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YES SOMETHING HAPPENED IN THE 1970s
SOMETHING REALLY BAD FOR HUMAN KIND

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hippo

Lecture:

THE *NEW* SOCIAL RESPONSIBILITIES OF **MUSIC COMPOSERS** *MAKERS*

or: a new (another) way (or path) we are waiting for,
to create unknown music (life) to enjoy with others.

- *Why most of the new generation gave up to explore music?*

Since almost 40 years, to get paid, 'to get the job', the new generation of (what should be) inventive music composers have turned back from original music, they turned back from music exploration, they compose classical music (with the 19th century music theory) to get paid. These composers want voluntarily ignore what the inventive composers like K. Stockhausen, I. Xenakis, or J. Cage, and all others, contribute to evolve the music; which is the motivation of people from Occidental culture. One of the consequences of this attitude is their regression that denies to understand the limits these composers were reaching, and to refuse to evolve beyond. Of what it is to create music for human beings, not for money and/or for prestige.

- *They value personal comfort more than music.*

What it means, in 21 century, to create music?
(besides making money). Should it means:

2. to write a new vibrating proposal to link people with unknown music? Or
1. to sound a decoration (a glory) to mask THE FEAR OF EMPTINESS?

What it means, in 21 century, to create music with 19th century classical orchestra, or to create music with 20th century film 'sound track'? to sound a fixed piece with the 12-tone/octave theory? Why nowadays most of music are still composed with the 12-tone classical theory from the 18th century? Even computer music with music computer programs are by default tuned on the 12-tone/octave equal scale! A NO CHOICE IS A CHOICE DONE.

Why?

THERE IS A POLITICAL WAR TO DENY FREEDOM CARRIED BY ALIVE ORIGINAL AND INVENTIVE MUSIC MAKERS, a cultural war since the 1970s the 1980s to censor original composers' works, who continue the evolution of what was discovered by the previous generation of free composers [-> *DRIFT 1*],

[beyond *their reached limits* as:

1. the (human) limit of music quantification
2. the limit of music calculation (= pitch distribution)
knowing that math is not music, but music theory is math
3. the limit of de/structured, un/determinist, dis/consonant, music]
4. the limit of only one (octave 12-semitone) scale for music

- *the Given Comfort is a weapon to buy (= to humiliate) its enemies especially free people = disobedient people = artists + all other people from non Western cultures. Comfort stops all resistance of being violated (= possessed = rapped).*

The limit felt of using quantities in music was involuntary demonstrated by K. Stockhausen in his text: '...Wie die Zeit Vergeht...' (How passes time) in 1956, when he discovers (with the help of an electronic oscillator) that: a pitch is a regular rhythm = a fast pulse (a speed). A pulse has a frequency, or to be more accurate: a group of frequencies (according to the Pythagorean harmonic integer numbering), and frequency measures audible and inaudible speed vibrations. Stockhausen's purpose was to link our 2 different perceptions of sound: pitch + rhythm under the same phenomenon: speed. But he calls this principle with the word: 'phase' (already taken to describe another precise acoustic phenomenon). Then to escape the domination of the whole numbers series [since Pythagoras, approximately 500 BC] who governs all the classical music theory, Stockhausen proposed to use the tempos (different speeds) to avoid whole number ratios for durations' proportions: with 12 speeds, like 12 (semi) tone (12: the obsessional number of the 'serialists').

- *Why French music schools (= 'conservatoires') educate youth to hate any contemporary music = the original present music from alive composers?*

10 years after, I. Xenakis wrote an article 'Vers une métamusique' (to a metamusic) with help of the set theory and logic theory, about how to build modes (irregular scales) with the 12-tone regular scale [the 12-tone-per-octave scale became totally equal in the 2nd half of the 20 century] calling it: 'la théorie des cribles' (sifting theory). [First, he explained, as he claimed, what nobody understood, about the Ancient Greek music theory]. Xenakis' proposition was to create any mode out from equal 12/24/48-tone scale using 3 operations: intersection, union, and logic opposition.

