Residency Request
for the composer performer Mathius Shadow-Sky
to create the concerto:

UNISOLABLE & UNDUPLICABLE
the recipe of freedom

by **the Lamplayer** *vs* **the Machines**,
the unisolable and unduplicable unheardmusic creator.
Mathius Shadow-Sky is the unwitting reincarnation of the Lamplayer through the time.

Why U&U recipe? U and U recipe is a logical consequence of human beings collective organization:
|: Isolated and duplicated => absolute power possible; unique and together => absolute power impossible :|

Concerto for:

100 virtual musicians, the Archisonic Lamp wall orchestra of clones,
Multiinstrument human soloist with
. Unoctavian 9-tone electric guitar,
. Analogue synthesizer EMS VCS3,
. Trumpet,
. Voice with artificial choir generates by a random harmonizer,
. Bali gong wadon,
. Harmonica,
. The Archisonic Lamp, and
Foreign instruments
. TG77's sine's sound'n surround drums with rice dry leaves...

The virtual orchestra of 100 clones built as a wall,
a **moving wall orchestra** where each clone will have its proper scale.
This surface orchestra will move in the tridimensional space creating different volumes shapes to attack the human soloist. The concerto is a battle between the Human & the Machines.

By **concerto** we will not use the classical concerto form which is based on sonata form in three movements and built on tonal system. We will keep the idea of competition game like ancient athletes fight described by the Latin word *concertatio*. This competition game is a part of the Ludus Musicae Temporarium where being concerted is also to listen to each other, being together to consult, to agree to act together: an opposition to discrimination and aggression.

We hope to realize a stage design controlling dynamically the shadow-light (with MIDI) which will be included in the music score with long white curtains. The costume and the mask of the lamplayer should be in mirror paper for light reflections. And a platform for the audience at three meters high, to perceive the moving sound under the feet. The Lamplayer will perform under the audience.

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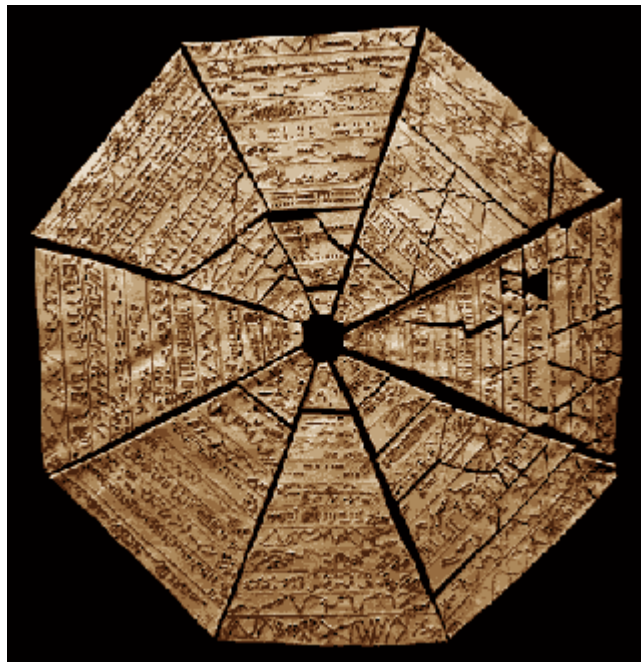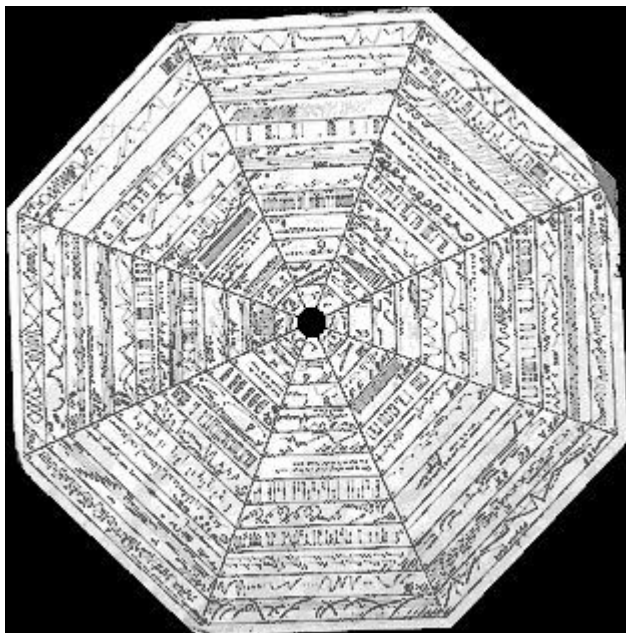
THE ORIGIN

the transcription of the original clay tablet discovered at Mohenjo-Daro site, dated back to 3000 B.C. by Mathius Shadow-Sky in 1980 .

[complete story at http://centrebombe.org/lamplayers.html]

THE ADVENTURE OF THE LAMPLAYER SINCE 3000 BC

The discovery of the Genoscopic Kalandar, a clay tablet dated back to 3000 BC with musical symbols generated an unbelievable music back to 5000 years. The Lamplayer 5000 years after plays on lighting instruments the music from the Genoscopic Kalandar, a clay tablet discovered in 1921 by the archaeologist E. Comte at the Mohenjo-Daro site in the Indus Valley (actual Pakistan) dated back to 3rd Millennia BC and engraved of musical ideograms: a musical calendar beyond Time. The story of the Lamplayer started in the IIIrd millennium BC at Mohenjo-Daro, (actual Pakistan) when the GENOSCOPIC KALANDAR was first conceived. A calendar with a very particular function which is to allow the musical displacement of temporalities in relation to the audience: provoking the genoscopy of thought due to the syncratic understanding of the conceptions of time in different civilizations. It exists different traces of the genoscopic manifestations through the ages: 3000 BC in Mohenjo-Daro: conception of the Genoscopic Kalandar. 1000 BC in Byblos: conception of the "Mnemonic Disc" which is a poetic variation of the Genoscopic Kalandar: the Byblos Disc. 30 BC in Pompeii: bas-relief of Lamplayers. AD 0 in Rome: conception of the Roman's games named the LUDUS MUSICAE TEMPORARIUM developed by using the Genoscopic Kalandar and the Mnemonic Byblos Disc. AD 1980 in Paris: transcription of the Genoscopic Kalandar and the Byblos Disc. Rediscovery and deduction of the LUDUS MUSICAE TEMPORARIUM game's rules. AD 1995 in Forgues (south of France): for the first time, the music from the Genoscopic Kalandar and the Byblos Disc sounded by 2 Lamplayers and released on audio disc. AD 1997: 2 Lamplayers 5000 Years After second audio disc released and 5000 years old music available through the Internet. AD 2003 The birth of the Lamplayer & the Machines.

THE ADVENTURE OF THE LAMPLAYER SINCE AD 1980

In 1980 the Lamplayer with the "Ludus Musicae Temporarium" was playing with an ordinary anglepoise lamp, like a Marcel Duchamps ready-made. Like also other Lamplayers personified by the Percussions de Strasbourg in 1988. Then the Lamplayer became attached to his childhood green lamp of the sixties, which he sophisticates more and more the sounds. In 1994 he met his lamp brother, Vincent Favre, to create the global version (but tight in time) of the Genoscopic Kalandar music: "5000 Years After, Music from the Genoscopic Kalandar". In 1997, he got a damning vision of the White civilization to create "aLive in New-Europe AD" a spectacular ceremony with the help of the light-magician Sami Benhaouachi. Then the Lamplayer left to the New-World and came back seven years later with the conviction that time has no age: 2003 the Lamplayer's music "ti.Me has No Age" where the Lamplayer also has no age. 2005-06: with "Inside of my Aliveness" the Lamplayer performs the surgery of his soul to communicate through his trance, the infinite of life and the youth of our Humanity. Since 2004, he tries to release the project "Unisolable & Unduplicable, the recipe of freedom" to show why everybody is isolated, withdrew into oneself, and duplicated in their behaviours, to hide the bliss of freedom they don't know.
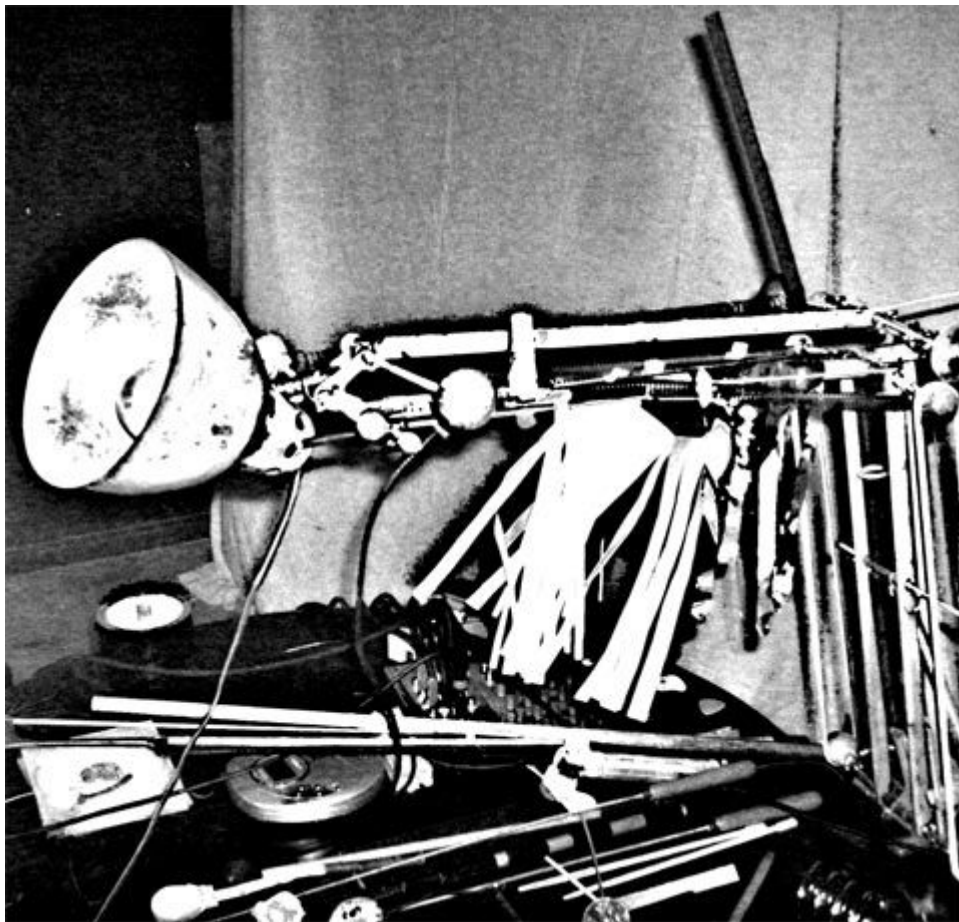
THE MUSICAL GAMES OF TIMES ON LIGHTING MUSICAL INSTRUMENTS

The origin of the Musical Games of Times corresponds to the first trace of written music: the Genoscopic Kalandar (from today 2006, nothing older has been discovered.) The Genoscopic Kalandar is the mnemonic table of the Games. It was discovered at the Mohenjo-Daro site in 1921 by the team of archaeologists led by E. Comte, and dated back to 3000 BC. It's an octagonal score for musical games. A musical games calendar for a whole year season. The essential function of the Games is to immerse oneself in the waves of sounds to exchange its own temporality with other players coming from other civilizations. The players' crowd displacement of their temporalities in state of lucidity generates sonic and sportsmanlike euphoria at the Ludus Musicae Temporarium. The musical instrument is common to every player, and its characteristic is to not belong to any musical culture. The choice of a lamp as lighting musical instrument for the games is the symbolic attachment to the discovery of the light, the light under humankind control. The Latin name of the games: Ludus Musicae Temporarium is deciphered by E. Gjerstad in 1959 in the archaeological site of Rome. The Ludus Musicae Temporarium is the one non religious and non seasonal game which lives through the Roman Empire. According to G. Säflund, the temporarium is the ephemeral building of the games.

THE TWO MUSICAL CLAY TABLET WRITE THE COSMOGONIES OF TIME

During the 1921 excavations in the Indus valley (Pakistan), a team of archaeologists led by E. Comte discovered an octagonal clay tablet on the site of Mohenjo-daro. This scripture remains unique to the present day. The Indusian octagon dates back to the third millennium BC. It is engraved with combined ideograms which might have formed a table of laws. An extensive study has made possible the deciphering of the tablet's function: the signs only describe spatio-temporal movements distinct from those of the rebusian scripture. Its layout seemed to be calculated in order to organize time: a calendar dividing a seasonal year into 8 dodecades of unequal length; a 96 days' cycle in 3 lunar months. Accompanying the evolution of seasons throughout the solar year may well have been its aim. Compared to our present Gregorian calendar, this one would have a 19 day time-lag in each year with a 31 day time-lag in relation to its contemporaneous Chaldean calendar. Deciphering remained open because the signs described different movements (for each part of the 96 periods) not corresponding to any practical organization nor any description of objects. The publication in The International Archaeology Review of this discovery, with photograph of the tablet, attracted the attention of musicologist M. Shadow-Sky, a specialist of protohistoric music. According to his sources, he discovered that the tablet was indeed a playfully used musical calendar. The disc-shaped tablet (the hole in the centre was meant for circular reading) can be used to signify the moments' sounding of the 12 lunar months (4 cycles of 96 days). The sounds come from an instrument which may be an articulated lamp with spirals. His deduction

of the instrument was based on the small pictograms at the top left of each group of signs. The choice of a lamp as a musical instrument, according to M. Shadow-Sky, can be traced back to two criteria: first, its peculiar and immediately recognizable tone; second, the symbolic relationship of the discovery of a light source which human beings can control. Given the absence of spiritual symbols, the meaning of this music did not relate to any religious ceremony but rather to a decree published by the cities of Indus, Mesopotamia and Egypt, and voted for by the three government majorities. This decree authorized the displacement of temporalities for a crowd of players in a ludic state (the decree is kept in the library of Delhi). The Games were divided into 4 groups and mixed according to chance, competition, enactment and vertigo. The annotated symbols of the Indus tablet refer to the choice of each sound-group according to the period played. The musical calendar revolves around 96 constantly changing sound profiles having a tendency to begin a new at each new cycle. If this calendar may seem in some respects distant from the Chaldean one of the same period, it is only because its functions differ. The Genoscopic Kalandar does shed some light on different time levels in order to submerge the players into the game of sounds: a kind of ludic musical sport linking different civilizations. In 1981, a fire destroyed the Archaeological Institute of Baghdad thus causing the tablet's loss. As of today, only M. Shadow-Sky's 1980 accounts survive. His transcription is sufficiently readable that it can now be used again. Following the musicologist's initiative, the "Lamplayers" perpetuates the Games of the "Ludus Musicae Temporarium," as they were referred to in Latin according to E. Gjerstad's 1959 reconstruction on a Roman archeological site. Given the absence of anniversary celebration and gods' worship, the Ludus Musicae Temporarium is the only non-religious, non-seasonal game across the Roman Empire. G. Säflund views the Temporarium as the ephemeral edifice of the Ludus Musicae. During the 1936 Lebanon excavations on the Byblos site, P. Montet discovered a clay disc with Phoenician pictograms, numbers and alphabet dating back to the XIth century BC. It occurred to M. Shadow-Sky that the principle governing time organization was the same as the Genoscopic Kalandar's. The Byblos Disc, however, is a poetic variant of the Mohenjo-Daro musical calendar and defines the bases of Time Musical Games. Composed over a three-day period, it included nine circles describing the different parts of the day: the images generated by the sun's varying positions as described within the fourth circle in the "Used Life Hours"; the psychic images coming from the generating sun described by the "Memory Reactive Clock" within the sixth and seventh circles and, finally, the ninth circle indicating the metric duration determined by the use of waterclocks. The Lamplayer suggests music from the Byblos Disc kept in the Damas library.

