetition of a sequence of events
 False Anticipations: Present several false lead-ups to an event, but retreat/re-direct, then present it (or maybe don't if you already have)
 False Starts: Begin something but re-direct (reinterpretation on repeat)
 False Ends/False Resolution: Play with the idea of resolution by thwarting it/extending it with other/new elements
 Odd Conclusion: a conclusion other than the one anticipated based on the previous events/character (optimism at end of struggle, etc.)

Change of Order: Rearrange sequence of events and deal w/ implications (orders of events are very hard-wired ideas in humans)
 Form (Musical plot order): rearrange forms, challenge form etc.
 Same Result, Different Preparation: Arrive at the same outcome/event using a different anticipation (not using previous route)
  (implies the event is central/memorable)
 Flashback, foreshadowing, beginning at end, in media res
 Reverse Exposition: Reveal full theme at end of composition, develop fragments of the theme beforehand
  Each fragment w/ own development section (developments intersect?), birthing full theme from 'struggle'
   Purpose: Unite piece with one idea from beginning to end, the end is present in the beginning

Turning Point: The event can no longer proceed as before: the start of a counterintuitive idea is a turning point in social dynamics
  see: Total Connectivity
  An important concept in NS and supersession theory

Intro: Introduction is incongruous with rest of the work
  Large/bombastic intro for something on an intimate level
End/Finale: After long build with one axiom, the finale/culmination of the work/section (etc.) differs in a fundamental aspect
  Major finale to a minor/post minor work, minor end to a major work
  Introverted finale to an extroverted work
  Turbulent finale to a calm work
Chorus: See finale

Interaction/Convergence:
    …Of seemingly individual elements: Seemingly unrelated elements/plots come together at key time (one was leading to the other, etc.)
    …Of one familiar element with the new: Familiar element is introduced to new musical environment, where it wouldn't be expected
    …Of the new intro the familiar: *New* element introduced that poetically relates with existing elements
Interruption/Intrusion: Against continuity – by another element, or lack of first element (silence)
    …With contrasting element: Against consistency (of *meaning*, of mood)
    Dynamic Value Interruption: Interruption by another element, esp. of contrasting dynamic value
    …With metaphorical element/transformation: Confront audience with previous element in new light
    …With negation/silence
    …with a fleeting moment of a certain mood
    "Breaking" – Destroying one element with another (repetition broken, train of thought broken, chain of events broken etc.)

Non-Sequitur: Unrelated to what came before, not usual result of the previous element, segmentation/lack of logical transition
    Modular Contrasts
    Absurd/Ridiculous: Illogical, nonsensical, non-sequitur
    "non-sequitur is the opposite of cliché"
Nonsense: Purposeful inclusion of elements devoid of meaning (can meaning be taken from it? – will audience read meaning into it?)

Exposed Process: Artist reveals their hand/thought process by exposing/revealing its elements within the work in a deliberate way
    Pedagogical Works: Create works that proceed by/use a teaching method
    Variation (Principle Isolation): Present theme, and execute series of variations –
        each representing the action of a specific principle on the theme/subject
        Purpose: A scientific exposition of cause and effect – a principle acting on an object and its result
    Showing the music forming at the intro, coming together
        accompaniment first
        composer's thought process
        an "exercise" to prepare the musician etc.

Flaws/Imperfection: Inclusion of imperfection – imperfection as *preferable* to perfection (humanizing)
    Mistakes not a problem if the intention is communicated
    Mistakes can make a more pleasing result
    Arabesque - inserting a purposeful flaw in deference to the perfection of god

Super-Personal/Esoteric: "encoded meaning" - Subject matter/references/style only artist/certain people understand the significance/meaning

Transgression/Provocation/Purposeful Dislike: Provoke audience with something they obviously won't like

Balance vs. Symmetry: Balance isn't necessarily symmetrical, symmetry isn't necessarily balanced
    Non-action balanced with super-action of another element

Quotes: Unlikely allusions/quotes from other works/people (etc.) appear in the work (anachronistic, from different genre)

Fantasy/Imagination: Through imagination/creativity, conceptualize what *isn't* (outside perceivable reality)
Future Composing: Compose/conceptualize something that can't currently be realized, with faith in the future's ability to achieve it

