

1. STRUCTURAL ELEMENTS

Additive

voices (as any form of continuities)
pulse
impulse ("positive" as a beginning, or "negative" as an end)
transitions
"valeur ajoutées"
ornaments
etc...

Differential

shadow collisions (neutral collisions)
implosive collisions
explosive collisions
selective collisions
exchange collisions
sequential collisions
etc...

2. MULTIREFERENTIALS

Multireferential fields

sonic (periodic / non periodic)
duration
density
locality

Multireferential impuls

like the partials of a periodic signal, any event, or impulse, taking place in one field, for instance the sonic field, generates other references in other fields, for instance, locality, density and duration. Thus, any seemingly singular event actually forms an *aggregate* of sound, duration, density and locality references.

e.g.:

density referential	mp
locality referential	3
duration referential	1
sonic referential	E (initial referential)

The event and each of its references can be processed, for instance reversed. The initial referential changes.

e.g.:

sonic referential E
duration referential 1
density referential mp
locality referential 3 (initial referential)

The initial reference of the aggregate is defined by the intentionality of the the voice. It determines the *appearance* of the impulse according to a certain context / perspective.

Multireferential scales:

In order to be apprehended in a context, the multireferentiality of an event needs to be located on a scale, that means, on different referential scales, corresponding to the 4 aforementioned fields: sonic, duration, density, locality.

Any scale can be built according to a given context.

For instance, if the piece takes place in a room with 5 corners in equal distances, they can be used as locality references. The other referential fields can be adjusted, 1), as a symmetric pattern:

local references 1- 5
density references 1- 5 (p - ff)
sonic references 1- 5 (e - f# - g# - a#- c)
duration references 1 - 5

2) as an asymmetric pattern:

sonic references 1- 10
duration references 1 - 3
local references 1 - 5
density references 1 - 1

Some fields can be "deleted" any time:

sonic references 1- 10
duration references 1 - 3
local references 0
density references 1 - 1

If the distance between the degrees is not equal, a scale can also be irregular .
In any case, the "addition" of the scales will generate the spectrum of the piece.

Multireferential intervals:

The multireferential interval defines the distance(s) between two multireferential impulses or events.

e.g.: (on a multireferential scale of 5 degrees)

density referential mp	density referential ff
place referential 3	place referential 1
duration referential 1	duration referential 0
sonic referential E	sonic referential g#

Relative intervals:

relative intervals have one or more common references in different referential fields / scales.

e.g.: (E.1.3mp) and (F#.1.3 mp) are relative in duration, locality and density:

density referential	mp	density referential	mp
locality referential	3	locality referential	3
duration referential	1	duration referential	1
pitch referential	E	pitch referential	F#

Appearance of intervals:

The appearance of an interval is defined by its initial referential according to a certain context / perspective.

3. PRACTICE SPECIFICITIES

Adjacencies

Categories like pulse, impulse, articulation duration have a clear definition, although they can sometimes not be distinguish. They are Adjacencies.

The adjacencies are specific to each voice or situation and can be considered in the process of the piece, especially in the *agogic* phase (see further).

Most frequent adjacencies are:

Impulse (negative / positive as “event”) > articulation > duration > interval > pitch > noise (as “timbre”)

Phases

organic

logic

agogic

The phases are interdependent and can be added and combined.