An equal scale is defined by the operation: $i = \sqrt[x]{y}$ (y root of x , where y is the interval divided and x the number of steps in the scale). The Western music uses the same scale: the octave divided by 12 $\Leftrightarrow 12\sqrt{2}$ (2 is the octave, and 12 the number of steps = pitch) also notated: $2^{1/12}$. 'i' is the ratio interval building the (equal) scale:

$$12\sqrt{2} = 1,0594630943592952645618252949463...$$

THIS NOT A RATIONAL NUMBER

To get all the frequencies of this equal scale divide/multiply starting at (the diapason frequency = ? 440 Hz)

WHY TO HAVE THE SAME TUNE FOR DIFFERENT ORCHESTRAS Or not.

OK. That, we know, we understood a long time ago.

ALL OVER THE WORLD?

So what next?

- *Because the music industry's biggest benefits are based on dead composers.*

Next? Iannis Xenakis, with his stochastic technique of pitch distribution, reached the limit of music as 'an object of property', 'an object of obedience'. Pitch distribution does not make music: that is not enough to create music. But that was, for written printed music composition to be sold. The music composer's job, still in the context of 'avant-garde' music in the second half of the 20 century, was to produce scores for music publishing industry, not directly to sound music (which was secondary) but first to increase the benefits. The nonsense of the music industry started with a distrust of the original trust with artists: the music dealers refuse the market access to the new generation of 'avant-garde' (= the most inventive) composers. The reason was simple: too expensive: that means: the profit was not enough (by an incompetent management).

- The greediness of the music industry started in the late 1970s and started the global cultural decline (for enslaved dominant believers) (= brainwashed people).

Here it is exactly the break point of:
The social organization within music.

*- Freedom and originality was not anymore qualities to trade.
Since the 1980s music industry has nothing to do with music.*

In the social context of sym/pathy-sym/phony within exchanging, sharing, helping, etc., an original music work come true to rise. But in a hostile context: of pain, treason, censorship, and suspicion, all links of sympathy are broken. And it is impossible to perform an original composition in a hostile context. There is no other way than to ADAPT ourselves to the situation (present means). Since the 1980s our generation has to create ADAPTIVE MUSIC to favour the opportunity to listen what we compose. Since the end of 1970s until now, the social context of original music stays hostile.

The programmed social economic crisis started in 1973 (in reaction of the social sense crisis in 1968: the nonsense of authority, of domination, of state violence, and hierarchy) was to create a massive lack of jobs (to underpaid the value of work): that started the people's fear, panic, and terror. This massive unemployment put people in a state of mind of emergency 'to save' oneself (by being an swine toward others). To get out from unemployment humiliation makes people has become hostile and aggressive between them. The social hostility in the 1980s was hateful, and most creative independent musicians felt in a strong insufferable anguish (which creates the 'extreme music' miscalled 'industrial'). 44 years after this hostility is still among us, even stronger but the false superficial comfort of technology makes us to forgot our inculcated terror (to be at any time abandoned by the society).

- Everybody trapped oneself in the slavery: the false necessity of job (for money).

Yes, we understood what Xenakis, Cage or Stockhausen shown us the next next generation: 'deterministic' written 20 century music required obedient helpful musicians to execute their calculated graphics (and rich sponsors). These past scores do not work anymore nowadays: obedient musicians work exclusively with classical orchestra, helpful musicians left the job, and concerned musicians do not read scores as machines. The sense between musicians and composers changed definitively in the 1970s. It is why I started in the 1990s a score-out 'multiculti' symphony orchestra: the Trans-Cultural Syn-Phônê Orchestra. It is why I started in 1980 to transform a score to a game.

All the 20 century 'determinist-god-composers'* created scores for obedient musicians to sound the composer's written music. No other ways. The music was written not for the music, neither for the musicians but for the 'prestige'. Musicians had to be submissive (as salary workers) performing the music with their muted identity! For Xenakis (like Boulez or the spectralists), the executant musician, as a computer, has to obey 'the plan' fixed by the composer: no other way was imaginable at these times for these composers**. It is why this was called: CYBERNETIC MUSIC (as = automatic obedience). Xenakis was first an architect, not a musician. Xenakis never performed music playing with other musicians, he composed music as an outsider, it is why, he had so many daring unthinkable ideas for music.