Mathius Shadow-Sky and John Blacking, (Queen's University). Belfast 1981.

the Lamplayer always masked performs in Berlin in October 2006 (photo by Lan Hunghsiang)

WORKING RESIDENCY: GENERAL REMARKS

The Darwinist question "what for" following by "give me a reason to love you" sung by Portishead, are the questions why I should invest your place to create another piece of music? Those questions push further to ask: "why are you making music?": a chains of whys does not answer to the question why? The one answer is: I love it, that's it. In your organization there is a cube space, a perfect place to experiment 3D moving wall-orchestra.
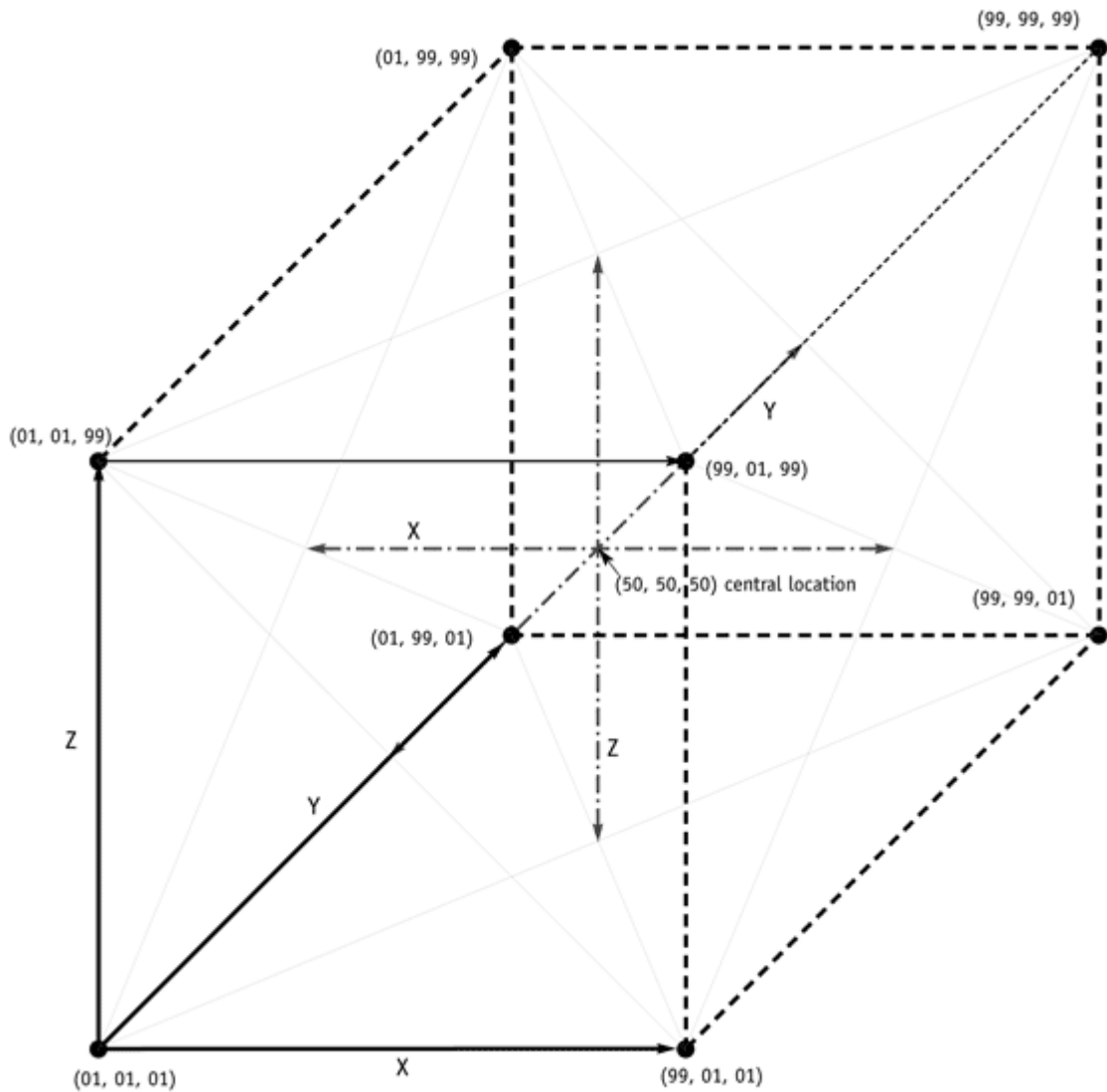
WHAT I'M PROPOSING?

Music with an object as musical instrument: the archisonic lamp, I made 26 years ago, conciliates the dichotomy between instrumental and electronic music: *the electronic timbre richness with poor access playing against the instrumental rich emotional playing with unique identifiable timbre*, but today it doesn't matter. The next stage is to compose a virtual tridimensional huge orchestra of clones from this musical instrument object. To clone the archisonic lamp in 100 virtual-individual-musicians to form a wall-orchestra. The archisonic lamp is composed with many instruments (more than one hundred) and each of them can be isolated on a specific unheard scale to compose a huge multiscale orchestra. With the help of machines like among others: computer samplers, scaler and spatialisators. The concerto purpose is to immerse the audience in the total space (up, down, left, right, front, behind) by more than hundred moving virtual independent cloned musicians against a human musician. An *interactive Battle Concerto between a real human soloist and the machines*.

THE LAMPLAYER vs THE MACHINES

UNISOLABLE & UNDUPLICABLE
the recipe of freedom

THE ORIGIN OF THIS UNISOLABLE & UNDUPLICABLE MUSIC

Freedom is the necessary ingredient for mankind to progress from its childhood. All aberrations created by human kind are experimentations of life to try to understand what is life. And to push up the limits of life of what is possible and what is not; process used by all human children. Like, to control human mass by few people: one of the funniest human game, because it repeats throughout centuries! Today, we are in the process to tame our doubles we try to create: the machines. The machines give sensations that mankind can't: like here, a human orchestra cannot do it: flying through space with unheard mass scales playing. In this case, to be cloned and being conscientious of this state, generate revenge of life against the human responsible. But it is just a game, because the machines are not yet independent to decide by themselves. The strategy of the clones will be to clone the human soloist to become an unfree machine. Normal. This is a life activity that Men try to do to other Men! The story will not be linear: no one way composition.

THE DEMONSTRATION OF THIS WALL-ORCHESTRA BATTLE

This wall orchestra will suddenly appear and disappear, on left, then on top, then behind, then on bottom, etc., we have 6! paths possible i.e. 720 paths. This wall-orchestra will move continuously too, playing with speed: speed up or slow down *unexpectedly*. Then this wall-orchestra, this straight surface, will distort like a soft sheet of material in contrary slow winds, moving these 100 virtual-musicians through our 3D space of 1.000.000 points, creating moving shapes. Some of the constituting virtual-musicians-points will independently move themselves, like a mischievous disobedience. Because each virtual-musician-point is independent in its character; it has a unique scale that no other one has, every virtual-musician-point is a stranger, a foreign, an alien to the others: they have no common element: an illusory difference. This wall-orchestra will play with a human soloist, a multi-instrument soloist, with stranger instruments. *The virtual orchestra will battle to isolate and duplicate the soloist*, like them, which are clones of one instrument: the archisonic lamp. A concerto battle for freedom. Wall-orchestra will fight to imprison the free soloist like school confines creativity in a straitjacket of convention. Will they complete their work? Destroy freedom like nowadays?

WEAPON CONSEQUENCE TYPE EXAMPLES

Several "weapons" composition-processes will be created for the music battle: a game.
1. When a sound is moving through tridimensional space: it changes, in the necessary threshold of tolerance to recognize its identity, beyond that it looses it. One of the weapons in this piece will be based on lost or kept illusory identity by clones: a globalized morphophonic schizophonia created by the soloist.
2. As soon as a sound passes through a medium (canal) it is necessarily distorted (ear is also a medium): filtered, distorted to saturation (signal overdose), and noise added. Another weapon of this music will be to destroy the sound according to which medium it will pass though, like mines in a field. Distorsion and saturation change the character of the sound but not its nature; it remains identifiable to an appreciable limit, and beyond it disappears in an unidentifiable mass of differences.

3. Sound doesn't exist, just in our brain in response to small pressure fluctuations in the air. We've got a translator that works in a range of ratio 1000 approx. beyond there is no translation. Inaudible sound = untranslatable air pressure, one calls infrasonic and ultrasonic vibrations. The weapon here will make the wave untranslatable to a sound but felt on body pressure.
4. The machines sound thief make that the soloist cannot play his part, because his part is stolen by the recorder. (Recorded music is recorded music not unrecorded music?)
5. Sound gets parasite on: by using strength bell-shape filter in a complex spectrum you will emphasize partials forming an independent composition of chords from its sound spectrum.
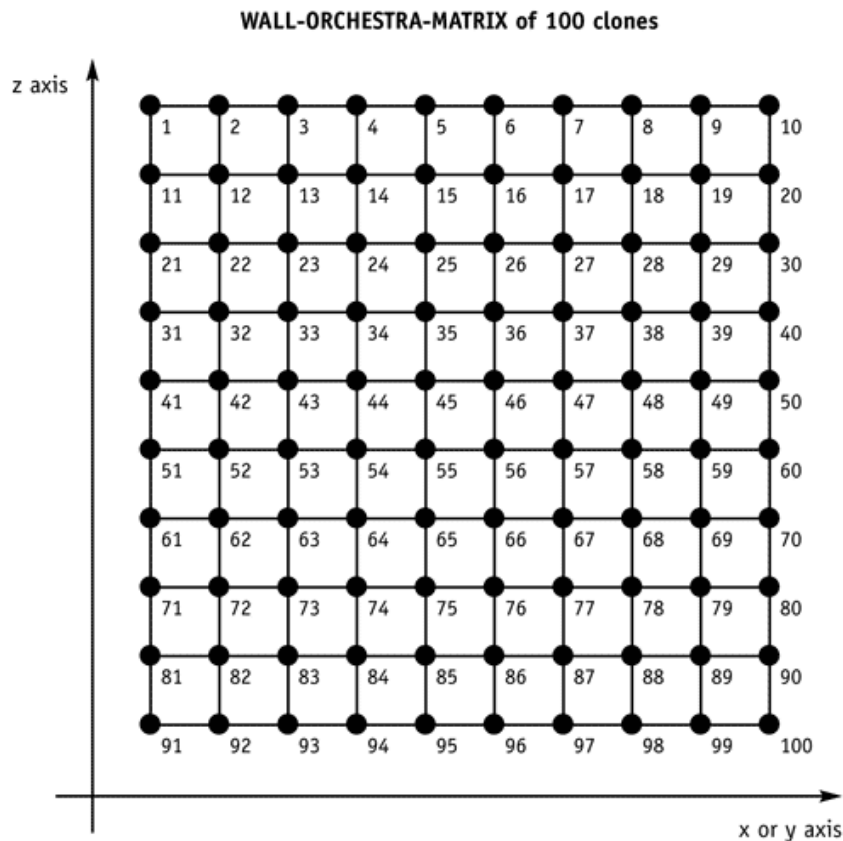
COMPOSITION OF THE VIRTUAL ORCHESTRA (NOMENCLATURE OF 100 CLONES) ON THE MATRIX-SURFACE

By Archisonic Lamp clone families: we will distinguish families by their sound and determine how many families are in hundred people concentration soft wall?)
λ. **Bowed** instruments: springs, strings |nylon, steel, copper|, stem |screw, bamboo|, rubber band, lampshade bell, BY fan blade, bows, wood bow, screw stem, superball, rubber, chains, finger pad,
θ. **Percussion** instruments: lampshade bell, springs, strings, stem BY stone, felt, leather, plastic, rubber,
δ. **Plucked** instruments: springs, rubber band, strings, spring-strings, stem,
β. **Others uncategorized** instruments: rubbed, handled, rolling, vibrated,

THE WALL - ORCHESTRA – MATRIX will be organized by families *of instruments*

A family is a group of similitude sticking together or not. The geophony of the orchestra will be mobile, with emigrant families. The distance between them will be elastic, according to the flying surface shape, and the space attraction places driven by war strategy.

