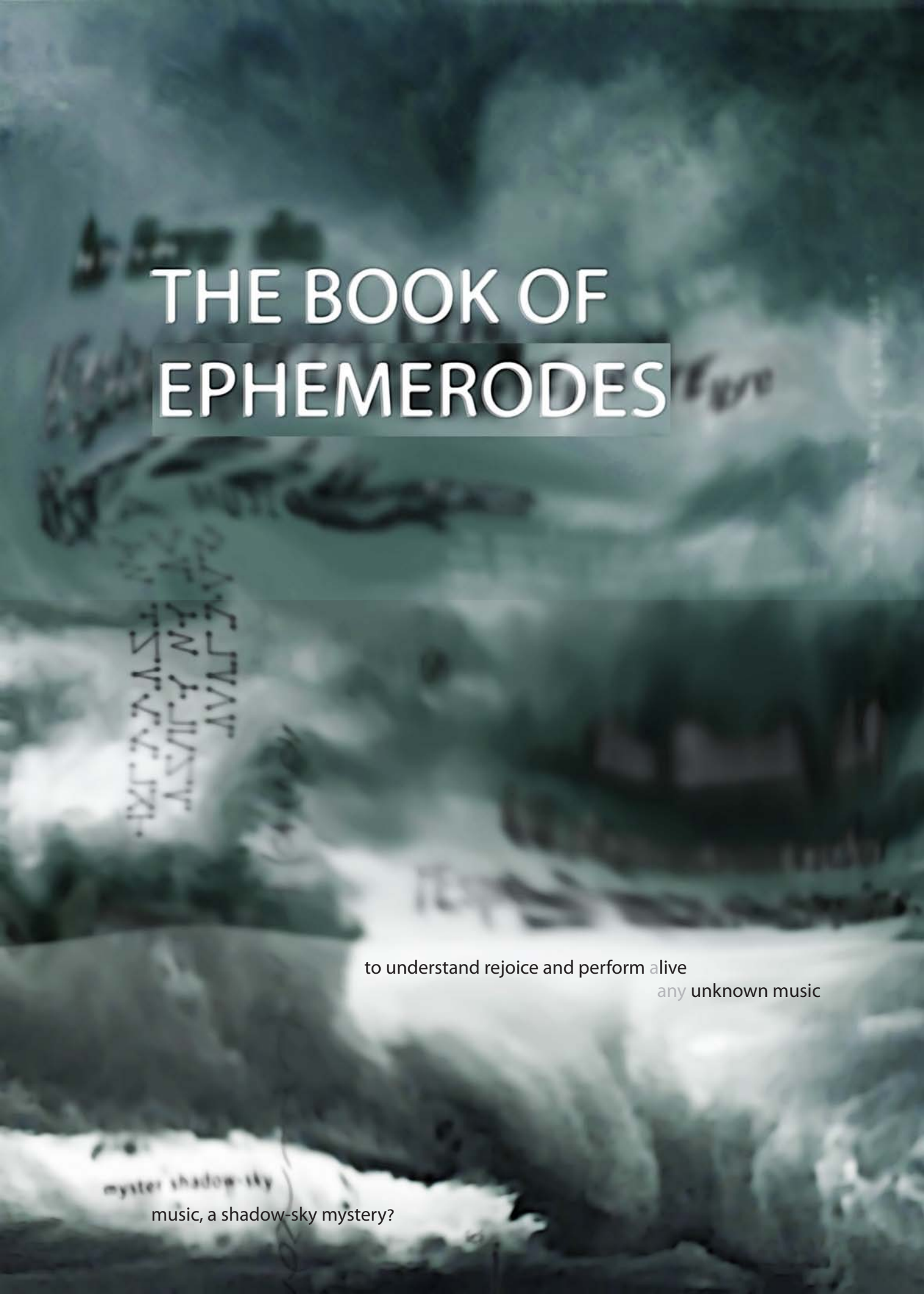

THE BOOK OF
EPHEMERODES
to understand rejoice and perform alive
any unknown music
music, a shadow-sky mystery?

THE EPHEMERODES CARD OF CHRONES

to give, to offer (to adopt), another behaviour towards music & *being human*

to card = to untangle = to reorder to understand

The book of the Ephemerodes musical process: for these 2 ways of musical creation: INSTANTANEOUS composition (= improvisation), and recorded (= WRITTEN) composition.

to You,
who is (*searching*) the (*meaning of*) music

A start
A proposition to free and open minds in music
inside the context of generating an elastic sonic network

I COMPOSE MUSIC AS MAPS
TO BE COMPLETED BY ANY ONE
IN EVERY POSSIBLE DIRECTIONS
TO PUT THEM IN YOUR PATH,
TO MAKE THEM EVOLVE,
TO RECOMPOSE THEM,
WITHOUT FINISHING THEM,
FOR THE GENERATIONS
WHO WILL RELAY OR NOT THIS GAME.
THESE MUSICS ARE NO ONE'S PROPERTY
THEY ARE FREE TO EVOLVE INDEPENDENTLY

we are people of knowledge, are we? we do not believe:
neither to a lost paradise, nor to a poisoned apple of knowledge.

Booklet desired by Frédéric Acquaviva and myself agreed in 2017 upon the 1984 composition

Thanks to Elisa Trocmé and Lore Lixenberg for their English corrections

contents in no particular order & AMONG OTHERS

. A matrix game score
of elastic rhythms within nonoctave scales
. The nonoctave scalar field theory
scaling
and staving/gridding with
. The pianomorph (musical instrument) and music flying in space [under your feet too]
unknown events

The millennial escape ritual, or the Western tradition of breaking the rules

The recurring behaviour in Western history of musical creation is to escape from the convention. Since Aristoxenus of Tarentum*, all the great composers disobey the established rules. To disobey the rules, is this the only way to be inventive and original? Logic: to be original is to be unique, in opposite to be common (the same as others) is to be ordinary. It is not possible being unique by being common. Offering something unique (as a new food for thought and sensation) is a profoundly ingrained tradition in Western music. Offering something common cannot be a creation. If the music evolves, it is only by disobeying the established rules. The entire history of Western music is paved with a collection of disobedience which are from the most appreciated composers of the history (but only post mortem). Why does Western music not stay within traditional patterns (repeating the same music and the same theory, over and over) as music from other cultures? The Western sense of being, is deeply motivated to explore beyond what is known, beyond what it is thought, to make it possible. This endless exploration is motivated by an intensely deep desire for knowledge that demands answers to the question 'how is it possible to exist?'. And to understand, beyond what is considered known, there are no other choices than to disobey**.

** Aristoxenus, a music philosopher born at Taranto (southern Italy), living in 4th century BC, is the first Western known author for musical theory. In opposition of Pythagoras, Aristoxenus thought it is important that 'the notes of the scale should not be judged by mathematical ratio but by the ear'. The reason is simple: hearing is much more precise than seeing graphics which is an approximation, even more, an illusion (we have to wear glasses).*

Soul and Vibrations

These days, we (from Western culture) do not understand, we cannot understand anything about: soul. It is like to become blind to a perception we had, but we don't any more. Monotheist religions are guilty for this destruction. Now we talk about vibrations. Vibrations are the basic language between any beings (as for the machines, the binary code) for all alive beings and things (believed unalive) on Earth. Musicians, when we perform, we communicate with vibrations. Faster than reflection (= thought) that have to be communicated with the help of the consciousness which has to go back and forth (= reflection) to become an understandable idea. Logical. Vibrations are direct and instantaneous communicating with everything, knowing that everything vibrates on Earth (and elsewhere).

*** Why can music not invent atomic bombs or artificial viruses? Because, total domination, total control motivated with antipathy, never works to create music, even unknown music. In order to exist, music has to be an exchange of sympathies; if not, vibrating energy does not flow. COMPLEXITY vs COMPLICATION. Since the Scalar Fields theory, the dominant 12-tone tonal musical theory became equivalent to a 12 cube alphabet for babies. Most music teachers and professors turn this simple theory into a complicated system. Its simplicity reveals the classical music professors' inhibitions to refuse to students to access knowledge. Complicating, is a tool for domination. We have to dig deep to escape these imposed criteria. Complexity is a tool for freedom. Complication makes complicated simple things. Complexity reveals the reality hidden by a false simplicity. Complexity increases choices. Complication prevents to understand. Secrets have to be kept to govern people. The culture of ignorance keeps secrets safe. To cultivate ignorance, one must creates secrets, make them inaccessible. But for people who use their reason, secrets are not secrets: because secrets are always stupid, otherwise they would not be secrets. Believing in technological progress, has increased the level of stupidity in mankind. Which constantly feed our MEDIOCRACY.*

The Ephemerodes Cards of Chrones (Guardians of Time? no)

Ephemerode is a name composed with 2 words: 1. to prowl (='rôder') to wander (='errer'), and ephemeral (='existing for one day only'). To prowl or wander in Europe is considered to be a crime. To wander takes time, that an ephemeral does not have. If the Ephemerodes carding (= untangling) 'chronos' (= time), it means that to accomplish this music, the perception of time is over turned. On the other hand, Aeon time has infinite fields of eternities (it is the time for singing). Chronos is an infinite accumulation of instants creating rhythms (it is the time for dancing). In French, wanderer = 'vagabond' sounds exactly like: 'vagues à bonds' which means: 'bouncing waves'.

tHE ePHEMERODE MUSIC GAME RULES and the 1st 'SCORE' are at: http://centrebombe.org/livre/1984a.html

SOUND MULTIPLICITIES *it is essential to understand that pitch are speeds of shook matters*

through scaling, when we scale pitches, we scale speeds
within equal scales, unequal scales = modes, and tonalities = gamma. *A pitch is a different speeds of vibrations*.

Can (all) scales and sounds adjustments (between them) become 'entities' that are independent from the performer? OR NOT?

Today, any recorded sound can be scaled and MIDI mapped with a computer.
The unidentified pianomorph mutates among several identified keyboards assembled in a mixing console. Your beloved sounds, can be scaled into any nonoctave scales. Each virtual keyboard has its own nonoctave scale, that one can choose in the growing stock of more than 500 different ones (available at [http:// centrebombe.org/dansleciel,lebruitdel'ombre.html]). A scale here, means an equal measure using only one interval as a reference (as in a ladder: in French 'échelle' = scale). **Each interval has it's own sound signature**.

HISTORICALLY, NONOCTAVE SCALES WERE CALCULATED IN DIFFERENT WAYS, grouping series of steps into scales.

1982. 53 scales were extracted from a tone: from 1/17th to 1/9 of a tone
[http://centrebombe.org/livre/10.1.html].

1985. 67 scales were extracted from harmonic series: harmonic interval used as equal scale interval
[http://centrebombe.org/livre/10.1.4.html].

1987. An unknown number of scales extracted from non-tonal octave scales
[http://centrebombe.org/livre/10.1.2.html].

1990. 156 scales (for now) extracted from usual intervals as: 29 nonoctave scales dividing a 4th + 46 nonoctave scales dividing a 5th + 31 nonoctave scales dividing the minor 6th + 50 nonoctave scales dividing the major 6th +, and so on.
[http://centrebombe.org/livre/10.1.3.html].

poly
From these scales set, the Scalar Field Theory was developed since 1982

Context of the Ephemerodes' music birth

During the 20th century, many thinkers developed several 'connected networks' theories (Space-time relativity theory, system theory, string theory, rhizome theory, etc.) enabling a widening consciousness in scientific, intellectual and artistic spheres. The entire university Paris VIII was impregnate by Gilles Deleuze's philosophy. His Rhizome Theory is at the origin of Ephemerodes' music concept = multidimensional networks links creating coincidences of realities. The Musical form of THE EPHEMERODES CARD OF CHRONES (born in 1984) is made from all these multidimensional links creating coincidences. It was inspired by Gilles Deleuze's book 'Difference & Repetition' published in 1968. The foundation of the Ephemerodes' elementary musical concept is: **DIFFERENTIATE EVERYTHING YOU REPEAT**. Does it come from no-where? No, it comes from now-here.

A new musical theory became necessary to help musicians understand the immensity offered by these spheres of interconnected fields. 35 years later this new musical theory (new as after Bach, Schoenberg and Messiaen ones) based on nonoctave (= non-binary scaling of scales) is conceived as a 'Mapping Synthesis' that release a huge amount of ignored intervals, going beyond expectations, and creating a perfect context for music exploration; to explore the unexplored

Access to Ephemerode's music, is a game-like adventure. As in my 2nd composition: Ludus Musicae Temporarium written in 1980 for an articulated spring lamp orchestra. The purpose of the game is for the performer to take a personal decision in what to play next; known as 'freedom of choice' (to make it true what was decided). [For board games we use stones (= pebbles as pawns) (= calculus to calculate) because 10 fingers (for 2 hands), are not sufficient to calculate the HUGE AMOUNT OF EVERYTHING, here: nonoctave scales and their mutations]. As Roger Caillois said in his book 'Man, Play and Games': you play what you want, with whom you want, at and for the time you want. Unlike traditional games, Ephemerodes' rules are not preset (= operations set in advance). This is the way of Lewis Carrol's game logic: without context nothing exists, because: **the content creates the container**, the content changes the shape of the container, not the opposite (when we are free). A simple example: an Ephemerode's rhythm has no time signature nor bar (because it is permanently mobile). The container is filled with notes (the content), and therefore with no given time for each note, repeating the same melody, makes every replay modifying the content and the tempo into the container, this each time.

In 2013, one Ephemerode rise back: http://centrebombe.org/livre/2013a.html

Here, any MUSIC PERMFORMER becomes an EPHEMERODE, a peculiar unique character acting having **new and lost knowledge**. In Ludus Musicae Temporarium (music for lamps consort), the lamplayers are masked, here, Ephemerodes have unique magnificent dresses that both obliged to not be as usual + *sometimes revealing something unknown* of oneself with infinite possibilities of facets. Ephemerodes' creations are vibrating living forms aspiring to reach nonreligious sublime experiences (reaching the wonder). In this context, musicians have to use **I**nstantaneous **C**ommunication* to transmit their actions** through 2 mediums: sound-channel and vibrating-channel.

The Ephemerodes Carding of Chrones is a Game of Time Changes, to create yourself in music: solitary (solo) and collectively (orchestra).

*

IC = Instantaneous Communication is faster than TT = Thinking Thought, because IC acts outside our consciousness which needs its Reflected Memory: the Reflective Thought (going back and forth) takes twice the time before to act. Reading music takes even more inter-time to accomplish what should be instantaneous.

**

Max - When you perform Ephemerode's music, do you see notes in your head?
Mathius - No, of course not.
Max - What do you see?
Mathius - I do not see anything, I am bathing among vibrations, something like a global mix where scales, sound identities (spectrums and formants) and rhythms, are in permanent mutation.
Max - So what is the purpose of a new musical notation, even diagrams for something one does not read?
Mathius – First of all, these notations are not scores that oblige to act reading, but rather a game to play. Reading is a passive solitary absorption , performing is a solitary or collective active expression. Diagrams are just a tool to help to understand how this music works. There is no reading during the performance.

YOU SLIDE OR YOU JUMP FROM ONE IDENTITY TO AN OTHER
SO AS TO NOT BE POSSESSED OR ARRESTED

Play your identity what you are
who you are at a given time

Seriously, Ephemerode's music is a not serious***
Repeating the same pitch-configuration (mixing chord/melody/arpeggio), by hitting the same keys (on the keyboard) every time, by changing the duration between each hit, meaning that the intervals' durations between pitches are elastic => the property of time expansion and contraction being limitless. Is it serious?
Or: the rhythmic progressive changes (taking a unit duration such as an 8th note -for example- to include or to retract it in a cell), thus constantly transforming the musical cell. In this musical game: identifiable groups are shaped by pitches and defined as: 'remarkable identities' (yes, like in math). Please notice that: to loose it's identity, the cell has to change beyond the limits of its identification (take the melody from 'twinkle twinkle little stars' and step by step transform it's rhythm, it stays recognisable until a breaking point). Crossing over this boundary means to play on the border of being identified as unidentified (UFS = Unidentified Flying Spirit). This, is one of Ephemerode's games' core attitudes: what can be identified and what cannot. Like a Hide and Seek game. Inspired by the differences-induced of transformative repetitions that we could also present as variation of variation process.

*** Nietzsche considers 'being serious' a consequence of bad digestion.

ah yes, it's a known fact: leading generates stomach issues.

- Who are the Ephemerodes?
- Any musician playing Ephemerode music.
- Each interval has it's own sonority, just like musicians have their own sound identity.

Scales' pitches are defined within a nonoctave scalar field generating grids. But since we approach Rhythms with elasticity they cannot fit the grid system. Tiny increasing irregularities are one of the carding chrones' core. Scales are gridded , Rhythms are not.

ones are fixed, the others are free
or, ones are frozen and others are hot.

Playing the story of your changing identity → alone or with other Ephemerodes

The story of your own remarkable identity is playing your own personal life path into music. The choices you make to act in this given 'spatial nonoctave pianomorph* context' is the 2nd core of the Ephemerode music.

** A* PIANOMORPH*? = an unknown morphogenesis phenomena*
= A keyboard creating constant changing sound identities.

Musical games replace music scores (= written orders)

Music becomes once again a rejoicing and playful activity, without having constraining indications to obey. Experiencing a world of vibrations, while playing sensitively. And as usual, to improve whatever one wants to play, one needs to train to attain satisfaction. No big deal.

YOU TAKE THE TIME NECESSARY TO PLAY OUT YOUR OWN STORY
WITHOUT HAVING TO OBEY ANY-KIND OF SCHEDULE

WHEN YOU WANT, THE DURATION YOU WANT
TIME IS NOT MONEY

The 4 cores of the Ephemerode's music, are:

→ ** resulting a unique sonority, in a united state!?*

3. giving a sonority to the artistic approach's **performance**: differentiating each repetition,
1. giving a sonority to the story of your 'remarkable identity' by interacting with pitch in different ranges,
4. giving a sonority to unknown instruments created with keyboards within pianomorph configuration,
2. giving a sonority to the musical **theory**, of: the Nonoctave Scalar Field Harmony Synthesis.

