

# NEW STYLE - PROMPTS (PROMPT-BASED ARCHITECTURE)

## SUMMARY

The current process of NS creation, allowing for maximum flexibility: “I have addressed this NS intangible flexibility, this illusory quality, by using prompts at each level - pre-NS, reification, intellectual package, combinatorics, holistic processes, NS inversion, etc. So, instead of referring to a rigid stencil, I simply direct my creation using a series of questions I must answer during NS operations (if viewed as an autonomous system, they’re issues NS considers). The nature of the questions, their phrasing, inherent ambiguity or precision, scope, etc., is reflective of NS’s open, customizable quality.”

Reification level (pre-NS pool)

Intellectual package level

Post-reification level

NS level

Goal: Each reification is created with comprehensive awareness of the possibilities

Each reification must “answer” to the NS reification parameters list and the full language parameters list

### REIFICATION LEVEL (PRE-NS)

+ Language parameters

Is the reification already partially conceived or yet to be? (predeterminism)

Is the reif singular or part of a group (domain, set, etc.)

Was it conceived as a part of a larger set, does it naturally suggest a larger set?

What is the ‘purpose’ of the reif? (philosophical, etc.)

What is the relationship to the NS philosophy?

What is the strategy of reification?

Partial or holistic reification? (goal at outset, also in retrospect)

How is “abstractness” manifested in the reification?

Does the reification reference or manipulate other reifications?

Is this reification and its subject matter of high significance to NS/POTU? (pet philosophy, totalizing reifications)

(a measure of higher solution = do important ones before secondary ones)

Does the reification reference (or create) disciplines? What are they? (Real world innovation through transubstantiation, gateway)

Theoretical utilization: (theoretical possibilities)

Time-space location (theoretical)

What scale/size is it - esp. in relation to NS’s extremes? (orders of magnitude)

How (and should it) wield I.O. and its generalizations?

What innovations and theories does the reification pioneer?

Percentage of created theories vs. traditional music theory (“alternate body of theory” criteria)

Are any I.O. documents/theories usable as a metaphor/material?

How does it interact with sound itself?

Utilization of barriers/extremes?

What objects does it contain?

What form? (general form type)

How does ‘musical material’ apply? what forms/types of it?

Generally, how are stock modifications manifested?

How is veiling manifested?

Description:

How is the reification described? How is it presented? (medium of description/tools?)

What traditional aspects of music are ignored in description?

What is the emotion? (harmonic palette, etc.)

Shining character/iconic value?

Where is full commitment? (what are the normative criticisms?)

IP:

To what extent should the intellectual package (IP) be implemented?

How organic can/should the IP get?

What are the counterarguments against the reification, esp. hallowed?

How will variation be approached? (IP) (esp. with theoretical elements)

How literally is ‘variation’ taken in IP? How does development and variation work together, if at all?

How far does var and development go? is it limited in some way? (also extends to post-reif)

Can an IP/IP result/component be detached and used as material?

Is this genius and why? (genius tasks are supposed to be priority)

Choice:

- What parameters of the reifications have other solutions? (cause for superposition, generalization, choice issues)
- What are the qualia for each parameter, and for the reification as a whole?
- Blind spots or omissions to the qualia criteria? unforeseen/indirect?
- Is particularization an option?

Rendered NS:

- Can a rendered facsimile be created? (measure of theoretical thoroughness)
- What ideals, impossible to render, does the reification contain?  
(use of the theoretical/described at rendered-level, ideal timbres, etc.)
- Can it *use* rendering as a comment on its subject/content?

Foreseeable resistance to certain tone-edits?

How does the reification behave in time? (treatment/use of time, turning point, positions, vs. assertion)

What is the depth of metaphoric insistence? (periphery? indirectness? levels of obviousness?)