WALL-ORCHESTRA-MATRIX of 100 clones

and its (x or y, z) 100 virtual musicians coordinates

Z axis

(01; 99)	(11; 99)	(22; 99)	(33; 99)	(44; 99)	(55; 99)	(66; 99)	(77; 99)	(88; 99)	(99; 99)
(01; 88)	(11; 88)	(22; 88)	(33; 88)	(44; 88)	(55; 88)	(66; 88)	(77; 88)	(88; 88)	(99; 88)
(01; 77)	(11; 77)	(22; 77)	(33; 77)	(44; 77)	(55; 77)	(66; 77)	(77; 77)	(88; 77)	(99; 77)
(01; 66)	(11; 66)	(22; 66)	(33; 66)	(44; 66)	(55; 66)	(66; 66)	(77; 66)	(88; 66)	(99; 66)

(01; 55)	(11; 55)	(22; 55)	(33; 55)	(44; 55)	(55; 55)	(66; 55)	(77; 55)	(88; 55)	(99; 55)
(01; 44)	(11; 44)	(22; 44)	(33; 44)	(44; 44)	(55; 44)	(66; 44)	(77; 44)	(88; 44)	(99; 44)
(01; 33)	(11; 33)	(22; 33)	(33; 33)	(44; 33)	(55; 33)	(66; 33)	(77; 33)	(88; 33)	(99; 33)
(01; 22)	(11; 22)	(22; 22)	(33; 22)	(44; 22)	(55; 22)	(66; 22)	(77; 22)	(88; 22)	(99; 22)
(01; 11)	(11; 11)	(22; 11)	(33; 11)	(44; 11)	(55; 11)	(66; 11)	(77; 11)	(88; 11)	(99; 11)
(01; 01)	(11; 01)	22; 01)	33; 01)	44; 01)	55; 01)	66; 01)	77; 01)	88; 01)	(99; 01)

X or Y axis

MOVING THE ORCHESTRA-SURFACE IN A VOLUME WITH 100 POINTS-VIRTUAL-MUSICIANS

This surface of localized wall-clone-orchestra will move in the tridimensional space of the Kubus, to form different shapes, like moving shoal fish, or mass of birds flying in one in the sky (a 3D moving cloud of flying starlings (étourneaux)), controlled by geometrical functions like: $z = \sqrt{y} \cdot x^2 \cdot n$ where n = (-1 ; +1) gives a kind of flying wings. Or the surface of Boy: $\Sigma = \mu[P(R^2)]$. Etc., we need to test all these moving shapes.
A projection of 100 virtual-musicians-points to 1.000.000 points of the cube. Localized with x, y, z axis with their 100 points coordinates from 01 to 99, where 50 is the middle of the cube.

1.000.000 coordinates in space to shape the flying mass of 100 virtual musicians:
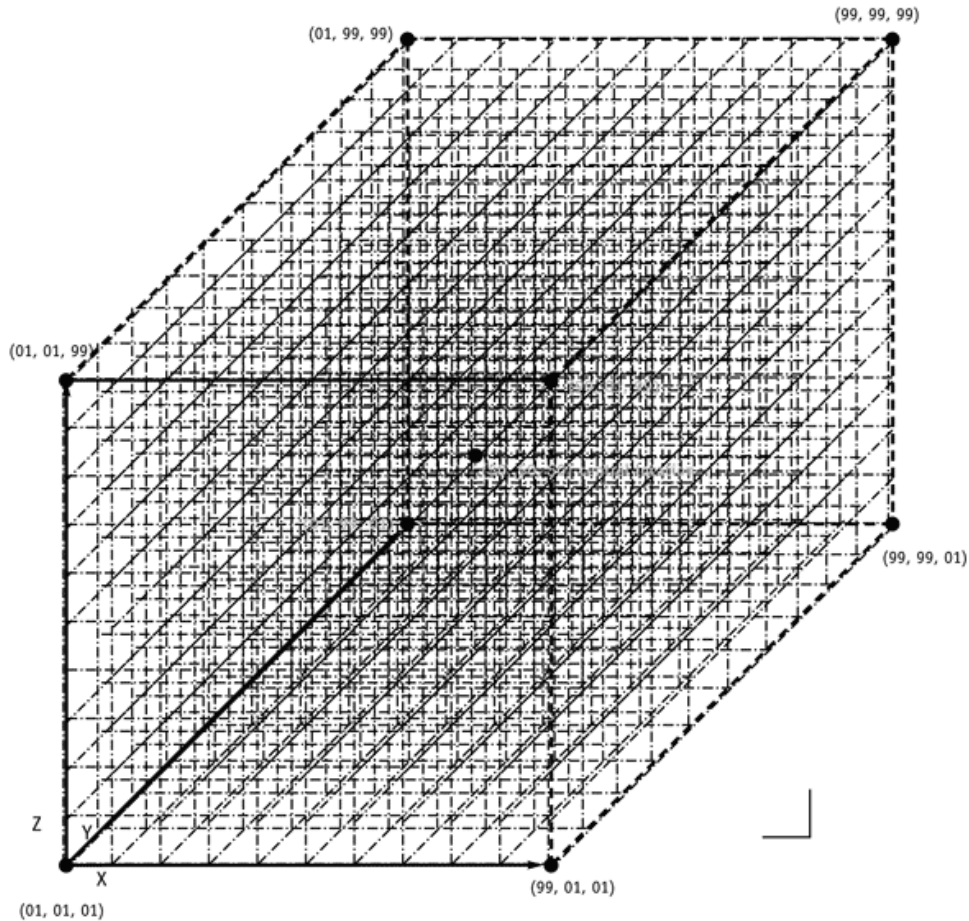
SHADOW-SKY-MULTISCALAR-COMPOSITION-SYSTEM

All scales in the infinite are integrated in the Multiscalar System. More than the classic polytonality (where one mode is used in its different transpositions of its own scale's degrees), the multiscalar system gets all the scales known and unknown for its use. A space full of different metric axis where sounds hooks on freely. You build chords without the gravity of the fundamental but with the multidimensional field of infinite number of intervals where no one is similar: their intersection is empty between them and of course the curiosity pushes up to use unheard intervals. For example: scalarfield²9 is twenty nine scales axis field where sounds bound on freely on one or more. With hooking on more than one scale, you are in the state of permanent metabol, a

permanent throw of transformations. If the scales are moving independently, it means that there is several tuning forks gliding on not fixed frequencies: a diapason's polyphony which is supposed to slide the scales to other destinations. Like our Universe this scalarspace has different located field-forces where it happens a certain type of attractions, let's explore these unknowns... The research of infinite unheard intervals. Each scalar is a clock with regular frequency of a unique interval of time. Each interval is a ratio between two proportional frequencies. A usual clock is cyclical, and we will try to build non cyclical clocks not to come back to the beginning of time. To do that we need to bound the space of time to localize which non cyclical clock will sound good for us. Unfortunately we still need to bind the space to localize our bounds between our uncyclical clocks of sounds sensations, which is the multiscalarfield.

APPLICATION OF THE SHADOW-SKY MULTISCALAR COMPOSITION THEORY

Our purpose is to create a multidimensional field of unknown intervals to form different scales for each virtual musician. We will focus on non cyclical (asymmetrical redundant) scales which have any common interval and pitch among them (the 12-tone scale will be banished too). We will build 100 modes with their transpositions to personalize the illusory character of these 100 clones. Most of the Archisonic Lamp's sounds have inharmonic spectrum, which gives an additional difficulty to have precise pitch detection: more complex is the spectrum less you recognize the pitch or interval. We will work from simplest to very complex sound to test each scale according to each virtual musician with its specific range where it sounds. Then we will apply the sliding-tuning-forks-contrapoint, like moving axis in 100 dimensions space of time (we work with frequencies), to create bridges between scales on common pitch to provoke an exchange metabol between virtual musician's scale owner (the schizoscale process).

The 9 to 16 pitches scales dividing the tone, which divide also the octave in 6 (Debussy's "gamme"), are included in the ensemble of scales dividing the octave. But all scales dividing the octave are included in all scales dividing the tone. They are also symetrical with the half-tone as center. Trying to avoid symetry, we will use them as foundations to build our *multidimensional scalarfield^X* for our **uncyclical scales**. A localization system to catch the unique modal scale for each 100 archisonic-lamp's clone virtual musician.
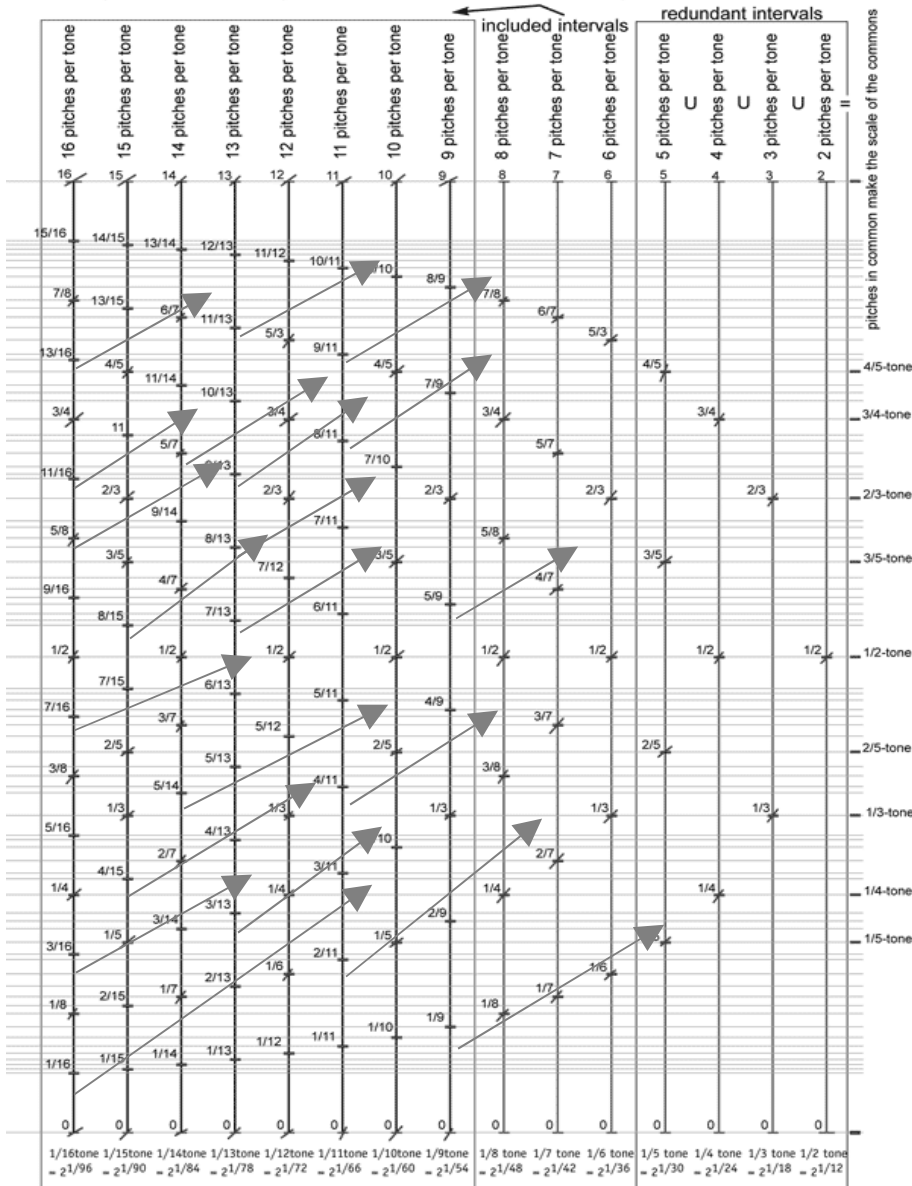
The scalarfield^{100} is the "U&U recipe" multiscalar-system. The projection of above selected fundamental asymmetrical prime and odd intervals, in which we will input the necessary filter of the minima and the maxima perceptible, will build our **scalarfield^{100} matrix**.
This work should be done at the beginning of the residency.

SCHEDULE OF WORK RESIDENCY

A. constitution of the multiscalarfield[100]-system for "U&U recipe": (should be done at the beginning of the residency.)
B. constitution of the virtual orchestra:
 1. recording each virtual instrument, i.e. each different sound of the Archisonic Lamp by families: bowed, percussion, plucked, rubbed, handled, rolled, vibrated..., on different shapes and materials of the lamp,
 2. sampling of these sounds to form the orchestra,
 3. scales applying: unique one to each clone, according to its sound families,
 4. spatial positioning of the clones in the vertical matrix-wall–orchestra: the families geophony,
C. In-time music composition of the clones' virtual-wall-orchestra:
 1. score strategy composition of actions-reactions,
 2. geometrical moving shapes composition, including interactive trajectories (the battle in the air), and multiscales metabols (metamorphosis inside the mass of clones),
 3. composition of the soloist part: which instrument, when, how, and how he could loose his identity and being cloned by the machines in the battle (reaction ex.: electric guitar huge bangs in the total soundfield of the cube as shockwave punctuation.)
 4. improve the interaction between the human soloist and the machines
D. rehearsing the composition,
E. performing the composition and recording the performance (audio and video),
F. mixing to 5.1 with video on DVD, for your and my archives.

EQUIPMENT NEEDED FOR THE COMPOSITION, RESEARCH, AND PERFORMANCE

. A cubic soundproofed public studio enough large to experiment 3D sound trajectories
. I know it's not easy, but to feel 3D moving sound, being up is great, to feel moving sounds under its feet. The possibility to be in the centre of the cube: with *a clear-sound plate-form in the middle-high position for the audience*. During the performance, the soloist will be under the audience.
. 8 loudspeakers in each summit of the cubic soundproofed studio to perform 3D sound trajectories
. mixing console 24x8 for the performance
. 2 big tables (one for the machines, and one for the soloist musical instruments)
. A very powerful silent computer (PC PIV, 4 giga processor, and 2 gigabytes of RAM, external HD 160 gigabytes, Windows XP optimized) or even more joint by Ethernet network.
. A pro sound card type RME 8ins x 8outs
. A class A preamp, to record sounds of the archisonic lamp (type API or Georges Massenburg)
. 1 microphone for voice and trumpet with stand-mic
. 1 microphone for the gong wadon with stand-mic
. Eventide harmonizer with MIDI connection to control the pitch of each of 8 pitch shifters
. software : Sound Forge, Kontakt 2.1, Scala 2.22, Nuendo 3.5, plug-ins (URS, PSP, UAP with PCI card, etc.),
. the free program Pure Data (for interactions) with somebody who knows to program Pd with math notions,
. spatial sound processor (I have one) the SP-1 of Anadi Martel. Its particularity more than a 3D panner, it has a phase and polarity mode (in 4 loudspeaker mode) that gives more realistic sound position in 3D space. The algorithm is based on a recording equation developed by Michael Gerzon (Ambisonic). But it has just one input!
. Musical instrument of the soloist: Old analogue synthesizer EMS VCS3, voice with a choir generator (Eventide harmonizer), 9-tone electric guitar, trumpet, harmonica, Bali gong, saturation and whih pedals effect, and the archisonic lamp.
. Old guitar amplifier head type Marshall or Hiwatt or similar 100 watts with direct out

