

# THE NEW STYLE AND REIFICATION

## SUMMARY

“Bringing into being or turning concrete”, similar to but distinguished from symbolism (esp. symbolism in the “programmatic symphony”/nebulous programmaticism sense). Reification strives for a greater degree of detail, realism and information about the subject - an intent closer to “modeling”, as in ‘making a data model for a previously abstract concept’, which is the term’s normal usage.

Reification is the single most important principle in the New Style system - NS aims to create a universe of musical symbol, founded on the sincere belief that music can become its subject and vice-versa - musical transubstantiation. Making “unequivocal representation” possible in music, a notoriously vague medium, depends on reification strategies: conceptual uniqueness on many levels, the manipulation of hundreds of equivalencies found between the real-world and music, and the mobilization of the entirety of Ideas Original, all directed by an open-ended prompt list. Fortunately, reification strategies have been augmented tremendously in NS’s “theoretical”/described” form, exposing many radical extensions of musical possibility. NS can also exploit the nebulosity (ambiguity) of music for certain goals vs. subject.

Reification strategies represent the full spectrum of poetic conversion approaches: literal (proportions/pace/size, formulas, lines of logic, transformations, graphs, symbols etc.) to extremely indirect metaphoric insistence (some “artistic strategies”), both music-side and subject-side strategies, intellectual counterpoint, holistic vs. partial reification, levels of representation “behind” a reification (“deep generation concept”), diversity at form-level (“general form”, “idea types”), lyric/text vs. absolute music’s “stoicism”, and the aforementioned “theoretical possibilities” which include sets, real-time form, geo-historical location, audio-size realism, superimposition, etc. Each subject (if substantial enough) produces a “subject language”, created by combination of language parameters in light of the subject and its body of knowledge. Ideally it innovates: the highest group of reification strategies are the “genius tasks/processes” - discovering/codifying “gateways”, “anthologizing/generalization”, and many others.

Aside from NS, reification and symbolism offer many benefits:

- Guard against superficial, context-less music (“library music”, academic music) - vs. a higher threshold for meaning
- Definitively differentiate musical material vs. arbitrary choice and parity (see: “choice problem”, “justification”)
- Mobilizes/organizes the ‘infinite choice’ present in Ideas Original, especially post-generalization of all documents
- Provides fresh external influences
- Potential to create traits in the music that wouldn’t be apparent in abstract (character, general form, etc.)
- Subjects present challenges in representation that prompts musical innovation - “experiments in doing justice to a concept”
- The music is more intertwined with the world
- The great composer’s “duty to refract the world through his art”
- Requires the composer to broaden his knowledge (see: POTU(G))
- If the symbolic grammar is strong enough, the composer can encode his work done in other disciplines into music.

The impulse to symbolize external inputs (objects, events, phenomena etc.) in music can be traced back to the “idea domain”, movie scores and “task” in 2005-2006, “programmatic ideas” in 2007, then via plot/drama through 2008, “ostentatious ideas”, the linear var set, nature and Joyce styles in 2009, my new role as “philosopher-in-music”, and NS beginning in 2010. Meanwhile, “real-world counterpoint” inverts the reification principle and presents its own set of possibilities entirely.

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### Generalization/New Style significance:

Poetic conversion/reification      reification strategies document: all ways to reify something      Joycean leitmotif development

#### Generalization:

All reification strategies      All aspects of the signified that can be represented

All symbolic associations of the past, present and future, from every mind and culture/subculture

= Universal anthology of meaning

Metaphoric insistence to its thinnest/totality (everything related, anything able to symbolize anything else)

Multiplicity of a musical object = can represent multiple things, *possibly all* (using metaphoric insistence) (controversial)

All “original” ways to represent something

Horizontal reification: all sequences of events able to represent “x”

Numerological values, extendable to all numerical associations with object (from universal to chemical, atomic/quantum)

Literal: all things in their original form

+ Negative generalization: no...

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“Reification”: bringing into being or turning concrete

Making a data model for a previously abstract concept

Creating musical metaphors for external things/ideas, so that the music *becomes* the thing itself

The term is remade into a personal, transfigured (and wider) definition.