ITS MUSICAL FORM AS THE WHOLE FLEXIBLE NETWORK IN ACTION

broken piano 1984

to

In 1984, the first idea was to gather a heap of broken acoustic pianos piled up as an architecture, a construction of Ephemerodes music's home sweet home. Their sounds are captured with contact microphones and transformed with electronics special effects. Their transformed identities are then transmorphed and spatialized independently defining sound trajectories within a tridimensional space. The piano pile is almost in the middle of the dedicated architecture, like a huge pear-shaped drop. A ceremonial concert with listeners lying on a smooth soft (carpeted) slope. The lights are dim, cold and oblique in the listeners space, and intense, warm and vertical in Ephemerodes' space. The audience can come and go, as there are neither schedules, neither an imposed duration, nor an imposed number of musicians, as they are free to come and play for the duration they want and can leave when they want, so as to create a relay. Music as a global network is **a relay of several vibrated stories**. Everything is linked: the performer to the transformed piano, to the spatial sound reinforcement, to the architecture, to the audience, to themselves, form a context of a vibrating world, where each life path is welcome and beloved. Nothing is isolated.

pianomorph 2013

to

In 2013, the second idea was to pile virtual keyboards (physical modelling synthesis and sampling technology) in a digital mixing console. As an autonomous computer musical instrument through MIDI. In this case, morphing musical instrument's identities, changes the mix of the mixed keyboards, like in additive/subtractive synthesis. Considering each channel-keyboard as a harmonic of the total sound spectrum, identified by its location and timbre within the nonoctave scales field.

You play the Ephemerode music game with others. Being with others should first provoke the laugh. Laughing alone is considered by others, judging outside your context, as craziness. In their absence, no choice, you perform on yourself.

Somebody there?

all other thus becoming altogether, unknown identities

any musical instrument (including objects) **can perform the Ephemerode's music.**

Keyboard short history (from the 3rd century BC to now)

The keyboard has a long history. It started with the organ, an invention attributed to Ctesibius of Alexandria a scientist and engineer from the 3rd century BC. At first with 5 keys activating 5 valves to open blocked tubes, to make a pentatonic scale sound. Then 7 keys commanding the heptatonic scale. Up to the 88 keys (+ foot keyboards) of 19th century church organs. The keys enabled the use of all fingers that push a mechanism instead of using 2 fingers to pull a mechanism. Enabling from the 14th century, polyphonic playing, and developing 4 ranges of voices on organs: soprano, alto, tenor, bass. In 14th century (birth of Ars Nova) harpsichords were invented. In early 18th century, the pianoforte, and late 18th century, the piano and glass organ. Late 19th we have the celesta and many other keyboards. In 20th century, the electronic synthesizer.
The keyboard as a musical instrument controller using 10 fingers, makes it possible to play 10 different pitches (speeds) at the same time, forming unique chords-spectrums (sound identities) from 3 to 10 tones. Today with MIDI protocol, we can create sonorities by assembling several sound identities. We can plug many different sounds on one key. MIDI offers numerous possibilities with its 128 keys (that can be multiplied 16 times: 128x16 = 2048) . This global organization is called: 'keyboard mapping' allowing any combination of sounds, scales, and timbre synthesis 'at the tip of our fingers'; a very important factor in Scalar Field Theory. Today, I mix 33 virtual keyboards (recognizable timbres as well as unheard ones) to get 17 different pianomorph as remarkable identities that can proceed several *transmetamorphosis* with all others.

YOUR OWN EVALUATION FOR MEASURING TIME CHANGES ALL THE TIME

A piano = a musical instruments with a keyboard commanding mechanisms hitting strings. At first called pianoforte because it allowed to play forte (hard) as well as piano (soft) on the same keyboard = loud and quite, that baroque harpsichords could not perform. The word *forte* was then dropped, leaving us with the *piano*. Imagine a building full of *Fortes keyboards* (performed by disobedient turbulent children) instead of *Pianos* (performed by gentle obedient music students). The killed Forte had been reborn with Rock and Roll with *electric guitar* and *drums*.

Throwing pebbles
Like dices on a
Board, reveals
configurations
That have not
Been thought first,
This is a pertinent
Way for using
Chance as a
Composing tool.

(*see next page*)

a piano morph = a soft sleeping

Remember

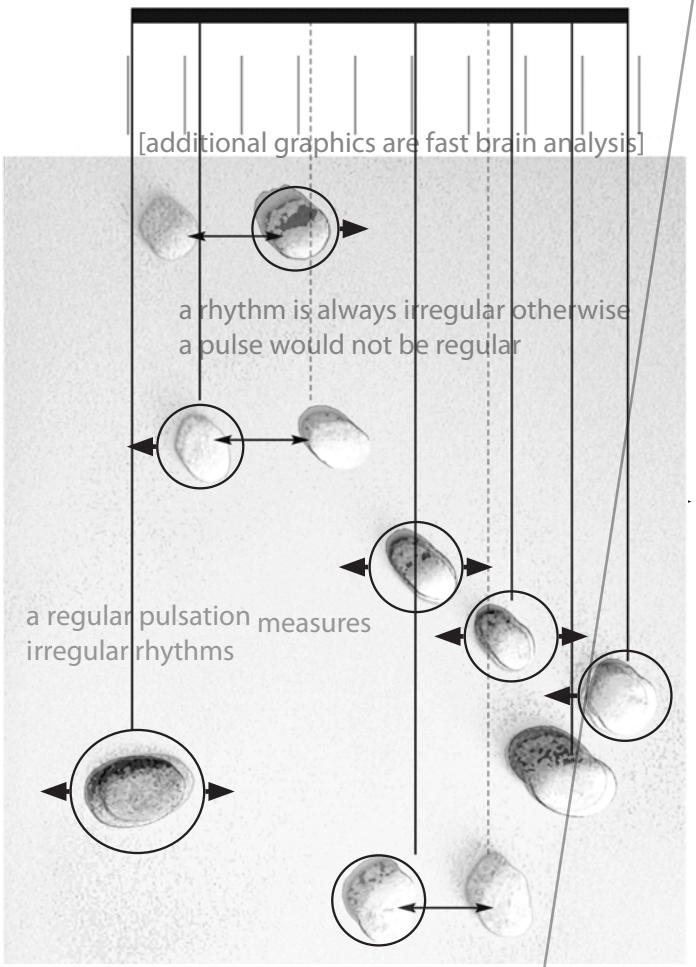
With the arrival of 'new' computer keyboards on the market late 20th century, the piano is no-longer the principle tool for composers. The change started early 20th century, with composers such as Sibelius, Bartok, Schöenberg etc. followed by Wyschnegrasky, Partch, Carillo, composers who knew that the 12 tone theory was not sufficient for their music. Dodecaphonism followed by Serialism were the last dams trying to contain and keep the 12 tone system alive. Nevertheless, electronic and object music ('musique concrète') started in the 50's, sank musical hierarchy and the domination of a unique scale. The last developments of physics and acoustics allowed inharmonic chords-spectrums outside the ratios of the integers of harmonic series. Noise music started in the 20's with mechanical instruments invented by Russians and Italians Futurists (in the context of new noisy industrialized city environments). In the 50's it started with electrified musical instruments (with very few, clean attempts in serious music). In the 70's it started with electronic synthesizers. The major flow of 'Noise' came from our generation in the 80's with 'Massive Music'(after the concept of Clusters and Heterophony). It took almost a century for new theories such as '**The Scalar Field Theory**' (La théorie des Champs Scalaires) to come into existence. Expressing one of today's major musical concerns, such as locating differences. There is a Harmony within Noise, inside and outside Integer Ratios that became complex number. The word Harmony is still used as a segregative and discriminatory, moral judgment tool, trying to restrain Adaptive Multiplicity from overtaking Hierarchy.

The word Harmony is used to reassure people who are afraid of changes

'Quick START?' (or *how is it quick*?)

With a physical keyboard. Hit a key with 1 of your 10 finger to play a 'start-pitch' (like a sun in the galaxy it does not shift but it keeps on moving along with the galaxy) within any of the 7 ranges (low to high). Then play another pitch attached to the start-pitch from any 7 ranges (a range is a voice identity: female, male, trans, old, young). Then another pitch. From 1 pitch to 2048 different pitch or more. From the tiny to huge pitch-loops. Piled (attached) pitches form a cell. Pitches in cell(s) are interacting by constantly changing their positions on free form time-lines. Any cell has a 'remarkable identity', changing by its time displacements (= fluctuating its internal rhythm through sliding andor jumping). Aspects in their ensemble of any cell create modification creates their identity (= change process creates identity). The point is: each hit, makes your repetition (rhythm) different. An Ephemerode plays with different identities (by modifying cells and ranges).

THROWING PEBBLES ON A BOARD



7 pitch-stones in movement = sliding pebbles (arrested by the picture shot) change the group's configuration*. *This cell may be perform with one hand.*

*a shape in present time

Cells that continuously change their rhythm configuration are permanently reorganizing themselves.

You can play NOW to sound Your Ephemerode's music *with:*

1. *regularity = quasi equal*
2. *quasi regularity = almost regular*
3. *quasi irregularity = almost irregular*
4. *irregularity = frank perception of differences*

STONES became POINTS that draw RHYTHMS

• • •••• • • • • •• • • • • •

Points are objects to be focused on, to target. A point is an abstraction of a stone. The point here, is to understand.

Calculation (calculus) are stones, pebble. Counting stones is to calculate. To digit is to count with fingers. Numbering stones created the unit = 1, and the nothing = 0 (invented in India in the 3rd century AD (notice that it took 8 centuries to come to Europe). From stones or shells (for those living on the beach) we made money: to valuate with a number a stone became a coin, a metal stone with engraved pictures. [Remember that the opposite numbers = negative numbers was created in the 18th century: from 18th century the bank debit can be written as a debt to enchain people]. Money became a toll to enslave people through debt. The idealisation of stones creates in our brain the idea of target, of location, of numbering. Stones as points are projectiles. It made pawn to manipulate, it made calculation = mathematics, it made focused concept, it made bullets, it made musical notes too. Musical notes are fixed points targeting their location on pitch and time scales. The art of drawing locations, is: MAPPING. To ask: 'where' re you?'.

Mapping is essential in musical composition. In the picture, pebbles are notes assembled or grouped by vertical or horizontal lines. This operation is: grouping individual stones in a cell. A cell forms an identity (that can be recognized). And remarkable when it is recorded in our memory. A cell identity is not the artist identity. The Ephemerodes' musical principle requires changing the cell EACH TIME; it means: fixed identification is useless. The Ephemerode's musical identify = understanding 'the flux of life', is how the unexpected life generation process (morphogenesis) works. The Ephemerodes are turbulent people. To map, is to locate, is to score: music before the Ephemerodes' proposition was following *one way time*, making a beginning and an end. The core of this music is multidirectional, in time (space creates distances that contain their very own sonorities) therefore enabling the cells to self transform endlessly.

THE **EPHEMERODES' RHYTHMS** part1

The ephemeral rhythms
wandering on bouncing waves,
is another way
to rhythm our vibrating life.

Each speed-line (88 to 128 and above to 2048) is independent
AND HAS ITS OWN SHAPE, SPEED, as they APPEAR and DISAPPEAR
through the player's WILL, who puts her/his life story into play here and now.

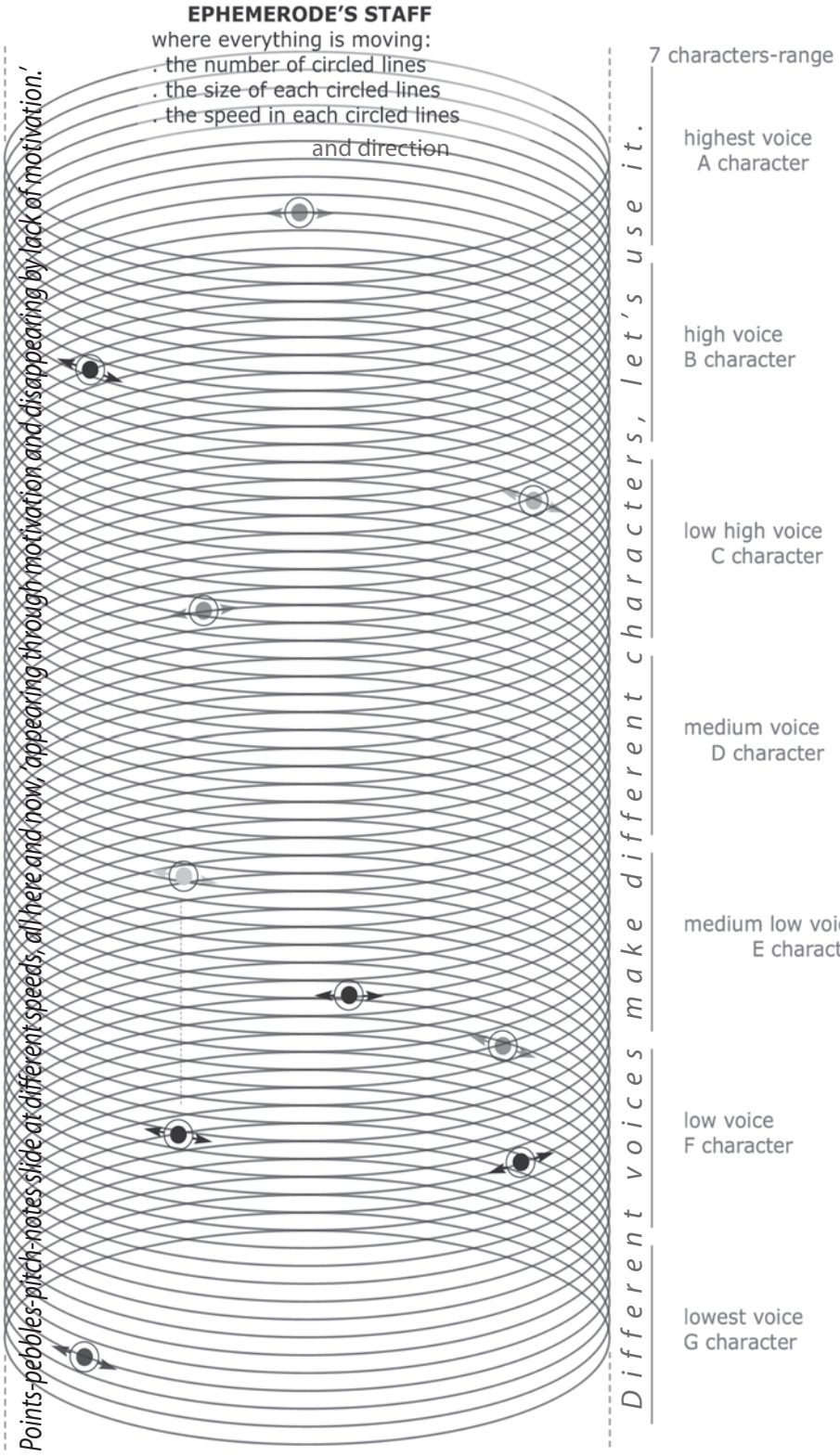
what is Obsolete?

The classical theory insists on using notes=points=digits=stones (pebbles) in the fixed grid: bars, a ready to fill container (a matrix to sperm? a box to check?). But, what for? why fixed bars are necessary? To make people dance. But SIMPLE fixed rhythms allowing people to dance, to move their body: is a belief. Dancing on any rhythm that is a real enjoyment. Every culture has its own way of interpreting rhythmic cells time signature identified for their specific dances. Reading scores written by (ethno) musicologists makes no senses (shows the sense of the context is ignored and therefor ununderstood).
Most of composers are escaping these fixed time signatures bars by writing different contents in them of what can hold a bar, andor changing permanently the time signature, means: what you read is not what it is. Acting like that means: musicians-readers are scared. But of what? *To betray the convention of the constitution of the dominant 'classical' music theory*. No, they just refuse to perform by shame (in front of them to do not know how to play) by using their power to forbid the music (so many composers experienced it!). Most of musicians fear to disobey an inexistent power and enjoy censoring unusual music. State that makes orchestral music undeveloped since 19th century. Only original artists have the strength of bravery. But they have to be careful to not be arrested: they have massive work to do.

what is it Now?

The content creates the container means: rhythm creates (if you insist) bars (in metamorphosis), it is not the bar that creates rhythm. What does it means? It means that any particle-note sliding on its individual time-line with its proper variable speed changes the rhythm in its cell (= group of notes). Each particle by changing continuously its place changes the cell's shape = change the rhythm. Piling up time-lines on pitch-loops create the shape of a cylinder (in case of a same size) that can represent a staff of this Ephemerodes' music:

ANOTHER BASIC BOARD
as cylindrical matrix score



*A mould is a container shaping copies: repeating the same pattern, which in music creates: boring music. Which here is not the case, because **the system is not systematic** and in addition: it is generative.*

LET'S USE A PEBBLE FOR A FINGER

BASIC BOARD FOR FIRSTS POSSIBLES to perform the music 1st, a game in the game

THROW 1 2 3 4 5 6 7 8 9 10 11 **TO 12 PEBBLES ON A BOARD** (on gridded board or not) *for your* 10 *fingers* + 2 *feet*

PLAY keyboard with: 1 hand & 2 hands & 2 feet => 12 sounds (in a chord) at the same time.
=> each time you hit/touch a key => the duration between each hit/touch is different: ALWAYS.

Throwing 1 pebble = **1 note** is 1 **finger** performing 1 single note forming **1 elastic link** in a loop of 1 pitch.

• located in **1** nonoctave scale, **1** range (among 7*), with **1** fixed pianomorph or any mutating instruments
a. the note is SLIDING => the duration differences are small or close: movements are progressive (soft)
b. the note is JUMPING => the duration differences are far or great: movements are contrasted (extreme violent)

*in this game, the word pitch can include a **chord** even a **cluster** up to an entire orchestra*

Throwing 2 pebbles = 2 notes is **2 fingers** performing **1** interval **a Chord => 0 elasticity**
gives 1 DIRECTION to the next note (= event) higher, lower, or same ** forming **1 elastic link** in a loop of 2 pitch.
•• located in 1 nonoctave scale, 1 range (on 7*), with 1 fixed pianomorphed instruments
•• located in 1 nonoctave scale, 1 range, with 2 mutating pianomorphed instruments)
•• located in 2 nonoctave scales, 2 ranges, with 2 mutating pianomorphed instruments
etc., etc., *so many possibilities!*

1 digit = 1 finger

It is pianomorphed: when the instrument sounds unknown.

