

Principle of the mathius shadow-sky's music:

Le Silence Complice pour la Jeune-Fille Modèle

This title can be translated like this: The Silence of Complicity as Approval of the Tyranny, or Our Passivity Authorize the Growth of Tyranny, or The False Paradise of Abundance Shut up Our Desire of Freedom. The teen girl is the imperishable good, the attitude model that people has to follow : the acceptance of brain washed ideas of triviality to stay obedient, and the ideal sexual pattern of what man and woman has to desire by the power of commercials propaganda.

This music is dedicated to the great Polish drummer Michal Zduniak who died to early the 5 May 2009.

Music for two dimension moving sound (unfortunately not three dimension regardless the dearth of available resources, and our poorness in rich countries) that mix acoustic sound from voices and musical instruments some with microphones some not, with electric and electronic instruments and other sounds like background noises to color the background silence.

Nomenclatura:

Trombones quartet (quadraphonic effects)

01. Trombone 1
02. Trombone 2
03. Trombone 3
04. Trombone 4

Percussion quartet (quadraphonic effects)

05. Percussion 1
06. Percussion 2
07. Percussion 3
08. Percussion 4

String quartet (quadraphonic effects)

09. Violin
10. Viola
11. Cello
12. Contrabass

8 Girls Female choir attached in line running through the audience (from slow to fast)

13. Soprano 1
14. Soprano 2
15. Soprano 3
16. Soprano 4
17. Alto 1
18. Alto 2
19. Alto 3
20. Alto 4

Organ

21. Organ keyboard sampler (Native Instrument Kontakt 3.5 on PC with 4 outputs sound card)

Guest

22. Olga Swajgier - soprano coloratur,
23. Mathius Shadow-Sky (France) - electric guitar, voice, EMS VCS3 synthesizer,
24. Henri Demilecamps (France) - sound mixing, SP1 & Orfeusz 3D sound spatializators

conductor. Control of background colored silence by quadraphonic trains noises.
25. VJ Laloutre (Daphne Depres) – quadragraphic video shooting

Necessary equipment:

Audio: Quadraphonic P.A. sound system

.16x4 mixing console

- 1 input for the Olga Swajgier cordless mic -> in Orfeusz through auxiliary 2
- 1 input for Mathius static mic for his voice -> in Orfeusz through auxiliary 2
- 4 inputs for the quadraphonic organ sampler 4 line input -> by Kontakt from sound card
- 1 input for EMS VCS3 line input -> in SP1 through auxiliary 1
- 1 input for the electric guitar line input from amp -> in SP1 through auxiliary 1
- 4 inputs for SP1
- 4 inputs for Orfeusz

.SP1 & Orfeusz in Aux 1 & 2 (I have the 2 machines in my possession and I will take with me)

.An independent sound reinforcement with contact microphones would be necessary for the string quartet to balance loudness with percussion and trombones quartet.

.Independent audio 4 tracks recording system with 4 microphones in quadra position to record the concert: this is very important for me. Some video cameras can film the concert too: for good souvenir.

Video: quadragraphic video system

4 screens: all wall each

4 video projectors

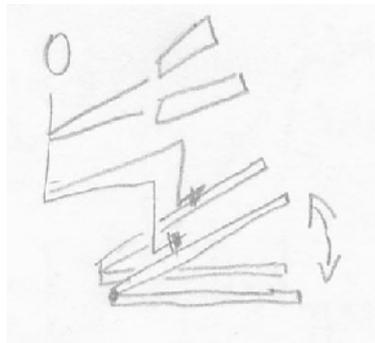
PRINCIPLES:

The **trombones quartet** localized in each corner of the square surrounding the audience, play asynchronous: the movement of the slide, and the impact of the sound attack: this to discover by "chance" others intervals than those too much recognized and known as octave, fifth, fourth, third, and second that this score asks to avoid. There is two kind of impacts: the first is a synchronous freezing chord of four sounds at a specific time in a specific duration, the second is to play spatial quadraphonic successive patterns among 24, grouped in three shapes: O (circle pattern), Z (one cross pattern), and X (two cross pattern) in the quadraphonic space. The patterns rhythms are staying always in between: regularity and irregularity, between similar value repeated to generate a regular beat and a series of different value making the lost of beat sensation. The spatial rhythm is always stirring and mischievous. The four trombones play in the joke of humor the clock of the freedom in opposition of the mechanization of our world under slavery clock. The trombones quartet play "Leurs sexes tueurs de trombes" score.

