

INTRODUCTION TO SHADOW-SKY MUSIC

I am above all a composer (even if I am a multi-instrumentalist with a preference for the electric guitar I had transformed in a *polyscalar nonoctave instrument*). I perform most of my music works with other musicians. The joy to share! My field of music composition is not to fix or to be fixed by playing, but to continuously generate flux of different turbulences. In other terms, not to use, but to invent constantly, in the energy flux of waving life.

To generate unheard music of sounds demands to conceive new approaches above what we consider it is music. Does music composition is a mix of different quantities given by a music theory? That, it is not enough or a lie, or a very tight mechanical consideration of what music is not. My point was and is to develop beyond what was sounded in the 20th century by inventive composers I appreciate the freedom and the elaboration of their music works.

So, how to do that: to generate flux music? I had to decide to act as an initiator, an innovator, a pioneer. Knowing that innovation is the illusion of "the myth of (the almost) eternal return" (Mircea Eliade) of course. The necessity to invent something else after the 20th century "big mass" or explosion of contradictions and inventions (with the appearance of electric and electronic musical instruments and "the digital world of sliced vibration") to sound the music different is for any integrity a necessity.

First the basis of diversity. The Western music theory battles since 100 years with its several ephemeral and failed attempts to evolve what most educated musicians -by fear of evolution and development?- stop. There is a war in music world, started at the beginning of the 20th century, where politicians are involved and responsible of people social fear. The political purpose for music is to keep to repeat music of dead composers (dead are innocuous) from 19th century (for ever?) with the opera and the symphonic orchestra. In fact, the political war against music started 2500 years ago.

The evolution of Western music has not found yet a solution for its music theory? The dodecaphonism followed by the serialism was a dead end, because of its monoscalar basis. Spectralism was also a dead end by lack of possible generative grammar of the harmonic system. Chance composition gives a new ability for musicians to play free "out of any music theory" but the lack of localisations makes this free music repeating itself, and at the same time keep their musical instruments built on the music theory they want to escape. This paradoxical situation develops new invented instrumental techniques to sound classical musical instruments different: to not be able to identify them. But is it enough? To chord all musical instruments together in a 100 musicians orchestra? It could be. But it doesn't in its foundation.

So by deduction, the most urgent act for a newcomer composer who started to create music in the 80s of the 20th century (after Karlheinz Stockhausen and Iannis Xenakis and Jimi Hendrix) was to propose a new music theory. A self or open generative music theory. It started by considering all music theories founded on the cycle. The cycle revolution = the repetition of the orbital cycle is given by the 1st interval of the series of whole numbers named 'harmonic series' (after 1 which is the unison): 2 (named octave). Everybody know that. The perpetual same tour for the perpetual same 12 intervals in the octave. And it became worse with the equalization of the scale in the 20th century (for what?) So, the solution to escape from that "infernal loop" was and is to create and play acyclic (= non-cyclic) scales. Quite simple! You divide the full range, or more, of any musical instrument to obtain a new unheard scale.

I did it in 1982 for flutes with Ourdisson. That approach gave to discover the existence of nonoctave scales. Which was already discovered in 1924 by Ivan Wyschnegradsky who proposed an extended nonoctave micro-tonal theory (so badly communicated that concerned composers ignored this approach during 58 years!) The freedom to choose any number of steps in a scale, from 5 to 333, and more and less, according to the range to divide, to discover so many unknown intervals, because voluntary ignored; the feeling was like to discover a gold mine of an infinite seam! My 1st book of this new music theory was done in 1987, I called it later the Scalar Field Music Theory and the Nonoctave Scalar Field Theory. Unlike Wyschnegradsky, it was and is essential to leave the tonal area: the domination of the

cent: 200 (sic): to sound everything else: this to open our minds on what we want to ignore voluntary. A music theory work started by Harry Partch in 1925, but not escaping the octave. Notice that starting from 20th century music theory reformers are all rare composers.

The Scalar Field Music Theory is ready to use, since several decades.

The second consideration, I mentioned above, is to be able to sound music as unfixable multiple flux. To sound the turbulence of constant changing vibrations in space (the field) and time (availability). The bigger obstacle to perform flux music is the quantitative music approach by interposing between the musician performance: gesture and its audible result: a graphic to be seen, read, and executed.

What is unmusical, to graphic music?

Simple: music exists to be heard, not to be seen.

Graphical music is an additional occupation/approach to think music.

Why music is written?

Like the mathematics who needs to be written to be understood, music theory is a mathematics driven by quantified measured graphics (composed mostly with points and lines as symbols). Musicians do not know how to sound directly mathematics without written instruction (only well trained few composers performers). Like to play a game you are building at the same time. The 1st known written mathematics language is it the Phoenician cuneiform writing back to 11th century BC? Then the more recent Maya during the 1st millennium AD who knew for example how to conceive a calendar. Mathematics was well-known by post Indusian people, considering the birth of the zero with the Sanskrit language in 4th century BC using combinatorial mathematics to shape words. It took 7 centuries for the zero quantity or unquantifiable quantity to appear, at the same place in North India, with the algebraic equation: $x - x = 0$, and another 9 centuries to be introduced in Europe, by Fibonacci through Arabic mathematicians. Calculation generates registers to record quantities through graphics.

Applying mathematics to shape music through theories imposes to graphic music and to quantify music by distinguishing its components. The high advanced knowledge written in Sanskrit since the 4th century BC kept in more books than other languages could never accumulated reveals how our knowledge takes so long to develop the consciousness of our human species (from the group of this side of Earth with the common birth language: the Indo-Arabic-Europeans). Music is written, because written, music is mathematics.