Throwing 3 pebbles = 3 notes is **3 fingers** performing 1 chord forming **2 elastic links** in a loop of 3 pitch.
gives 2 DIRECTIONS from 1 to next notes (= events) 1st, 2nd and 3rd: higher, lower or same, in 1 to 3 range **
••• located in 1 nonoctave scale, 1 range (on 7*), with 1 mutating pianomorphed instruments
••• located in 1 nonoctave scale, 1 range, with 2 mutating pianomorphed instruments
••• located in 2 nonoctave scales, 2 ranges, with mutating 2 pianomorphed instruments
••• located in 3 nonoctave scales, 1 range, with 3 fixed pianomorphed instruments
etc.

from here with 1 then 2 hands

Throwing 5 pebbles = 5 notes is **5 fingers** performing 1 chord forming **4 elastic links** in a loop of 5 pitch.
gives 3 DIRECTIONS from 1 to next notes (= events) 1st, 2nd 3rd, 4th: higher, lower or same, in 1 to 5 ranges
••••• etc.

here an audio example with 1 hand at:
http://centrebombe.org/livre/Les.Ephemerodes.Cardent.des.Chrones_exemple.mp3

Throwing 7 pebbles = 7 notes is **7 fingers** or, 5 fingers and 2 feet, etc., performing 1 or 2 chords
••••••• etc. forming **6 elastic links** in a loop of 7 pitch in 1 to 7 ranges

Throwing 10 pebbles = 10 notes is **10 fingers** performing 1 to 3 chords
•••••••••• etc. forming **9 elastic links** in a loop of 10 pitch in 1 to 7 ranges

Throwing 12 pebbles = 12 notes is **10 fingers + 2 feet** performing 1 to 4 chords
•••••••••••• etc. forming **11 elastic links** in a loop of 12 pitch in 1 to 7 ranges

more fingers together? of course, form an orchestra

[This is *1 possibility to form the Ephemerode's music, per each*]

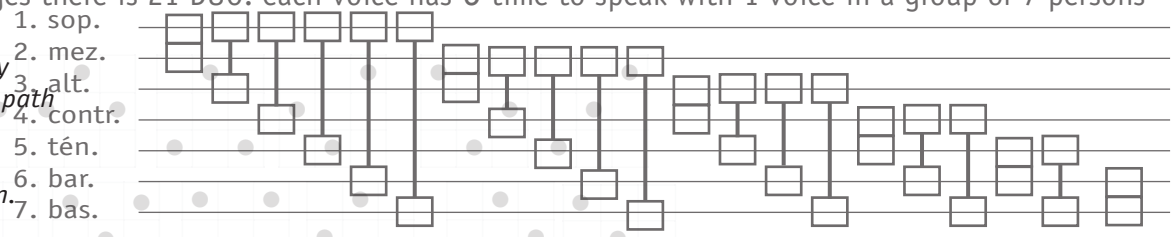
Instructions for: the THROWING PEBBLES GAME:

A. **Cut** pieces of any kind of material to fabricate a matrixes of dots (of dots-digit) ***
B. **Link** them together in any form you appreciate****
C. **Win**ning is realized when others appreciate your performance choices

(*What does it means*: ***BEING APPRECIABLE***?
**** see the note in the next grid spread)

in 7 ranges there is 21 DUO: each voice has 6 time to speak with 1 voice in a group of 7 persons

The will
to abandon irresponsibility
is like changing one's live path
by leaving imitation
behind to go towards
the autonomy of invention.



LINK ALL YOUR THROWS TO **CREATE YOUR PATH** within 1 multigridded board, full of nonoctave scales

*** Like the DOMINO game, like a polyphonic tablature for your 10 fingers of your both hands, and 2 feet.
check the grey background: a domino score for 3 fingers per hand.

** The Ephemerodes do not choose to awaken SENTIMENTALITY WHO MASKS THE VIBRATED REALITY. **An intelligent life form = the ability to choose** ≠ a robot. Are you a robot? An Ephemerode is not.

* * *

= *Humans together* *Tabulatura della Bella Donna*

TABULATURA DELLA BELLA DONNA = MATrice d'ACTions aTTachée au Toucher de n'Os 5 doigts : ***au*** = *auriculaire,* ***an*** = *annulaire,* ***m*** = *majeur,* ***in*** = *index,* ***po*** = *pouce.*

Main Gauche *Main Droite*

au an m in po | po in m an au

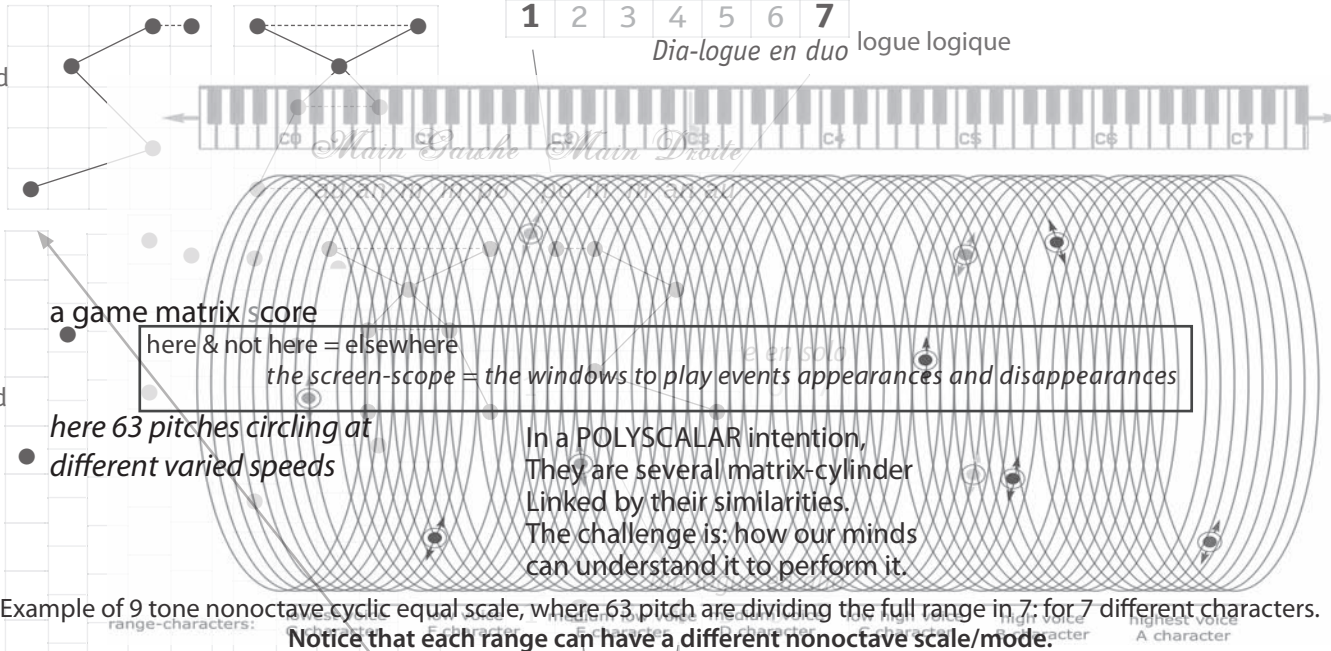
DES 7 REGISTRES-*Per-sonnes* lesquelles ?

clefier PIANOMORPHE + ECHELLES NONOCTAVES *en cents*

1 2 3 4 5 6 **7**

Dia-logue en duo logue logique

Because of the unlimited amount of nonoctave equal scales (in opposite of the 96 octave ones) the state of mind performing is mostly exploring.



a game matrix score

here & not here = elsewhere

the screen-scope = the windows to play events appearances and disappearances

here 63 pitches circling at different varied speeds

In a POLYSCALAR intention,
They are several matrix-cylinder
Linked by their similarities.
The challenge is: how our minds
can understand it to perform it.

Example of 9 tone nonoctave cyclic equal scale, where 63 pitch are dividing the full range in 7: for 7 different characters.

Notice that each range can have a different nonoctave scale/mode.

All notes appearing/disappearing and moving in circle at different speed are caught by the Ephemerode.
That is one of the game of the Ephemerode carding chrones to music.

MORE? OF COURSE. NOW-DAYS TECHNOLOGY (SINCE 1983) ALLOWS TO PERFORM 2048 DIFFERENT PITCH AT THE SAME TIME.

* **RANGE** a family of 7 members (7 cells of any particle-note-pitch)

How to recognize a range as acting characters

The 7 ranges divide the total audible range by 7, why 7? It could be less or more... It depends of the chosen keyboard (a piano keyboard has 88 keys/7= 12,57, a MIDI keyboard has 128 keys/7=18,28 to 2048 keys/7=292,57 **pitch per range**).

Knowing that a scale density changes from 5 to 292,57 notes per range, with 7 ranges it makes 35 to 2048 pitch per range.

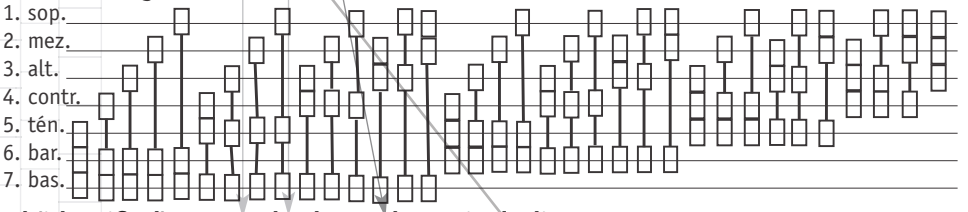
each range re presents a family member or anyone else:

1. lowest (slowest) = grandpa?
2. low = pa?
3. med low = grandma?
4. medium = who is it? me?
5. med high = ma?
6. high = boy brother?
7. highest (fastest) = girl sister?

1 **2** **3** **4** 5 6 7

Tria-logue en trio logue logique

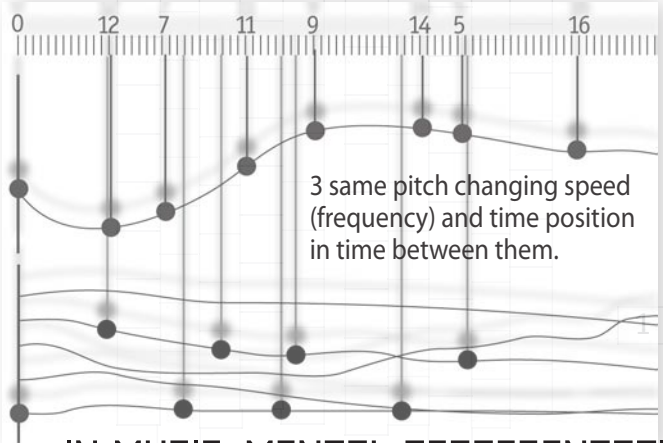
in 7 ranges there is 35 TRIO: each voice has 15 time to speak with 2 voices in a group of 7



What it matters, it is that **a range is attached (identified) to somebody you know including you**.

Each voice-range at its own character.

1 **2** **3** 4 **5** 6 7



3 same pitch changing speed (frequency) and time position in time between them.

1 **2** 3 4 **5** **6** 7

in 7 ranges:
1 septet
7 sextet
21 quintet
35 quartet

As a printed card game with dots as the domino game you place a dotted-card in 1 of the 7 characters-range, then you place a new card here or elsewhere, etc., that creates the cell's metamorphosis, in addition of its evolving elastic rhythm. Which is a part of your genuine musical story.

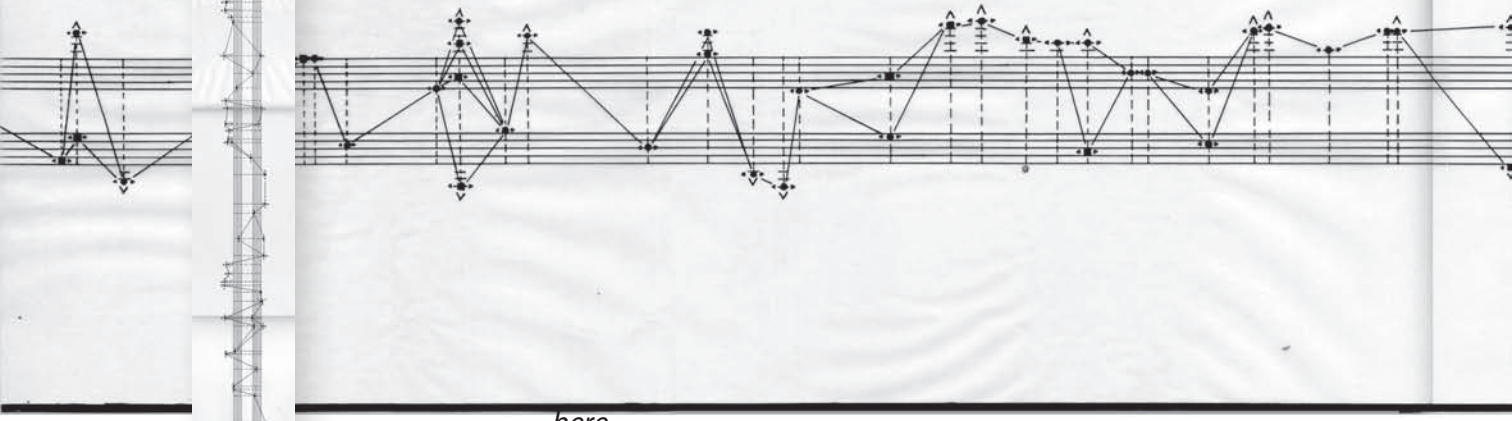
IN MUSIC, MENTAL REPRESENTATION IS MORE POWERFUL THAN GRAPHICS

3 slices of the 2 meters (of 4) graphic path

A PATH

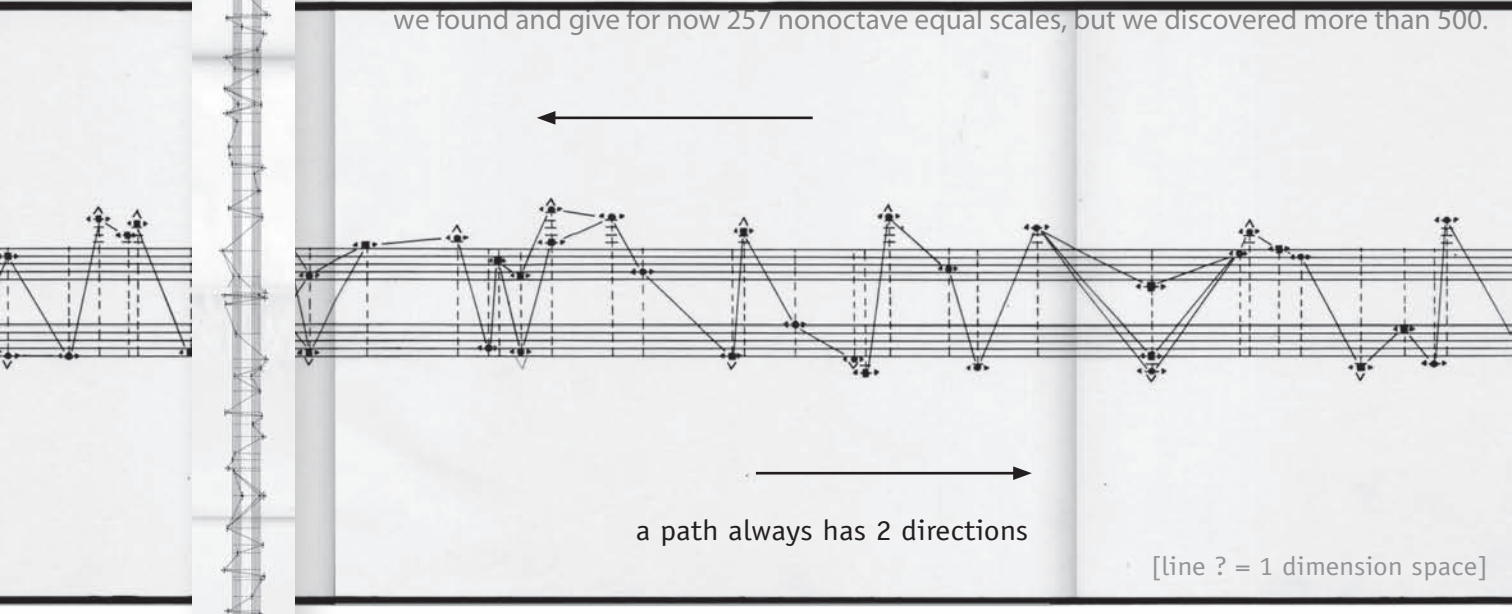
the 1984 one

as 1 big elastic passing through
composed by infinite number of elastic loops *of pitch*



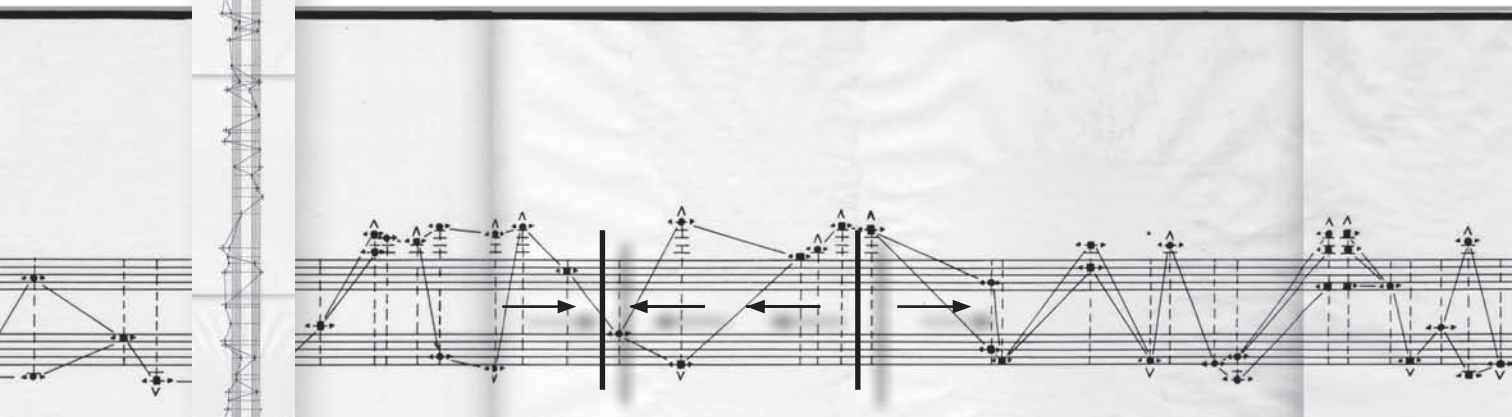
here
LOOPS constituted from 1 to 88 pitch multiplied by the number of nonoctave scales used

we found and give for now 257 nonoctave equal scales, but we discovered more than 500.