The **percussion quartet** localized also at the periphery of the quadratopic space surrounding the audience, play also spatial quadraphonic successive patterns among 24, grouped in three shapes: O (circle pattern), Z (one cross pattern), and X (two cross pattern) in the quadraphonic space. Also, the patterns rhythms are staying always in between: regularity and irregularity, between similar value repeated to generate a regular beat and a series of different value making the lost of beat sensation. The rhythm of the percussion quartet is divided by four to produce a quadraphonic fusion of the spatial rhythms. A reinforcement of 2D grooving and moving sound sensation. The play is dense. The percussion quartet play "L'extermination vous va si bien" score.

Percussion list for each percussionist:

- . electric buzz to plug and unplug
- . gasoline engine to start up
- . stones fall (in a bucket full of stones to pour) 1. with small stones and 2. with bigger stones
- . sand flow (in a bucket full of sand to flow)
- . water pouring (in a bucket full of water to pour out)
- . glass breaking with hammer
- . iron basin full of different small broken object in wood, metal, and plastic for crackling and rattled sounds
- . one big suspended glass pane with dry sponge, soft drumstick, brush, and superball on stick
- . one square meter suspended galva metal plate with soft drumstick
- . 3 suspended different wood board (varnished or not) with brush, hard drumstick, and superball on stick
- . one suspended big white sheet of paper (a roll of wrapping paper) to slap, and to tear up
- . a piece of material to tear up
- . 2 big pebbles
- . 3 "clack" made with 2 boards attached by hinges: one high small, one medium, and one big bass "clacked" by foot



- . bass drum
- . snare
- . Chinese and crash cymbals
- . a bunch of dry long grass to shake

The **string quartet** with contrabass: violin, viola, cello, contrabass; is located (localized) in the center of the performance placed back to back as mirrors of surrounding trombone quartet and percussion quartet. The purpose of the strings quartet is to play the desynchronization between the right hand bowing and the left hand fingering. The basics characteristic of playing are: position, pressure, and speed (not pitches). There is a scordatura (necessary out of tuned) to avoid recognized intervals as octave, fifth, fourth, third, and second. The unheard scales proposed will be localized on the neck with small colored (visible) stickers. All strings instrument play always double strings: intervals that are driven by 101 composed forms of moving fingers on the neck. The maximum (quartering) distance between two fingers on the neck defined the range of the unheard scale division. Necessary as markers to stop, to rest, to pause the fingering movement. Their spatial rhythms-movements are also driven by quadraphonic successive patterns among 24, grouped in three shapes: O (circle pattern), Z (one cross pattern), and X (two cross pattern) in the quadraphonic space. The strings quartet play "Envoûtant de... possibles" score. A light amplification of acoustic sound would be necessary to balance the sound between inside (strings) and outside (percussion + trombones).

Some times the three quartets (**trombones + percussions + strings**) play synchronous movement of spatial figures, generally fast for vertigo. These passages must be well merge (as one full spatial counterpoint in fusion) to offer the necessary vertigo to push us in the craziness.

The 8 (muted, unvoiced) **female choir** voices, 4 high and 4 low girls voices are attached as a pearl necklace moving (walking and running) through the audience. Trying to capture, to catch, and to integrate the rebel solo voice: the soprano coloratura Olga Swajgier. The choir

sings on 101 composed forms of moving pitches like the string quartet but on used and approved intervals as known as octave, fifth, fourth, third, and second to form chords of 8 independent pitches always in move. In fact the choir is in situation to catch the comforting rest it never gets. The singing text are commercials texts which obliged people indirectly to buy and consume as others to not be rejected by our consumption society. The difficulty of the sing is to sing with quasi no vibration of vocal cords as unvoiced girls. The choir sings "National Conformity of our Empire" score.