Transubstantiation/Transmutation = becoming another thing through insistence - the reification *becomes* the thing

Why music? (POTU((M))

The most ambiguous artistic medium, + supplemental word-based theoretical domain to tackle concepts unable to be realized

Philosophy is limited by language, hence reification as an alternative

The medium is sound, but the new style deliberately distances itself from traditional music, musicianship and its associated skills

Music (through quantum physics and string theory) is everything - what is the implication of this? “total programmaticism/integration?”  
vibrating strings = a “universal harmony” (probably of the counterintuitive kind) = (where every harmony exists)

NS: All-encompassing programmaticism through abstract reification

“New” programmaticism = justification through extramusical symbolism, but with modern means/aesthetic - the object *is* the subject  
 The listener should have the experience of encountering the idea directly, not “an artist talking to them about the idea”  
 Reifications allow the composer to show an action in progress rather than speak of it - the ‘nature of the topic’ in a certain instance

#### Subject language:

In the New Style, a musical language resulting from/created from top-down to symbolize a subject or ideology, with all “parameters” of the language chosen in light of the subject. It is either extrapolated from an object/created implicitly during the creation of the object, or created first in order to guide object creation. Each subject elicits diverse “responses” to its challenge of reification, each ideally a “world in itself”, then expanded via the intellectual package’s “language exposition” - a full exposition of the reification’s language by exhibiting it in wider contexts/uses. In purely described NS, the full array of theoretical possibilities and reification strategies are available to create the object or language, offering many opportunities for innovation and uniqueness in language.

**Metaphoric insistence:** artist must say definitively that “*this equals that*” for symbolism to work. It must be willed, especially in music - because on a purely musical level, music is *unable* to be that definitive unless *explained*.

## REIFICATION STRATEGIES

Reification strategies:

“Genius tasks” will be at the top of reification strategies/AS - Innovation in every discipline from that perspective

Holistic/total reification vs. one-dimensional reification - symbolizing *all* aspects of a subject/object vs. one

With the amount of subjects you want to include/address in NS, singularity of each reification is very important

Do whatever you have to in order to make the reification uniquely applicable to its subject

Very little reification should be fully renderable (= full commitment to theoretical/described component)

“Reifications that are TL are probably failures - they won’t meet NS’s standards.”

“Music side” vs. “subject-side”: the musical tools available vs. aspects of the subject that are *able to be* reified

Like idea web - all the parameters of an object

Accuracy of musical metaphor in all parameters = genius task (even with the objectified/abstracted “art orientation”)

Will reflect depth of understanding

#### Pre-NS Pool:

In the New Style, the “pool” or “bank” of free reifications/objects, “unordered”, to be considered and used in NS. The pool can be said to represent the “implicit totality” that the combinatorial objects in “NS-proper” are created from. The pool was a “fix” for a number of problems with NS: potential object redundancy (now objects can be “taken from the pool” as many times as necessary, combined in different ways), confusion between “object” and “force” (the pool is “free”, thus allows forces, objects, anything), “domain” as too inflexible (now I can create many kinds of general/non-musical form through combinatorics - mental spaces, domains, arguments, convergence, exhibitions, taxonomies, force exhibitions, etc.). In addition, objects don’t have to be tied to a domain, just as objects in real-life aren’t necessarily tied to ideology.

Pre-NS can be “ordered” somewhat - via more neutral criteria like “morphology”.

“The entirety of the NS reification pool becomes a macrocosm of variation form’s arbitrary yet ideal(istic) simplicity: of science’s isolation of variables in controlled experiments, of formal systems, of abstract art.”

Most reifs won’t be conceived specifically for a domain, thus not being tied to a domain, they’re more ‘eligible’, usable

Will only be if the domain “comes naturally” (vs. the rigid top-down idea from earlier)

The amount of reifications will be determined by research and time

Each reification should have full commitment

NS’s AS inputs are huge challenges - (POTU(G)), science, philo, etc.