Mathematics is a tool of/for political power. Because of its ability to predict (probabilities were invented for that purpose). Algebra was an attempt to detach maths from politics. Writing too, at first. But poets interfere as long as any language exists. To make mathematics of music (= to make a science of music) is to develop a sovereign music theory. Since 2500 years, the unique Western music scale, the one that have to reign (sic), is the subject of disputes between scholars, especially not musicians. It is why there is so many thesis on scale calculation where many authors wrote about music not being musicians: Ling Lun (?), Pythagoras, Timotheus, Aristoxeneans, Archytas, Euclid, Eratosthenes, King Fang, Ptolemy, Ho Tcheng-Tien, Zalzal the Lutist (musician), Alfarabi, Walter Odington, Sarangdev of Kashmir, Mahmoud, Abdulqadir, Nicholas Faber (organ maker), Arnold Schlick (musician), Francisco de Salinas, Don Nicola Vicentino, Gioseffe Zarlino, Vincenzo Galilei, Prince Chu Tsai-yü, Marin Mersenne, Giovanni Batista Doni, Andreas Werckmeister, René Descartes, Jean-Philippe Rameau (composer), Tartini, Leonard Euler, Hugo Rieman; are the names mentioned by Harry Partch among many others. This science of music, instituted by the ancient scholars, finishes with the total equalization of the scale: $^{12}\sqrt{2}$ or $2^{1/12}$ started in 1596 (the Chinese want to be always the first! Are they?) beginning its global standardization in 19th century and finishing it in the 20th century, this by applying the $^{12}\sqrt{2}$ scale to all industrialized and hand crafted musical instruments. Today, the political domination assume there is nothing more to govern in music theory: only since 100 years to censor all attempt of evolution of the Western tonal music theory. Especially the polyscalar and polymodal music theory started naturally by 2 composers: Harry Partch in 1925, and Ivan Wyschnegradsky in 1924, by thinking an extended music

theory with appropriated musical instruments. Knowing that at last: scholars and general knowledge is kept in ignorance by politics, makes us know that any contextual generation does not know more than the other ones, only very few people who insist to know the truth (of any domination purpose, always suspicious) and take back what politicians had stolen to music.

Understand time is understanding music

This is why I made a research about the Indusian people and culture. →
[the only one known advanced civilization on Earth from -3000 to -500 BC living without any domination: neither military, nor religious, nor political sovereignty: none. Sounds today impossible! It is why since 100 years this knowledge is censored by political statement [Archaeology (= archaeo- = power, -logy = study), is an occupation to legitimate political domination]. It took 700 years for Indusians to spread out around in different cultures escaping the successive political assaults to force a domination of an authoritarian organisation (like other civilisation) to govern these free Indusian people]

→ Expected that music can exist in this civilisation as free as a game. *Ludus Musicae Temporarium* (named in Latin) was conceived with that thought. How to say? People from the Indus valley civilisation, to live without any domination, but to live together with a common organisation (Harappa and Mohenjo-Daro were big cities) had to be open minded and free of social fear generated by *absence of sovereignty*. That politicians fight since 5 millennia.

Playing/performing music
Planing/programming music
are 2 different occupations of time

Music composition "in *quantified time*" is a recent profession started in 8th century with the Gregorian chant. A political will from the Emperor Charlemagne (also with the lower case "Caroline" for general smooth hand writing in his Empire). First time in human history where the pitch as graphic points was written under a text to sing. "Follow the line" = "follow the rules" = "obey" the sung sacred text (that has to be understood by every body, was the political planned goal) : understand Latin through Church songs. *The quantified durations* start its 12 centuries long evolution for programming the robots (= the human slaves).

The fact is: there is 2 types of time involved here:

1. the real music time when the music is listened performed
2. the postpone time to plan an order to be obeyed to sound

=> 1. is an ephemeral time of "instant intuition", to be able to forget.

=> 2. is a duration time, registered to become historical, to be able to remember.

It explains why there is no "traces" of any music since 30 000 years (only some left over durable instruments made with bones or rocks) before its politicisation started 600 years BC by sound quantification for its calculation. Also, a simple deduction: an absence of music theory proves an absence of any political and religious domination. No need for music to exceed its being time to invade the future. Invasion is a political will and act for plundering, it has nothing to do with music. The copyright is a weapon for plundering the future generations.

The true knowledge of music creates links through space and time's contexts for every musician to know how the state of mind behaves from different musical context of human life in space and time that cannot be understood otherwise. Is it only a wish? The physical knowledge of instant intuition opens that link.

Besides, music as a merchandise does not need to travel, through time, through space. Only if an ego wants to be glorified. But *glory is not a music will*. Glory comes from outside the music. Glory is sought by bored, frustrated, useless and coward people who hide themselves behind a political power "protected by violent police, soldiers with lethal weapons" putting every body else in danger. So to bring yourself dead as music through ages is an hostile act of invasion to cultivate war.

What appears being believed knowledge is in fact an inversion of the reality.
Scholars work for the dominant to prove "the right of this domination" (sic).
Grouping people under a sovereignty creates the artificial life of social hierarchy
A peculiar context that perverts the real knowledge of what human beings need to know

Knowing all these,
hush the belief:
"the last generation is more intelligent"
Ignoring that political domination generates stupidity for slavery.

When I started music composition
How could I know the music world
Is controlled by politicians?
Starting with its theory?
With most people sold to politics?
Where most of them ignore it voluntary or not?
The will to freeze the music development
Is a will of musicians driven by fear
A slave sold to politicians to entertain them.
The diversion of entertainment is a military strategy.
The opposite of music that put any listener in essential sense of life.
Knowing that, we can start to create so many different music to enjoy.

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Mathius Shadow-Sky