

Letter to the listeners  
of Les Guitares Volantes' spatial electric music:  
about the 8th album

Hello :)

With this 8th album, by Les Guitares Volantes, we are facing a serious release problem! 1rst, the total duration of all the 20 games performed and recorded is 4 hours: too long for what we consider being a music album \*. So, to reduce the 4 hours of music \*\*, we had to make choices. But each time, the choices are never the same! One day we like this piece, the other day we don't! We don't know really what game to select for the album! The album of the entire musicwork "the music game La Gratte" by selection becomes incoherent. The 1rst day, we performed 9 games, 5 was selected, then 3! The 2d day, we performed 6 games, 4 was selected then 2! The 3rd day, we performed 5 games, and 4 was selected for the album. The 19th game is a collection of 13 -minus 2- miniatures (= music less than 1 minute).

This 1rst problem we are facing is the manifestation of the coherence between: aesthetic subjective appreciation for an object\*\*\*, and the objective coherence of the music game process and/or form for a subject. It is why, I asked that question: a music game is it music or not? \*\*\*\* By being inside the musicwork, we have a lack of distance to appreciate what is appreciable and what is not appreciable. But this is not the point here: but, at the end, what is the point to create music for an album? To be loved by our audience? To avoid hostile critics from people who dislike us? It sounds here like there is 2 shapes: where one does not fit in the other: the infinite time of game without imposed schedule and duration and a music as limited identified property.

The 2d major problem we are facing is the reduction from octophony to stereophony. The music game was recorded in octophony (like all other albums). To stereosize, reduce the tridimensional space in a unidimensional space. The reason of spatial music to exist, is the sensations of how sounds are flying in space according to a choreophonic process, which in stereo is annihilated. In octophonic space there is 28 stereos. Octophony is only for domestic enjoyment: the format to listen spatial music at home shaped by the room. In spatial music event, indoor or outdoor, Les Guitares Volantes perform at least in dodecaphony (more in hexadecaphony for 16), i.e. with 12 loudspeakers distributed in space in 3 horizontal layers and in 3 vertical layers: centre-inside, peripheral-outside, far away; and: on the ground, in the horizon, in the sky. You can imagine the amplification of our spatial sensations!

So: for our 8th album, stereosization makes the spatial electric music insipid? i.e. loose its reason to exist? In stereo we miss everything. I already noticed that: with the release of the 1rst electric spatial album: "VIVRE l'espece humaine" in 2019. Knowing that everyone can assemble a chip audio equipment to listen digitally recorded octophonic music. But knowing that our majority of listeners listen our spatial electric music in stereo, you understand the problem we are facing:

1. The incompatibility between live music game and what we consider being an album of music to listen at home or chip earphones on the street, alone.
2. The insipidity of the spatial music reduced to stereo (from real 3D to 1D) even with all artificial binaural algorithms (which are not efficient at all!).

So here it is, what finally, we decided to publish in the 8th album by Les Guitares Volantes!

Any questions? Please do not hesitate.

Cheers  
mathius with laurent

## Notes

\* What is a music album? And for what?

For me, it is an artwork, combining: concept (an idea of how sound music behaviours), music (as musicwork), texts (to explain mostly the concept), pictures (to indicate or not the 1st step of the path to understand the concept). A gift full of surprises to enjoy hearing, seeing, reading, to develop our intelligence.

The choice between how music sounds in this album: let us say: ones sound like songs: short pieces of music, the others sound like symphonies: complex and sensitive. There is so many movements/activity/questions/problems around this 8th album that *this 1st release will be not the last!* For example, I have in mind, how we decided (with pain) to get rid of the overture and the final from the 6th game played in the 1st day. The music got shorten for the album from 22:44 to 17:30. (Why to do that? Are we afraid listeners dislike the music? But your are so many to dislike our music already! that it is pointless. Look how few are our spatial performance! But the missing parts exist, to be republished). And there is so many equivocations like that! An other example: an idea was to publish day by day the game La Gratte performed: the game of day 1, 2 and 3; which is approximately 90 minutes per day. But it was abandoned... for now! Our first choice will be not the last to listen the entire music performed during these 3 first days in January 2022.