- *Classical musicians have chosen obedience for their (way of) life.*

FREE JAZZ PUNK TO NOISE But, at the same time, an other way of creating music was stirring: called 'free jazz' (improvised music with no borders) with the provocative ideology (only for industry owners) of being free from any masters (started by sons and daughters' slaves in the US). The idea this music can sound 'anything' was for most (serious classical) composers: outrageous = an insult to deny 'the point by point' (= counterpoint) written fixed composition. Free jazz does not mean to do not compose music without notes! Look at Anthony Braxton's musicworks for example. Also, the Punk between 1973/77 claims and performs themselves to give to music the sound of the uneducated and rebel youth, in contrary of educated obedient musicians performing 'cleaned' sounds.

- *Yes, being classical signify: being obedient with no self initiative, neither imagination.*

- *What does obedience have to do with music? Nothing.*

- *How it comes, to consider improvisors as destructors?*

- *It is a political domination consideration: dominated you cannot be free, you cannot improvise.*

Notes

* music composer is considered as a superior human being. Why? Creating music sounds impossible for regular people.

** Strange because improvisation started to penetrate the 'serious music' in the 1960s. The most talented musicians was also great improvisors, playing with all genre of music with no borders: serious, rock, jazz, non-Western, electronic, etc., everything was happily mixed (which has 'inspired' composers such as K. Stockhausen).

'By 1973/74 there had been a noticeable reduction in playing activity and few defections' Derek Bailey (Improvisation, its nature and practice in music, 1992). 'Culturally inclement times' for original music.

In contemporary (serious) world, 'chance (random) operations' gave similar results as same as 'combinational operations'. The 4 sides of the same 12 tones (serious) composition from different writing approaches as: Boulez: note by note; Stockhausen: by 'gruppen'; Xenakis: by stochastic massive clouds; Cage: by chance (the I Chin works as a chance combinational process): all these different approaches gives a similar sonority with the 12-tone octave scale. This, for the illusion to control what every Western people (the Whites) fears: CHAOS (= a huge amount of uncontrollable actions). Cage as Lao Tseu (with the Beatles?) was saying 'Let it be' but in a LIMITED *fixed* DURATION. Yes, the limit of freeing music was retained by its precise fixed duration. FIXED DURATION ALLOWS TO CONSIDER MUSIC AS A STRUCTURE = AN OBJECT OF PROPERTY (as published conventional graphics) which free music denies and exchanges with pleasure (not the lure of money). This new freedom put the Western listeners and the music market in total panic. The 'structure' limits the music to be a piece (to be owned).

- *Automation? For what?*
- *To steal you, all your knowledge.*
- *To keep you working, without skills.*

The point is that the music, representing the upper social class, was disappearing. None alive composers want to serve this domination ideology anymore. Their only music left is the classical music from dead composers.

These 20 century composers opened doors to uncontrollable matters. That is the belief of all enemies about 'contemporary music' (as it was called). The reaction was regression, to step back to neoclassical music with 'fixed freedom' (sic), was a logical reaction of human beings and musicians FULL OF TERROR.

But terror of what?

MACHINES

Since 1990, we have 'digital sequencers' driven by computer's atomic clock. To compose rhythm we have 960 division per pulse value, for the shortest duration and the infinite for the longest (the limit is given by unplug the electricity). Which is beyond the limit of what Stockhausen or Xenakis could dream! NOTICE THAT NEITHER K. STOCKHAUSEN NOR I. XENAKIS NEVER USED A COMPUTER SEQUENCING MACHINE TO CREATE THEIR MUSIC. Yes, sequenced music has the sonority of sequenced music: inhuman. 'Human mistakes' are constructive approach to explore music (human) behaviours, and to escape the insipid order that feeds ignorance.

OF UNKNOWN

All these old oppositions such as:

determinism	against	indeterminism
consonant	against	dissonant
structured	against	'what ever' (free)
sound	against	noise

HAS NO SENSE

just discriminations to justify an (illegal) authority

Our generation living in the bath of noisy cities (born between end of 1950s and begin 1960s) started the music with the context of noise = THE NEW COMPLEX HARMONY. Loud saturated electric guitar, metal percussions, noise waves from TVs, radios, cars, planes, trains = the industrial sound environment existing since our births. As children of Edgar Varèse. Morally, noise (= trouble) is THE DARK SIDE OF THE SOUND: it is? it is not. MUSICALLY IT HAS NO SENSE. Music with noise acts beyond the Western vision of simple whole number value of its harmony: 1, 2, 3, 4, 5. The answer of the music market in the 1980s was to regress to the octave 5-tone modal music (with analogue sequencers and digital reverb in excess on snare).