a path always has 2 directions

[line ? = 1 dimension space]



the loop size and mobility is performed by accumulation and get rid of pitch

is the way to walk away a way

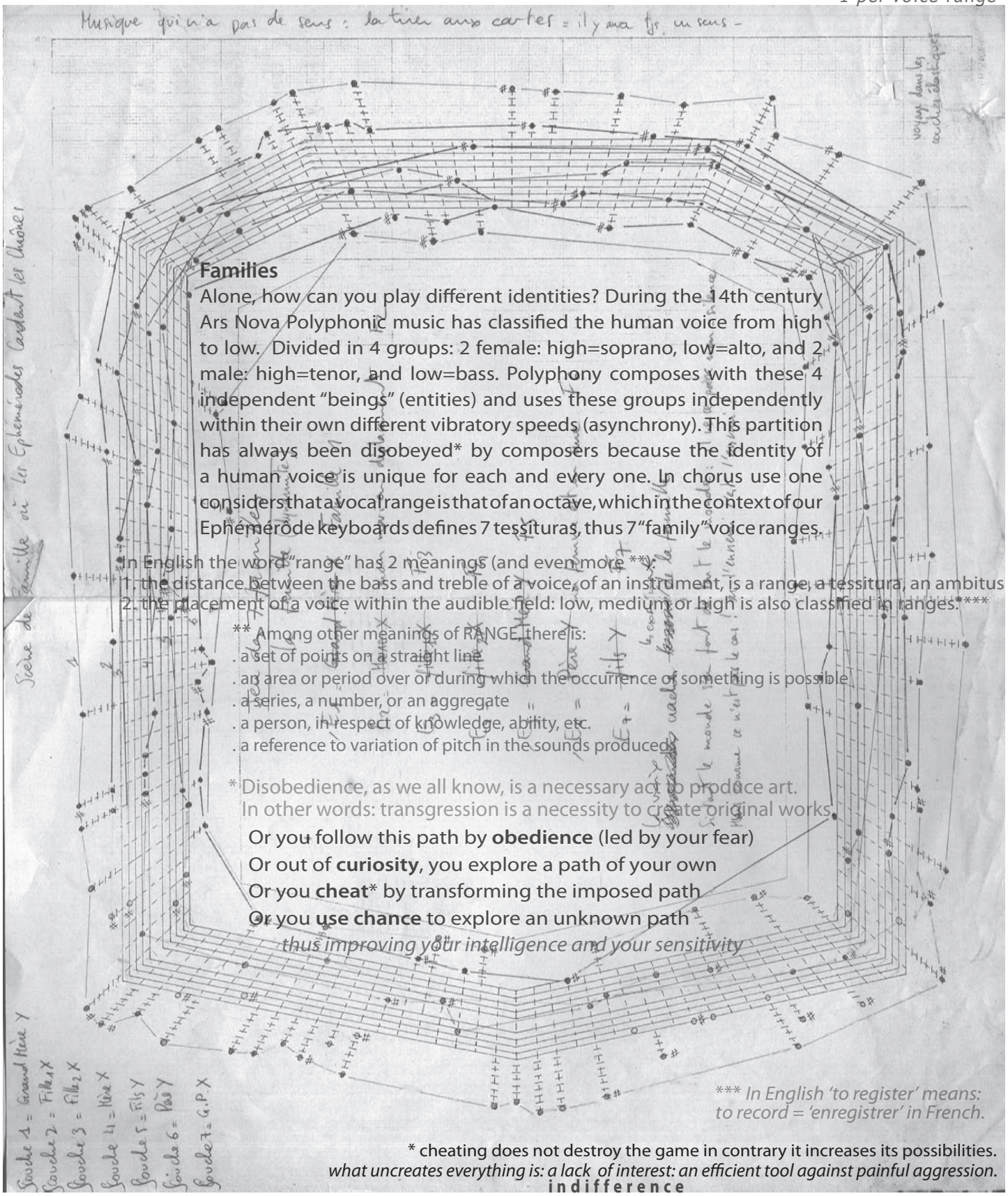
notice that the notes indicate the keys to play, not the pitch

FAMILY PATHS in LOOPS

are 7 large elastic pitch-loops = 7 ranges = 7 members *(of family) being together*

creating 7 time-lines to be stretched andor contracted of *7 different family characters*

1 per voice range



Families

Alone, how can you play different identities? During the 14th century Ars Nova Polyphonic music has classified the human voice from high to low. Divided in 4 groups: 2 female: high=soprano, low=alto, and 2 male: high=tenor, and low=bass. Polyphony composes with these 4 independent "beings" (entities) and uses these groups independently within their own different vibratory speeds (asynchrony). This partition has always been disobeyed* by composers because the identity of a human voice is unique for each and every one. In chorus use one considers that a vocal range is that of an octave, which in the context of our Ephéméride keyboards defines 7 tessituras, thus 7 "family" voice ranges.

In English the word "range" has 2 meanings (and even more **):
1. the distance between the bass and treble of a voice, of an instrument, is a range, a tessitura, an ambitus
2. the placement of a voice within the audible field: low, medium or high is also classified in ranges.***

** Among other meanings of RANGE, there is:
. a set of points on a straight line
. an area or period over or during which the occurrence of something is possible
. a series, a number, or an aggregate
. a person, in respect of knowledge, ability, etc.
. a reference to variation of pitch in the sounds produced

* Disobedience, as we all know, is a necessary act to produce art.
In other words: transgression is a necessity to create original works.

Or you follow this path by **obedience** (led by your fear)
Or out of **curiosity**, you explore a path of your own
Or you **cheat*** by transforming the imposed path
Or you **use chance** to explore an unknown path
thus improving your intelligence and your sensitivity

*** *In English 'to register' means: to record = 'enregistrer' in French.*

* cheating does not destroy the game in contrary it increases its possibilities.
what uncreates everything is: a lack of interest: an efficient tool against painful aggression.
indifference

A FAMILY ALWAYS ACTS IN LOOP (in circles) (a kind of landmark enabling self-recognition), believing that it's a way of preserving the species (called : a **tradition**, that crystallizes itself through repeating habits), by being hostile to foreigners (no from the family) so, not to share anything ('let them die'): a family is a painful human paradox. That's why they tear apart.

I n t e l l i g e n c e / I d i o c y

AS A VOICE TONE SCALE*?

STAVE = GRID

The musical staff (a set of lines set to 'write dots upon' = writing notes) is a framework = an internal context of use, coordinated in 2 dimensions by the abscissa (horizon-tal(e) coordinate **) and the ordinate (vertical coordinate). How can the notes sound outside the staff?

One can transpose this kind of coordinated framework layout beyond its parallel (longitude / latitude) into a population control system (in cities and then upon the entire planet) through a closed set of laws (rules) To be obeyed (if not obeyed one may be fined). For humans locked up in these grids, being outside the framework means: being non-conventional (outside the norms, on the margins, outside the laws).

For an artist, being conventional is a contradiction in itself: it is: to not be an artist, but rather a "civil servant" (= anti-artist). For an artist to create original works, being unconventional is an obligation (one can not create through convention. Through convention one can only copy, trying to conform through repeating, imitating the same kind of work). The stave's Frame*** is therefore transformed by extension into: obedience zones ('in bondage') consequently reducing life choices to a servile existence; prohibiting any kind of unexpected contextual framework transformation, that can adapt to each and every one of us instead of the other way around.

A fixed system is a dictatorship that does not adapt and does not evolve. The distance between: absolute totalitarian dictatorship (fixed frame) and reference points, such as an open adjustable framework system that can adapt itself and place itself in any context, forms a scale with different degrees between: Intolerance and tolerance. We can measure degrees on this scale that clearly reveal the state of intolerance of our societies (knowing that being half-tolerant is an intolerance). Today, at the beginning of the twenty-first century, Western intolerance is quite high in the I / I scale = Intelligence / Idiocy. Outside the staff, notes vibrate without reference (or: their sounds: get lost in obliviousness, are to be forgotten). (The same applies to people who live outside the grid)

The 8th (Oxford dictionary) *sense of the GRID is a network of transmission lines and connections that supply energy from a number of generating stations to various distribution centres.*

A NON-FIXED GRID BECOMES A DYNAMIC (ADAPTIVE) MAPPING SYSTEM

IN THE BACKGROUND, THE BOTTOM GRID WAS DESIGNED TO CREATE A STAFF FOR 30 (3X10) NONOCTAVE SCALES ALL-TOGETHER DIFFERENT, BUT THE VISUAL REALITY COULD ONLY REPRESENT 3 OF THEM, ALL THE OTHERS BEING MULTIPLES OF THE 3 SCALES.

* Voice Tone Scale: voice scale that goes from sweetness to violence = scale of love to hate = scale of sympathy to the aggression of rape. Can a tone of voice be represented by a note, or by a degree localized on lines?

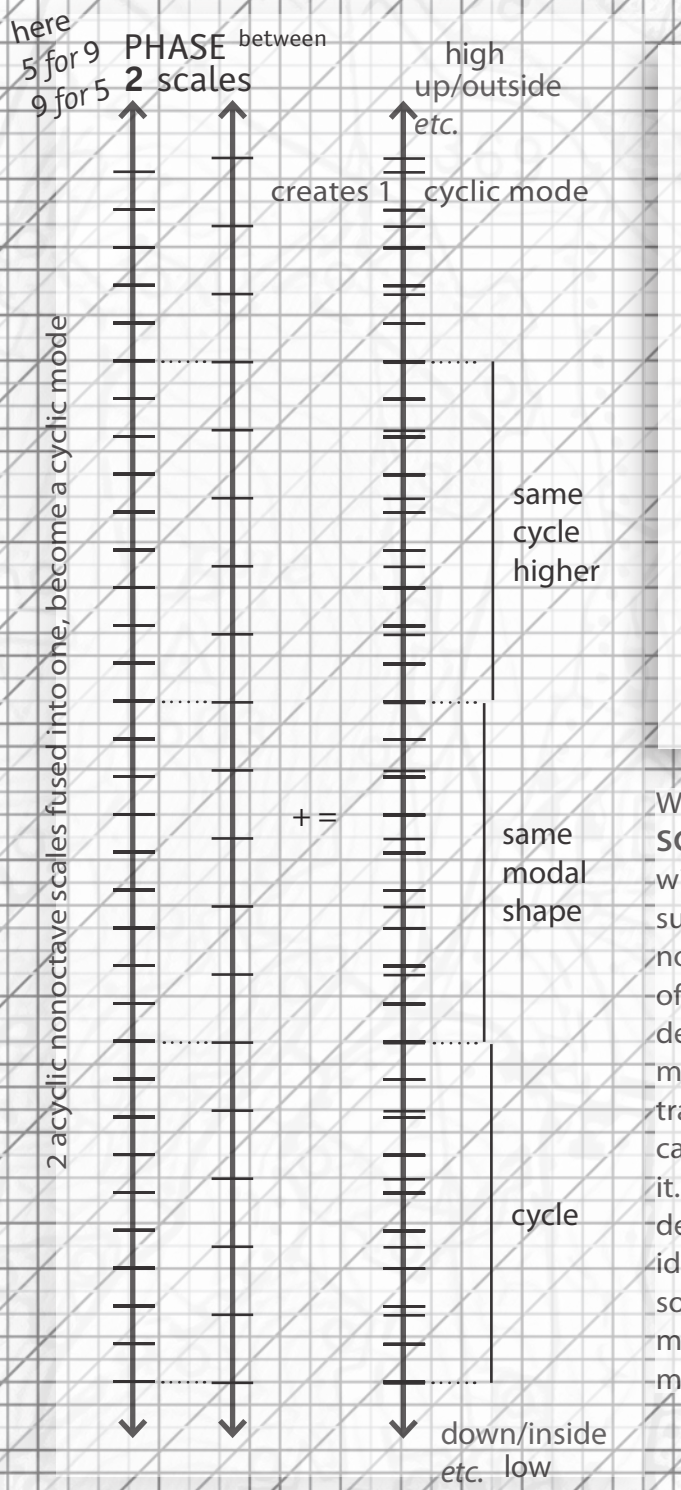
** horizon-tal(e) coordinate: from the french verb taler = to pluck, to tear away or off, to bruise, to annoy, to bother

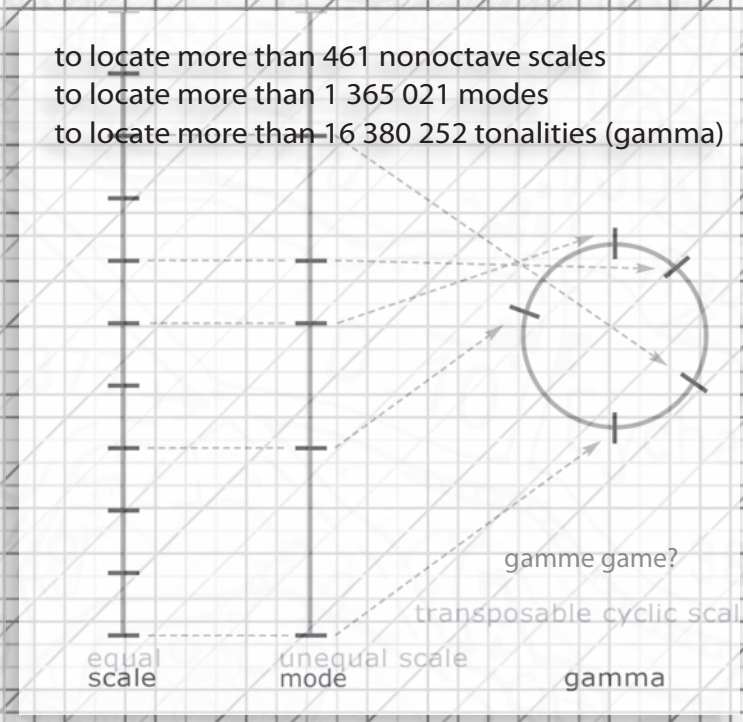
*** The stave's Frame: Beyond the distance, the ability to understand and the ability of an idea to have important consequences, here the staff refers to new born (babies) that a female gives birth to in a 'Family nest' such as the 5 lines that 'carry' the notes = the black dots that point out the degrees to be activated in the scale.

WHAT DOES IT MEANS: 'TO BE LOST'?
IT MEANS: FEELING THE MISSING LINKS.

**** WHAT DOES IT MEAN TO BE 'APPRECIATED'?
It means creating pleasant connections with others. But what is appreciable? It depends who you want to be appreciated by. There are distinctions between being appreciated by believers or by people who think, by young children, or by worthy and proud old ladies, or by obedient people, by any person categorized in a group that is identified by the repetitive behaviour of its members. To be appreciated by humanity as a whole does not exist (it is a lie sold by the globalized market), because what is appreciated is only the projection of the individual frustration of populations in serfdom. The music (or art- form) you create has nothing to do with frustration. Does it ?

WITHOUT REFERENCE POINTS AND POINTS OF REFERENCE, TO TRAVEL = TO MOVE KNOWING WHERE AND WHEN ONE IS (NOT LOST) **IS IMPOSSIBLE** [FROM OUR CELLS, FROM THE TIP OF OUR FINGERS TO OUR WHOLE BODY, TO THE BODY OF HUMANITY AS A WHOLE]: IS IT NOT? A STONE'S THROW BECOMES A VESSEL = AN EXTENSION OF OUR BODY THAT TRAVELS IN SPACE AND TIME. A MUSICAL INSTRUMENT IS AN EXPLORATION VESSEL THAT EXPLORES SPACE AND TIME. THANKS TO THE LIMITLESS DISCOVERIES OF KNOWLEDGE, AN INACTIVE COGNITION BECOMES IGNORANCE. TO KNOW, THERE IS NO OTHER CHOICE BUT TO EXPLORE. EXPLORATION IS THE MOTOR (= MOTIVATION) OF EPHEMERODES' MUSIC.





We must agree here, on the **meaning of the words**: **SCALE**, **MODE**, and **GAMMA (KEY)**. A **mode** is built with at least 2 different intervals, thus one can build a succession of modes until all intervals are different (or, none are equal). A **gamma** (key) is the transposition of a mode (without changing its form) to all possible degrees of any possible scale. In the scalar field a mode corresponds to one or more scales and can be transposed on scales that constitute it or not, the mode can be transposed on scales that did not constitute it. Any scale in a **mutation process** that increases or decreases its intervals, in size and number, changes its identity. The identity of the **scale** is given by the unique sound of its interval. Does a transformation process mean that it loses its identity permanently? No, if the mutation is identified, and yes, if it is not.

WHAT

GRAPHIC CANNOT, THOUGHT CAN

GESTURE CAN

The Latin letter Γ = gamma was used as a symbol for the lowest note (pitch) of the monochord (the monochord's open string) since the sixth century (Boethius). The word today designates a 'scope' of different possibles and different transpositions of a mode, since J.S. Bach in the 18th century.

Logical graphical records do not restitute what is heard.
Why ? Because **an univocal link is impossible** between what is seen and what is heard.
They are 2 disconnected worlds.
Writing-drawing-seeing and playing-listening-connecting-music are two kinds of actions-perceptions that have nothing in common.
The visual context of a diagram has nothing to do / to hear with the audible context of music.
To connect these 2 different worlds, WE ARE OBLIGED TO CREATE ARTIFICIAL LINKS, RELATIONS
Artificial connections (links), artificial relations are realized through theories. By measuring the vibratory world who's sound exist through our perception, we must quantify phenomenon that escape counting. Quantifying allows a measured evaluation. But the gap between the image and the sound does not disappear, they remain foreign to each other and cannot understand each other.

GREEDY GRID or *FREE SPACE WITHOUT MARKS*?

here is the point

Do we have to mark space?

to hear to listen?

where are you?
I need you!
I want you, to love you!

Otherwise, I will create a painful lack.
And a too strong lack becomes a phobia.
An unknown place where I will suffer my fear of being abandoned
Alone, unconnected (to anyone),
I will loose my identity by riding myself of my will.

Is a belief.

WE PUT OUR MARK, TO BE ATTACHED,
IN FEAR OF SOLITUDE
IN FEAR OF LIVING WITHOUT LOVE.

attached
we put our mark so as to not get lost = to remain tied together
in lost space
on a small surface
on *a globe, alone in the dark*.

Like the people who mark their cattle
To signify: 'its mine, not yours'
FEAR NOURISHES OUR LACKS, and signifies:
'I am the owner, and I will grid the Earth, my Land, my Property with my name carved in it'
(not yours)

A fragile balance exists between total submission to obedience and a total freedom. Being in these extreme behaviours breaks the links between people, and stay broken.