\*\* Each duration of La Gratte game session per day was approximatively 90 minutes without pauses.

\*\*\* Considering facts from one individual according to his emotions without analyses. Knowing what are emotions:

Emotions, sensations, what does what?

Among musicians, we are communicating with sensations. Emotions are useless and even noxious or toxic. Sensations are real. Emotions are made, according to our believes, through our education to enhance a high level of emotionality in each of us. Emotion is driven by expectation (something who does not exist yet). Emotionality is educated by a conditioning, first among family and second in school institution. Both are manufactures to shape all children to the dominant morality. Emotions are the guardians of instilled predictable behaviours. If each of us disobey, there is an automatic activation of an emotion. That emotion that paralyses any self-action.

Although emotions are generated by our body, its function is to alert that something has changed radically. Emotions should stay in that function. But emotions are enhanced by political management, and behind by morality. Morality, made with principles and rules, is used for what we have to behave in societies. Morality serves and force obedience. To behave under morality, there is only 2 acceptable judgements: to be good or to be bad.

Emotionality has nothing to do with sensitivity. Emotions are simple, sensations are complex. Emotionality makes people weaker: by being easily impressed and influenced. A skill especially needed in political sovereign regime, like dictatorship, and slaves industry. With the help of emotion, slaves obey to any pretended authority.

Also, an educated emotion is a distortion of our perception. For example, the fear you feel in front of a uniform, carried by a human being, or the joy you have when something you wished happens: this is not a perception, this is not a sensation: it is a projection of what fear and not fear make you feel. The emotionality makes any uniform, an authority to obey. The emotionality makes with any self exposure a risk (like being on the edge of a height) a danger, although it is not. Vertigo is the result of educated emotion: fear of void. How fear of void can be educated? Fear is educated by living in expectation, by living a possible future in the present, a future to release panic: an expected catastrophe. People from the Western civilisation are educated by believes fixed by its mythology: "the end of humanity by a catastrophe". Which is of course false. Mythology is a tool to dominate slaves (people).

Emotions are what express our disciplinary educated body: cold/warm, sweat/dry, heart beat fast/slow, etc., are some educated meanings felt by our body using emotions. Joy, as the opposite of fear, is also an emotion. Joy exists only to be the opposite of fear. Like fear, joy possesses our body to express the reaction of our body to any unknown moving event.

Emotions are simple language expressed by our body: with blood flux for feeling hot/cold, with breath, linked with heart beat, for feeling agitated/calm by fast/slow breath, with sweat/dry skin for feeling oppressed (= to suffocate)/relieved: act the fear scale from a light discomfort to panic. And continue from happiness to light discomfort. The extreme body reaction in front of fear and/or joy is to piss and/or to poo.

And sexual orgasm with male and female ejaculation? Sexual orgasm is it an emotion or not? Or sexual orgasm is it an expression of what our body believes to feel "as an educated machine" (sic)? Hum. But in reality: from what the body reacts, of what the body repeats, of what the body is supposed to feel; this is shaped by a strong training, where there is always one way, one purpose to serve: to obey.

By being living inside the context of educated obedience, it is difficult to figure how it is possible to be to live differently. To escape from educated emotion (= fear/joy) there is one way well known: to think by feeling not emotions but sensations. With music, music creation (not obedience in repetition), we feel vibrations, audible or not. Vibrations give to our body a language of speed of time of matter to understand life. Vibrations is the result of existing matter and of matter existence. Vibrations give precise sensations, also to get rid of educated emotions.