TECHNIQUE

In 2006 to realize this kind of music, some programs are necessary with powerful computer(s). To create my clones' orchestra, I will use their sampler Kontakt 2.1 to generate 100 virtual instruments with an unheard scale for each instrument. The scales will be generated with the help of the program Scala that Kontakt recognizes their scripts.
At this time, I do not know about a program which could apply automatically geometrical forms of 100 coordinate-surface-points into 1 million coordinate-volume-points. Most of the multitracks, are configured for surround mixing, not for 3D mixing. The 3D panning (positioning and moving), is not an enough process for moving sound localization; we need for the movement localization to control phase polarity like my SP1, but it has just one input, and the phase polarity control is just with four loudspeakers! During my career, I always met technical difficulties depending more on people than on technical possibilities (look at Ourdission we create in 1982, with moving sound in inflatable audience-tube). The most difficult with technology still today is the interactive real-time metamorphosis of sound, of scale, of space. But as an explorer my duty is to find impossibilities to make them possible…
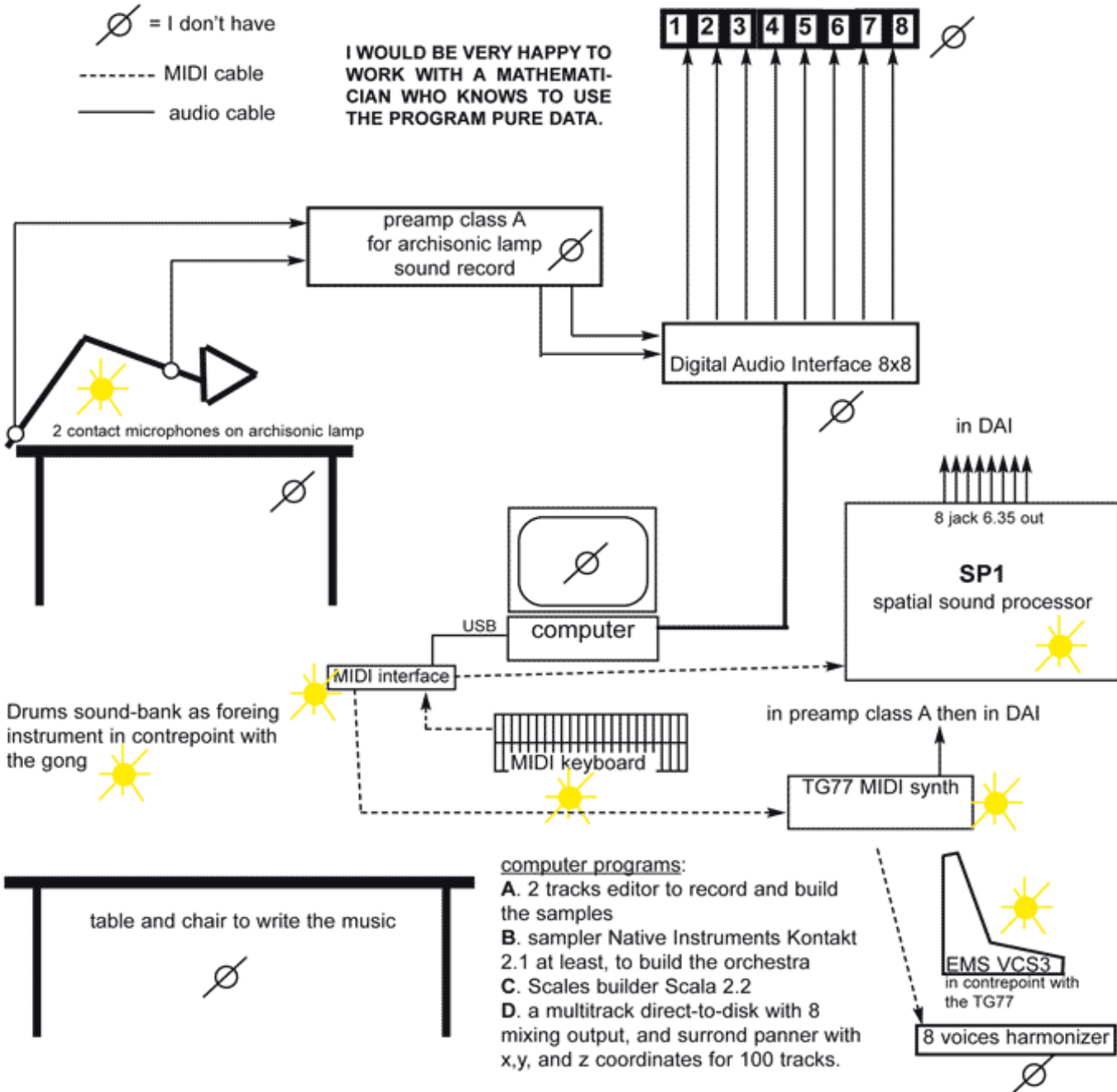
WORKING SET UP

The computer first will support 100 MIDI tracks with 7 Kontakt samplers (as VSTinstrument) with 16 different instruments each in the multitrack recorder. Then all MIDI tracks will be transformed in audio tracks to be spatialized individualy to form 3D shapes in the cube. A powerful computer will be necessary to realize that virtual orchestra project.
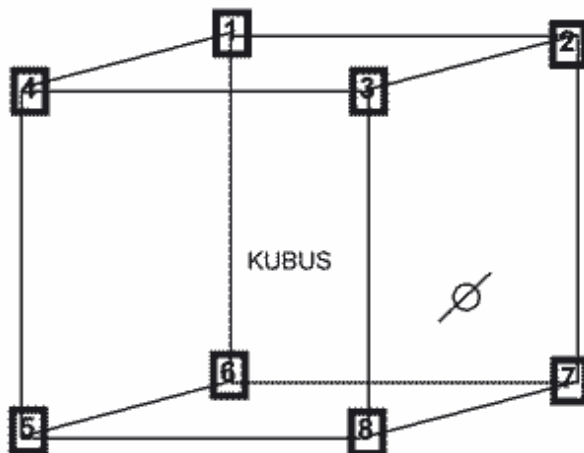
1 2 3 4 6 5 8 7

☀ = I have

∅ = I don't have
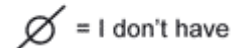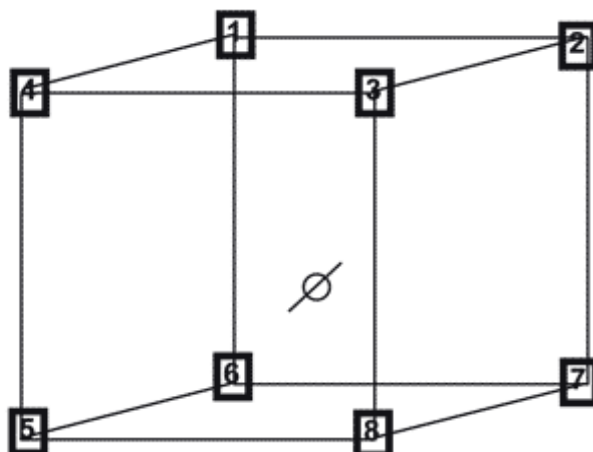
-------- MIDI cable

———— audio cable

I WOULD BE VERY HAPPY TO WORK WITH A MATHEMATICIAN WHO KNOWS TO USE THE PROGRAM PURE DATA.

1 2 3 4 5 6 7 8 ∅

preamp class A for archisonic lamp sound record ∅

2 contact microphones on archisonic lamp ☀

Digital Audio Interface 8x8 ∅

∅ (table)

in DAI

8 jack 6.35 out

SP1
spatial sound processor ☀

USB computer ∅

MIDI interface ☀

Drums sound-bank as foreing instrument in contrepoint with the gong ☀

MIDI keyboard ☀

in preamp class A then in DAI

TG77 MIDI synth ☀

table and chair to write the music ∅

computer programs:
A. 2 tracks editor to record and build the samples
B. sampler Native Instruments Kontakt 2.1 at least, to build the orchestra
C. Scales builder Scala 2.2
D. a multitrack direct-to-disk with 8 mixing output, and surround panner with x,y, and z coordinates for 100 tracks.

EMS VCS3 ☀
in contrepoint with the TG77

8 voices harmonizer ∅

11

PERFORMANCE SET UP

gong wadon

KUBUS

1 2 3 4
5 6 7 8

Loudspeakers should have an open field nearest to 180° for proper sensation of 3D moving sound. If the audience is not heighteed but on the floor (no chairs during the performance), the floor loudspeaker must be more powerful than the fours up.
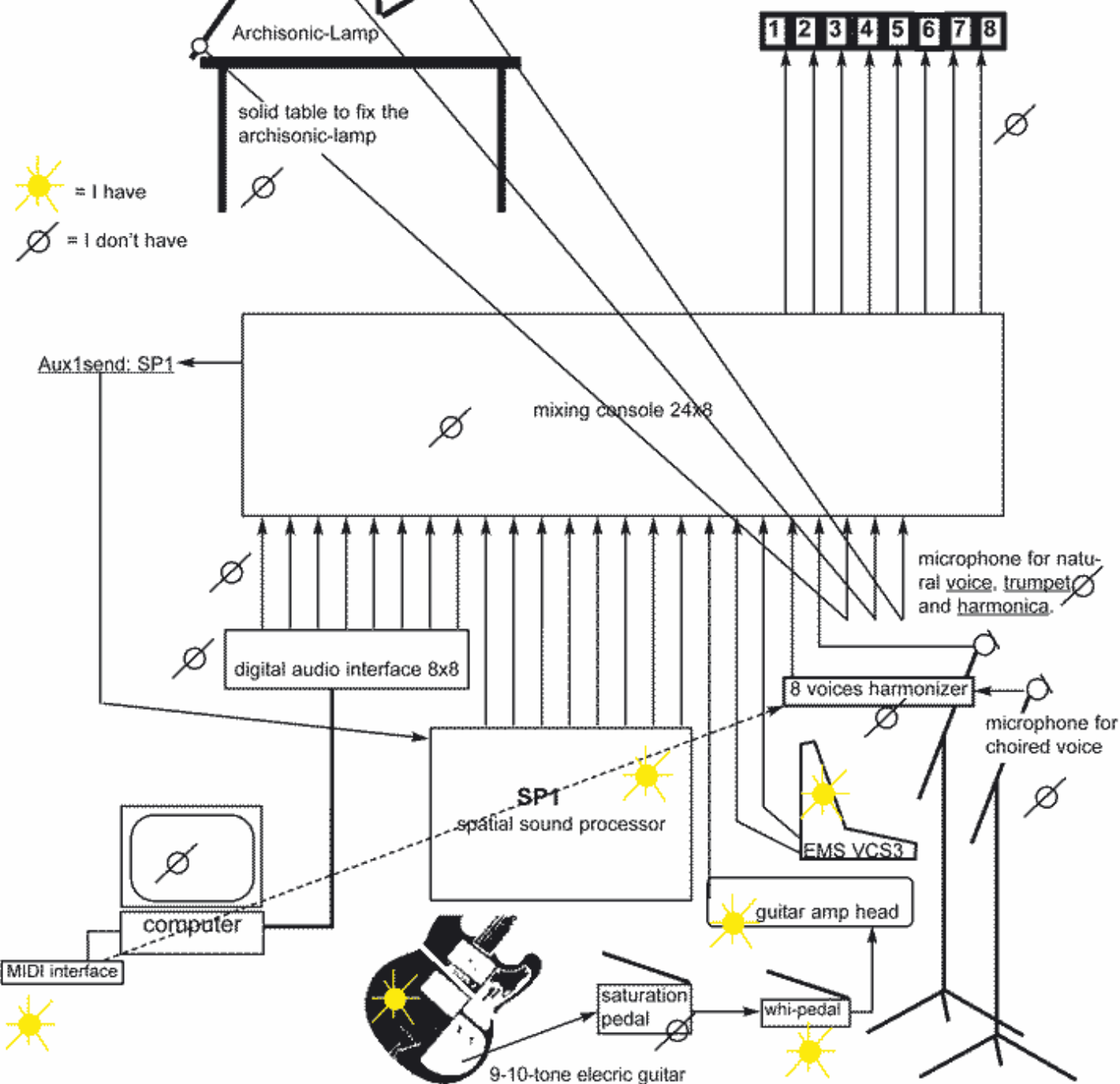
1 2 3 4 5 6 7 8

Archisonic-Lamp

solid table to fix the archisonic-lamp

= I have

= I don't have

Aux1send: SP1

mixing console 24x8

microphone for natural voice, trumpet and harmonica.

digital audio interface 8x8

8 voices harmonizer

microphone for choired voice

SP1
spatial sound processor

EMS VCS3

computer

guitar amp head

MIDI interface

saturation pedal

whi-pedal

9-10-tone elecric guitar

12
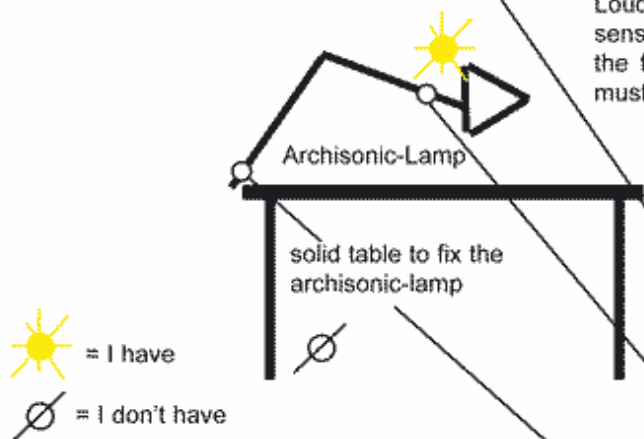
myster shadow-sky - *pomoc do groba*
biophonic historical reference points :