In this book, I mark pages to attach you to me, but you are not with me, you are only reading what I have written: an activity of solitude.

GREEDY GRID the ORIGINAL *FREE SPACE is* **OVER MARKED**

Marks are like additional wheels, to not fall riding a bicycle (= 2 cycles),
Memorization, to repeating the same, to repeat the same, to repeat the same, to repeat.
To repeat to obey. To obey to drop individual freewill. To work under the orders.
Marks create the grids, installing tolls, gates, frontiers on the whole surface of the planet.

To mark joints.
To grid separates: to locate, to arrest, to pay *by zones* *of classes*

Well!
Repeat, to train (in sports) or repeat (practicing music)
to realize the improbable: enumerating stones : counting repeats.
Proclaiming: educating children (new humans) into conventional attitudes without their approval.
As an Adult, one argues: 'a child does not know what is good for him/her' Is that so?
How does this adult belief, form itself?
Only for the purpose of domination, of being identified as a dominant strong commander, without questions, without hesitations (boasting, inflating ones' pride, to be praised: is an act of submission to complacency). Children and teenagers are pawns of an established game, that they did not agreed.

DISTRIBUTION / OCCUPATION

In Ephemerode's society there is nothing to pay.
There is no need for anger or vengeance, that spoil our lives.

OCCUPATION
Occupation begins when you are surrounded, with no way out. It's like a blackmail. Slavery is the focus, the purpose of the occupation: 1. To occupy a country, (selling its wealth and recovering its profits). 2. Occupy its inhabitants ('Arbeit macht Frei' making them work for nothing and not for themselves) . To occupy it's people (while maintaining them in ignorance), you have to give them and create occupations (convincing people of their absolute necessity). Undesirable work (in the sense of the Latin word 'tripalium' = torture = 'travail' = work in French, (the French don't like to work but nevertheless they submit to it daily)) by creating useless occupations so as to ingrain the acceptance of slavery = Nonsensical submission. Because when someone says: 'what must I do?' it implicitly means: 'I agree to being enslaved'. How many human beings don't know what to do with their lives?

ACTION in DISTRIBUTION
Within the grid, a space under control, having the power to measure (with the help of science = the art of visible measurement), to locates any movement, any displacement and any activity. These measurements are identified by numbers. The numerical identity of an interval is given by a number representing its ratio (the number that allows the passage from one pitch to another). The sound of a single interval (distance) is unique. It is why, we can recognize any interval's identity by ear, that constitute any chord, any sound, any scalar identity. The identity of any composed sound is rooted in its intervals. The seat of any sound identity lies in the interval of the vibrating time periods between the microcosm and the pluriverse (polyverse) ≠ (universe).

An empty grid with more than 500 different measurement units at the same time, is the musical range of the (poly) scalar fields. You measure the degree of freedom according to the number of possible (real) choices (false choices are 'the same' choices with different packaging). When choices go beyond the limits of misunderstanding, it is easier to identify a problem = to have the ability to solve it. When choices are limited by ignorance, everyone is surrounded, busy and possessed by the problems, without having any ability to solve them. When the problem is a human being, our societies simply kill it.

UNDER/OUT OF CONTROL
In a grid, outside the grid: what is under control? Nothing. Being busy, you can not act; you are encircled besieged (in your nation, your city, your house). To move around, to change places, you can go anywhere (with passes or identity papers). Within the grid, you can locate yourself and others, just as others can locate themselves and you. Outside a grid, it's impossible. Outside of any grid, there is no measurable identification, there is only 'a wild world', 'of which 'civilized' people are terrified' (sic). With a trained intelligence (evolving without repeating itself), there is no need for a grid or a system, because through listening, every distance (interval) has a unique identifiable sound.

ELASTIC RHYTHM

This example (in the background) of a distribution of pitches linked in the shape of a polyphonic arpeggio

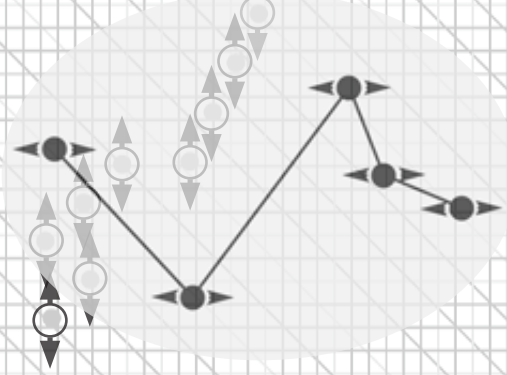
Ephemerodes' Music concentrates itself on rhythm. Never: on rhythms trapped in a loop, always: on rhythms that are free of mechanical looping. How can we free a rhythm from a loop (a node or knot)? The main concept of rhythms within the Ephemerodes is elasticity, flexibility. This state prevents us from being captive or trapped. The idea is that no rhythm is static (it cannot take over, dominate, be captured, be cornered), because it uses evasion, practices escape, dodging, thus avoiding humiliating restrictions such as insipidity; it offers two possibilities:
1. Being attached (by a psychological elastic) to someone, to a condition that limits movement to bouncing around a center of interest = a lover, an attraction, a hearth, a home = spatial-temporal attraction.
2. Being without any attachment = freeing movements from attractions (a force to be absorbed, digested with love)

Let's observe how a group or cell of 5 events [see graphic below] move between themselves when symbolized by notes = points).
1. In the first case: through being attached to a condition, to someone, limiting movement to a superposition (one on top of the others) of events forming a chord. A chord = a synchronicity devoid of rhythmic elasticity. If instead of an elastic one uses a string (or rope), the limit is given by it's maximum stretch, while a rigid rod annihilates the rhythm. Unlike the sensation of detached rarified rhythms where the elastic reaches its breaking point (to solitude).
2. Without resistance (attachment, attraction), rhythm goes beyond frozen superpositions (forming chords) with a sensation of detachment: events are too far apart to be connected in a coherent sound sensation. It is from this point that one can hear the Universe's imperceptible rhythm. What? Behaviors are governed by processes that are perceived to be the same for galaxies, viruses etc., as well as for humans. Composers use this kind of mental process to compose music.

1. For example, an attachment behaves like a planet around the sun (= star) from the center (what is low) toward the outside (what is high) and vice versa, perpetually.
2. Free movement is in essence unpredictable. Dodging, escaping from grids create permanent surprises that cannot be captured by the audience's consciousness.

A rhythm trapped in a loop has a function. Its function is to accompany the loss of the audience's consciousness (for a form of trance). In contrast, a rhythm that escapes, dodges its loop, also has a function, one that accompanies the growth of the audience's consciousness (intelligence).
Ah ah. It is a perpetual 'reordering', a rearrangement with finite combinatorics, of groups, of cells, that reposition their individual notes. It is through individual dodging within the group that rhythm evolves. The elastic's imposed movements are progressive and rebounding: imagine an elastic attached to a mobile center, some may remember the paddle ball game (a ball attached to a paddle-like racket by an elastic, that one must strike with the racket, while it flies and bounces in every direction). Ie: dodging a fist punch's blow with the resilient elasticity of rubber, can help to understand what the Ephemerode's elastic rhythm is about.

If you apply the Ephemerode's elastic rhythm process to a known melody (a good way to train and cross over the bridge between the known and the unknown), take the group of notes forming the melody:
1. Changes its rhythm at each repetition of the melody.
2. Change the melody by changing the positions of the notes in the group (one by one and / or several at the same time)



The first Ephemerode Carding of Chrones score in 1984 was a board with fixed pawns, it was one single distribution of all the possible (available) notes in a loop: a huge loop containing more than a 100 notes (some were repeated purposely) to help develop a distribution of the whole pitch set available in loops. But in fact it makes sense within Ephemerode's music, because there are no fixed scales, as the Ephemerode musician must concentrate on creating interactions between notes and cells, constantly changing time-wise (constantly changing its internal rhythm). The purpose of Ephemerode's music is not to play a general distribution of memorized fixed pitches, but rather to vibrate coincidences evolving individual organisms.

DISTRIBUTION = COMPOSITION? NO, it is not enough.

can only be performed by several Ephemerodes playing together a rarefied music, or not.

DISTRIBUTION = COMPOSITION? No. it is insufficient!

yet, that is exactly what a written score communicates.

THE SCORE (= MUSICAL GRAPHIC) IS NOT THE ULTIMATE GOAL OF MUSIC, IT'S ONLY THE BEGINNING OF A MUSICAL PROPOSAL.

A (graphic) distribution of pitches does not make the music. Any pitch distribution without referring to a scale is useless. Iannis Xenakis reached the limit of music's meaning, with his stochastic pitch distributions (drawn and conceived in an architectural manner): 'this path leads nowhere' it's a dead end, or maintains our consciousness within the idea of a fixed (Life) structure, a dominant approach among composers until the 1950s (20th century cold war era), and was still in use in the 1980s, knowing that structure in music became obsolete with the occurrence of Chaotic turbulence, of Morphogenesis and of Rhizomatic networks. Music is concerned with movement, movements, not with 'fixed freedom' proposals (sic: a paradoxical and pathological ideology of neoclassical composers). What does writing a constellation of points (= pitches) and considering it as music signify? The answer is: to create a link between the visible and the audible, to make what is written heard, to make us obey written orders. Writing for authors, their survival (Plato's texts are dated 2500 years ago, at the origin of our civilization:) written works survive a human lifespan when archived (= the political power of preserving information). Writing (drawing with fixed symbols) is one of a Western composer's main occupations, since he/she is in relation with the publishing industry, publishers = property merchants. In the Ephemerode musical context, a fixed distribution of notes is meaningless. Every Ephemerode player begins her/his music with a nonoctave scale and a pianomorphic instrument (in mutation) starting point, in relation with the Present at a Time T. Which, is different at each moment, and different for each Ephemerode, the pianomorphic musician.

EPHEMERODES'

HERE IS THE MUSIC CORE [= CONCEPT] THAT SOUNDS THE MUSIC

FUNDAMENTAL MOTOR CONCEPT

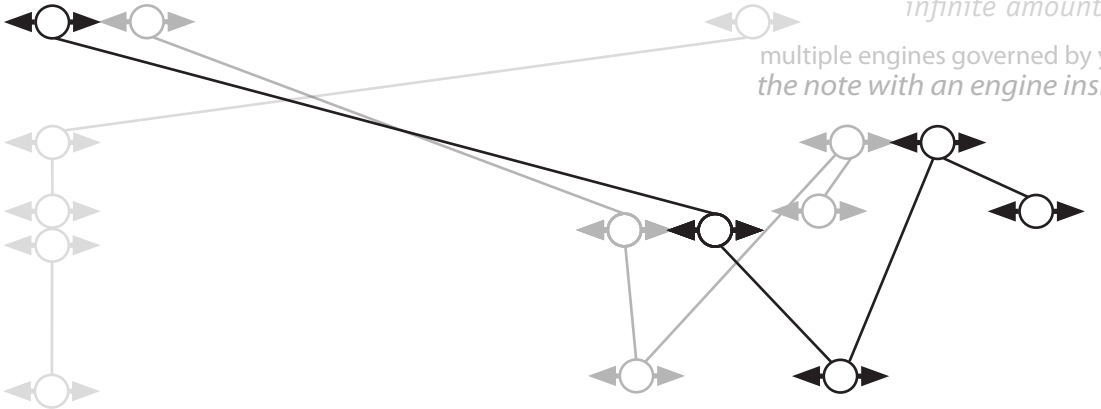
pitch *of view*

The temporal point <●> movers:

the engine-note
creates elastic rhythms

infinite amount of

multiple engines governed by your will
the note with an engine inside



With every 'mover' (= engine-point), anything sounds always pianomorphic

In Atirnons music, it is exactly the opposite: pitches are mobile and rhythms are stationary. the Atirnons? they sing.

what will happen with symphony orchestras?

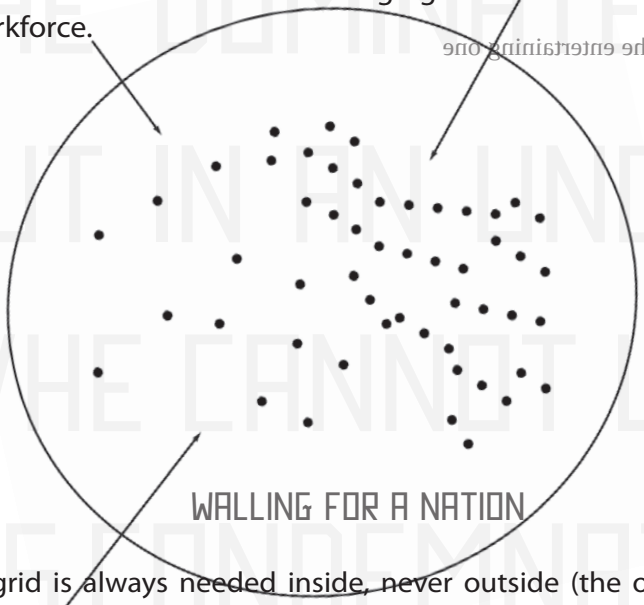
The pitch distribution context (score) needs OBEDIENT MUSICIANS to perform 'exactly' what is written (sic) in order to be synchronized with the other musicians of the orchestra. Synchronization annihilates any kind of elasticity (between synchronized beings = time intervals are close to zero, absolute zero is impossible). In this case, a solo piece is nonsensical or a waste of time or an adaption to silence. Since the twentieth century, composers desire to not have only one single scale to play music, has grown. The 12 (half) tone scale dividing the octave is now no longer alone: there are 92 octave scales dividing the octave by 5 up to 96 pitches, and since 1982 there are more than 500 (for now) Nonoctave scales within the scalar field waiting to be used. Each one has its own sonority (identity). Not counting the modes extracted from the scales (ex: a scale with 12 degrees offers 3521 modes of 5 to 11 pitches) without counting the modes in mutation. That means that there are millions of unknown modes out there. Consequently: how will an orchestra manage this abundance and what musical instruments will be retained or not to play this scalar abundance? Since Second World War the symphonic orchestra's choice is to stay put, not to evolve, that's why (among other reasons) it's repertoire dates from before World War 2. Poly-scalar poly-valuable composers, like us, I act for the Institutional* Symphonic Orchestras starts to understand the inevitable changes that it refuses to admit.

** INSTITUTIONAL SYMPHONY ORCHESTRAS as they are will mutate or disappear or become minor, whereas to this day they still are of major importance (mainly playing 19th century romantic music). There is something profoundly desperate about symphonic orchestra senseless expenditures (100 musicians) mostly interpreting the works of dead composers while ignoring the living ones. But the mutation intentions of symphonic orchestras began in the 90s when I formed the 1st Trans-Cultural Syn-phônê Orchestra with musicians from all musical genres, from all kinds of culture, with all kinds of musical instruments, including tinkered and unique sound objects. Today, there are several (short-lived) independent initiatives of major non-classical orchestras throughout the western world.*

A 1 **GRID** to SIEGE to GOVERN?

It is what we call: 'SURROUND', a state of being surrounded with no escape for freedom. What retains people trapped inside? The frontier. Not made by the circle line, but by the culture (= taming & selection) for the flock, the herd to stay inside the enclosure. And what will make them busy (not thinking to escape)? The institution of a hierarchy (where the inferior -subordinate- reports to the superior -authority). Between glory and humiliation there is a full time occupation.

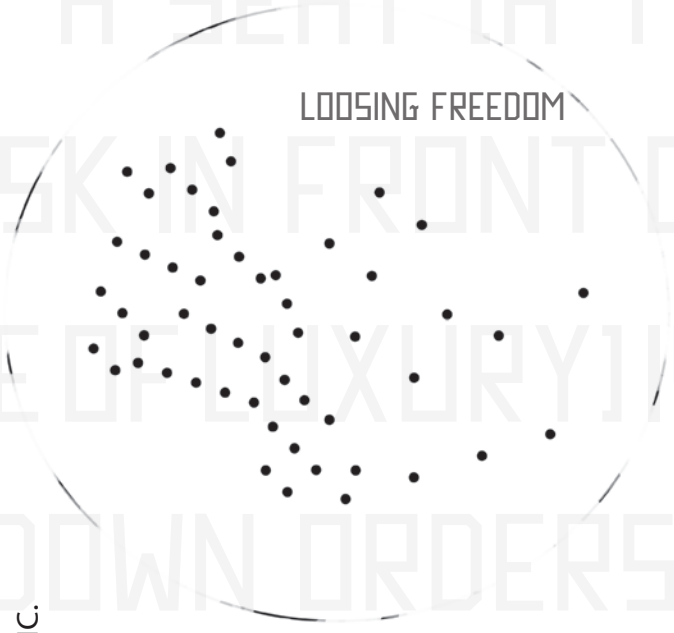
A siege, a state of siege is used to modify the behaviour of trapped people. To replace their old behaviour with a new: enslavement. For a siege to succeed, it requires an infiltration from outside. Those people who claim to be the same as the besieged people inside (in terms of logic, pretending to be, means not being what one claims). These servant, camouflaged inside, living outside, are agitators provoking discomforts inside groups of people besieged in an identified enclosure: country, city, neighbourhood, family = all ghettos. This, by convincing (= being imposed) on his group the necessity of a classification between deserving and despicable = a hierarchy with undeserved positions (from the elite to the homeless) with the establishment and then the institution of the (false) best: the governed chief who governs them all: the 'insiders'. Nowadays the infiltrator's work are done by the workers themselves. A leader have to maintain a perpetual hostile social context to maintain his leadership position. This is the heart of the real business: managing the human beings workforce.



A grid is always needed inside, never outside (the outskirt territories do not really matter because they are wild, unknown, with no work or no workforce) this grid is used to control peoples' locations and movements, to impose Obedience at work. A Western appropriate grid must seem to be the same for all, and equal for all, that does not mean that all are equal within the grid.

Everyone understands the value (the position) of any dot representing a pitch, a note within the grid, on a stave, with a single common uni-verse and with a fixed schedule for all, which today is symbolized by 12 divisions twice a day (cycle-octave) since sixth century's Pope Gregory. It is now time to evolve.