The solo voice, the **soprano coloratura** Olga Swajgier, sings as beautiful as I know as she can the text of the Girl Theory by Tiqqun to awake people from the illusion of peace and full abundance (do you have somebody to translate the text from French to Polish?). We are in a constant war where the hidden dominants enslave people for profit by: 1. the selection, 2. the management, and 3. the reduction of human beings. The mass are controlled to serve the Empire where the system are built to produce power of a dominant Nation. In beauty of the slowness she sings on elastic rhythms her sadness generated by human beings attitude of unknown voluntary bondage. I know that Olga doesn't want any complicated score, so I let her free without musical notation what I expect to listen in this context. Her voice is taken by a cordless microphone and injected in the Polish spatial machine: the Orfeusz. This spatial machine creates specific trajectories controlled by somebody else as an uncatchable voice through space. The "harmony space" where the voice is pitching is given by the organ.

The role of the **organ**, the organ I'm building with quadraphonic different sounds = instruments (with Native Instrument Kontakt 3.5 PC format) fill up the emptiness in situation like was the organ in supermarkets at the beginning of the supermarket place and malls to entertain the costumers to buy. A hole filler to escape the emptiness: here to enhance the emptiness. But the musician here turn up as a hardcore rebel musician where he exploits each hole of incertitude to express himself or herself with mathius shadow-sky's electric guitar. This musical deviations are always joint by the percussion quartet then trombone quartet to produce stronger faster piece of music.

The **electric guitar**, as said before, plays strong hardcore music when the opportunity shows. The analog **EMS VCS3 synthesizer** plays in counterpoint with the solo voice: the soprano coloratura. Both with the help of different space machines are flying in space. This flying voice and synthesizer counterpoint are controlled by somebody else.

The **VJ imaging environment**:

