# THE 'NATURE STYLE'

## SUMMARY

The style of music designed to represent traits of nature. It was inspired by the goal to "achieve scale/vastness" parallel to that which I observed in nature, then assimilated other goals such as: symbolizing elements and minerals, features of the universe, and forces/phenomena. The goal was "non-metaphoric" - closer to transmutation - these compositions should parallel/become features of nature.

Acting under the goal, the nature style birthed many important concepts for Ideas Original and especially the New Style: "audio-size realism", the H700, "disparate-dramatic", a definition of sublimity, monochromatic and transfiguration ensembles organized as a "table of the elements", diversified monochromaticism, the widened pan-field, holistic axiom as the object's "chemical composition". It created several landmark rendered works including the "Octave Tower" and "Nature Specimens") in February 2010.

The style's strategies include developing out a single object or timbre into a composition (creating a fractal-like consistent inner structure), diversified monochromaticism, high and low extremes (enlarged vs. small ensemble/monochromaticism, microsound vs. extreme durations), enlarged sound delivery (audio-size realism, pan-field), inner detail, "irreducible" developing variation, layering, use of silence, extension and investigation of a single axiom, anthological ambition (cataloguing of all possibilities of some musical aspect), derivation by system (serialism, mathematics), reification of a single process, evolution or natural phenomena, "conceptual neutrality" (no programmaticism), and minimizing the "disparate-dramatic" qualities of human genre music.

The nature style goal, as can be imagined, uncovered many limitations to music, which were added to "100 problems" and eventually solved with New Style's "theoretical composition" revelation and its possibilities.

**SUBLIMITY:**

The "default" emotion/effect in the New Style, the primary goal of the nature style, an emotion described in effect-function thesis. There are many philosophical definitions, but the New Style sense corresponds most closely to Schopenhauer's spectrum of sublimity: the top levels describe 'vast but static nature', 'overpowering turbulent nature', 'immensity of universe's extent and duration', and general "pleasure in seeing an overpowering or vast malignant object of great magnitude, one that could destroy the observer".

The nature style was designed to "achieve scale/vastness" parallel to that which I observed in nature, specifically in dialectic against styles with "human" characteristics. "Barriers/extremes" and "sound" Ideas Original documents explore the sublime and elemental in music, H700 uses these as the basis of massive rendered objects, the radicality spectrum ranked those objects using sublimity's rationale, genius generalizes into "traits of God", and NS's "theoretical possibilities" expand music toward the total, infinite and impossible.

**How to Achieve "nature-scale"/vastness in music:**
Reifications of natural and mathematical phenomena
Anthological ambition: Cataloguing of all possibilities of some musical aspect
Monochromaticism
Consistent axiom for entire sections (instead varying other factors)
Layering: dense social processes                Many low-volume, imperceptible layers
Size: length/duration, loudness, spatial array size (sound sources)
see: H700 sketches
    Monoliths
    Minimalism        Lines, notes in various configurations
    Axioms in pure exhibition (without disparate-dramatic function)
    Reverb trail objects: great reverb (with super-long decay) mimicking a globally loud event (volcano, earthquake, atomic bomb)
Isolated sounds contributing to a single "macro" sound
Complexity: you have not approached the complexity possible in composition.

**Nature music's "new incarnation":**
In light of:
    "Echo Setting suite, "Chord Bend Experiments", Bernini, modern art, systems art, origami, nature music, "Octave Tower"
    James Joyce        complex systems
    Full commitment
    Programmatic ideas, poetic conversion
    "Musical objects"
Forsake the current scale of music altogether, past Sorabji and Feldman, to universal scale
    However long it takes to render/achieve the *exhaustive goal*
    "the threshold of time"
    Or condensed to micro-scale, microcosm
    Takes metaphoric quality of music and makes it literal (vastness - not a symbolic, 1-minute vastness, but real vastness)
    Legitimize the scale of these works by making them exhaustive in some respect - the anthological
Process: Must always have change in it - to ward against "I can start anywhere in the piece and get what it's all about"
    Constant change process from beginning to end, in some way

| amount | density | tempo | pulse | timbre/modulation |
|---|---|---|---|---|
| volume | velocity | harmony | aggregation (see density) | |

Beauty from science/nature:

Picture from a particle collision: the supremely detailed (thus subtle/soft/refined) but awesomely large beauty that comes from natural
(thus scientific) events: universal phenomena, big/vast and small seem to vie/surpass human art.
Only w/ computers can we create similar visual art?
Beauty from one uniform process at different levels = fractals
"Sound of rain" = millions of individual drops
Avoid the tyranny of note-note creation (you have to determine every note) - new processes using object, not note
Form: collage, exhaustive (vocals, motifs)
"Even after their creation, they aren't meant to be experienced as much as their existence acknowledged"
Like minimalism, amplifies the drama/suspense of modular change
"To be audible as anything other than a click, samples need to be grouped together to form grains of sound. These grains are typically anywhere between three and one hundred milliseconds in length."