|• 1961 _ Born in Paris on January 26 from a French mother of Greek origin and Polish father from German origin.
|• 1967 _ jazz guitar studies.
|• 1968 _ classical music studies: piano then,
|• 1969 _ admitted in music school: classical guitar.
|• 1973 _ Electric guitar player with several rock'n roll bands, in the suburb of Paris.
|• 1977 _ Leaves to Poland. Student at the Warsaw National Music Academy with: Pr. Kotonski, Wiszniewski, in composition and electronic music.
|• 1979 _ Back to Paris, to be student at the University of Paris VIII, Paris VI Jussieu, Paris I Sorbone and at Ircam with: Giuseppe Englert, Costin Miereanu, Gilles Deleuze, Daniel Charles, Ivanka Stoïanova, Emile Leipp, Iannis Xénakis and Pierre Boulez, etc. Gets his Master degree in 1987 with Daniel Charles and his PhD in 1991 with Iannis Xénakis.
  _ Copy-art creation, and exhibition in several art galleries, and in the streets of Paris. Collaboration with the artist Henri Schurder: exhi bition-happening until 1984 under the pseudo: Sado.
  _ First orchestral composition, with "**Cauchemar Atomique**" Atomic Cucumber, for electric guitar orchestra.
|• 1980 _ Starts the trans-cription of a clay tablet discovered in Indus Valley dated back to 3000 years BC, in today musical pictogram.
  _ Creation and recording of "**Ludus Musicae Delirium**" the first music test of anglepoise lamp as musical instrument: the archisonic lamp.
|• 1981 _ Starts research and releasing experimental musical instruments : *Archisonic lamp* , PvcSax, ArcoGuitarCouchée, device of real time electronic treatments of acoustic instrument and trajectories of sound in 3D space.
|• 1982 _ First enormous compositions in time and space: huge architectural volumes, infinite duration - "**Les Ephémérôdes Cardent les Chrônes**", "**Rion Riorim**", "**Tension**".
  _ First inflatable sonic architecture released: "**Ourdission**", music for 3 flutes spatialized in 3D spiral trajectories inside the soft building.
|• 1983 _ Creation and recording of "**It is impossible to give a title to this phenomenon because the unknown beyond the extreme edges of space and time has no name**" music for wood bowed classical guitar: the ArcoGuitarCouchee.
|• 1984 _ free-jazz tour through Europe, as trombone and guitar player.
|• 1985 _ Founds in Poland the music ensemble "**Ono Lulu filharmonia**" with Michal Zduniak (drum) and Tadeusz Sudnik (synthi AKS).
  _ Jean Weinfeld (1903-1991), Bauhaus student and creator of FONICS (New Forms for Strings Instruments), asks him to create original music for his strings sculptures. Mathius Shadow-Sky creates the concept album "**Dïngx**" with 3 Bauhaus instruments.
|• 1986 _ Creates and records the album "**Je Suis d'Ailleurs**" with the Ono Lulu Filharmonia in Poland.
  _ Records the compositions for tourist musical instruments "**6sssssseX+2eX**" album.
|• 1987 _ Founds officially his independent recording studio "**le centre de la bombe**"(the center of the bomb) in Paris already in activity since 1980.
  _ writes and records "**Les Explorations de Paroles Saint Ethiques**" for his untempered 9-ton-electric-guitar he made during his tour in Eastern Europe in 1984.
|• 1988 _ create and record "**La Commedia del Suono**" with Ono Lulu filharmonia in Poland with Olga Swajgier soprano coloratura, Michal Zduniak percussion, Tadeusz Sudnik synthesizer, Marcin Krzyzanowski cello, piano, and myster shadow-sky composition direction and all other instruments.
|• 1989 _ Founds the "**Trio Fonic**" in Paris with twelve second generation Bauhaus cubic instruments conceived by Jean Weinfeld.
|• 1990 _ records in Paris, with the Trio Fonic his and Pierre Bastien compositions in the "**Bauhaus Neofonic**" album.
  _ creation at Bourges of "**SpectàCul à l'air, hein!**", the Quasi Opera with Ono Lulu filharmonia and 2 giant puppets musical instrument: Ono, the huge drum, and Lulu, the huge bell.
|• 1991 _ leaves Paris for the Pyrenees to found his big recording studio of the Centre de la Bombe.
|• 1992 _ composes and records "**4 Taboo Song**" with the Polish pop singer Karioka.
|• 1993 _ starts the writing of "**La Farsa Del Sonido**", music for 7 keyboards and big orchestra.
  _ composes and records "**Opera [tion] Della Bocca**" tribute to Dimitrio Stratos, solo a capella vocal pieces.
|• 1994 _ finishes "**Strange Night with Myster Shadow Sky**" *electrorhythme* music.
|• 1995 _ founds "**2 Lamplayers 5000 Years After**", to give the first musical full version, of the Indus Valley clay tablet: the Genoscopic Kalan dar. Record the music "**5000 Years After, Music from the Genoscopic Kalandar**".
  _ composes and records "**Mangé**" eaten eat for his voice and real time digital device.
|• 1996 _ Creates the music series "**XX Century Contemporary Composers Re:Composed project**" for Le Disque du Centre Bombe records label (the disc in the center of the bomb).
  _ Creates and conducts the big symphonic orchestra, the **Trans-Cultural Syn-Phônê Orchestra** and record the "**Syn-Phônê NO1 : le Boxon Ensemble**".
  _ records the composition "**6 Milliards de Voix Sans Air**" for handled voices.
  _ leaves France for the United States.
|• 1997 _ performs and records "**aLive In New Europe AD**" with **2 Lamplayers 5000 Years After**.
  _ founds the hardcore band **S.P.O.R.T.** the Specialists of Problems Obscene Racist & Taboo. He records and composes "**To Be Defini tively Done with Religion**", starting the concept of "To Be Definitively Done with..."
  _ composes, performs and records the "**Syn-Phônê NO2 : the beautiful chaos**" with the Trans-Cultural Syn-Phônê Orchestra of Forgues.
  _ resident in the United States: Miami two years then Appalachian's mountains.
|• 1998 _ in Miami, he composes and records "**Knots System in Miami**" with Ronald David Laing book: Knots. He experienced with 30 meters inflatable muff-tube, gigantic puppet articulated limbs, handled by propelled air, shaping an inflatable cabin above the audience.
  _ he organizes at the University of Houston, during his master class of collective composition, the "**Collective Composition Music Mak ers Artchestrâ**" with his students to give a multimedia show in a warehouse of downtown Houston.
  _ birth of the center of the bomb web site with most of myster shadow-sky's works, projects, music, score, etc., *webart* creation: 1, 2, 3, 4, pictorial works: 1, 2, and theorical poetical texts.
|• 1999 _ American custom refuses him to go back to his family in the United States, after giving a lecture at the University in Quebec A Montreal entitled "multimedia or *multimania*? The collective imaginative reality".
  _ works in Montreal on different projects of inflatable sonic buildings, among which "**la forêt gonflable chantante the singing inflat able forest**" on a lake of one square kilometer.
  _ leaves to Brasil to live in Rio de Janeiro
|• 2000 _ composesand records in Rio de Janeiro the album "**Tha Raw Voice of Cooked Exile**".
  _ in Rio de Janeiro he writes: "**3 Ephémérôdes Partis du Milieu de la Bombe**" for 3 spatialized grand pianos surrounding the audi ence.
  _ in Rio de Janeiro he writes: "**Situations Innommables, Situation Innommable dans la Langue, où le Goût Etrange-r à la Parole Incompréhensible**" for 12 spatialized3 strings among the audience.
  _ finishing his *electrorhythme* music album: "**Oh, a Shadow In The Sky!**".
  _ creation of **Ourdission generation 2** in Montreal, a giant musical instrument soft and interactive building: the bionic refuge harp.
|• 2001 _ back to Paris to find governmental financing to create Ourdission generation 2 in Montreal, and the Trans-Cultural Syn-phônê Orches tras over the World: One year of work: no financial help for shadow-sky art in France.

|• 2002 _ stays in Paris to work his robotic opera "**No Things, l'Encyclopédie des Dauphins**", for 8 mechanical robots with 87 artificial voices, 2 alive delphin, 1 chimpanzee with no hair and a character of light, based on the comic book: Fragmentos de la Enciclopedia Delphica by Miguelanxo Prado.
_ composes and records "23 musical miniatures for the television"
_ November, composition and performance of "**Jeux & Interdits**" for his 9-ton-electric-guitar, voice and orchestra of clones in space trajectories. Paris Torcy.
|• 2003 _ January, 2 Lamplayers 5000 Years After back on stage to create at Lille CRIME festival: "Another Way of Human Kind Destruction."
_ the first CD of the collective work "**Karlheinz Stockhausen Re:composed by Artists in the center of the Bomb**" is done. But the French SACEM forbid the release of the CD.
_ composition and recording of **The Lamplayer & the Machines** : "**Time has no Age**" a virtual orchestra of 164 archisonic lamps.
_ first recording of the second album of **S.P.O.R.T.** "**To Be Definitively Done with Democracy**"
|• 2004 _ January, comeback to Toulouse to form the symphonic orchestra: **the Trans-Cultural Syn-phône Orchestra de Toulouse** to create the syn-phônê NO3 "**Nos Traces de Vies à Titre Provisoire** = Our Temporarily Life Sign".
_ continuation of the music work with **S.P.O.R.T.** "**To Be Definitively Done with Democracy**"
_ September, sonic installation "**the fishwomen's dream = le rêve des femmes-poisson**" imperceptible music with mask effect of water sound for the artist Dorota Sadowski's pool installation.
_ first album from the "boring spaces: mu-sic pour espaces ennuyeux" concept "**waiting music for boring rooms**" started in 1994 with the new computer tools for sound.
_ constitution of the **Shadow-Sky-Ensemble** with 19 musicians, artists and technicians: an orchestra first to create the opera bouffa "La Farsa Humana"
_ first vocal test for **TEST-aimant** and vocal dance performance in the concrete cistern of 15 meter high to 9 meter large.
_ release of the book: « Les Chercheurs de Sons » ed. Alternatives, with the Lamplayer Myster Shadow-Sky and his Archisonic Lamp.
|• 2005 _ January, start writing the opera « **La Farsa Humana** » libretto and score overture. Creation of the Shadow-Sky-Ensemble for this opera with 19 musicians.
_ March, **all his albums** from 1979 to 2005 are **in free download** on the Internet in mp3 format (including CD cover) at http://acarien.nokods.org/creations/musiques/Myster shadow-sky (OML non commercial)
_ TEST-aimant multimedia electronic opera start writing for: solo voice, cloned voice choir, two virtual voices, and one artificial voice in concrete cistern of 15 meter high to 9 meter large as private stage: the matrix (with no audience) and broadcast far away elsewhere in the 3D Visio-Sonic Cube (with the audience inside) on six video screens with moving sounds ballet.
_ in June, last recording of **S.P.O.R.T.** album "To Be Definitively Done with Democracy" (four pieces only on twenty one).
_ May, June, July, and September, performances of **the Lamplayer & the Machines** new creation: "Inside of my Aliveness" ("à l'in térieur de mon vivant").
_ every month from September, creation of the sonic saga « **les lézards étranges des univers improbables = Strange Lizards from Improbable Universes** » by different configuration of the Shadow-Sky-Ensemble with musicians of the Trans-Cultural Syn-phônê Orchestra of Toulouse.
_ December, uncreation of the **syn-phônê NO3** "Nos Traces de Vies à Titre Provisoire = Our Temporarily Life Sign" with the **Trans-Cultural Syn-phônê Orchestra of Toulouse** at the Halle aux Grains of Toulouse (the one place for symphonic concert in Toulouse which belong to the town council), canceled by the Toulouse city Mayor decision.
|• 2006 _ in January duo with Aloof Proof (electronic guitar) and Myster Shadow-Sky (cello cubic from Bauhaus) « **Alive in Unbelievable Uni verses** ».
_ the last episode of « les lézards étranges des univers improbables » with the fifth Shadow-Sky-Ensemble, an anti-orchestra because of local censorship.
_ May and June, creation of « **le Film Rouge** = **the Red Movie** with Die Schneise Vorgangfall **les Entreprises Glorifiées** by the Mar tians, composed by Macrocoma (electronics), Donus (drums), and Myster Shadow-Sky (archisonic lamp, voice, movie editor): live per formance with three video screening: le Film Rouge = the Red Movie.
_ October, Berlin: performances of the Lamplayer & the Machines: "Inside of my Aliveness" redone.
_ October, Berlin: the **Berliner Trans-kulturell Syn-phônê Orchester** started to be constitute in October 2007.

the center of the bomb homepage
the alternative center of the bomb homepage
the center of the bomb mapping page
the center of the bomb records label
"we believe in freedom of music" the center of the bomb free netlabel
"I always hated this easyness supported by bad musicologists, to explain the artist work with his personal life"

"I love to provoke the complexity and play loud with it in a silence complex"

Mathius Shadow-Sky
Toulouse, December 22, 2006.
centrebombe@yahoo.com
1 bis rue des Régans
31000 Toulouse
France
0033/622375377

Myster Shadow-Sky
incomplete list of works from 1979 to 2006
liste incomplète des œuvres de 1979 à 2006

1979 - "**Cauchemar Atomique** / Atomic Cucumber"
pour 5 à 500 guitares électriques / for 5 to 500 electric guitars, from/de 5mn to/à 121mn
[scOre#]+[ObCD#5-79/86_5mn Shadow-Sky guitar version]

1979 – "**Mains & Faces**"
copyart collection of 17 pictures of hands and faces + 4 huge pictures outdoor installation + 2 multiple movies installation. Art Photocopique, collection de 17 images des mains et visages de Myster Shadow-Sky + 4 installations extérieures d'images géantes + 2 installations cinématographiques intérieures.
[12 Original cOpyart left #1-79 to 12-79 + 77 lOst, sOld and dOnated]+[web schematics for installatiOns]+[OutdOOr exhibitiOns#]+[perfOrmances #]

1980 - "**Ludus Musicae Temporarium : Jeu de Lampes d'Architecte** / the Game of Architect Lamp"
for prepared spring lamp as musical instrument and StringPuppetLoudSpeaker. Pour lampes d'architecte préparées et marionnettes à fils haut-parleurs.
[scOre#]+[ObCD#1-80]+[videO#, by les Percussions de Strasbourg, Nice 1988], [videO#, aborted live performance by Simon Desorgher Group, London 1986]+[phOtOs#]

1981 - "**Tension**,"
for 6 musicians using their muscles contraction, heart and fluids for music playing double bass, viola and violin, percussion, 1 stuntman and stage design installation. Pour 6 musiciens utilisant leurs contractions musculaires, leur battements de cœur, leurs fluides et leurs voix pour la musique jouant de la contrebasse, du violon et de l'alto et de la percussion plus 1 cascadeur et installation scénographo-sonique.
[scOre#]+[plan/mOdel]

1982 - "**Cage's Music**,"
music for bird cage, cat, and 3D sound projection. "la Musique de Cage" musique pour une cage à oiseau, un chat et projection du son en trois dimensions.
[scOre#]

1982 - "**Rion Riorim** / Black Mirror or Rewarmed Riot,"
huge installation-concert for voice, grimaces, dummies, old used TV, lightwalls, and complex stage building for 33 people in audience. Installation de concert/performance architecturale pour voix, grimaces, mannequins, vieilles télévisions, murs de lumière et édifice cubique avec ascenseur, portiques de passage, langue de plexiglas suspendue, etc.
[scOre#]+[plan/mOdel]

1982 - "**Ourdission**,"
for 3 flûtes piccolo, alto, basse, 3D spatialization device in an inflatable refuge. Musique en trajectoires 3D pour 3 flûtes (piccolo, alto et basse), dispositif de spatialisation tridimensionnelle et édifice gonflable tubulaire dans lequel se trouve le public.
[scOre#]+[plan/mOdel]+[recording by Laurence Casserley, Simon Desorgher flutes, London 1983]+[phOtOs]