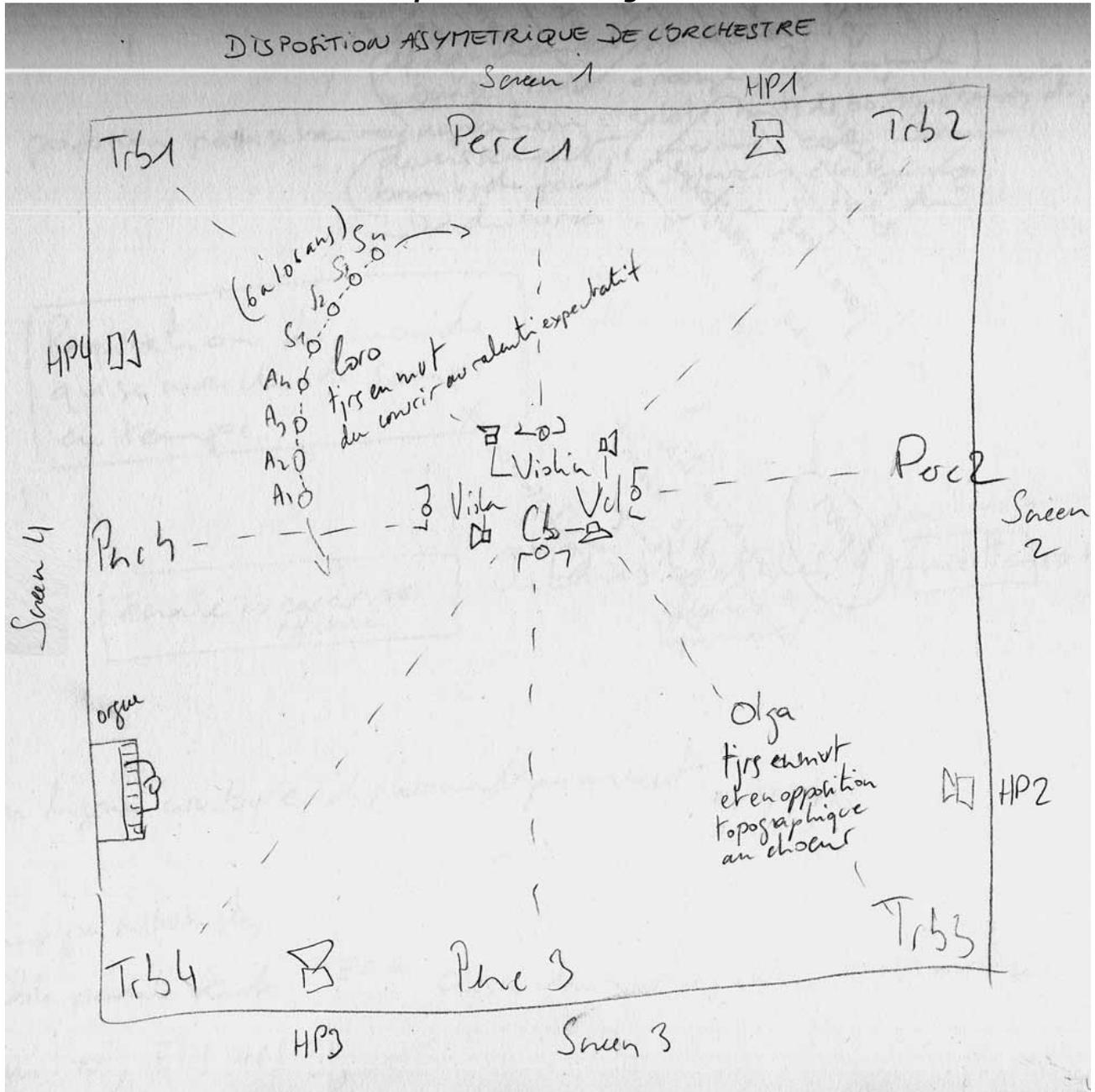
Based on short shots and long static film (in .avi format) that has to put or to transport the audience to another place: pleasant one but not commercial picturing. A fix image filmed surrounding the audience interrupted with written slogans when "something" across the level of tolerance: the tolerance of the Empire not ours, and Ahmed Azzouz soft disturbing situations. The VJ Laloutre: Delphine Depres (Geneva) will shoot on quadragraphic screens.

Total duration: approximately one hour.

At the middle of the concert (half hour), there is: little by little, an invasion, one by one of **parasitic musicians**. They play "Avant & Eve & Adam & Après" 1983 score. The number of parasitic musicians is free and must be secret to the musicians of the ensemble, even to me.