Stopping, censoring, resisting the music evolution, which is a resistance the open mind evolution, means: living with a huge fear. The censorship from major scenes over the (Westernized) world is (still) driven by dreading the 'uncontrollable' madness = the fear of total destruction (on what people's lives are founded). Yes it is unfounded this painful apocalyptic destruction! It does not exist. But the image of an uncontrollable atomic bomb and/or a pandemic destruction of the life are still present in people's minds. But what it has to do with 'freeing music'? PEOPLE LIVING WITH FEAR APPLY TO NOT UNDERSTANDABLE MUSIC, THE IMAGE OF TOTAL MIND DESTRUCTION. Because listeners cannot understand living without 'a known order' and by being obedient to a social father/mother governing their will (at work and in the family) with same rules for every enslaved human being. The opposition between FEAR and OPEN MIND is a constant in human behaviour in danger of domination.

LET IT BE COURAGEOUS HUMAN BEINGS

Within music, our generation understood (does it?) that BEHIND A NOTE (a point), THERE IS a life: A HUMAN BEING with his/her own life story, a complex of sounding vibrations, and unheard intentions, acting against simplification (= the face of dictatorship), a free world that classical music theory denies and ignores. Music is not a fixed structure = an obedient object to control (as eternal written order of fixed points), a fixed work to own as a property (to get the royalties from the 'copyright' = the unique infinitely copied). MUSIC IS A MANIFESTATION OF LIVING BEINGS IN SYMPATHY. 'Unfixed music' (which is music) is misjudged as 'improvisation' which is for usual (trapped) minds = obedient ignorant people: bad, or less valuable compare to written music. This is the useless fight between living the INSTANT and believing being ETERNAL. Improvised music needs a context, a theory, a system (same as written music). Instantaneous music does not appear from nowhere, but now here. An authentic improvisation is an instantaneous performance of a composition.

- *Why instantaneous composition is less valuable than recorded composition?*

- *Indeed it has no sense in the music context.*

But in a selling context, an object can be sold, an ephemeral music cannot.

Our actual music context/theory/system is tired and obsolete, since a long time, starting from the beginning of the 20th century, and especially since the end of the second world war. The political system (= the way of figuring and thinking acting with others) had to change long time ago, but it did not. The evolution from 'fixed music' to 'unfixed music' makes possible the ADAPTATION to the context of needs. The youth from the 1950s, 1960s and 1970s insisted to change the way of thinking driven by obsolete believes, but the police under the politicians orders was (still are) responding with violence. 1968, was the youth uprising summit for freedom, in 1970 the politicians with businessmen started the war against youth and artists (= the responsables of putting ideas of freedom in youth's mind, yes: ARTS WITHOUT FREEDOM CANNOT EXIST): 'free music' became 'experimental music' (= unheard music) became forbidden on all official concert halls. Since 47 years, artists are experiencing the (*art of*) censorship, with the help of money, to bribe, and to corrupt their arts.

GET OUT FROM THESE ENSLAVEMENT

- . the one 12-tone octave scale (= the dead classical music theory)
- . the paradox of 'fixed music' = to lock music in prison,
+ the naive ideology of a (eternal) 'structure'
to monopolize, to own an identified property to get paid.

MAKING ART FOR MONEY / DOES NOT MAKE ART

just a profit

which is not a profit for music

Obedience cannot be anymore the core of 'intelligent' music!

What is the real issue to open Western music to all other scales, and especially the nonoctave ones?

What is the real issue to open Western music to get out from artwork considered as a property to be acquired and to get paid?

TO GROW UP THE HUMAN INTELLIGENCE
FOR WHAT, WE ARE SUPPOSE TO LIVE FOR!

Intelligence grow up in a context of HAVING CHOICES which is also THE STATE OF FREEDOM. **FREEDOM FEEDS INTELLIGENCE**. Bondage as enslavement feeds stupidity. The reason is simple: THE ONE THINKS, THE OTHER NOT.

Humankind becoming to think?
That, is the basic focus.