Reifications need processes and work to develop concepts that meet the NS standard, and that predeterminism works against that

Justification grammar seems relatively universal - universal enough to make reification possible (June 2011)

Use of reification more than once: see Pre-NS pool vs. NS-proper

#### Programmatic analogue:

“Equivalencies” of subject/reality and music - the “bridges” of meaning that allow metaphor, symbolism, reification. “Programmatic” refers to ‘program music’, music set to an external theme or plot. There are obvious analogues, such as “time = time” (time in music acts similarly to time in real life), “event = event” or “dissonance = conflict” (as heard in movie scores). Some values are less direct or universal, such as “active panning = space-time relativity” or “harmonic veiling = Socratic doubt”, but are supported by the rationales/justifications within their approach. The more “fixed” these equivalencies are treated, the stronger and more understandable a symbolic grammar of music will be. There are many such associations that are nearly “fixed”, but also a vast amount of associations that can be newly defined within each piece or context - as each reification in New Style reification ideally establishes its own language. Generally, the feasibility of the New Style depends on the credibility of these analogues and the rationales behind them.

A priori metaphors from music: finding metaphors in music/“sonic tools”

**“Music-Side” Tool Examples:**

I.O. “Sweeps”: go through all of Ideas Original to check concept against all possibilities  
 Theoretical is option 1: you have full resources available - “The new style should not be limited in any way” To (and past) the barriers/extremes

Genius Tasks/Innovation: each reification should invent new features of the music, ideas, theoretical concepts, means of presentation, and even technology (esp. in the event that a reification isn’t accurate or unique enough)

Theoretical possibilities: expands available detail, gradation, scale and parallels - innovation facilitating accurate/audacious reification  
 import condensed list from “theoretical possibilities” doc

General form: General, non-musical forms

The “task of the form” - what the form requires of the material - *how the form acts on material* is a key to reification  
 “Content dictates form”

“The reifications will need clear form, clearer than a normal piece, to really make clear what process is happening”

For example, a complex system reification with a new element added - the new element and reaction must be clear  
 (to avoid being confused with nondescript modern music)

customized to features and objectives of reification

See “Notations” book for some extreme examples

Time-based (history of subject): organize chronologically, like traditional musical forms, perhaps divided by silence?

“Positions”: generalized to “historic” in theoretical

Space-based (parts of a cathedral): organize spatially when order isn’t important, chronologically if priority of display is important

Full spectrum available: of time and amount of event

Predeterminism: how the subject interacts with various forms (aphorism, for instance, could be an interesting predetermined task)

Turning point: highly articulated change = opportunity to say something very tangible about subject

*Symbolism index preceding each reif?*

Language parameters: Invent a language for every reification?

“Laws of music” - establish then manipulate Can change at turning point

Musical material: creating symbolic musical material (justification) “information”

Size: different strata/sizes of music (Roads) - sample, micro, musical object, meso/form, etc.

Harmony: “emotional valence” of topic? - probably unavoidable... think Rothko “color-emotion”, palette (Gilmore)

Semantic Content: text, collage/sample of text, etc.

Axiom vs. genre: ideally not genre - axiom instead

Spatial innovations can increase correlation of music with visual art - panning, surround and “location” in general

Timbre: table of the elements metaphor, transfiguration ensembles - analogy to medium in art

Meta: The entirety of the history of music is available: theory, concept, critical discourses, the work of others, genres, sound  
 Wield preexisting extramusical connotations of this “historic” approach (though ideally not the main strategy)

Full spectrum: The full range of every musical parameter, into the theoretical, is available

*combination* of these parameters: the more parameters and concepts included, the more unique/singular the reification becomes

Barriers: Use musical barriers as analogue to philosophical barriers

and “what happens” at the barriers as ‘new realms’ where traditional ideas don’t apply (like audibility, range, note speed)

There are hundreds of barriers - and hundred of barrier exhibitions

>>> A dimension/turning point *after* the barriers where the actual laws that applied previously are changed (the nature of sound itself?)