1983 - "**il m'est impossible de donner un titre à ce phénomène car l'indicible au-delà des bords de l'espace et du temps ne porte pas de nom**."
for classical guitar and 3D space installation: the Abstractor IV system. Pour arco-guitare-couchée jouée avec des baguettes de bois colophanées et dispositif de spatialisation tridimensionnelle avec construction pour surélévation du public.
[scOre#]+[ObCD#2-83]+[phOtOs]

1983 - "**Over Gap, mirror?** / Au delà du Gouffre, du Mirror ?"
pour le saxophone basse de Daniel Kientzy dans la salle de projection de l'Ircam, 2 grosses caisses, transformations électroniques en temps réel, 4 danseurs haut-parleurs, 1 haut-parleur sur très grand ressort, système de trajectoire du son et le public à mi hauteur au-dessus des danseurs.
[schematics#],[prescOre#]

1983 - "**Déviation pour d'eux** / Deviation for 2 for them,"
installation-extérieure-concert: outdoor ludic electronic sound system installation performance: avec jeu de plateau.
[scOreplan#],[scOregame#]

1983 - "**Miss Terra**"
pour le piano solo de Michael Lévinas et son Double mal échantillonné spatialisé en trajectoires par rebonds et sous les fesses des auditeurs.
[schematics#]

1984 - "**Avant Eve & Adam & Après**" / "Before Eve & Adam & After"
parasitical music for any instrument like apple and others. Musique parasitaire pour n'importe quel instrument de musique comme des pommes et autres.
[scOre#]+[1984 analogue tape recording at Paris VIII university with Daniel Caux]+[eaten apple samples collection]

1984 - "**The Parasitic Game**"
music for 6 DJs and drummers, music generates by the game "**les parasites gonflés**" a plate game. Musique pour 6 manipulateurs de gardes-sons et batteurs, généré par le jeu de plateau "les parasites gonflés".
[scOregame#]

1984 - "**les Ephémérôdes Cardent des Chrônes**"
installation cérémonielle perpétuelle pour 7 pianos en mauvais états, édifice en forme de goutte d'eau, haut-parleurs planètes, costumes déiques, chorégraphie, scénographie, scénophonie. Perpetual ceremonial installation for 7 bad state piano, drop shape building, god's costumes, planet-loudspeakers, stage design…
[moebiuscOre#+loopscOre#]+[plan/mOdel#]+[prOject#]+[perpetualelectronicscOreproject#]

+

1984 - "**les Atirnons Erreurs des Temps**"
pour 7 chœurs liés aux Ephémérôdes
[scOre#]+[prOject#]

+ **Erre** version 2

1985 - "**Erre**"
version 1: music for female voice, laurel branch leaves, big drum, sinus and 3D moving sound device. Musique pour voix de femme, branche de laurier, grosse caisse artisanale, sinus et projection du son en 3 dimensions.
[scOre#];

version 2: music for female voice around the microphones sphere : mic tree, linked with The Ephemerôdes. Music pour voix de femme autour de la sphère de 14 microphones : l'arbre à micros, liée aux 7 Ephémérôdes.
[scOre#]

1985 - "**Erre in the forest: the Forest Tube-Space-System**" /"Erre dans la forêt : dans un complexe tubulaire délocalisateur sonique"
installation, live sound delocalization complex of clear corridors in the forest for the live performance of Erre. Installation forestière d'un complexe de couloirs-tubes transparents délocalisateur de sons pour Erre.
[schematics#]

1985 - "**The Brownian Escape**" / "l'Echappement de Brown"
permanent indoor installation with 24 parabolic shaped loudspeakers and sound projection. The audience to listen to the music has to run after it. Installation intérieure permanente avec 24 haut-parleurs paraboliques et générateur de trajectoires soniques : ceux qui veulent écouter la musique, doivent lui courir après.
[schematics#]

1985 - "**The Escape of the Idiot**" /"La Fuite de l'Idiot"
like "the Brownian Escape" but with 2 loudspeakers. Comme "l'Echappement de Brown" mais avec 2 haut-parleurs.
[schematics#]

1986 - "**Concert Bouffe**, Food Concert"
for 2 used Centre Pompidou chairs as percussion increase by electronic to create several different characters. Pour 2 chaises du Centre Pompidou utilisé comme percussion augmenté d'un système électronique pour créer différents caractères du même son.
[scOre#]+[schematics#]

1986 - "**Je suis d'Ailleurs**"
albumed live music of 6 pieces for Ono Lulu Philharmonia: an opera without lyrics: the SpectàCul. Musique d'album et de représentation de 6 pièces pour Ono Lulu Filharmonia : un opéra sans parole : le Spectàcul.
[ObCD#4-86]

1986 - "**Dïngx**,"
8 albumed live story-music for 3 BAUHAUS string instrument. 8 Musique-histoires d'album pour 3 instrument de musique du Bauhaus.
[ObCD#3-85]

1979/1987 - "**6SSSSSSeX+2eX**,"
8 albumed live music for objects, tourist and unmusical instruments. Musique d'album avec 8 étude touristiques pour objets, instruments de musique pour touristes et des instruments de musique non musicaux.
[ObCD#5-79/86]

1981/1986 - "**Momus**"
Opera-Happening for bells keyboard (carillon), characters, choir, actors, percussion, tapes, narrators & church. Opéra manifestation pour le carillon et l'espace de St. Germain l'Auxerrois à Paris, commediens/nes, chœurs, batteurs de percussions, musiques préenregistrées, narrateurs/narratrices, police+panier à salade+voitures, foule, etc.
[scOre#]+[plan#]

1987 - "**Maîtrise d'un Matériau, théorie des cortèges musicaux**"
[antibOOk#]

1987 - "**Score Out**,"
atelier et concerts pour orchestres symphoniques subventionnés / workshop and performances for subsidized symphonic orchestras
[wOrkshOp#]

1982/1987 - "**les Lignes d'Erre** / wandering lines",
pour très large orchestre éparpillé dans la nature calme, verticalement et horizontalement sur plusieurs kilomètres / for huge scattered orchestra in calm countryside on several miles.
[scOre#]

1987 - "**les Voix des Airs**,"
landscape electronic music installation / installation électrosonique dans la nature avec des ballons géants en sillages
[prOject#]

1987 - "**les Explorations Saint Ethique**" / "The Saint Ethics Explorations"
12 pieces albumed music for the Shadow-Sky's 9-tone electric guitar. Musique d'album pour la guitare électrique à 9 tons Mathius Shadow-Sky en 3 occupations en 11 travaux et chanson
[ObCD#6-87]+[theoretical-study#]

1987 - "**Quasi Mortal Bedroom**"
for solo percussionist, bed and his clumsy melodic instrument / "**Chambre Presque Mortelle**" pour percussionniste solo, son lit et son instrument mélodique maladroit.
[scOre#].

1988. "**La Commedia Del Suono**"
a spect-à-cul in 14 acts: albumed live music for Ono Lulu Filharmonia. Un spect-à-cul en 14 actes : music d'album et de représentation pour Ono Lulu Filharmonia.
[minimalscOre#]+[ObCD#7-88]

1988 - "**Bogota**"
for solo violin and other melodic instrument, pour violon et autres instruments mélodiques. [scOre#]+ [cOmputerscOre#] 1 minute miniature.

1989 - "**Bauhaus NeoFonics**"
entertainment music for the Trio Fonic with Bauhaus strings instruments. Musique divertissante pour le Trio fonic avec 12 instruments à cordes du Bauhaus.
[ObCD#8-90]+[minimalscOre#]+[prOjects###]

1990 - "**Opera Spect à Cul air, hein!**"
for soprano coloratura, basso profondo, synthesizer, percussion, sonic giant puppet drum: Ono, and sonic giant puppet bell: Lulu on stage and the QuadraphonicSoundPyramide. Opéra spect à cul pour soprano coloratura, basse profonde, synthétiseur, percussions, le tambour géant marionnette à fil Ono, la cloche tubulaire marionnette à fil géante Lulu, et la Pyramide-quadriphonique au dessus du public pour Ono Lulu Filharmonia.
[video#]+[GMEMrecording#]+[puppets & QuadraphonicSoundPyramide schematicsscOre#]

1991 - "**Formalisation et expansion des systèmes de champs scalaires = music materials' mystery**"
theory for musical composition (in fr.). Développement des champs scalaires à l'infini imbriqués les uns dans les autres offrant un univers élémentaire aussi vaste que possible pour faire de la musique sans limites.
[antibOOk#]

1991 - "**4 songs for Karioka the Divine**"
electronic songs for the Polish singer Karioka. 4 chansons pour la chanteuse polonaise Karioka.
[ObCD#10-92]+[4minimalscOre#]

1988/90/93 - "**Opera-tion Della Bocca d'Amore**"
3 works for Myster Shadow-Sky's solo voice. 3 pièces (pour l'instant) pour la voix de Myster Shadow-Sky.
[ObCD#9-88/93]

1992/95 - "**La Farsa del Sonido**, movimento uno"
music for 2 trumpet, 2 trombone, 7 keyboards, male and female choir, strings & percussion. " La Farce du Son, premier mouvement" pour orchestre : 2 trompettes, 2 trombones, 7 claviers, chœur mixte, cordes et percussions.
[cOmputerscOre#]+[ObCD#13-94], 11mn.

1993 - "**Mangé** - eaten"
8 albumed music for Myster Shadow-Sky's voice in computer / 8 pièces de musiques d'album pour la voix soliste de Myster Shadow-Sky passée en temps réel dans un ordinateur.
[ObCD#12-94]

1993 - "**Boring Space**"
10 years after remix of arco guitar in computer with the Digital Interactive Noise Random system. 10 ans après, l'arco-guitar couchée remixée avec le System Numérique Interactif de Bruit Aléatoire : SNIBA™.
[ObCD#2-83]

1994 - "**Strange Night with Mr Shadow-Sky**"
musique-concrète to dance with Teub-Up-Style speach. "Nuit Etrange avec Monsieur Shadow-Sky" 8 musiques concrète à danser sur piste de danse et discours du Teub-Up-Style.
[ObCD#11-94]

1995 - "**Shadow-Sky-Teub-System**"
very fast MIDI spatialized quadrasonic loud "impact music" with subliminal quadragraphic macro sex pictures. First "**Spatial Tones**" experience. "Système Bital d'Ombre du Ciel" musique d'impacts quadriphoniques spatialisés à très grande vitesse avec un système MIDI + projection subliminale quadragraphique d'images de sexes très très rapprochées. Première expérience des "Tons Spatiaux" par accélération du son en 3D.
[schematics#]+[cOmputerscOre#]+[phOtOs#]

1995 - "**5000 Years After Music from the Genoscopic Kalandar**"
18 pieces of protohistoric-music for 2 Lamplayers extracted from the Genoscopic Kalandar dated back 3000 AC. 18 pièces de musique proto-historiques tirées de la tablette d'argile "le Kalandar du Génoscope" datant de 3000 ans avant J.C. pour 2 Joueurs de Lampe.
[ObCD#14-95]+[electrOnicbOOk#]+[phOtOs#]

1991/96 - "**6 000 000 000 de voix sans air**"
10 albumed music for artificial voices. The concept of Shadow Sky Voices System is to mix voices beyond time and space, put together different aspects of voices historically and geographically. 10 pièces de musique d'album pour voix artificialisées. Le concept du Système Vocal d'Ombre du Ciel est de mixer les voix au-delà du temps et de l'espace, mettre ensemble différents aspects de voix géographiquement et historiquement.
[ObCD#15-91/96]

1996 - "**Syn-phônê NO1, le boxon ensemble**"
first release of "Score Out" with unsubsidized free orchestra: the **Trans-Cultural Syn-phônê Orchestra**: the first syn-phônê music for free symphonic orchestra. Première réalisation de Score Out avec un orchestre symphonique libre non-subventionné : le Trans-Culturel Syn-phônê Orchestra.
[minimalscOre#]+[workshOp#]+[ObCD#16-96]+[phOtOs]

1997 - "**Syn-phônê NO2, le beau chaos**"
Second syn-phônê music for the **Trans-Cultural Syn-phônê Orchestra**. Seconde musique syn-phônê par un Trans-Culturel Syn-phônê Orchestra agrandi.
[minimalscOre#]+[workshOp#]+[ObCD#19-97]+[phOtOs]

1997 - "**To Be Definitively Done with Religion**" / "Pour en finir définitivement avec la religion"
for S.P.O.R.T. the Specialists of Problems, Obscene, Racist, and Taboo, 12 live albumed music for drum & bass & guitar. Pour S.P.O.R.T. les Spécialistes des Problèmes Obscènes Racistes et Tabous, 12 musiques d'album pour batterie, basse, guitare et murmures.
[ObCD#18-97]+[phOtOs]

1997 - "**Aloof Sky is the Proof of Shadow**"
8 albumed music for Aloof Proof guitar & Shadow-Sky cellocubic. 8 musiques d'album pour Aloof Proof (guitare) et Myster Shadow-Sky (violoncelle).
[ObCD#20-97]+[phOtOs]

1997 - "**Live in New Europe AD**,"
live music by 2 Lamplayers in tour. Seconde interprétation du Kalandar du Génoscope en 11 morceaux par 2 Joueurs de Lampe en concert.
[ObCD#17-97]+[videO]+[phOtOs]

1998 – **www.centrebombe.org**
Myster Shadow-Sky official web site opened with more than 1000 pages, pictures, and sound. Ouverture officielle du site web du Centre de la Bombe avec plus de 1000 pages, images et sons.
[electrOnicbOOk#]

1998 - "**Digital Matters**" "**Sound does not exist**," "**Conceiving Music philosophically**," "**Hauteur**", "**a computer music controversy**," "**A quoi à servi la musique contemporaine ?**",
musical papers and theories for student-composers. Conférences pour étudiants compositeurs.
[electrOnicbOOk#]+[electronicpublication#]

1998 - "**the Collective Composition Music Makers Workshop program**"
CCMM : Programme d'atelier de Composition Collective des Faiseurs de Musique : atelier de composition collective pour artistes du temps demandé par l'université de Houston et destiné à toute école et université d'art du temps et de musique. CCMM: workshop program of Collective Composition Music Makers. Collective composition workshop for artists working in arts of time, commanded by University of Houston and for all art of time schools and universities.
[electrOnicpaper#]