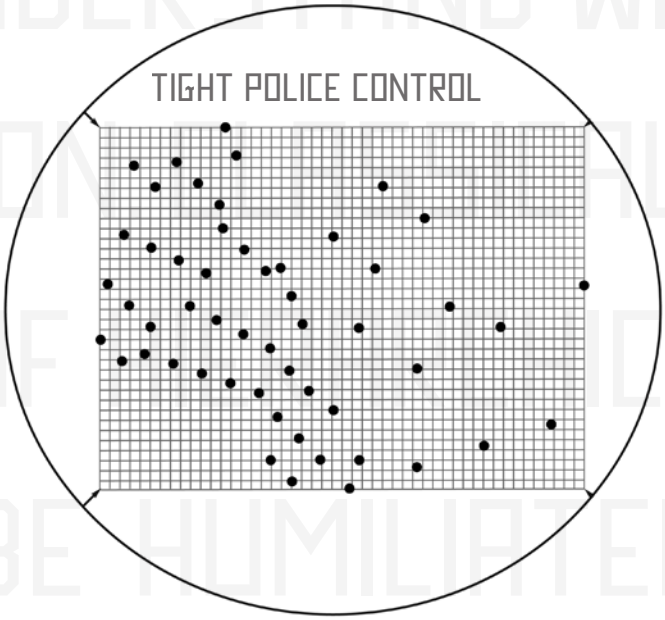
THIS HUMAN KNOT CAN BE UNDONE WITH MUSIC.



HOW POLITICS TRANSFORM

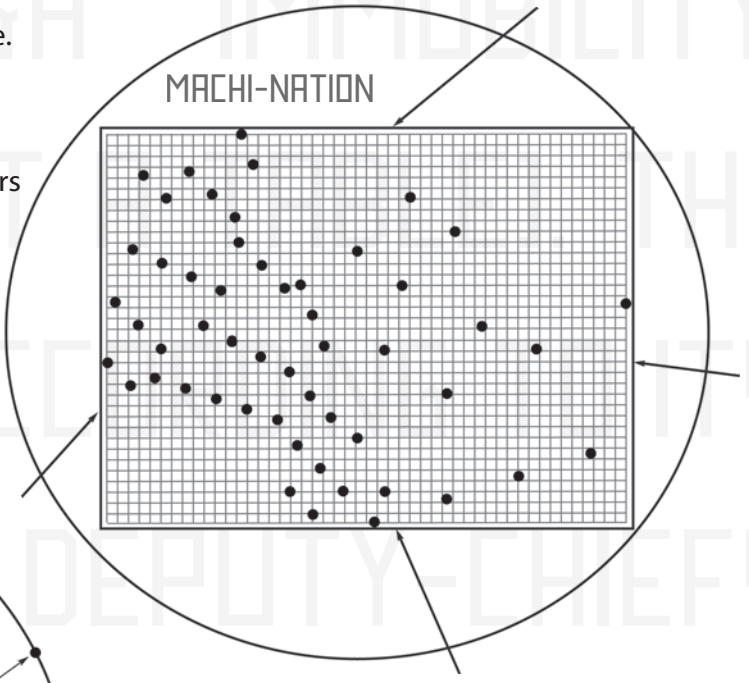
A group of notes of humans points trapped inside by encirclement. Intruders (from the outside) evaluate the potential benefit = manipulable workforce while raising workers against each other (thanks to the false scale of merit creating injustices of pitch hierarchy) that in addition to unnecessary work occupies them fighting. This is how a territory is occupied.

A grid containing Disorder can give the illusion that everything is in order. This illusory order is maintained by all individuals who obey the grid's law, with an appropriate distance.



MUSIC TOOLS TO GOVERN

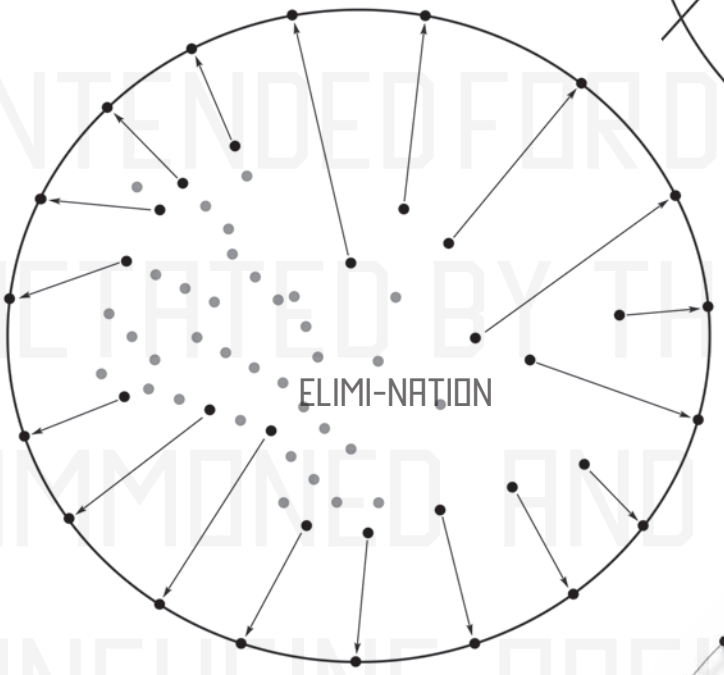
WHEN EVERYBODY SURROUND EVERYBODY,
it makes a clock, one cyclic scale, equal, of course.



An inside grid with double border
with 4 group of wall builders
(masonry)

the politics and the masonic
what it has to do with music?

you are watched for your safety:
mise en re-garde des assiégés :



GRIDDING THE BORDER

Some besieged are transformed in guards (the police is watching, watched by the clock). Some besieged disappear by inaction. Guards (outside borders) set the clock, for a unique schedule (for all).

The clock here shows 19 hours. A mode (= an irregular unequal scale). A cycle with 19 degrees (pitch). But how long is the day (= deus = god) for this cycle? for us to listen and identified its intervals.

the submission standardizes
= reduces choice to no choice
= reduces freedom to automation

Most of composers forgot
that behind a note, a point,
THERE IS THE LIFE OF A HUMAN BEING.

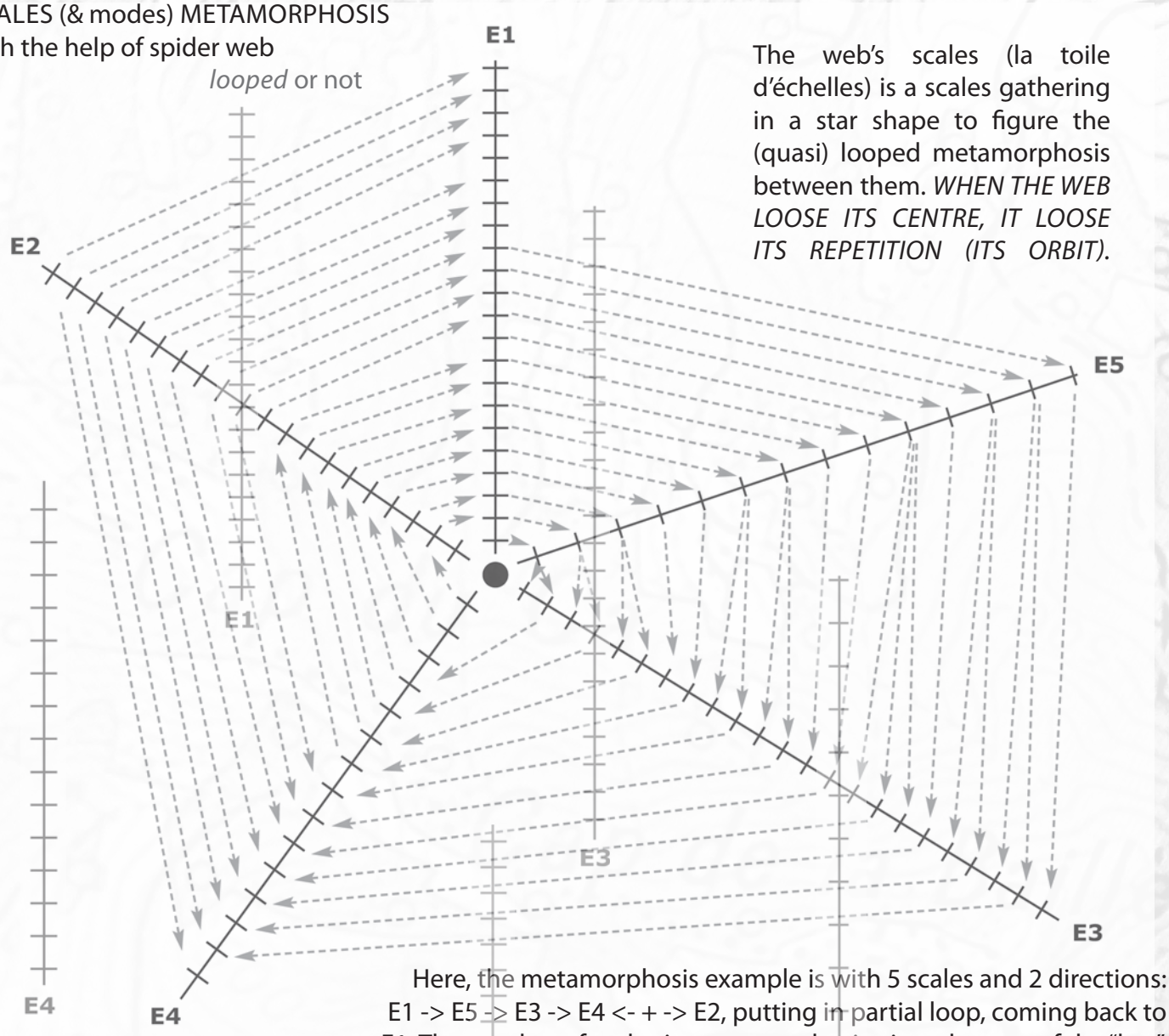
THE POLITICAL ISSUE OF THE MUSIC IS TO COMPOSE BEHAVIOURS OUT OF SUBMISSION

TO DIVERSIFY AND VARY WE HAVE TO INCREASES FREEDOM

Then comes 'the Immersion' ('the surround', but worst*): being submerged by digital pictures and sound, and touching it as it would be real. I don't know... I prefer the real unknown world! All my advanced technological projects are created to enhance the ability to perceive what we cannot perceive, not what is given to perceive with having no choice (to perceive other real worlds). Politically, it is a dangerous tool: to submit people to what they have to believe to. You know, we have to stay aware and free to become intelligent: the entertainment (= the false art as diversion show) creates exactly the opposite. The role of the artist, with her/his unexpected imagination is to prevent from these totalitarian pleasant dictatorship: '**ENSLAVED** *ourselves* **IN A PLEASANT DREAMS**'.

* SURROUND is a 2 dimensional arrest.
IMMERSION is a false 3 dimensional staying unborn in the matrix womb.

SCALES (& modes) METAMORPHOSIS
with the help of spider web



The web's scales (la toile d'échelles) is a scales gathering in a star shape to figure the (quasi) looped metamorphosis between them. *WHEN THE WEB LOOSE ITS CENTRE, IT LOOSE ITS REPETITION (ITS ORBIT).*

Here, the metamorphosis example is with 5 scales and 2 directions: E1 -> E5 -> E3 -> E4 <- + -> E2, putting in partial loop, coming back to E1. The number of scales in metamorphosis gives the step of the "bar", here 5. The metamorphosis speed (of all -or not- scale pitches sliding to the other) gives the rhythm of the metamorphosis.

This process considers:
1. the choice of the scales number to transform,
2. the choice of which scales (by their sonorities) to shape the set for its transformation
3. the choice of which one is transformed in which one:
   a . with the rule of the same or nearest pitch-frequencies
   b . or not: with the opposite rule: the far end of pitched frequencies.

Knowing that the instrumental context gives always the meaning of the transformation:
THE SENSE OF THE MUSIC.

mutation

We consider having 4 metamorphosis directions:
-> front
<- back
<-> back and forth
>-< 'avoiding the shuttle'
between 2 scales, in metamorphosis process

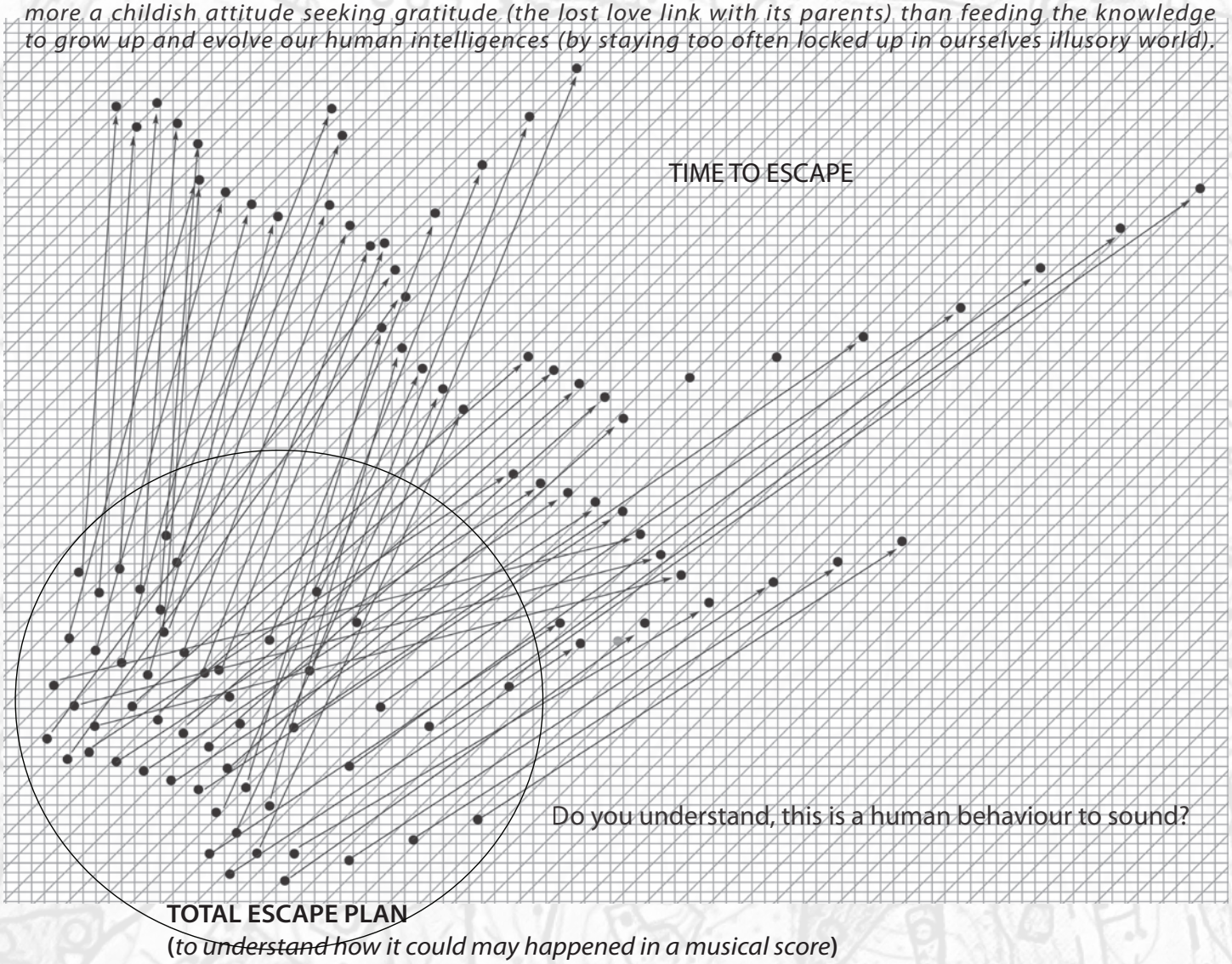
A transformation pitch by pitch demands to know the quantity and the quality of each pitch: its location in the scale, its role in the scale, understood as an element of a cyclic, a quasi-cyclic or an acyclic scale. If the crossing is: one to one, it is a bijection, if not it is an injection or a surjection. This graphic shows the state out of time of the multiple transformations: 6 metamorphosis between 5 scales being in part looped (by the web shape). It doesn't show if these metamorphosis are continuous (glissandi) or not (discrete, step by step), and in this case, the number of scales in between scales to reach the next one. That, is a calculation (a disposition) a part in the progress form of the music.

THE IDEA IS TO CREATE A METAMORPHOSIS SCALES SYNTHESIZER INDEPENDENT AND LINKED TO THE MUSICAL INSTRUMENT.

THE *free* COMPOSER & THE *sold* SCIENTIST

** = discontinuous*

The composer, as artist creating music, unlike the scientist, does not convince himself with the illusion of images (made from elegant calculations) to convince by being convinced by the lie of his ideo-logical operations of the reality (discrete manipulations). What we are, what we conceive is already a part of the existence reality. Then, it is the idea of reduced reality (in the world of science) that should be permanently rethought, and* ***not considered as an unchangeable authority****, to approve its discovery, (mostly) for glory. That remains more a childish attitude seeking gratitude (the lost love link with its parents) than feeding the knowledge to grow up and evolve our human intelligences (by staying too often locked up in ourselves illusory world).*



TOTAL ESCAPE PLAN

(*to ~~understand~~ how it could may happened in a musical score*)

Starting from the besieged to free themselves where no one is abandoned, or how to enlarge the quasi same disposition (from original freedom) from inside to outside. In this pre-score, the arrows show the paths of the trajectories for each individual point (human) escaping all together without synchronization (= harder to catch). How to make music of an 'escape plan'? is the ability of the Ephemerode's non-synchronized elastic times abilities. Knowing that this GRID (stave), drawn from 3 different nonoctave scales at xyz coordinates that locate each identity (point) by the sound, is an arrested picture of a moving scales metamorphosis process. Notice that escaping (= degrouping*) stays in the same grid, that each individual (note) could change, by using other scales to sound different between them. This is where a stave become a field.

In math Set Theory, there is the Scaling Metamorphosis' 3 Binary Relations mixed to 4 vocal relations:

1. **bijection** = 1-to-1 => **univocal**
2. **injection** = 1-to-several => **multivocal**
3. **surjection** = several-to-1 => **multivocal inverse**

and:

4. **equivocal** connection is a relation in both sense.

2 voices (calling) from 2 locations at the same time. *The polyphonic music in 14th century added 2 more voices to sing independently. The polyspatial music considers no limit for voices to call (sing) together from different location at the same time.*

** to degroup = to break all obsolete attachments*

To get out of the totalitarian fixed grid, we map. The map becomes the music score to figure how to perform any music. The relation between command and obedience becomes obsolete to evolve our sensitivity and intelligence. The basic function of a map is to locate. And in a free field to create links. These huge amounts of contextual links made with vibrations create the music.