Full commitment: “full commitment” to the concept outrageousness

multiple reifs supplement this by allowing pluralism and comprehensiveness (“restoration” of the full commitment reifs)

Mature style

Periphery

Object-force dualism: how does the object/subject act? is it physical or seen as a force? (through interactions with/on objects)  
 force: acts on other objects - reinterpret and modify them

Joycean symbols/grammar: theoretical, spatial and nature style innovations allow for

Create grammar of leitmotivic symbols then create musical objects out of these symbols (Salome + theoretical/rendered innovations)

A collage/compilation of many pieces of musical material, each with their own semantic meaning

Create your own array of symbols in each work (newly?) what musical objects represent

*Symbolism index preceding each reif?*

Levels of obviousness/indirectness: non clichéd ways to represent things (beyond initial stereotypes) - or super-literal, fundamental/archetypal

Objectification: remove the verbal aspects and let the objects stand alone - their interactions will reflect the POTU(G) in a more ambiguous manner

+ multiplicity of an ambiguous object a ‘silent philosophy’

future applicability: a portrayed universal w/o literal symbolism could apply to future and unknown manifestations of it

their abstractness gives them the ability to represent any occurrence or object of the past, present, future (also the imagination and impossible realms) that corresponds to their content

**“Subject-Side” Aspect Examples:**

see: idea web, comprehensive philo

Innovation/genius:

innovating in terms of subject: see “genius”

problems of subject, solutions

thought experiment                      generalization

Name: language-given name, nomenclature

Semiotics, perception: how do we know the thing? how do we define it? see comprehensive philo

Dictionary/encyclopedia definition

Generalizations    Implications

Possession of “universal traits” (stoic programmaticism): common traits or phenomena seen in the universe (the cycle, roundness, dualism, etc.)

Physical Properties:

Scale    Proportion

Position: “local position”/juxtaposition                      “Universal position”                      Temporal position

Composition: full spectrum of constituent parts    Amount of parts

Conceptual

Observable (human scale)                      Parts of different functions

Chemical/atomic/subatomic: “table of the elements” metaphor                      *Literal* mapping

Subatomic: particles/waves? strings?

Independence vs. integration of parts: show in full integration or isolate parts and show each separately (e.g. “the human”)  
(temporally or spatially represented in general forms)

Density

Numerology: Number values (with extramusical significance?) as a governing principle in the work(intervals, notes as numbers, rhythmic values, repetitions/groupings, *bar numbers*, symmetry/balance, movement/opus numbers)

Addition/subtraction/multiplication/division (etc.) of numbers to equal a symbolic result, or represent an idea

Sound: Physical sound it makes                      Record the thing itself? = a very literal strategyAction: How it acts

Physical action

Interaction with other subjects: show in relation to another subject

Single instance/scene: show object in action in a certain situation (historical, hypothetical, etc.)

Chronological process: if process-related: show full process of subject (using compacted or real-time theoretical duration)

Verb-based tasks: by verb (see verb list = vast potential)    = a key to the full spectrum of reif strategies? (3,800 lines)

“action trials”

History:

Genesis                      Evolution/development                      Show in various states of formation, ending with completion, or prediction

History of the subject in the works of others

Peripheral/significance to another thing: show in light of something else

Use as periphery in succession of chronological vignettes                      Significant events

Aspects: When an object has many different branches or features

Different theories surrounding it - look at the body of knowledge surrounding the subject

Emotional valence(s)

Periphery: Subject in light of *anything else*Idea web/periphery “connections” challenge: draw “genius” parallels - original, indirect, clever, etc.    between subject *and anything*

Real life ideas: life in totality as the most comprehensive creator

Research and extract manifestations of the subject in real life (potential for unpredictability, originality)

“\_\_\_ approach”: Approaching it from any worldview/philosophy/discipline

Humor approach    Satirical                      Materialist or idealist approaches

Philosophical significance

From different perspectives (childlike, etc.)

In negation: show lack of it

“Injection”: gradual (or sudden) introduction of it, showing how the subject’s presence changes the existing situation

“Dramatic conversion”/dramatic plot: with subject as key theme, reified into abstract music (the Incident)    subject galvanizes the plot

Related to “history” - b/c often these dramatic plots aren’t fictional

Human-scale character-based: the human reactions of the characters to the subject (Shakespeare)

Extract aspects of plot into original absolute-music forms (see: form-dramatic conversion)

Iconography: turn the subject into an icon

Abstracting it: modern art strategies

Microcosm: see “justification”, Joycean symbol/grammar

musical tasks: “fit subject into” a certain musical concept or form (song, var set, symphony, development, etude/ode/etc.)form-based tasks: (predeterminism)    “fit subject into” a certain general task