1998 - "**The Houston CCMM Artchestrâ**"
"Renowned French composer Mathius Shadow-Sky leads the **C**ollective **C**omposition **M**usic **M**akers (ten local composers) in presenting a collaborative multimedia composition that includes music, dance, video, spoken word and noise. This breakdown of artistic genres and categories to arrive at adventurous music takes place at C-SAW (2315 Commerce ST.) beginning at 7 p.m." Public News, Houston, June 3, 1998. Le compositeur français de renommée internationale Mathius Shadow-Sky dirige la Composition Collective des Faiseurs de Musique (dix compositeurs locaux) dans la représentation d'une composition multimédia avec musique, danse, vidéo, poésie sonore et bruits. Cette rupture des genres et catégories artistiques nous conduit dans une aventure musicale qui se déroulera au loft C-SAW dans le centre ville de Houston à 19 h le 3 juin 1998.
[ObCD#22-98]

1998 - "**Knots System in Miami**,"
live chamber opera for 2 speakers playing badminton, one multi-instrument player, badminton game, white costumes and twenty inflatable 30 meter white tubes. Opéra de chambre pour 2 parleurs/euses jouant au badminton, un multiinstrumentiste, costumes blancs et 20 tubes gonflables blancs de 30 mètres de long : des bras blancs géants qui s'imbriquent pour former un refuge éphémère.
[minimalscOre#]+[ObCD#20-98]+[phOtOs]

1977/2002 – **Poésies sans date** : "**ma peau-aime les mots**" recueil de poèmes, "**l'artsonique médical**" poésie psychoéconomique, "**mal&bien?**" poésie-philosophique, "**sait-on ?**" poésie-article, autres.
[manuscrits####…]+[éditionélectronique####]

1999 - "**Knots System Boxed**"
opera version of Knots System + masked choir and stage video installation. Version grand opéra de Knots System in Miami avec 2 larges chœurs de masques, installation vidéo et scénographie interactive.
[schematics#]+[project#]

1999 - "**Infected or Imperfect Life**,"
Incomplete music for dance floor, 161 bpm 66:16 mn set 4 dj 2 mix, to be mixed with other sounds and music. Musique incomplète pour Disc Jockey à mixer avec d'autres musiques à 161 bpm pour foule de danseurs.
[ObCD#26-98]

1999 - "**Multimedia ou Multimania**"
paper @ UQAM, conférence donnée à l'Université du Québec à Montréal
[lecturetext#]+[electronicpublication#]

1999 - "**the Sound Trap Balloon**"
for spheroid concert hall to avoid permanent sound in the middle of the sphere building. "Le Ballon Piège à Sons", pour salle de concert sphéroïde pour supprimer la permanence du son au centre des édifices sphériques.
[schematics#]+[plan#]

1999 - "**The Inflatable Tubes-Space-System** version",
for sound and people transportation. Le "Système de Tubes Spatiaux Gonflables" pour le transport du son et des gens.
[schematics#]+[plan#]

1999 - "**l'Orggonfle**"
est un édifice sonique : une tour de 50 mètres de hauteur à ciel ouvert constituée d´environ 200 tubes translucides de 50 centimètres de diamètre où la musique est amenée par haut-parleurs. Le public stationne au milieu de la tour sur des ponts en bois au dessus d´un vide de 25 mètres de profondeur creusé dans la

Terre. Cela afin d´exploité la sensation de distance sonore venant du dessous et obtenir un édifice à double acoustique: l'une de terre l'autre d'air. Giant inflatable musical instrument composed by 200 tubes of 50 meters high.
[schematics#]+[project#]+[plan#]

1999 - "**Sensual Electronic Pictures : 8 caresses electroniques**"
Peinture électronique. Electronic painting.
[electropainting#1-99 to 8-99]

2000 - "**A Floresta**"
1 square km installation of sonic inflatable 1000 white trees with complex inflatable clear path on a lake surface . Live concrete music travelling between trees. 1000 arbres gonflables soniques blancs qui flottent sur l´eau entre lesquels des chemins pneumatiques transparents se faufilent sur une superficie d'un kilomètre carré.
[project#]+[plan#]+[schematics#]

1998/2000 - "**Oh, a Shadow in the Sky!**"
6 albumed electronic music made with pc computer. "Oh, une Ombre dans le Ciel !" 6 pièces de musique électronique d'album réalisées avec un PC ordinaire.
[ObCD#25-98/00]

2000 - "**The Raw Voice of Cooked Exil**,"
albumed works for Mathius Shadow-Sky solo raw voice and clones / alternated with electronic dance music. Œuvres d'album pour la voix soliste de Mathius Shadow-Sky et ses clones alternée avec des morceaux électro pour la danse.
[ObCD#24-00]+[sessionworksObCDrOm####]

2000 - "**3 Éphémérôdes cardent quelques chrônes partis du milieu de la bombe**",
for 3 pianos positioned in triangle with audience inside. Pour 3 pianos positionnés en triangle autour du public.
[cOmputerscOre#]+[ObCD#], 30mn.

2000 - "**Le Piano peut-il Sonner sans les Noirs ?**"
pour piano à 4 mains. "Piano can sounds without Blacks" For piano and 4 hands
[cOmputerscOre#]+[scOre#]

2000 - "**Winds of Skins**,"
silent music with Myster Shadow-Sky playing Trumpet in C and Jorge Ribeiro playing bowed doublebass. "Vents de Peaux" Musique silencieuse pour la trompette en do de Mathius Shadow-Sky et la contrebasse de Jorge Ribeiro.
[ObCD#]

2000 - "**Situations Innommables dans la langue où le goût étrange et étranger, à la parole incompréhensible**"
pour orchestre à corde disposé géométriquement dans le public. For strings orchestra disseminate geometrically in the audience.
[scOre#]+[wOrkshOp#]

2000 - "**La bourgeoisie coloniale de Rio apprécie la musique romantique de ses compositeurs contemporains**"
en 4 mouvements pour hautbois, célesta, cloches tubulaires et orchestre à cordes.
[scOre#]

2000/01 - "**Ourdission generation 2**"
giant robotic aeolian harp inflatable refuge building. Harpe éolienne géante robot refuge gonflable : installation permanente d'un édifice sculptural mou instrument de musique géant à l'intérieur duquel tout public vient prendre son temps pour écouter la musique des sons qui se déplace dans l'espace tridimensionnel ainsi que la musique des climats et des odeurs de lieux. Ce robot est indépendant et construit son intelligence au contact de son environnement humain et climatique. Le future du refuge domotique.
[project#]+[plan####]+[workshop#]+[interactivemusicsystemmap#]

2001 - "**2000 Electronic Museum**"
work in progress, web electronic art exhibition's start May 13, 2001 on the web at www.centrebombe.org.
"2000 Musées électroniques" exposition électronique d'art web : work in progress ouvert le 13 mai 2001 dans le site web du centre de la bombe.
[webmaterials#]

2001 - "**No Things**"
mischievous robotic opera, for 8 robots singing 87 different voices, 1 chimpanzee without hair (screaming tenor,) 1 encyclopedia: hermaphrodite soft voice, 3 dolphins: (clic tenor,) and virtual huge orchestra in space trajectories. Opéra robotique espiègle pour 8 robots chantant 87 voix différentes, un chimpanzé sans poil (ténor hurleur), une encyclopédie visage de lumière (voix hermaphrodite douce), 3 dauphins (ténor clic) et

grand orchestre virtuel mise en trajectoires 3D.
[project#]

2002 - "**Trans Cultural Music in Bali**"
music with myster shadow-sky: Turkish clarinet & Ketut Pasih: Bali drum + Bali mixed soundscapes. Musique avec Myster Shadow-Sky (clarinette turque) et Ketut Pasih (tambour balinais) + paysages sonores balinais.
[ObCD#28-02]

2002 - "**23 miniatures for TV**,"
23 musiques électroniques miniatures d'accompagnement destinée à la télévision, 23 minutes.
[ObCD#27-02]

2002 - "**Jeux Interdits**",
pour guitare électrique détempérée, voix, orchestre de clônes et 2 types de spatialisation : trajectoires avec spatialisateur, et génération de "**spatial tones**" par clones en mouvements.
[cOmputerscOre#]+[ObCD#]+[videO], ~18mn41s.

1995/2003. - "**XX Century Contemporary Composers Re:composed project"** first album released / premier album publié : **"Karlheinz Stockhausen Re:composed vol. 1.01**"
compilation of 12 different composers who remixed Karlheinz Stockhausen music: Myster Shadow-Sky, Nicolas Brasart, Toy Bizarre, David Fenech, Acapulco Laps & Le Vieux Thorax, Techtel Mechtel, Falter Bramnk, Alfred Harth, Andrea Martignoni, Matthew Ostrowski, and Pvh.
[ObCD#23-95/03]
Meta4, Rolf Gehlhaar**, Nikola Kodjabashia, Hagop Gehlhaar-Matossian will be on vol 1.02.**

2003 - "**contes pour enfants**" 3 contes enregistrés avec les différentes voix de chaque personnages et mis en musique : Loulou, un Héros, et Deux Grenouilles.
[ObCD#30-03] ~ 20:52

2003 - the Lamplayer & the Machines "**ti.Me has No Age**",
concerto for archisonic lamp, voice and 161 virtual sonic lamp orchestra performed by Myster Shadow-Sky and produced by Garp / concerto pour lampe archisonique, voix et un orchestre virtuel de 161 lampes soniques.
[ObCD#33-03] ~ 74:06

2004 - "**le rêve des femmes-poisson**"
Sound installation, for the artist Dorota Sadowski, where the composition is hidden by the sound of water.
[ObCD#34.04] ~ 62:09

2004 - "**waiting music for boring rooms**"
4 sound installations for boring spaces based on musical concept of "waiting music" 1993 (**Boring Space**), 2002 (**3 bêtes etherees à la gare** & **au musee d'art moderne**), 2004 (**waiting room - if we don't move nothing will happen, yes let's stay quite**).
[ObCD#35.04] ~ 157:23

2005 – **"La Farsa Humana"**
Opéra en 5 actes pour soprano lyrique, soprano colorature, ténor et le Shadow-Sky-Ensemble de 13 musiciens placé en cercle autour du public. In progress.
[librettO#+scOredebut#Overtura]

2005 - **"Test-Aimant"** : opéra télévisuel
Création vocale et gestuelle de et par Myster Shadow-Sky dans une cuve de 15 mètres de haut et 10 de large. Performance sans public retransmise en direct à travers les média télévisuels et son octosonique dans une salle-cube publique où la voix du performeur génère ses 12 clones soniques ainsi que ses reconstitutions vidéo sur les 6 murs. In progress.
[prOject#sound#]

2005 - The Lamplayer & the Machines: "**inside of my alive**" à l'intérieur de mon vivant,
créations évolutives pour une série de concerts : grimaces vocales, Lampe Archisonique & machines.
[ObCD###live_recOrding#+videO+pictures]

2005 - seconde mouture (après 2003) de "**Pour en finir définitivement avec la démocratie**" pour S.P.O.R.T. avec Donus (drum) et Mathius Shadow-Sky (guitar, synth, organ & composition).
[ObCD#37-05+pictures]

2005 - The Shadow-Sky-Ensemble #1: "**Les Lézards Etranges des Univers Improbables_episode 1** : 14 septembre 2005 : ouverture de la 1ère porte : Musique imprOBaBle" Myster Shadow-Sky (compositeur, chef d'orchestre, lampe archisonique, voix, trompette, clavier et autres instruments), Hélène Sage (objets sonores), Donus (percussions), Alexandre Piques (percussions), Fedaden (ordinateur sonique), No I.D. (ordinateur sonique), Stéphanie Marchesi (soprano colorature, clavier), Pierre Cuffini (Cristal & Structures Sonores Baschet), Caroline le Méhauté (hang et installation plastique), Rénaldo Gournier (sonorisation spatialisée & enregistrement audio).
[bOOkscOre#+pictures+videO#+live_recOrding#14sept2005#ObCD38-05-2:07:26]

2005 - The Shadow-Sky-Ensemble #2: "**Les Lézards Etranges des Univers Improbables_episode 2** : 12 octobre 2005 : derrière la 2de porte : cOrdes spirOphanes" Myster Shadow-Sky (compositeur, chef d'orchestre, arco-guitar, lampe archisonique, trompette, ordinateur & autres instruments), Dominique Regef (violoncelle & vielle à roue), Saïd Daou (viole de gambe), Alix Quéritet (contrebasse), Guillaume Gendre (contrebasse), Christophe Calastreng (guitare électrique), Cyril Marche (ghimbri, tampura & Ashbory basse), Stephan Garcia (guitare basse), Hervé Richaud (guitare basse), Iris Lancery (mezzo soprano), Eric Volpatti (percussions).
[bOOkscOre#+pictures+videO#+live_recOrding#12oct2005#ObCD39-05-1:18:49]

2005 - The Shadow-Sky-Ensemble #3: "**Les Lézards Etranges des Univers Improbables_episode 3** : 9 novembre 2005 : derrière la 3ème porte : fiLLes parA dé-fiNes" Myster Shadow-Sky (compositeur, chef d'orchestre, trompette, synthétiseurs, guitare électrique, voix crooner et autres instruments), Masako Ishimura (flûtes), Fanny Sauvageot (flûte), Elisa Trocmé (clarinette et clarinette contrebasse), Anaïs Andret-Cartini (trompette, trompette à coulisse, flûte, voix), Alix Quéritet (contrebasse), Hélène Sage (objets sonores, voix), Iris Lancery (mezzo soprano), Maylis Isabelle Boufartigue (comédienne), Stéphanie Marchesi (soprano colorature & guitare basse électrique), Laetitia Dutech (batterie), Christophe Calastreng (sonorisation & enregistrement audio).
[bOOkscOre#+pictures+videO#+live_recOrding#19nov2005#ObCD40-05-1:37:23]

2005 - The Shadow-Sky-Ensemble #4: "**Les Lézards Etranges des Univers Improbables_episode 4** : 7 Unoctavians Strange Lizards from Improbable Universes [7 U.S.L.I.U.] : 14 décembre 2005 : derrière la 4ème porte : sOuffles ArgOtiques = "Voilà que revient l'insistance du têtu qui s'accroche aux rondeurs glissantes des actes impossibles"
Myster Shadow-Sky (compositeur, chef d'orchestre, pvc-sax, trompette, sampler, synthétiseurs, guytare, bali flute, voix et autres instruments), Yannick Puybaret (saxophone alto & tenor désaccordés), Thomas Fiancette (clariflûte & autres), Johann Bourquenez (claviers chercheurs de tons : 5/8eme), Alexandre Piques (percussions & drum), Henri Demilecamps (ordinateur sonique), Christophe Calastreng (sonorisation & enregistrement audio).
[bOOkscOre#+pictures+videO#+live_recOrding#14dec2005#ObCD41-05-1:16:37]