- *To be the chosen one, is an ideology coming from the monotheist religions.*

To get out from THE HEGEMONY OF THE 12-TONE OCTAVE MUSIC,
the path was already open by 2 composers in the 20 century:

Ivan Wyschnegradsky in Europe (*from Russia to France*)
& Harry Partch in America (*from China to California*)

WYSCHNEGRADSKY came with a brilliant idea: within the 20 century concept of the 'pitch continuum', he considered, with the help of the 9 microtonal equal scales (from 1/4th to 1/12th of tone), the possibility to avoid the octave (in the scale, in the music). What a strange idea! WHY TO AVOID THE OCTAVE? why to deny the first interval of the harmonic series? Why to deny 2 and half millennia of Pythagorean consideration? The answer is clear: TO ENHANCE OUR AUDITION. The fact is simple: the octave (doubling) masks the other intervals around. To the new 'pitch continuum' concept, Wyschnegradsky has called his 'avoiding octave': "espace nonocataviant" (= nonoctave space): because the concept of the 'pitch continuum' was considered as a space, as elevation to the sky (the living space of gods): the vertical part of the music score with 'elevated points' (= notes) in opposite of the rhythm: the horizontal part as the (eternal) time (in durations).

Nowadays, we are understanding space and time quite differently. We know that EVERY PERCEPTION WITHIN MUSIC (pitch, rhythm, timbre, intensity) ARE MANIFESTATIONS OF TIME PRESENCE. Space gives the ability to perceive distances: intervals in space within time exists by 'asynchronology', asynchronicity makes space exists. For an interval to exist, synchronicity cannot exists.

PARTCH's contribution for music evolution besides his creation of new music scales, came with the fact: if we compose music with other scales (than the 12 tone one) WE HAVE TO CREATE NEW MUSICAL INSTRUMENTS to perform it, and further: the orchestra; what he did. New musical instruments are necessary to evolve the music. But since the analogue synthesizers in the 1960s and 1970s, nothing really new appears as new musical instrument, OR: everyone started to build their own musical instruments until nowadays: DIY.

in 1980, I proposed the game music with usual objects as the Archisonic Lamp. But CREATING NEW MUSICAL INSTRUMENT IS NOT ENOUGH: what it really matters is HOW TO PLAY THESE new MUSICAL INSTRUMENTS. What first is necessary is: a playing technique. A PLAYING TECHNIQUE CAN CHANGE A USUAL MUSICAL INSTRUMENT; example, listen the Arcoguitar (classical guitar performed with a stick with rosin, same as a bow but extremely slow) music in 1983. In 1983 also, appeared a digital cross language to communicate between all digital synthesizers, this cross language has been called: MIDI (in French, it means: midday :)

MIDI (for Musical Instrument Digital Interface) gives (one of) the possibility to tune our digital instrument out of 12-tone per octave. 34 years after, MIDI is still in use! But to have a proper scale calculator, we had to wait until the 21 century!

- OK. So what your 'Nonoctave Scalar Field Theory' brings more than Ivan Wyschnegradsky has brought?

- The Nonoctave Scalar Field harmony does not avoid the octave, it discovers new autonomous and different, huge amount, of scales which ignore the octave (= doubling frequencies) to build a polyscalar harmony and synthesis. These equal scales are so many that equal octave scales became: a scaling exception! 'The Scalar Field Harmony', as a playground, gives to discover and operate transformations within the amazing amount of equal scales (hidden by voluntary ignorance).

Here, there is an important distinction to understand. In music theory (in contrary of math) each point of view creates a different understanding. The vocabulary is not enough precise or does not have the bijective relation (= 1 word for 1 sense). It is why a simplicity can become by misunderstanding an inextricable complexity, not because of the theory, but because of the misunderstanding.

In English, we have to precise equal or unequal scales. In French, scales (as ladder) are supposed to have regular steps, but it is really not. So to be clear and to understand the simplicity, we have to postulate as basic start that: SCALES (= equal scales) ARE BUILT WITH 1 INTERVAL, and MODES (= unequal scales) ARE BUILT WITH at least 2 INTERVALS. *In the Ancient Greek music theory, the first was called as: CHROMATIC mode, the second as: DIATONIC mode (with a third one, called: ENHARMONIC mode where intervals are in a same unequal scale, too large and too small: it went and evolves in the Arabic cultures).*

What matters in this purpose?