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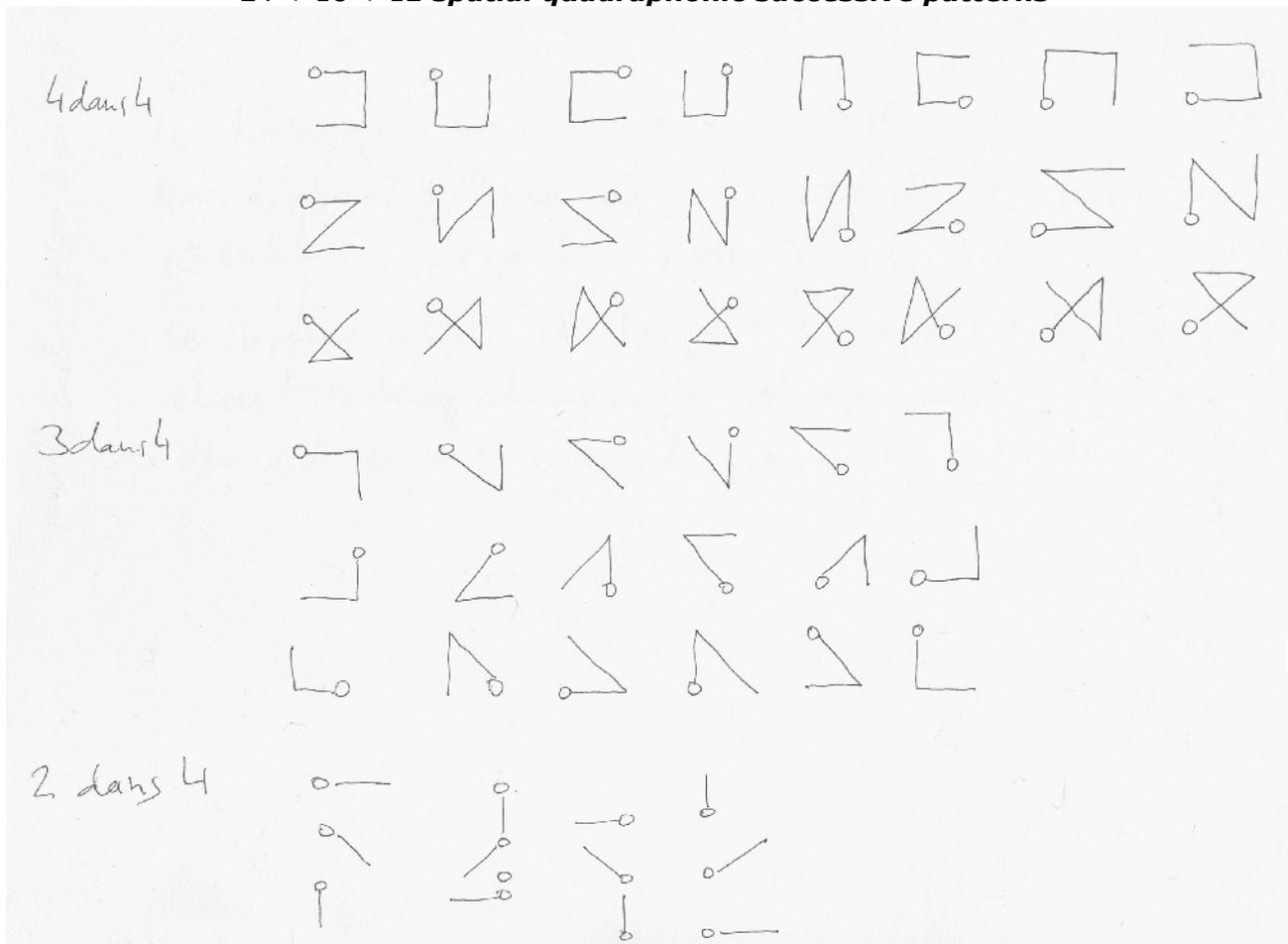
Orchestra placement among the audience



Audience and musicians and artists are mixed (no separated stage), the choir is attached as a pearl necklace in shape curve moving (walking and running) through the audience trying to capture, to catch, and to integrate the rebel solo voice: the soprano coloratura Olga being always uncatchable in topographical opposition of the choir.

Trb for trombone,
Perc for percussionist,
HP for loudspeaker,
Coro for choir,
orgue for organ,
Vcl for cello,
Cb for contrabass.

24 + 18 + 12 **spatial quadraphonic successive patterns**



The first group describes "4 dans 4", 4 element (musicians, video, loudspeakers) in quadragraphic space shaping 24 successive patterns grouped in three shapes: O (circle pattern), Z (one cross pattern), and X (two cross pattern) in the quadraphonic space. The second group "3 dans 4", describes 3 element in quadragraphic space shaping 18 successive patterns grouped in two shapes: L (angular), and / (diagonal). The third group "2 dans 4", describes 2 element in quadragraphic space : duels.

It is important to practice for each quadraphonic group: the trombone quartet, the percussion quartet, the string quartet, the organ player, the spatializers controller, and the VJ each pattern in fast movement (tempo) to merge the spatial rhythm effect. One pattern can be looped for practicing *accelerando* (acceleration) and *ritardendo* (slow down) movements. A quadraphonic rhythm pattern is never mechanical: sensual instead, even in fast successive space rhythm. A quadraphonic rhythm pattern is never beatless (lack of beat feeling): sensual instead, even in slow successive space rhythm.

101 composed forms of **moving fingers on the neck & pitches** (for string quartet + choir)