Metaphor: *This* is *that*, seemingly unrelated objects/phenomena are alike in some way - linked by a common aspect "metaphoric insistence"
    Transformation: Showing one object in a "new light" by transforming it
        a. Transform the object itself (development)
        b. Transform context of object (by transforming surrounding elements)
    Odd Metaphors: Juxtaposition of especially obtuse or strange comparisons
Irony: Discordance, paradox between what is understood/expected by the audience and what is or actually happens.
    Self referential, a work that is *conscious* of itself - its own existence/conventions/effects), seeing outside of its context
Ambiguity: Work is undefined in some way – can be interpreted in different ways (category, type, emotion, *meaning* etc.)
    audience has "unclear choice" between different ways to define an element/classification (tonality/harmony, melody, rhythm etc.)
    Momentary Confusion: Effects/relationships not immediately understood
        a looser kind/conception of order? higher tolerance for ambiguity
    Complex emotion
    Recovery theory
    Questioning/Unresolved: Don't tell listeners what to think or answer questions – confront audience *with the unresolved*
Conflict/Dissonance: Versus the expectation of normalcy
    An odd/abnormal/ mysterious/unexpected/ situation/event, image
    Resolution of Dissonance/Conflict: Resolve or leave unresolved?
    Types of dissonance? Incompatibility/conflict of elements, the *unfamiliar,* disorientation/confusion (breakdown of order), noise

Silences, long pauses (pregnant pauses), musical profile
    Drop-outs (isolating a musical element – solo melody for instance)
    Use of silence in larger proportion (see axiom)

Axiom:

      Radical axiom, unusual axiom

      Holistic axiom

      Recurring axiom, esp. when in sharp dialectic with surrounding events

Effect:

      Never Heard: Any effect one hasn't heard before

      Odd effects that one wouldn't expect saturating a particular section (full commitment to oddness)

      Extended technique

      Size (height, duration) or frequency of effect

      Conspicuous event (event that breaks out of the work's boundaries, seeming to exist for its own sake, calling attention to itself

            Event that breaks momentum   Event that is set apart or separates sections etc.

            Event that is bigger/louder/wilder, or more static/quieter/smaller etc. than anything else in the work

            More dissonant event, less dissonant

            Event not prepared for in advance (either by build or total connectivity, etc.)

Musical Interaction:

      Complexity, density of interaction   Inventiveness   transition without preparation

Harmonic:

      Modulation (esp. to odd key)

            Recovery from a distant key to the home key

      Delay of Resolution

            dramatized half cadence leads to different chord than I

            divert circle of 5ths sequence at last minute

      Recovery Theory of Resolution: Resolving a seemingly "impossible" situation/problem gracefully

      Emotional juxtaposition by using harmony (harmony as emotional modifier)

      Harmonization

            Material harmonized in opposite polarity (maj-min, min-maj)

            Harmonized dissonantly

                bitonality: lines introduced in "wrong" keys, placed in wrong key for accompaniment

            Harmonized in a language that suggests a certain genre (jazz, baroque)

            Chord Substitution

            Avoidance of V7-I and other predictable cadences (originating from the traditional "deceptive cadence")

      Dissonant moment in a consonant framework: seems otherworldly (could be in minor or major)

      Consonant moment (diatonic flash) in a dissonant framework

Orchestration:

      Introverted Transfiguration

      Different orchestration can create counterintuition, paradox, irony, transfiguration, complex emotion, new meanings

      Outlandish behaviors of instruments

      Instrument in odd role: instrument in wrong range, used for purpose not usually used for

      Extended Technique

      Conspicuous presence of an instrument

      Instruments imitating phenomena found in real life

Dynamics:

      Forte ending or outro to a low-profile/soft composition, soft ending or opening to a loud composition (why?)

      modular, drastic changes in dynamics

Form:

      new forms - general form, for example, that isn't based on solely musical logic

      length of movement/section: shorter than usual, longer than usual

      beginning something but not finishing it (fugue, variations, musical event etc.)

Melodic/Theme:

      Developing variation permutations (Any manipulation of the theme that significantly modifies it)

      Melody SATB transposition (lead melody isn't the highest voice)

      Theme placed in wrong key for accompaniment

      Transposition to a different register (or different parts of theme broken up into different registers)

      Refracted

      Reversed

      Lead melody becomes accompaniment, accompaniment becomes lead vocal

Rhythm:

Deviations from regular rhythm (fermata, rubato, humanizations)

Meter:

change to different contrasting meter

forcing past material into a new meter, forcing listener to accept transition

metric subversion: introducing bars of one meter into another

polymeter

Tempo:

drastic, modular changes in tempo

movements with more than one tempo