**Notes on "nature" music: (from experiments - "Nature Style Specimens")**
Different samples create different "custom" timbres - different from using an instrument, more differentiated
Metaphor with "Table of the Elements" and different substances
Nature Style orchestration: monochromatic, sectionally monochromatic, combination through logic/schema, or evolutionary

Samples:
Melismatic samples (Piece of My Heart) = mono selected for "snap"
Sign lead bass 8vb doubling main melody instruments (Try To Realize)
"Super shimmer" with ride samples
Wooden/African-style polyrhythms with congo/bongo samples, claps, rimshots
Sign lead oscillation
Sign lead monumental swells              other synth monumental swells
Swell retreat done with human rhythm               Swell retreats have potential for infamous moments
String quartet samples/loops = quartet's sharp texture
Designing complex loops to be manipulated (for their fertility when used later)
Piano/rhodes chords with delay (like in Hymn)
Stabs or falls for angular, "Rite of Spring" (2nd Part) style
Percussion delays
Kick can mimic helicopter, a rolling bass drum, crescendos
Use lower volume for more subtlety (snare rolls too) - long crescendos
Cymbals: Webern, swells/crescendos etc.          "Rumble" loops (2001 Space Odyssey - augmenting Ligeti)
Drum samples          Rims + echo
Prayerful melismatic unison stab saw w/ 1/2 modulation
Vocal samples and quotes (Reich) + timing of them (like themes - verbal themes?)      Vocal-note samples = with sensitive vibrato/swell
Glock               Harp ensemble        Rhodes                Glock + long decay reverb

Material analogues (visual art, minerals, jewelry, natural phenomena) for use in orchestration
Use of individual samples, VST's, sound effects, drum one-shots/VST's (all possible sources)
Must have quality/fidelity
Stereo imaging is essential - esp. for old samples (A-Bomb explosions, vocanoes etc.)
Combining noise and pitched instruments *seamlessly* - how to unify tone and "noise" or just use noise? (glass shard sounds etc.)
Particle vs. sustained
Uniform ensembles rather than different effects (monochromatic)
sub-bass (pure bass tones) - without attack? (they fade in and fade out)
see: transfigurationd ensembles
wood, paper, ivory, stone/minerals (gems, diamonds), glass, metal (gold/silver/platinum)

EQ and spacing is *key* - avoid muddiness and low quality                 panning and spreading out
EQ: adding bass when necessary (like in Echo Settings), treble etc.
Echo language + better mixing and timbre
Use hall reverbs (and larger) for illusion of size?
Overt Panning:
Use of painting to add 3-D, wide space to the composition - with multiple things to focus on at one (multiple objects, events)
The ability to hear multiple events at once without confusion or mixing problems - "in their own space"
3-D surround option?

**Methods:**
New methods that exploit technology - acknowledge the possibility of technology to supercede human capabilities.
Embrace tech as a means to create objects that are impossible any other way - computer to render exhaustive elements?.
This is the true analogue to nature - micro and macro systems, versus the human-level social science in the middle.
Pat Steir/Pollock - the method used often determines the properties of the composition.
Extreme methods create extreme compositions/features.
Sketching (H700) - visual analogues? (like Fusinato/Xenakis diagram)
Could visual art be the catalyst for the music? (musical sound as secondary)
Include Bernini and Michelangelo - the artisanship of realizing a concept - planning and delegation, creation of systems

# RADICALITY SPECTRUM, UNIVERSAL VS. HUMAN SCALE

## SUMMARY

A 2010 attempt to rank objects and their associated languages in terms of radicalism - in the context of their use in a rendered variation set. It classified musical orientations: "H700" objects, "nature" style, "anthological", "mature style", "disparate-dramatic", "song" etc. It drew a definitive line between "universal and human scale" as part of the "human vs. abstract" variation form discourse - still able to be seen in the current philosophy of NS. The underlying rationale behind it was to establish a typology spectrum to parallel the different scales of the universe I saw in POTU(G), to put "human styles" (genre music) into context (per "100 problems"), to know what "level" I'm working in at any given time and "what supersedes what" in a given variation set.

If updated, the purely described version of the New Style would rank highest, but would also have a spectrum within it, based on which strategies and theoretical possibilities the reification took advantage of.