Can you produce a micro/material-level justification? (related to qualia)

Process:

- What is the process to create the reification? (described and/or rendered) (think of the Salome methods)
- How difficult will it be to fully conceptualize the reification? (a measure of the process and expectation)
- How can you expunge the arbitrary in the way the reification was created? (in the choices, process)
- How long will you spend in the mental space of a reification/set? (days-years) “living” the reif  
Are you mentally and emotionally invested? (mental space)

How personal is the reif?

What is the hypothetical full implication or ‘end’ of the reification, taken to its logical extreme?

Can the reification and its POV be reliably extended/generalized?

Negative aspects of the reification? (negation, counterintuition, futility, etc.)

Polemics of the reification?

How is the subject/topic of the reification defined? (related to general form)

How is object-force dualism manifested?

What are the reification’s forces? what forces are exhibited in the reification?

Does the reification accept the “universal grammar” of PMF-EFT or rework it?

How does the reif/language codify its symbols?

## POST-REIFICATION LEVEL (NS-PROPER)

From a ‘top-down’ (rather than reification-up) perspective, what general forms and philosophical tasks can organize reifications?  
(like idea-web exhibition, for example)

Possible combination/construction into larger semantic/philosophical units? What can/should be combined?

Larger groupings/sets, suggested naturally or investigatory?

What is the rationale for fusing them? (by counterarguments, etc.?)

What general form is used to organize a set? (macro-level form)

Is there a “primary” reification in a set, equal, etc.?

Referencing/manipulating other sets/reifications?

What are the totalizing tasks? (tasks that will utilize “all” reifs/sets as material)

Can you group forces/the force aspect of reifications for an exhibition?

Can an IP/IP result/component be detached and used as material?

Tone-edits:

What is the purpose/impetus? (subjective/personal tone-edit, for instance, comes from the artist)

Is a ‘domain blanket’ tone-edit applicable? (should be)

Localized or totalizing?

What resistance will the reifications and sets display against the tone-edit? (i.e. what is the result)

How are tone-edited results treated? (like equals of the original? like 2nd-gen, time-separated from the earlier original?)

Orchestration-based (practical) vs. other

How does NS philosophy manifest at the post-reification level?

Description:

How is the set described? How is it presented? (medium of description/tools?)

What about “free” reifs?

Naming/labeling conventions for sets/constructions

Limitation of the set (criteria, open-ended? etc.)

Can a reification be destructive to others? (supersede, dissect/disintegrate, reveal/expose, question etc.)

Which reifications have this property? What groups/sets/domains have this property?

(It is a main goal of Socratic NS)

Does a reification set require alternate structures/configurations?

How does post-reification approach complexity? (regardless of NS’s holistic structure)

If reification are used in multiple places, how is each incarnation modified? How is it used in each place?

Are partial/certain aspects of a reification used/“quoted” or is it used in totality?

Division of reifications/objects?

**NS-LEVEL (HOLISTIC)**

What are the alternate structures possible?

How does NS act over time? (one of the alternate structures)

Should alternative structures be ordered in time, and if so, why? (esp. the relationship between simplicity and complexity)

What symbolic meaning do they have? Do they reify, and if so, what?

What is the function of each NS structure?

Can/should NS, at any level, be “fixed” (vs. changing/evolving)

How does holistic NS structure determine the arrangement of sets?

“Location”/arrangement of the constructions? (is somewhat determined during post-reification, but is finalized here)

Are the goals for NS being met?

How is NS philo holistically represented, given an overall view of NS?

Option of objectivity and silent philosophy? Does it appear feasible?

Is the musical symbolism consistent?

Are the scalings/relative sizes of each reification/set correct?

Are recalibrations of any reifications necessary?

Description:

Should NS be totally described, even downplaying the conventional aspects of music, “composing with ideas” etc.?

**NS INVERSION**

When is the NS inversion relevant? When is it used?

Should the NS inversion interact with the music-side reifications? How?

If so, how is the difference between events derived from real-world counterpoint and music-side events delineated?

How sovereign should the NS inversion “mirror-world” be?

What is the role of multimedia, esp. visual and written, in this area of NS?