**Artist(ic) strategies:**

A category of strategies for music benchmarked from visual art and “the arts” in general, which I have seen as having a more highly-developed conceptual and critical vernacular than music. Art’s criticism holds concepts and the thought of the artist more accountable to philosophy and worldly implications, and as NS is a conceptually driven project, modern art has become the most fruitful source of analogy (along with science). This resulted in the exploration called “artist strategies” in Ideas Original, designed to “feed” the conceptualization of objects in NS. It is a study of conceptual thought, with the ultimate intent to generalize artist strategies past the original sources.

**The ‘stoicism’ option:**

The most ambiguous way to construct the new style objects would be to portray a method of action or situation that is seen throughout the universe, anywhere, from universal level to human level. For instance, the cycle is seen in everything from the vibration of sound to repetition of human behavior to the life cycle to Eastern belief systems/perceptions of time to the nature of arguments that never make progress. Thus portraying the cycle in music (probably in a stark, abstract way) would be commenting more on the nature of the world through its multiplicity and abstractness than normal lyrical/narrative/textual/specific forms of art and philosophy. Moreover, it would be open-ended, so it could symbolize new and unknown manifestations of the cycle we don’t yet know.

It is the same thing with the “death” reification (where an “end” is portrayed - perhaps sudden, perhaps gradual), and with the “Octave Tower” (where a rising or aggregation occurs, ending with a climactic “suspended object”). In both of these cases, their abstractness gives them the ability to represent any occurrence or object of the past, present, future (also the imagination and impossible realms) that corresponds to their content (the “end” in the former and the “build” in the latter). One might say “Octave” represents transcendence; another may say it represents evolution to an ideal, another aggregation to a limit, even rising threat leading to consequence. In extension, there is a possibility that it represents yet-unknown events and phenomena.

Redefine the role of outside information in the music - preserve the asceticism of ‘absolute music’ by not articulating to others how the structures were derived, maintaining a fundamental ambiguity? Finding outrageous, ostentatious ideas strictly from areas outside music, but not writing a philosophy - esp. not one that claims objective truth. Instead, a ‘silent philosophy’, seen in the way events and objects interact with each other (or don’t), and the nature of the objects themselves. This is similar to ‘nature style specimens’ - a very “soft philosophy” (almost Taoist), but simultaneously a starkly real one, with the potential to create extreme emotion and reactions of every type. Many of the monoliths are already silent but evocative. See: 2001 Space Odyssey. It says everything while saying nothing. It is still valid, by the way, to develop the ‘radicality spectrum’ further - but by traits of the objects, not by subject.

Programmatic ideas, representing a thing or phenomenon, are hardly the same as having a ‘point of view’ or ‘argument’ - they represent the thing itself (reification), not the artist’s feeling about it. The listener should have the experience of encountering the idea directly, not “an artist talking to them about the idea”. This may be the true definition of “the nature style” - the way nature ‘expresses’ in a way that feels objective and perhaps wiser, permanent but infinitely adaptable (universal vs. human in radicality spectrum)

Reifications allow the composer to show an action in progress rather than speak of it - the ‘nature of the topic’ in a certain instance.

“Saying everything by saying nothing” - silent, stoic objects

option: keep all philosophy behind the scenes, and create music that is proportioned like and acts like your philosophy where there would be nothing to say

“Answering” questions by showing the subject in action - highlighting its features - or is this not a process of answering but instead “the artist raising the *question*?” - asking “what about this?” - or neither - the artist creates objects for their own sake, as part of a self-contained, self-referential system (a ‘universe’)

So the question is - what are the features of your universe, and why did you include them?

the answer is a list of all the H700, the barriers, the extremes, the ostentatious ideas for works, etc.  
these are the objects of my philosophy.