The huge amount of scales has 2 functions:

1. Each interval has a different sonority
=> all (equal) scales have all, different sonorities
2. Any scales gives the location for any mode

Also

THE POLYSCALAR THEORY LIBERATES FROM MISTAKES AND PUNISHMENT

Imagine the extraordinary huge amount of scales! And therefore the extraordinary amount of modes (unequal scales made by equal scales): it is astonishing! Also, one of the major advantage of having so many scales to compose (escaped from the octave) is that THERE IS NO MORE FALSE NOTE (any 'lost' note is always a member of a scale). Means that **punishment and judgement is not any more be a part of the music education**; which will increase the open mind consideration (= intelligence) in musical (social) creation. Is the basic purpose of this theory.

These research, started in 1980, showed me that it exists different type of (equal) scales to be understood.

First: TO BE NONOCTAVE, IT IS NOT NECESSARY TO BE MICRO-TONAL. Scales built with a macro interval exists as it exists scales built with micro interval (the word 'tonal' refers to tonality which in the scalar fields becomes obsolete by massive scales presence).

My first nonoctave scale was: ACYCLIC. Means that there was no cycle to repeat (the cycle with octave scales is given by the octave itself, means at different range, you find the same doubled pitch). I called it Ourdission 41. It is the nonoctave scale of Ourdission, a music for flutes I composed in 1982. This means that it exists: CYCLIC, acyclic and QUASICYCLIC (equal) scales + all combinations between them. In addition there is EXPONENTIAL and LOGARITHMIC scales (as I have on my electric guitar).

One of the beauty I am quite proud, was to built nonoctave scales with harmonic interval; all the intervals from the harmonic series. And, among the firsts 66 (starting at the 7th harmonic with the ratio 7/6), just one interval constitutes a regular (equal) octave scale: the 51th harmonic with the ration $51/50 = 1,02 = \sqrt[35]{2}$ dividing the octave in exact 35 equal steps. These reenforces the sense that octave scales are exceptions in the world of equal scales for the music.

The Scalar Fields (yes several) is the beginning to play the necessary existing diversity to create original music. For now, the field is infinite to give to everyone the possibility to be unique. An infinite tool for composition out of any stereotype.

- OK. Get to the point. Of what music composer is responsible?

- Let's say that during the 38 years of my musical career, the music authority (the one who keep the keys of the safe box full of money, the one who keep the keys of the concert hall, and the one who keep the keys to access the orchestra) cultivates the censorship: a sort of resistance to new original music created by new generations. That is similar to an act of regression, driven by fear (of unsalable product! but music is not a salable product). It is really interesting because the aggression is unbelievable excessive and continuous since so long time. This peculiar war has created, 2 major path for music occupation: for dead one, and for alive one. The problem is not a sharing problem, the problem is that DEAD MUSIC KILLS ALIVE MUSIC. Too much dead music makes alive music unheard, and condemn alive music in lack of needed means to be heard. The alive original music auto-educates musicians to not be obedient, but independent, responsible and self sufficient, in contrary of the dead music. The consequence is that in a few decades, dead classical music will disappear (with its obedient musicians, because to be enslaved it is to cheat and shit life). It is logical: people who do not evolve, disappear. Alive music evolves the music (logical), which dead music cannot (by its fixed mind and property). The old approach of structure to compose music is nowadays obsolete, because a fixed score cannot ADAPT itself to any context (just one, and already past. It means: if its context disappear, this music will disappear). The 12-tone music is definitively obsolete, since a long time ago, a century. The old musical imposition (called composition) becomes a musical proposition. Adapting to the musical context. Adaptation is the skill of intelligence, the opposite is idiocy. An adaptive composition as a musical proposition becomes an open matrix (the field = the playground) for a possible music, without any limits. Its values are organized by one or several operating systems not necessary systematic (= automatic) which set up the music game. Where the goal is to surprise ourselves.

- OK. Tell me, when you create music, what is your purpose?