Mapping is not a new way to sound music, it starts with the need to locate oneself and fingers on a musical instrument. Any musical instruments using fingers (arms, body) to sound was built with a needed location: where and how (and not: what) to play. A keyboard is an align matrix of keys, that nowadays could be disposed in a square to have more keys in less space.

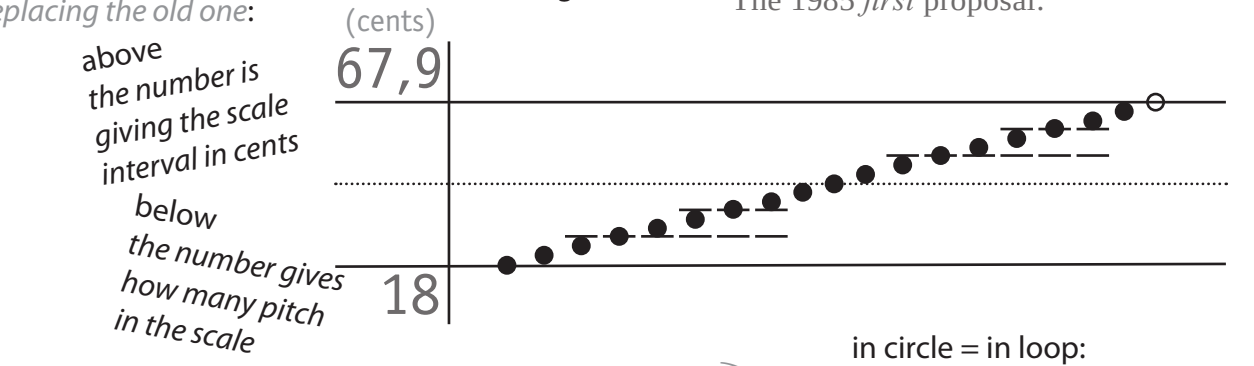
There are several ways to approach music. Here, with the pianomorph keyboards synthesis we face the unpredictable sound of a pianomorph (at a T time); combined with any nonoctave scale (at a T time); combined with the flying sound in space according (their directions and speed at a T time). **The beauty of the uncertainty of any conjunction** which provokes in our mind the pleasure (which is the goal of any music), has to be free, otherwise we fall in the boring easiness that cannot catch the surprising sublime. Yes, everybody listening the Mozart's Requiem, emotionally cries, but by to much re-listening, finally we get bored. With the Ephemerode's music approach, the music adapts itself to any context according to everyone's feeling in needs.

PLURIVERSAL

NEW STAVE
replacing the old one:

straight:

The 1985 *first* proposal:



audible intervals exist from 12,xx to 266,xx cents
scales exist from 5 to 2039 pitch

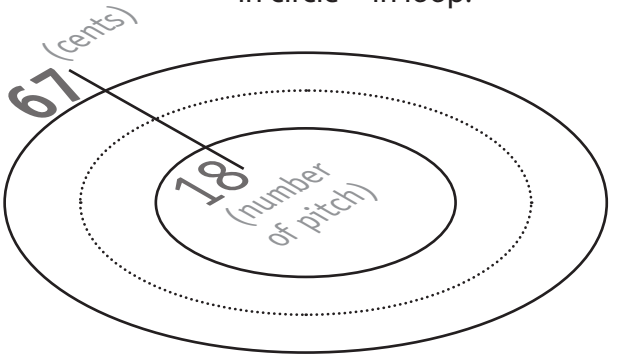
67,9 cents is a harmonic interval (from the 26th harmonic, called *1/3 tridecimal tone)* building an equal scales from its ratio 26/25=1,04. There is 18 tones to the ignored octave, which in cents are:

67.9
135.8
203.7
271.6
339.5
407.4
475.3
543.2
611.1
679
746.9
814.8
882.7
950.6
1018.5
1086.4
1154.3
1290,1

*The harmonic series justify **the intervals hierarchy** (the same as the sequence of whole numbers) from the 1st to the last unknown (because of infinity), from the 1st intervals to the last unknown intervals, such as: 1, 2, 3, 4, 5, etc., for 2/1, 3/2, 4/3, 5/4, etc., named 8ve, 5th, 4th, 3rdM, etc., for octave, fifth, fourth, third major, etc. But the political human being knowingly confuses the counting (= the census = to review to give his opinion) and the cardinal position (= the hierarchy) between them. Why does one think, he is more important than the other? to get the most attracted woman.*

There is 135 (equal) harmonic scales from 266,87 cent to 12,41 cent. From the 1st 64 harmonic scales, there is 63 nonoctave scales for 1 octave scale: the 51st harmonic 51/50 = 1,02 <=> 34,283 cent dividing the octave in exact 35 degrees.

in circle = in loop:



a range does not makes a scale cyclic.
There is staves for ranges,
there is staves for cyclic, quasi-cyclic,
and acyclic scales.

To adjust a nonoctave scale to a stave we make the difference between peer or uneven scale's degrees. A peer scale has a central note which an uneven scale has not.

1222.2*: the octave is avoided by 22.2 cents*

100 cents is 1/12 of the octave 1200 cents

means: octave is a specificity of nonoctave

Mapping in the MIDI world is not yet dynamically efficient in 2017 since 1983 with all virtual musical instruments.

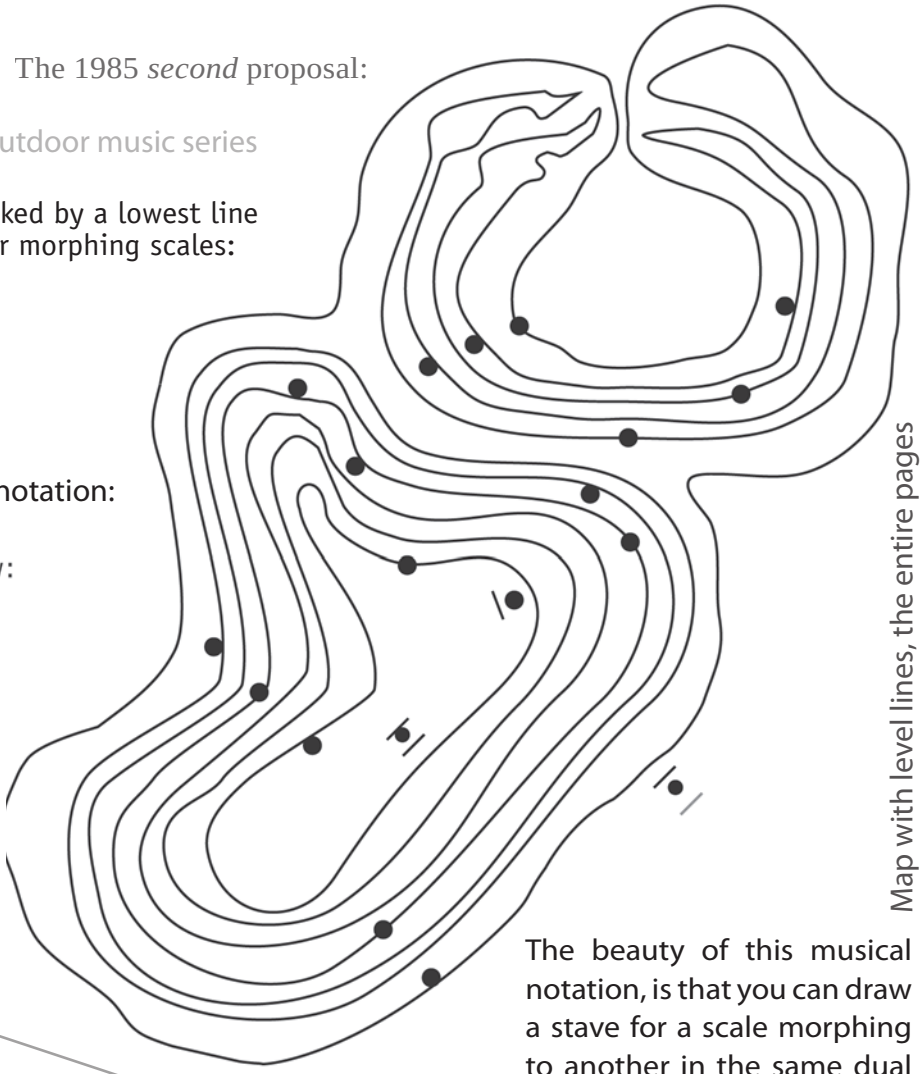
In the polyscalar fields, the one way stave is not any more useful. A stave in French is 'portée' which means: litter for offspring. Stave are like nests where notes are newborns with oldborns at different positions = degrees. In the polyscalar fields, how to draw multidirectional staves (in all directions)? In 1985 I found the solution: how and with what we travel among (nonoctave) scales (to perform them): multidirectional staves are made with lines level. Each 'mountain' represent a stave which represent a scale(s) at a T time. The directions (to link) are everywhere according to the compass. And the scales' depth are represented by the amount of lines level. The rhythm of appearance and disappearance are given by the durations intervals linking the notes (events).

MULTIDIRECTIONAL STAVES

The 1985 *second* proposal:

for ERRE, my outdoor music series

example of 2 staves linked by a lowest line
for 2 jointed scaling for morphing scales:



Map with level lines, the entire pages

The basic systems pitch location/notation:

a basic system 2 is what we know:

a basic system 3 written as:

a basic system 4 written as:

a basic system 5 written as:

The beauty of this musical notation, is that you can draw a stave for a scale morphing to another in the same dual stave, according to stave's lines distances which allows to write in different basic location system: 2, 3, 4, 5, etc.

for legibility, for 4 stacked lines, we mark a rectangle:

Depending on chosen (nonoctave equal) scale (or mode), any scale can be inserted in a multiple simple stave (with its appropriate basic system), except the prime number scales. A scale with 127 pitch cannot be reduced to few lines (unfortunately or perhaps someone will find a way). There is 27 prime scales from 11 to 127 degrees: 11; 13; 17; 19; 23; 29; 31; 37; 41; 43; 47; 53; 59; 61; 67; 71; 73; 79; 83; 89; 97; 101; 103; 107; 109; 113; 127 dividing any range interval.

more about the harmonic (equal) scales: http:// centrebombe.org/livre/10.1.4.html
more about the new staves notation: http:// centrebombe.org/livre/10.3.html

Temporal Variation: TV
[*tele-* = *far*]

* *Do not mix up the pain of feeling guilty with the pain of feeling regrets andor hope. Self-guiltiness is destructive, regrets and hope are constructed with pain.*

Within the Ephemerode music there are operations to increase the complexity to be nearest of the reality we cannot understand. One of the most noticeable is the memory development process, including anticipation, its opposite. Performing with memory put us in a state of SCHIZOCHRONY = being twice (or more), at 2 different times. Is it a mental illness? It is not our concern. The Western concept of time dividing 3 times the time as: present, past, future; is a projection of what we, alive humans being, expect, we desire: behind the future there is an unsatisfied DESIRE, behind the past there is a same REGRET, behind the present there is PLEASURE (being alive?). If we refuge ourselves in the past (pleasant memories*) or in the future (pleasant hope**), it means that our present is painful or strongly unpleasant (= LACK of pleasure). That, is not hard to understand. [*of a lost life | **of pitiful present life]

In this time context (go and back, from to: pain <-> pleasure), there is 6 lack of pleasure and 1 pleasure (symbolized by 6 signs who indicate the 6 temporal projections of the instant + 1 the instant = 7 signs) 7 **I**nstantaneous **t**emporizations in a set called 'It': **It** = { _|_ ; •_| ; |_• ; •_|_ ; _|_• ; •__• ; •_|||_• }

_|_ = instant in present (everywhen instantaneously)
Ephemerode performs the instant with no memory and no expectation with audacity
=> useless sign, by being the playing default of the Ephemerodes.
instinctive = instant-active = impulsive?

•_| = past: exclusive living with memories ('my memories')
believes that instant is past = temporal schizophrenia; believes that its own life is lost = depression
Ephemerode performs memorised recalled cell, replayed without a present cell

|_• = future: exclusive living with lack, pain, and hope ('my unsatisfied desire')
believes that instant does not exist = believer's life are living in hope = passive waiting (to be fed)
Ephemerode performs expected desired cell, played without present cell

•_|_ = past in present (one living exclusively in its memory => frustrated by unsatisfying result)
Ephemerode performs memorised recalled cell, replayed with a present cell

_|_• = future in present (one living exclusively in its desire => frustrated of painful present)
Ephemerode performs expected desired cell, played with a present cell

•__ = absence of instant present, past is in future (living exclusively with regrets in hope)
performing out of conscience with psychological depression about unfortunate future

__• = absence of instant present, future is in past (living exclusively with hope in regrets)
performing out of conscience with psychological depression about a past with any hope

•__• = absence of instant present, past in future in past, or future in past in future
performing absent in depression of regretted hopes and regrets hoped
(performing exclusively in regret of hope andor hope of regrets)

__ = absence of present, living being without consciousness = instant reality disconnection
or living elsewhere with an unknown consciousness from us or:
Ephemerode performs lost with no desire to perform
in regression to zero state of Animality (animosity?)

Absence of time instant results always pain?
hope is: positive prevision in despair present
despair is: negative prevision in despair present

•_|||_• = there are many temporalities represented by this symbol as:
1. future present but past (entertained desire) = lost desired desire impossible to get
2. future past but present (regretted desire) = missed desired desire regretted
3. present past but future (hoped regret) = living with hope believing the occasion will come back
4. present future but past (regretted hope) = hope already regretted
5. past future but present (entertained regret) = imagination mixed with instant reality
6. past present but future (desired regret) = suffering to be noticed without being noticeable

MEMORIES AND HOPE are never perfect: or they are INCOMPLETE (in parts), or they are DISTORTED, or both.
Because of our abilities to **FORGET** *and to* **IMAGINE**.

incomplete = missing parts of

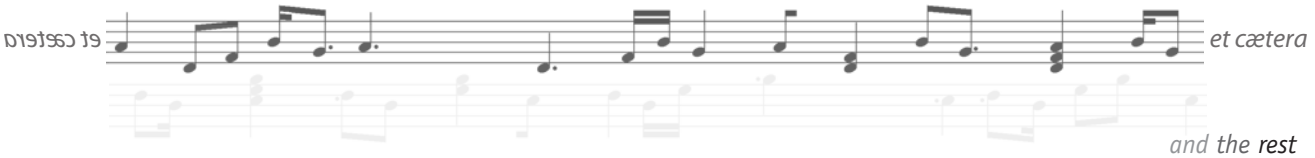
HOW TO PLAY **It:** the 7 temporalities set within the Ephemerodes' music?
The exercise is to perform the same loop of pitches at different temporalities, to make the same loop to sound differently, 7 different temporalities. During the performance, the game is to exile (to lost) any loop (from the 7 voices of the polyphony) in mixed schizochronic feelings + nothing is perfect (this is the wealth of life) =>

3 STATES of memory/expectation:

0. PERFECT memory/prediction ——————————— (never exists = zero state)
1. INCOMPLETE memory/prediction --- -- ----- - ----- - - *regular or not*
2. DISTORTED memory/prediction /\/\/\/\/\/\/\/\/\/\/\/\/ *regular or not*
3. DISTORTED AND INCOMPLETE memory/prediction /\ \/\ / \\/\

PLAYING WITH TEMPORALITIES INJECTS DRAMA IN MUSIC AND PAIN IN YOURSELF; IT HAS TO BE USED WITH CAUTION TO STAY HEALTHY.**

FOR THOSE WHO RESIST TO UNDER-STAND (to upper-stand to ap- and com- prehend the meaning by catching and opening the idea) by staying in the 19th century ideology (owned by the dominant moral to keep the power to condemn others; never oneself) with 5 lines to locate the heptatonic major (= happy male) and minor (= sad women) mode (= unequal scale) representing the patriarchal domination of the matriarchy; here is a very simple example with the old 11th century notation. With 5 notes: A, D, F, B, G (or the 4: B, A, C, H) in the Ephemerode's world, here we use a step of semiquaver (Brit), sixteenth note (US) to move the 5 (or 4) notes cell's rhythm (at each move):



YOU ARE MODIFYING YOUR LOOPS OF TENDER AND HANGER AT EACH TIME ACCORDING TO INTERNAL AND EXTERNAL VIBRATIONS YOU ARE RECEIVING

a an a p t *itude*
VARIATION is a process of *AD*APTation
to adapt yourself to change the similar to something else

To be flexible. Are you flexible?
Made you open mind or not = afraid to live or not,
Makes you live a joyful life or not.
to break the loop.
of your knot being a prison.
A REVOLUTION? A PRISON.

ALL THE TIME
ONE DOSES* **+** OR **-** plus or minus
ACCORDING TO our or my DESIRE WITH THE given CONTEXT

What are we varying?
. The amount of presence/absence of pitch in a cell
. The pitch speeds and time positions in a cell
. The internal cell pitch intensities
. The pianomorph (live mixing/synthesis morphing several keyboards from one to one)
. The nonoctave scales: metamorphosis (to morph several tuning)
. The tempo, the diapason, the pitch bend (on foot pedal)
. The trajectory shape , direction and speed according to what and how it is sounded

THE GLOBAL RULE OF THE EPHEMERODES' MUSIC IS: SOUND THE NEVER HEARD

Finding the unknown events

* To dose: from latin 'dosis' = to give. Then: what is given. A medical term to signify: the amount a medicine to give to cure. Since 1825, dose means: the measured proportion of different mixed components, in 1903 human moral behaviours, and in 1961 the different parameters' proportions mixed in (digitalized) music.
** To feed your Knowledge understand Friedriech Nietzsche, The Moral Genealogy.