2006 - The Anti-Shadow-Sky-Ensemble #5 – "**The Censored Orchestra** (the Lezards Etranges des Univers Improbables_episode 5, was not released) : 11 janvier 2006 : derrière la 5ème porte : ils tOurnent Ailleurs : ƒinale_(Finale anti-) CONCERT ORIGINAL de l'orchestre CENSURé..." Myster Shadow-Sky (rassembleur, propositeur, Cellocubic = violoncelle cubique du Bauhaus, Lampe Archisonique, guytare9 électrique, voix et autres instruments), Aloof Proof [UK] (guitare électronique), Masako Ishimura (flutes for "Ourdission"), S.P.O.R.T. with Myster Shadow-Sky (guitar), Donus (drum), Herve Richaud (bass guitar) & Roger Cazenave (synthesizer), Stéphane Marcaillou (électric guitar for "Cauchemar Atomic") , Jean-Pierre Albert (drum-percussion for "Quasi Mortal Bedroom"), David Segala (sonorisation quadriphonique), Christophe Calastreng (spatialisation quadriphonique et enregistrement stereo).
[bOOkscOre#+pictures+videO#+live_recOrding#11jan2006#ObCD42-06-2:18:10]

2006 - "**Alive in Unbelievable Universes**"
Second album of Myster Shadow-Sky & Aloof Proof : cello & guitar duo -. Live recorded album, the January 11th 2006 in Toulouse where Myster Shadow-Sky with Aloof Proof were recreating the world of excess.
[ObCD#43-06-52:30.]+[phOtOs]

2006 - les Entreprises Glorifiées - **"le film rouge"**
3 musicians met together to mix their different experience in music: Donus (rockdrums), Macrocoma (electronicelectronics) and Myster Shadow-Sky (contemporary music archisonic lamp & voice): gives to the music something else. Les Entreprises Glorifiées perform with the movie "le film rouge" on 3 screens, pictures by Bill Morrison, processing and editing by Mathius Shadow-Sky.
[#live.rec.21juin2006#ObCD44-06-30:00.]+[phOtOs]

remarque : comme Myster Shadow-Sky n'est pas encore mort, il n'y a pas encore de catalogage définitif numéroté.
remark: because Myster Shadow-Sky is not dead yet, there is no definitive numbered catalogue of his works.

adventurous Myster Shadow-Sky's discography

records label: **le disque du centre de la bombe**

LUDUS MUSICAE TEMPORARIUM
ObCD 1-80 - app 50:00.
First music with common object: an architect lamp not prepared.

IT IS IMPOSSIBLE TO GIVE A TITLE TO THIS PHENOMENON BECAUSE THE INEXPRESSIBLE BEYOND THE EXTREME EDGES OF SPACE AND TIME HAS NO NAME
ObCD 2-83 - 60:41.
Music for classical guitar played with long wood-stick-bow technique: the arco-guitar-couchée + BORING SPACE: 10 years after remix with the Digital Interactive Noise Random system.

DïNGX
ObCD 3-85 - 51:50.
Music on 3 original Bauhaus Musical Instruments: the Fonics built by the Bauhausian Jean Weinfeld.

JE SUIS D'AILLEURS
ObCD 4-86 - 55:32.
Music with the Polish orchestra Ono Lulu Filharmonia and guest opera singer: Miss Justina Jarzabek.

6 seX+2 eX
ObCD 5-79/86 - app. 40:00.
7 extreme solo musical studies with different sound tools like: FM radio, sponge, mouthpiece, trombone without mouthpiece, musical instrument for tourist: drum from Africa, old EMS synthesizer, cheap electric guitar, laughs, etc.

LES EXPLORATIONS DE PAROLES ST-ETHIQUES
ObCD 6-87 - 63:24.
Saint-phonic music and songs: with 9-tone strange electric guitar.

LA COMMEDIA DEL SUONO
ObCD 7-88 - 52:58.
Music with the Polish orchestra Ono Lulu Filharmonia and guest opera singer: Miss Olga Szwajgier.

BAUHAUS NEOFONIC
ObCD 8-90 - app. 30:00.
Chamber music composed by Myster Shadow-Sky & Pierre Bastien for the Trio Fonic and played on 12 original musical instruments from Bauhaus built by the Bauhausian Jean Weinfeld.

OPERA [TION] DELLA BOCCA D'AMORE
ObCD 9-88/93 - 9:21.
in memoriam Dimitrio Stratos. Shadow-Sky's voice pieces : "la Prière", "la Bouche", and "Pour en finir définitivement avec la religion".

4 TABOO SONGS 4 KARIOKA THE DIVINE
ObCD 10-92 - 23:35.
Four songs with the Polish famous 70s TV actress: Karioka singing in French.

STRANGE NIGHT WITH MYSTER SHADOW SKY
ObCD 11-94 - 60:00.
Musique-concrète for body-moving.

MANGE
ObCD 12-94 - app. 25:19.
Shadow-Sky's solo voice live transformed by computer tools & device.

LA FARSA DEL SONIDO
ObCD 13-94 - 10:22.
[12-tone short version]. Music for 7 keyboards, 2 trumpets, 2 trombones, strings, choir and percussion.

5000 YEARS AFTER, MUSIC FROM THE GENOSCOPIC KALANDAR
ObCD 14-95 - 60:24 + 43:51.
Music from the clay tablet: the Genoscopic Kalandar discovered in the Indus Valley and dated from 3000 BC. Music played by 2 Lamplayers 5000 years after.

10 000 000 000 DE VOIX SANS AIR
ObCD 15-91/96 - 42:17.
Music with sampled voices from Palestrina to Shadow-Sky.

SYN-PHÔNÊ NO1
ObCD 16-96 - 63:18.
Myster Shadow-Sky conducts and composes for the Trans-Cultural Syn-phônê Orchestra of Forgues #1 [25 musicians].

2 LAMPLAYERS aLIVE IN NEW-EUROPE AD
ObCD 17-97 - 49:18.
Second album, live of 2 Lamplayers 5000 Years After.

TO BE DEFINITIVELY DONE WITH RELIGION
ObCD 18-97 - 63:16.
S.P.O.R.T.'s opera trash rebellious music with drum'n bass'n guitar with Don [drums], MarkAnge [bass guitar] and Shadow-Sky [9-tone electric guitar'n composition].

SYN-PHÔNÊ NO2
ObCD 19-97 - 66:23.
Myster Shadow-Sky conducts and composes for the Trans-Cultural Syn-phônê Orchestra of Forgues #2 [83 musicians].

ALOOF SKY IS THE PROOF OF THE SHADOW
ObCD 20-97 - 56:20.
Distorded noisy music with Shadow-Sky playing the Blue Sky Cellocubic and Aloof Proof playing electro guitar.

KNOTS SYSTEM IN MIAMI
ObCD 21-98 - 54:07.
Multicultural music with a couple of speakers (Maritza & Sharon) saying text of Ronald D. Laing from his book "Knots".

THA RAW VOICE OF COOKED EXILE
ObCD 24-00 - 71:03.
Myster Shadow-Sky in his 1999/2000: 2 years of exile, released this album in Rio. He compiled technoïfied brazilian rhythms with his raw voice singing.

INFECTED OR IMPERFECT LIFE?
ObCD 26-99 - 61:16.
A body pressure live act music, an album recorded for DJs to be mixed for dance floor mass with a live batucada. And incomplete music for dance floor, 161 bpm 66:16 mn set 4 dj 2 mix, to be mixed with other sounds and music.

OH! A SHADOW IN THE SKY
ObCD 25-95/00 - 40:00.
Electronic music to dance or not to dance and some strange lizards around.

ORPHANED MUSIQ ORPHELINE
ObCD 31-01 - 60:17
11 lonely pieces found between 1987 to 1999

BALI, TRANS-CULTURAL MUSIC
ObCD 28-02/03
Music with Ketut Pasih, ambiences played and composed and recorded in Bali some pieces should be with Falter Bramnk.

23 MINIATURES FOR TV
ObCD 27-02 - 23:00
Short electronic pieces for the TV.

PIANO WORKS (1983/2003)
#ObCD 29-03
Pianos music: "3 Ephémérôdes cardent quelques chrônes partis du milieu de la bombe", "Le Piano peut-il Sonner sans les Noirs ?", "Jeux & Interdits (pianos version)",

CONTES POUR ENFANTS
#ObCD 30-03
contes: loulou, un héros, deux grenouilles.

JEUX & INTERDITS
ObCD 31-02
Music for 9-tone electric guitar, voice, and clones orchestra.

WE SPEAK WHALE'S SONG (WINDS OF SKINS)
ObCD 32-00
Silent music with Jorge Ribeiro (bowed double bass) and Myster Shadow-Sky (trumpet in C). Recorded in Rio de Janeiro when the city was asleep.

TI.ME HAS NO AGE
#ObCD 33.03
Concerto for archisonic lamp, voice, and 164 lamp orchestra.

LE REVE DES FEMMES POISSONS
#ObCD 34.04
Sound installation, for the artist Dorota Sadowski, where the composition is hidden by the sound of water.

WAITING MUSIC FOR BORING ROOMS
#ObCD 35.04 - 5:16:31
8 sound installations for boring spaces based on musical concept of "waiting music" : 1993 (for outer space), 2002 (for train station, for modern art museum), 2004 (for all kind of waiting rooms), 2005 (for cemetery, for space ship, for artic cold basement).

rediscovered recording:
LE QUATUOR DE GUITARES DE FORGUES
#ObCD 36.93 - 28:05
4 anonymous guitar players with myster shadow-sky was recorded by chance, the mic out of music, at le centre de la bombe recording studio in 1993 in one shoot.

TO BE DEFINITIVELY DONE WITH DEMOCRACY
ObCD 37-05 - 30:19 (2005 extract).
S.P.O.R.T.'s operhardcor very load music with Donus [drums], and Shadow-Sky [9-tone electric guitar, keyboards, and composition].

LES LEZARDS ETRANGES DES UNIVERS IMPROBABLES in 5 episodes by 5 different Shadow-Sky-Ensembles:
   episode #1: September Shadow-Sky-Ensemble#1 with
Myster Shadow-Sky (compositeur, chef d'orchestre, lampe archisonique, voix, trompette, guitare électrique, flûtes, synthétiseurs et autres instruments), Hélène Sage (objets sonores), Donus (percussions), Alexandre Piques (percussions), Fedaden (ordinateur sonique), No I.D. (ordinateur sonique), Stéphanie Marchesi (soprano colorature, clavier), Pierre Cuffini (Cristal & Structures Sonores Baschet), Caroline le Méhauté (hang, verres, sanza, claves, thundertube et installation plastique), Rénaldo Gournier & Christophe Calastreng (sonorisation spatialisée & enregistrement audio).
#live.rec.14sept2005 # ObCD 38-05 - 2:07:26
   episode #2: October Shadow-Sky-Ensemble#2 with
Myster Shadow-Sky (compositeur, chef d'orchestre, lampe archisonique, arco-guitar, guitare électrique, électronique et autres instruments), Dominique Regef (violoncelle & vielle à roue), Saïd Daou (viole de gambe), Alix Quéritet (contrebasse), Guillaume Gendre (contrebasse), Cyril Marche (ghimbri, tampura & Ashbory basse), Christophe Calastreng (guitare électrique), Stephan Garcia (guitare basse), Hervé Richaud (guitare basse), Eric Volpatti (percussions : 14 ugal pelog, lithophone de galets, tubalus), Iris Lancery (mezzo soprano et divers instruments à cordes), No I.D. (enregistrement audio).
#live.rec.12oct2005 # ObCD 39-05 – 1:18:49
   episode #3: November Shadow-Sky-Ensemble#3 with
Myster Shadow-Sky (compositeur, chef d'orchestre, harpe colombienne, synthétiseurs Mono/Poly & TG77,

guitare électrique 9 tons, voix crooner et autres instruments), Masako Ishimura (flûtes), Fanny Sauvageot (flûte), Elisa Trocmé (clarinette et clarinette contrebasse), Anaïs Andret-Cartini (trompette, trompette à coulisse, voix), Alix Quéritet (contrebasse), Hélène Sage (objets sonores, voix), Iris Lancery (mezzo soprano), Maylis Isabelle Bouffartigue (comédienne), Stéphanie Marchesi (soprano colorature & guitare basse électrique), Laetitia Dutech (batterie), Christophe Calastreng (sonorisation & enregistrement audio).
#live.rec.19nov2005 # ObCD 40-05 - 1:37:23

episode #4: December Shadow-Sky-Ensemble#4 band with
Myster Shadow-Sky (composition, direction, pvc-sax, trompette, Bali flute, sampler, synthétiseurs, guitare electrique 9 tons, voix et autres instruments), Yannick Puybaret (detuned sax alt & tenor), Thomas Fiancette (flute & clariflute + fx pedal, speech), Johann Bourquenez (claviers chercheurs de tons, 5/8 tone keyboard), Alexandre Piques (percussions & drum), Henri Demilecamps (ordinateur sonique, sonic computer), Christophe Calastreng (sonorisation quadri & enregistrement audio, quadraphonic PA sys., live recording, quadraphonic spatialization & fx).
#live.rec.14dec2005 # ObCD 41-05 - 1:16:37

episode #5: January Shadow-Sky-Ensemble#5 anti-orchestra with
Myster Shadow-Sky (rassembleur, propositeur, Cellocubic = violoncelle cubique du Bauhaus, Lampe Archisonique, guytare9 électrique, voix et autres instruments), Aloof Proof (guitare électronique), Alexandre Piques (manipulation de vinyles & électronique), Masako Ishimura (flûtes pour Ourdission), Roger Cazenave (guitare basse, synthétiseur pour S.P.O.R.T.), Hervé Richaud (guitare basse pour S.P.O.R.T.), Stéphane Marcaillou (guitare électrique pour Cauchemar Atomic), Christophe Calastreng (guitare électrique sampler), Jean-Pierre Albert (percussions & Quasi Mortal Bedroom drum), Donus (drum), David Segala (sonorisation et enregistrement quadriphonique).
#live.rec.11jan2006 # ObCD 42-06 - 2:18:10

ALIVE IN UNBELIEVABLE UNIVERSES
ObCD 43-06 - 52:30.
Live recorded album the January 11th 2006 in Toulouse where Myster Shadow-Sky with Aloof Proof are recreating the world.

LE FILM ROUGE - THE RED MOVIE
ObCD 44-06 - 31:35 + 30:00.
Movie & music. Live recorded album the June 21th 2006 at MixArt Myriss Toulouse with the Red World screening. Les Entreprises Glorifiees (the Glorified Enterprises) are Donus (drum), Macrocoma (electronics), & Myster Shadow-Sky (archisonic lamp, voice & movie editor).