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**APPROXIMATE SPECTRUM OF WORKS/VARIATION TYPES (BY RADICALITY/ABSTRACTNESS)**
Prompted by need for context in every work you do
Prompted by need to specifically identify categories of "human variations" (which turns out to be more of an organic spectrum)
So you can immediately see where on the spectrum a concept lies, and judge it accordingly
Segmentation as fundamental in your work process
As part of the variation form discourse - "human vs. abstract"
Part of avoiding "relativity" - and defining absolutes and their associated styles
Big objectives need big styles/totalizing objectives need totalizing styles, and then *can't be used on lesser topics (unless psychological)*

See: barriers/extremes          radical ideas toplist          variation form ideas          nature style          work types

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Orders of magnitude = important, if only as analogy

## UNIVERSAL SCALE:

**Universal Scale:**
Implies new ways of listening and composing
The beyond (beyond our knowledge of space/time)
Reification of the complex system                         The death of the complex system
Embedding of different size scales: universal/massive and micro/atomic/sub (see orders of magnitude)
Necessitates use of full spectrum:
Length/time scale, audio size/db level, space/panning field, audibility extremes, density/layers, pace
The sum of all variation sets? Metaphorically, the "thesis" convergence of a var set?
Universal-only var set: no human elements
Singular (one variable) reification objects (see sketches) - representative of individual ideas within the complex system
Esp. processes integrating *extreme orders of magnitude (from here up)*
*esp.* extreme scales          ideally, singular processes or objects
Asserted objects (music) - rather than long lines, they arrive, are what they are (consistent) and end
Types:
1. Universe-nature related (physical, theory, modeling, systems, elements)
2. Abstract concepts (forces, shapes, dialectics, phenomena) - math, physics, geometry, *abstract modern music*
see: objective principles, types of "orders of magnitude" etc.

**Universal-Human Scale:**
Variation sets: b/c variation types imply mixing of scales and intents
Includes: subversion by human subjectivity, wit, and tone-editing from previous or impending "human variations"
Still, primarily universal intent (the "arc" of the work moves toward universal questions)
Higher than Joycean because Joycean is human-plot driven, this is process/interaction driven (more abstract)
Within variation set:
1. Universal scale
2. Human scale (blanket category for many var types)
3. Micro scale
Singular reification, human element: primarily in universal scale but with human scale integration
With: flashes of human scale, emotion, tone-editing from human scale (in var sets)
Higher than transition language, b/c this implies *primarily* universal scale
Philosophical concepts (philosophical reification) - philosophically reconciles both universal and human aspects

# HUMAN SCALE:

**Human-Universal Scale:**
>philosophical treatise
>>still below purely musical representations b/c of "need to speak" - inherent subjectivity (and human presence)
>>but: can question the entire premise of universal scale (and this list) therefore is omnipotent
>Joycean philosophical package (with non-music elements) - commingling universal and human (less drama-oriented than below)
>>documentary (Wellesian Portrait): idea based, not plot based
>singular reification, human issue (non-drama/plot)
>>types:
>>>1. profound/universal human issues (life, death, war, philosophical questions)
>>>2. behavior/human physical phenomena (Repons, Salome, Jeux)        small or large/extended scale (Salome as ext'd)
>>>3. emotion/adjective (using abstract orchestration) (Threnody)
>>>>could be human, or related to an object (physical property/adjective)
>>>>bend language, echo language etc.
>transition language w/ universal aspects:
>>with evolution/turning point into universal scale
>>incoherence theory: with reason to integrate nature style complexity (incoherence theory)
>>with *anthological* objective/archetypal intentions
>>with objective/archetypal intentions
>>>developing variation of a human/genre specimen (possibility for evolution into universal scale)
>>>>universal "growth" metaphor = abstract element
>>>>designating the genre object a 'specimen' reduces genre/pop burden (becomes scientific/metaphoric)
>>>singular axiom, tone edited
>>>drum-based/solo: pattern exposition
>text-setting cannot exceed this level (b/c of human presence)

**Human Scale (High):**
>Joycean programmatic work (with human plot frame) - with zooms/generalizations/digressions/etc. (pluralistic)
>>put above all other human scale, b/c of its ambition to anthologize the human scale, contain wit, *and represent universal scale.*
>>still drama-based
>the human perception mechanism (Descartes)                death of the human perception mechanism
>>and, by extension, death of an individual, death of humanity
>>subjective human perception of universal scale concepts
>humor frame/context: "smarter", more meta than sincere drama/emotion (which can in turn be subverted by seriousness)
>>parody of universal scale
>>parody of serious human scale                grotesque variation
>>reification of wit
>singular reification, individual/programmatic (traditional definition of programmaticism)
>>1. individual people, places, and incidents
>>2. emotion (traditional orchestration) (programmaticism)
>>3. literary/artistic works
>drama-based transition language, human presence (or metaphorical human presence)
>>*radical,* but still using traditional melodic/harmonic assumptions
>>concerto (possibly - also could be used in reification/var sets)
>>opera                song suite/album
>>song (individual) - outrageous song

**Human Scale (Low):**
>drama-based transition language, non-radical/redundant
>>genre music, pop music
>>drum-based pop