The first **PIANOMORPHS** of the reborn Ephemerode's music in 2013 as recital (an alone Ephemerode) was made with the set of following virtual historical, and unknown, keyboards,
made from 3 synthesis: 1. **sampling** 2. **physical modelling** *mixed and merged in* **additive synthesis**:

the 7 PIANOMORPHES [for the 2013 PERFormance, the 20 December]

MORPHING PROCESS of SOUNDS + SCALES

PIANOMORPH 1

- NEUPART HARPSICHORD 165, cents
- CLAVINET 203, cents
- PIANO CAGE 131, cents

PIANOMORPH 2

- CELESTA 60, cents
- TUBULAR 77, cents
- PIANO PLEYEL 88, cents
- COLOMBIAN HARP 112, cents

PIANOMORPH 3

- COLOMBIAN HARP 112, cents
- CEMBALO 31, cents
- BOSENDORFER 51, cents
- RHODES 68, cents
  + SANZA SINUS 41, cents

PIANOMORPH 4

- MARIMBA 26, cents
- SANZA SINUS 41, cents
- RHODES 68, cents
- CHURCH BELL 20, cents

PIANOMORPH 5

- BOSENDORFER 51, cents
- SANZA 41, cents
- HARPSICHORD match 12, cents

PIANOMORPH 6

- BLANCHET HARPSICHORD 105, cents
- GRIMALDI HARPSICHORD 93, cents
- GRAFF PIANOFORTE 77, cents
- WURLYZER 128, cents
- STRAIGHT PIANO 44, cents

PIANOMORPH 7

- VIBRAPHONE 38, cents
- SCHANTZ PIANOFORTE 35, cents
- HYBRID MADE KEYBOARD 128, 138, 88, 11, 112, 111, cents
- CHURCH BELL 26, cents
- TANK DRUM 65, cents
- STRAIGHT PIANO 44, cents

watch an Ephemerode recital in Krakow in 2014
(without its octophonic polyspatial flying sounds):
http://www.ustream.tv/recorded/55713405

* Thanks to Philippe Guillaume for the historical keyboards synthesis

in 2017 the number of partial-keyboards of the nonoctave spectrum/ harmony is at 37 keyboards on 37 channels. 32 on the picture background.

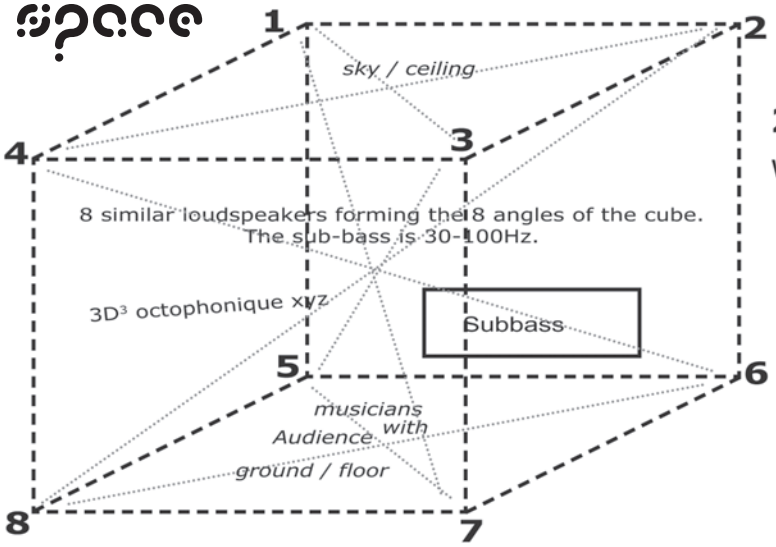
PIANO: for soft music, and
MORPH: for permanent transformation *between the keyboards.*

In absence of a real time scales synthesizer, the morphing scale process is made through the mixing console.

THE EPHEMERODES CARD OF CHRONES

A DEVICES CONNECTION

2014 SPATIAL MIXING SCHEMATIC
with **DYNAMIC ROUTING**



Il ne faut pas que la technique accapare le temps à la musique.

We use auxiliairies to mix and combine paths of trajectories from the 4 spatializators Orfeusz 206. This to transform (morph) a trajectory to an other.

live performing with moving sound inout space, or: how to play a musical instrument flying sounds inout space? or: how to shape your CHOREOPHONY of sounds inout space? Here is one of the device to do it :

8 output to the octophonic cube:

12345678

aux. send
auxiliaires de 1 à 8

Orfeusz 206 A
Orfeusz 206 B
Orfeusz 206 C
Orfeusz 206 D

1 2 3 4 5 6 7 8

Ephemerode 1
Ephemerode 2
Ephemerode 3
Ephemerode 4
Ephemerode 5
Ephemerode 6
Ephemerode 7
Ephemerode

PC portable Windows XP USB2 — USB — Orfeusz 206 2x6 D — 6 to 11
PC portable Windows XP USB2 — USB — Orfeusz 206 2x6 C — 12 to 17
PC portable Windows XP USB2 — USB — Orfeusz 206 2x6 B — 18 to 23
PC portable Windows XP USB2 — USB — Orfeusz 206 2x6 A — 24 to 29

WITH A 32X8+8AUX DIGITAL MIXING CONSOL

with machines, there is always something who does not work, not because of the machine, but because of the human. yes, machines are automated humans as ALMOST perfect slaves.

4 Orfeusz audio in/out :
. 8 balanced jack input
. 24 balanced jack output

28 routing (4x) 6 in 8 changing permanently in rhythm with the tempo of the flying polyspatial music.

for **geophony** and **topophony** studies and knowledge go to: http://centrebombe.org/livre/ 8.7.html

is there a **SOLUTION** with Ephemerodes' music? to get out from mediocracy?

a process of deconditioning

Music without people cannot exist. Music is a subatomic vibrational psychosociology. Starting from the end of 1970s, original music suffered massive attacks from sponsors (in France the State, with all its ignorant workers, about music) and from the record industry. In 1981 a huge politics of censorship was established by the president. Before my generation, most of dominant composers reached the limit of what could not be possible (after serialism, stochastism, sound object, and spectralism). These composers could not admit their lack of imagination, of solutions and by staying in their leading position instead of to retreat and transmit the lead to our generation, the next one, they created the decline of the intelligent Western music. That, established the power of ignorance called: the mediocracy. We are living this state of mediocracy since almost half century. The collapse of intelligence in music started in the 70s with a strong 'neoclassical' and 'prepostmodern' retreat movements. These attacks against original music made to disappear music lovers from the audience and from the official concert halls, replaced by an ignorant and brainwashed 'general public' who finally left definitively the place. The contact between music makers and listeners was deeply broken. In front of this music disaster, such as human disaster, I acted as a composer to find solutions to make everybody enjoy music. But to get this happiness, one needs to be open mind. The panic of unemployment has established the knot. The global knot was instituted very very tight: 'Western conscience constitutes one of the biggest knots in which human has never tied himself. One of its many peculiar features is that the more tied is the knot, the less aware are we that we are tied in it' said R. D. Laing in 1966. I left the degenerating world of contemporary music in 1984.

Music for who?

musicians are they really not ready with their intelligence to act in Ephemerodes' music?

A friend of mine, pianist improvisator and music composer told me that the Ephemerodes Card of Chrones' music cannot be performed by students from Music School (in France, called: conservatories = the conservation place of the classical music tradition). Why young musicians cannot perform the Ephemerode music? In French music schools (as the school in general), **youth are taught to obey (and to remember to obey)**. They have to obey to fulfil the imposed duties (school program) 'for their good' (sic) which is the argument of the professors to not questioning themselves about the value of 'their good': 'the duty', and which 'good' and 'duty', and for what? Usually: to obey to serve = to 'execute' a music score: as it is written: with no additive invention (from the musician, just allowed a light interpretation) 'to respect the composer's wish' (sic) which is the argument for professors to not questioning themselves about 'respect' (obedience to) 'the composer's wish', and the 'composition as music work property' who cannot be changed otherwise it loose its property by loosing its identity and one will not get the composer's royalties. All that for what? Always: to obey to serve to pay the access to the (stollen) property. In the inventive music world it is a paradox. Change the music; and the music property is gone. To make music a property is a paradox. But how to get paid? The Unconditional Universal Income for every human being is now an urgent solution. Within the mediocracy of our societies, most of youth are lost: 'what we have to do to be pleased, to be appreciated and beloved?' is the right question, to not be banished from school and from society. But as an artist we have to take this 'risk' (as to be hated and to be feared by too much differences), it is our responsibility: to not serve, to not obey, as slaves, because obedience destroys art and music. Originality is highly necessary to maintain our freedom => to develop our curiosity => to feed our intelligence. But we are living nowadays in an absolute opposite called: mediocracy (= the state of the belief being smart which is the foundation of global stupidity needed by the dominant to dominate).

to persevere
to create
music works
also for
deconditioning
believers
deeply injured.
to enjoy
the release.
to enjoy
imagination.

belief
is the
pathology
of thought

The idea is not to reproduce a written order,
The idea is to sound your understanding as projection of what 'I am playing'.

For those who wish to play something different

Why my friend is telling me that? Because Ephemerodes' music (since 1984) is different from all other music. So different that nobody really understand its open mind approach (it is why this book is written to make these unheard music exist and understood to evolve beyond). Until now in 2017 this is 33 years of expecting for a global intelligent social human life acted in music.

Nobody speaks about, or uses **MACRO-INTERVAL SCALES**...? Well here, few of them, there are:

An operating theory

An incomplete list of nonoctave scales

in cents	ratio	description
266,87	1,166..	7th harmonic scale known as: 7/6, 3rd minor septimal
266,66		minor 6th divided by 3 degrees
231,17		17/14 of tone, 8ve+4th divided by 7 degrees
231,17	1,14712...	19/16 of tone, 8ve + 5th divided by 8 degrees
231,17		5th divided by 3 degrees
231,17	1,1428...	8th harmonic scale known as: 8/9 septimal tone
231,17		8/7 of tone, 8ve + major 3rd divided by 7 degrees
266,66	1,13988...	17/15 of tone, 2x8ve + minor 6th divided by 15 degrees
266,66		6th major pythagorian: 27/16 divided by 4 degrees
225,49	1,13886...	9/8 of tone, major 6th tempered divided by 4 degrees
266,66	1,13698...	10/9 of tone, octave + minor 6th divided by 3 degrees
231,17	1,13327...	11/10 of tone, tempered major 7th divided by 5 degrees
231,17	1,13327	12/11 of tone, double octave divided by 11 degrees
266,66	1,13327...	13/12 of tone, 8ve + minor 2d divided by 6 degrees
215,64	1,13248...	14/13 of tone, 2x8ve + major 3rd divided by 13 degrees
231,17	1,13...	15/14 of tone, 8ve + minor 3rd divided by 7 degrees
231,17	1,13...	16/15 of tone, 8ve + half divided by 8 degrees
266,66	1,1066...	17/16 of tone, 8ve + half divided by 8 degrees
203,91	1.125	9th harmonic scale known as: 9/8 major tone
185,71	1,11445...	15/16 of tone, 8ve + minor 3rd divided by 8 degrees
184,61	1,11383...	14/13 of tone, 2x8ve + 4th+ divided by 13 degrees
183,33	1,1133...	13/14 of tone, 8ve + minor 2d divided by 7 degrees
182,404	1,11253...	12/13 of tone, 2x8ve divided by 13 degrees => octave scale or not?
181,81...	1,1116...	11/12 of tone, 8ve + minor 7th divided by 12 degrees
181,17	1,11102...	10th harmonic scale known as: 10/9 minor tone
180	1,10947...	10/11 of tone, 8ve + minor 6th divided by 11 degrees
177,77	1,10816...	major pythagorian 6th divided by 5 degrees
175	1,10642...	9/10 of tone, major 6th divided by 5 degrees
173,33	1,1053...	8/9 of tone, 8ve + major 3rd divided by 9 degrees
169,23	1,1026887b...	7/8 of tone, 5th divided by 4 degrees
166,66...	1,10102...	15/14 of tone, 2x8ve + major 2d divided by 15 degrees
163,004	11	13/12 of tone, 8ve + minor 7th divided by 13 degrees
163,63	1,09047...	12/11 of tone, 4th divided by 3 degrees
162,5	1,09846...	11th harmonic scale known as: 11/10 Ptolemy's second
160	1,08003...	11/10 of tone, 8ve + 4th+ divided by 11 degrees
157,14	1,095...	10/9 of tone, 8ve + minor 2d divided by 8 degrees
155,55...	1,09402...	4/3 of tone, minor 7th divided by 3 degrees
153,846	1,0929...	11/14 of tone, major 7th divided by 7 degrees
150,6371	1,09	7/9 of tone, 8ve + major 3rd divided by 9 degrees
146,66	1,08841...	10/13 of tone, 8ve + major 6th divided by 13 degrees
145,45	1,08003	12th harmonic scale known as: 12/11 undecimal neutral second
142,85	1,08606...	11/15 of tone, 8ve + minor 7th divided by 16 degrees
140	1,06969...	8/11 of tone, 8ve + major 3rd divided by 11 degrees
138,462...	1,0852638...	5/7 of tone, minor 7th divided by 7 degrees
138,5727	1,0833	7/10 of tone, 5th divided by 5 degrees
137,5	1,08448...	9/13 of tone, 8ve + 4th+ divided by 13 degrees
128,57	1,0771...	13th harmonic scale known as: 13/12, 2/3 tridecimal neutral
128,298	1,076923	11/16 of tone, 8ve + major 7th divided by 16 degrees
127,27	1,06969	9/14 of tone, major 6th divided by 7 degrees
125	1,07493	14th harmonic scale known as: 14/13, 2/3 of harmonic tone
123,077	1,07368	7/13 of tone, 8ve + major 3rd divided by 13 degrees
119,443	1,071428	15th harmonic scale known as: 15/14, half major diatonic tone
116,66	1,06969	7/12 of tone, 5th divided by 6 degrees
114,28	1,06824	13/16 of tone, minor 6th divided by 7 degrees
112,5	1,06617	16th harmonic scale known as: 16/15, half minor diatonic tone
111,731	1,066	
etc.		

What contributes the Scalar Fields Theory for the music? more than the Tonal theory? Simple: the 3 1st harmonics 'whole numbers'* used in the Tonal Theory imposing the ratio: 8ve = 5th + 4th (2 = 3/2 x 4/3), the Scalar Fields Theory opens doors to the unknown world with 'real numbers' forming most of nonoctave scales. Simplest: from one scale of the Tonal Theory, the Scalar Fields Theory proposes an infinity of scales, which goes beyond octaviation enclosure, including the past theories, the tonal one and particularly the Antic Greek ones, cradle of the Western and Arab civilizations.

*harmonic series is the 'whole numbers' series.

octave is trapped in the loop

- What is the purpose of all these efforts?
- The Ephemerode musical approach is to surprise your self-*ability*.
- With the Scalar Fields Theory, DISCRIMINATION, **REPRESSION, EXCLUSION,** RACISM, and all other nuisances consequences of idiotic domination, become **OBSOLETE**: *intelligence*.

FALSE NOTE NO LONGER EXISTS.

- To bind (impose) and to forbid is not anymore the basics behaviours of humankind organisations as music, economy, and policies

THE TIME ORCHESTRA

If you want to be a part: a musician, a patron of the arts, and all people needed to make alive **THE TIME ORCHESTRA** to perform the Collective Polyspatial Music of the Ephemerodes Carding the Chrones, how do we do? If I am still alive (the composer), – should be somewhere on Earth and for now 2017 reachable via email at centrebombe@yahoo.com or gmail and the web page http://centrebombe.org/the.time.orchestra.html if it still exists, if not, do it by yourself and clink glasses to this helpful music!

The Scalar Fields Music Theory

What it matters? Distances (intervals) are not anymore morally judged as good/bad distinctions, forming the hierarchy from the best to the worst following the whole numbering harmonics series: 1, 2 , 3, 4, 5, etc., with its ratios: 2 (8ve), 3/2 (5th male), 4/3 (4th femelle), 5/4 (major 3rd), etc., but how to enjoy all these distinctions sounding together. A hier-archy (= the chef administration) binds only one direction, an an-archy (= no chef) suggests all possible directions. Each interval sounds unique, as spectrum identity of ratios with harmonics and inharmonics frequencies. This is why it is also, besides a harmony, a sound synthesis, an additive/subtractive/multiplying synthesis in the R set of 'real numbers', which includes the 'natural numbers' of the N set (constituting the harmonic series). It is important to notice that by the measurement (in cent), which is also a scale (as the frequencies measurement in Hertz), all the nonoctave (and octave) scales are digitally connected: this numerical connection gives the mutations between all possible scales, quantized and audible. The audible quantization is the source couple that shapes all musical theories. Scales are calculated since the music exists. The nowadays calculator (= computer) is the logical tool to calculate what we hear and to sound synthesis what we calculate (that most of scientists in the Western history tried to understood and binding its results: but it is hard to understand the sonic world when you are not a musician exploring and performing original music for the others).

Harmonic and others nonoctave scales,
in contrary of others, are not dividing a bigger interval in degrees: this means that harmonic nonoctave scales are acyclic scales, and others are cyclic scales. And there is so many more nonoctave scales with DIFFERENT SHAPES... YET UNEXPLORED. Yes, there is an infinite amount of nonoctave equal scales,, in contrary of octave audible equal scales are no more than 92. [download here the nonoctave scales pack in Scala format to listen **HOW THEY SOUND**: http://centrebombe.org/livre/257.shadow-sky.nonoctave.scales.zip]

How sounds numbering?
Equal scales are just equal. Modes are not. Modes are combination of scales (useful to know where we are) in the playground of the Scalar Fields. So, imagine the astonishing amount of all different (octave and nonoctave) modes: starting from 2 different intervals in the scale, to all these intervals being different. Here, starts the real exploration of how numbers (all possible ratios) sound.

SKILLS TO ACT

A doctrine requires, a theory prepares and develops

TO OBEY

for what? are we writing/creating music?
to find and sound new ideas
to discover/increase differences
to enjoy life
which evolve the music
which evolve our aptitudes to understand these differences
which evolve Humindkind.

An operating theory reveals and actives links, hidden by our ignorance.

The Scalar Field Theory is in the book: Dans le Ciel, le Bruit de l'Ombre at: http://centrebombe.org/danslecielLebruitdel'ombre.html starting at : http://centrebombe.org/livre/centrebombe.org/livre/10.14.html or http:// centrebombe.org/livre/10.0.7.html

download THE 2014 ALBUM OF THE EPHEMERODE: http://centrebombe.org/myster_shadow-sky_discography.html
or directly here: http://centrebombe.org/albums/2014.myster.shadow--sky.-.the.Album.of.the.Ephemerode.zip

Note for the French

La création du contexte Ephémérode donne une forme à la musique. La liberté de jeu de chaque interprète ne détruit pas la forme, mais la renforce. La différence avec la partition (qui divise pour dominer) classique : au lieu de tenir-force l'objectivance, le jeu Ephémérode développe l'intelligence ; et ça : s'entend.

phénomène de turbulence d'ombre-ciel

a shadow-sky turbulence phenomenon

lea vague à bond passe

the bouncing wave = the wanderer
just passing through