In a front of a threat, or in the opposite: being surrounded by a secure comfort, emotion will express through our body fear or joy. Sadness is linked to fear: the fear of lack, happiness is to have avoided fear: the happiness to have, to be to have, the happiness to feel full (to be well fed and rich: having everything you need and don't need). To be happy, you have to know fear. Most of domesticated people (slaves from the global industry started 5000 years ago) are motivated to live to become happy (they are not) = "to live in contextual fear by not being touched by fear": this is the real definition of being happy, i.e.: a profound psychological hidden depression. Look at the wives from American suburbs where everything is supposed to be built to not miss happiness. These candidates to happiness stay alive only by reaction of a massive collection of psychological defence mechanisms. Anybody sane cannot live that life.

Emotion is a simple reacted answer: by feeling good or feeling bad, nothing more. A joyful or a painful sensation inside ourselves is provoked by emotion triggered by educated morality managed by politics (to contain slaves in slavery industry).

As a joyful or a painful sensation inside our bodies is provoked by an emotion; the opposite works too: a sensation can provoke an emotion: only in the case when the sensation is too strong to be handled by our body. Like reality can provoke an illusion in our perception. Emotions and illusions come from the reality inside ourselves. Sensations come from outside ourselves. It is a matter of distinction, a distinction to understand from what and with what we are living. Emotions are expressed mostly by frightened people.

What it matters, is to escape from ignorance. Emotions keep us prisoners. Prisoners being reacted. The level of felt emotion gives us the level of our confinement and obedience, the level of our captivity. Emotions shape a wall around us, and we are trapped behind inside to react to what we was educated to react, i.e. to work (as a captured slave with erased self wills). This, education, generates similarities in human behaviours. And it makes easier to govern people. Because, by education, their reactions are easily predictable. For any enslaved people, management by emotions is the perfect condition to grow up the profits of the slaves industry.

About reactions

As Friedrich Nietzsche started to notice, they are basic automatic educated actions. By living

mostly with reactions, by copying others' reactions, you lose the ability to conduct your own actions. It is like to be spoken by a language and by made expressions, you do not really understand, but you speak it, like any slave from an identified group has to speak, to hide yourself from any danger. This choice, to be spoken than to speak your own intelligibility is conducted by fear, an educated enhanced emotion. If you copy, it means you are acted by fear, i.e. by emotions.

Interactions is the upper level of what actions give to human kind to live as free animals (anima = free to move). Interaction open the door of acting by thinking. Exactly what humankind refuse to live with, now since 5 millenniums. Time to grow up.

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Est-ce le jeu de la musique ?

À considérer la musique être un signal entendu attendu à être écouté (= obéi), eh bien non. La musique n'est pas un identifiant public à taire (= publicitaire) qui sert à provoquer la réapparition d'un souvenir regretté pour se main tenir capturé. La musique n'est pas un support politique à provoquer l'émotivité pour renforcer à soumettre l'auditeur à la fatalité de sa captivité volontaire. Chaque partie du jeu est un comportement audible provoqué par le jeu, celui de jouer avec le vibratoire de la matière en mouvements perpétuels en y prenant un énorme plaisir : c'est ce à quoi sert l'album : la démonstration. Comme le tableau du peintre, j'ai raffiné les diverses parties de la musique à ce que plaisir se métamorphose en jouissance. Après ? Passe à autre chose, mais ne fait pas de rétention.

Does a game can be a music?

Considering music being "a heard signal to be obeyed", then: no. Music is not a public identification to silent people = an advertisement (the play of words in French does not work in English: public des cités à taire = advertising = public to silent). The function of "a recorded heard signal to obey" (recorded to repeat in our head the same signal) is to provoke emotionality by provoking the reappearance of a regret (a sad/joy event closed in a memory) to reinforce and remind the submission of the listener to her his captivity as black mailed slave. Music should not be a political support to submit people by provoking emotions, i.e. their weakness to abdicate their own way of life. In this music game "La Gratte" each part played and performed is an audible behaviour made by 2 musicians given by the game by playing with the vibrations of the matter in perpetual move and taking from it a huge pleasure! This is for what we produce albums: to share that enthusiasm of spatial electric music with you. Like a painting, I refined the different parts of the game music to transform the pleasure in orgasm. Well; it is what it suppose to be!