

Summer Master Classes by Thinking Musicians

I. Summer Master class of composition by the generation of unknown musician-composers (born end of 50s, beginning of 60s). II. Appeal to unknown music makers of these generation.

Importants Musiciens Qui Pensent
I. Summer music workshop 2012

Sounded out composer-musicians:

1. Bob Ostertag (1957, California)
2. Mathius Shadow-Sky (1961, France)
3. Otomo Yoshihide (1959, Japan)

To understand different original musical approaches from a hidden movement that creates other music out of classical contemporary music corrupted unfortunately by dominant institutions.

The challenge of the Summer Master Classes by Thinking Musicians here and now is to assemble a precise generation of dispersed music talents (which appear being the mature generation of today composers: aged around fifty years old) for young composers. And more: try to reintroduce the freedom in music creativity that most of young composers seems to have lost with the copy-paste attitude [1].

Our generation appear after the end of Contemporary music (with Ferrari, Xenakis, or Pierre Henry, etc.) and the censorship of Free jazz in the 80s (with the last musicians like Roger Turner, Even Parker, or Steve Lacy, etc.). And independent of the older postmodern current in England with the Penguinn Cafe Orchestra, Gavin Bryars, Michael Nyman, David Toop, etc. and the musical movement in the US carried by John Zorn, Fred Frith, and the independents: the Residents or Diamanda Gallas, etc., or movements around Jac Berrocal, Joëlle Léandre, or Hector Zazou, etc., in Paris. But stem from them too or perhaps not: there is just ten years of difference between this generation and our (the forgotten one). Most of important musicians of our generation (in opposition to the generation of contemporary music composers that stuck together: Stockhausen, Berio, Kagel, Boulez, Cage, etc.) stay unknown in its isolation. We are the first isolated generation of original composers: it's a world premiere in Western history of music.

The specificity one can say of our generation is to emphasis noise that we start the injection in music at the end of 70s, not only as sound but also as a concept of composition and thought like disorder, turbulence, complexity, mass of events, anti-racism, aliens (strangers), etc., that we manage each of us in different way. The silence of noise to cataclysm in our music could be a reaction to the dominant ordered structuralism in music made with micro-structure of notes (where in each music you have to find its elements, its relations, and its points [1]) in contemporary classical music, but we did not care, we had to go further. Noise was an unknown territory good for us to explore. The noise attitude (necessary for body equilibrium: with no noise, we feel claustrophobia, and we cannot being standing up) without exclusion in music creation, created a logical link with politics as people organization in freedom (that we had lost in 70s) where some of us are engaged not as a basic activist, but as somebody thinking about other social solutions. Thinking noise was re-questioning a musical moral value in music: the possibility to re-think music in other way out of points to structure (to command). We are far away from the fight between dissonance and consonance, or indeterminate or determinate music, and writing music with structured notes (that most of today's computer applications continue to use). Some of music attitude was disconsidered by older generations like forbidden movements on musical instruments (that sound bad), or to hijack classical musical instruments (as disrespect), or to work with acoustic pressure of a P.A. and tools of recording studio with compressors among other tools as musical instruments, etc. (are inconceivable). We had also to change the access to music out of classical score attitude, to find an other sound of music where everything is mixed, out of divided genre. Abandoned also was the 12 tones scale. But Noise is not allowed in classical dominant music and by most of intolerant people: it is a resistance to not open the mind. Noise means also unexpected, difficult to control that for a morality of order is inconceivable (out of order): a total unpredictable beyond chance composition and "determinate chaos" because it came out in "live acts" not as a process in fixed scores: scores in this case should be permanently changing or being fluid or constantly shifted. But even today 30 years after, noise is still associated by being unbearable with complaint than, being the space and time of music: time to understand why, and to start the process of opened mind to make other music.

Notes

[1]. What for: this summer master class of Thinking Musicians? To know how musicians from the same generation make music differently far from dominant academic music. To give also an alternative to the official musical education. Being lucky for student to meet during one month (?) musicians they would never met at school. The way these composers create music, is unique and non official like classical contemporary music. Composer-musicians, music creators are today the mature generation ready to teach what they learned through their 30 years of music creation.

[2]. Gilles Deleuze, A QUOI RECONNAIT-ON LE STRUCTURALISME ? In III. TROISIÈME CRITÈRE : LE DIFFÉRENTIEL ET LE SINGULIER in the 3rd paragraph.

Réaction à : « à quoi reconnaît-on le structuralisme » un texte de Gilles Deleuze écrit en 1967.

« Il est bon finalement que la question "à quoi reconnaît-on le structuralisme ?" conduise à la position de quelque chose qui n'est pas reconnaissable ou identifiable ». L'imperceptible paraît dans ce cas la solution pour masquer la perception élémentaire du structuralisme. Car le structuralisme ordonne l'ordre des choses, pas nous. Nous ne comprenons pas l'intérêt de « détermination empirique d'un individu plus ou moins désocialisé » qui classe en individu apte et inapte au travail. « Les places sont déjà occupées par les éléments symboliques de la structure » et maintient ainsi la machine en marche où il n'y a pas de place pour les autres, malgré des places vacantes qui restent vides. La structure met en marche une machine déterministe. « Dès lors un ensemble de problèmes complexes se pose au structuralisme, concernant les "mutations" structurales (Foucault) ou les "formes de transition" d'une structure à une autre (Althusser) ». Notre génération « assure l'éclatement des structures affectées d'excès ou de défauts », car elle pratique la musique au-delà de l'assemblage des éléments comme des cubes dénombrés pour « construire » une musique déterminable. Peu importe que les éléments musicaux soient indistinguables dans leur totalité à cause de leur très grand nombre, puisque la musique jaillit de toutes les façons dans sa nouveauté grâce à des formes qualitatives d'accès intuitifs.

La traduction française du texte se trouve à <http://centrebombe.org/livre/-1.2.html>

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II.

Appeal to unknown & isolated music makers

In this appeal to unknown and isolated music makers, we would like to understand the isolation of our generation, and more: why the death of the free musical creation in our society. Also the auto confiscation of this free creativity: the art to compromise. Create original music nowadays is a strong and perpetual fight against others: no musicians and educated musicians. The reason could be economic, the collapse of original "avant-garde" music network: no money = no interest. But it's not enough, there is more, even more: the act of our will. The act of our will seems to be distracted. Even destroyed: to not make the effort to see each others acting together. The selfishness is the dominant reaction between us (I am thinking of most of my absent colleagues). The feeling of an hostility is confirmed since 1979 the year I started my "professional" activities in music as composer in Paris. Like being constantly under the ideology that the stronger survive (the old generation) and the weaker died (the next generation), without any respect in common life. Think! It sounds crazy! no? Everything in a new kind of music was impossible in Paris in 80s. The hostility was so strong that anguish was the main feeling in new generation composers that became underground musicians.

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