## PROGRAMMATICISM

The evolution of reification, pre-NS

**Programmatic ideas:** A deprecated but pioneering term: though the goal of music corresponding to an “idea domain”, movie score and “task” were already mentioned in early 2007, “programmatic ideas” was the first definitive realization of the goal to symbolize external inputs (objects, events, phenomena etc.) in music. I wrote of an “imagined plot”, “not clarified enough to be a written drama, but enough to suggest actions, interactions, scenes and visual images”. It would allow me to discover forms, styles, axioms and “complex emotion” I wouldn’t in abstract, and to connect the abstract with real life (early “philosopher-in-music”). It immediately moved past plot into “universal subjects”, then evolved in stages: single works, then several programmatic ideas in suite form, then “subject-variation sets” and eventually the New Style’s more holistic actualization of symbolism and variation.

I also saw the need for “counterintuitive/clever ways to represent these ideas (versus cliché/surface level solutions)”, leading to many concept-oriented investigations, such as “poetic conversion”, “levels of obviousness”, “idea types”, “artistic strategies”, and “reification strategies”, “dramatic conversion”, etc.

### Philosophy/Role of other disciplines:

Philosophical Governance:

If I am indeed a philosopher in music, it is time that I placed philosophy at the top of the process  
“investigating the extremes of music” will be a secondary concern.

Not only will this provide fresh air and innovation to music, but it will allow me to explore areas of knowledge that a musician/composer doesn’t normally “need to know”. It medicates my twitching nervousness about musical myopia. I’ve already diagnosed my ‘paranoia from the future’, where today’s biases are revealed as impediments in light of the future’s innovations. Studying music of the past only goes so far.

The need to become a legitimate, literate, thinking philosopher (independent of music) is another issue. Ultimately, every philosophy is a personal one, so in that sense I am both excused for being esoteric, and under personal responsibility and scrutiny. In art and philo, one is free to talk about ‘pet issues’, and also to sweep away past assumptions to build anew. On the other hand, this is not an excuse for illiteracy of past ideas. In music, I rejected many out of sheer familiarity and redundancy, but I had to know them well enough to tire of them. Problems with comprehensive philosophy have already been outlined. It needs to be timeless enough to withstand the constant advancements in science and technology, yet not redundant. How much of it will be my own and how much will be taken from others - “taking their word for it”? How am I different from anyone else with a personal philosophy? Regarding this, the philosophy must be meta - talking *about* philosophical systems themselves, especially in light of subjectivity and the many “myths of knowledge”. Universal I.O. could be converted into a philosophy - objective principles/forces, modifications, profound questions, counterintuition/transfiguration, contexts (humor, etc.), radicality spectrum/spectrums in general.

Should the music represent aspects of a single philosophical system (“comprehensive philo”) or consider ideas from many sources? Being that I don’t have the single right answer, it seems appropriate to include other ideas if I find them interesting.

Philosophy is the highest discourse of art - the discussion of the value and meaning of styles themselves, the history and meaning of works and schools. In turn, art comments on everything around it, and though the modern consensus says “music is powerless to express anything”, I have decided to use it to express everything, using everything as possible inputs. I can do this because I am a musical symbolist, expressing my philosophy through art in the form of musical symbols. Concerning the inputs, these can overcome the biases of the present, and are an efficient way to come up with the outrageous ideas that (when achieved) become the dry mountain peaks in the worldwide flood of time. Outrageous ideas often require new methods, new ways of listening and give the artist the most room to work. In June 2010, I finally drew a “line in the sand”, vowing only to use disciplines outside of music for inspiration, and instantaneously felt “air from another planet”. Music about music, and music about its own systems, has dominated the avant garde, while in popular/genre music, the music is a mere emotional accompaniment with dramatic, human features - both could be left behind here.

I now have to think in philosophical concepts rather than musical ones. The conversion process, given the breadth of knowledge I possess in music, is less difficult. What will be difficult is listening to music, which gets me back into normal “musical thinking”

Art criticism - ties art/artist to the real world, and the main discourse relates the aspects of the work to the concept to the world/objective. Real-world and philosophical implications.

Does musicology do something similar?

tie comprehensive philosophy & art criticism tasks together

also tie ‘barrier arguments’ to ‘myths of comprehensive philo’ (and ultimately to musical barriers/extremes)

art is “philosophic expression” - the artistic arm of philosophy, and artistic criticism is discourse about the ideas of artistic philo.