- Most of the time is to make music sounds so strange, or foreign as possible to disturb myself, my ideas about what it is (should be?) the music. After 38 years of creations, I should be indifferent to every music, but it is not: my last creation (The Human Music) does not sound same as all my previous musics that I created since 38 years! As being auto-educated to strange music (unheard different music), it is always the same thing: it takes me several month to tame my music! For me, it is a movement from inside the music to outside the music. Inside the music you do not listen as same as outside the music.

- *What it is: strange music?*

- *Strange music is what you cannot tolerate.*

- *Then, something you had never heard, unfamiliar, something you cannot understand, if you do not make the effort to approach this music.*

Also, in contrary of majority people's belief, strange music does not create fear. Fear is an additional feeling built by education and culture (to stay obedient); to cultivate suspicions, hostilities, and therefor enemies; you make believe yourself that the world is hostile, you keep yourself ignorant, you keep yourself working without having choices, you keep yourself serving, yourself without thinking: are in the opposite of living bloomed, using our minds to make our own choices (making you smile). IF THE WORLD WOULD BE HOSTILE, WE COULDN'T LIVE ON EARTH! The purpose of strange music is to open mind, to be open mind, particularly for people living in fear.

- *What about you? Are you really open mind?*

- *Every time I make the intolerable tolerable. The intolerance to the difference (not to pain, which is another skill). But in contrary, being touched by some UNKNOWN vibrations (= intolerance transformed in tolerance) makes your life being plenty of NEW SENSATIONS. My occupation as composer-musician is to bring you these new sensations.*

Mathius Shadow-Sky, 2017.

YES SOMETHING HAPPENED IN THE 1970s

Yes. Something nasty appears in 1970s

SOMETHING REALLY BAD FOR HUMAN KIND

The hegemony of economics-politics killing arts.

THE MUSIC SCORE (TO ORDER) BECAME A GAME (TO ENJOY)

What are you talking about?

Simple:

- . look at the proportion between the music from DEAD composers and music from ALIVE composers performed in major concert halls and opera houses.
- . look how the rich music institutions (fed by taxes) refuse to evolve according to the last 40 years of music discoveries.

Why 'the politics for the arts' denies the alive inventive and original works of alive composers?

1st. People (state workers) driving 'the politics of the arts' are incompetent to recognize an original work. The power to decide was given by the presidents of the nation to people who have nothing to do with music: especially the alive one. State workers do not study present original music. If a musician becomes a state worker, he will act with jealousy against his colleagues.

2d. The political idea was and is to suppress freedom and independency from artists. The artists set up an independent nonobediant (disobedient, undisciplinable, unruly, insubordinable, unsubdueable) population. And arts cannot exist without freedom. ARTISTS BECOME REBELLIOUS ONLY WHEN THEY ARE ATTACKED. And this is what happened in the 1970s. Look at the art works how they denounce the political repression against people and artists considered as 'morally insane' (to be free). All that, started after the world riot of the youth in 1968 against the social domination. Why to fight artists? Simple. Artists being free give the (bad!) example to enslaved workers they can live free. But all the capital organizations of our Western civilization needs slaves to serve and produce luxury. Luxury is the rotten side of the arts. Dominant people to stay and be dominant, they have to live in the luxury. The luxury is the mark of being dominant. The luxury is created not by artists but by craft workers. Art workers, in opposition to artists, do not invent, they repeat what they are told to do: their space is too tight for creation and original inventions: first they have to be paid! An artist is beyond that (an artist cannot be sold), it is why artists are consider as a threat for politicians. Because what the artists mean is: political power is not necessary to manage the country's richness. An intelligence in common is enough, which is missing when you've got the power to govern others.

WHY LUXURY IS THE ROTTEN SIDE OF THE ARTS?
WHY LUXURY IS THE CORRUPTED PART OF THE ARTS?

Luxury hides what art reveals. Luxury needs poverty to shine; art does not. Without misery, luxury cannot exist. Luxury needs slavery (a mass of obedient poor craft workers) to realize the object of luxury. Luxury produces objects only for discrimination: to be distinguished from the other human beings living in the misery = in the need = in the lack of what human being should have, but do not have to live with decency: the opposite of to live humiliated.

To create an artificial differentiation between humans, as: an 'elite' against 'common people', you will need the luxury. The luxury is what favourite people have and what excluded people do not have. Luxury has to create misery (= humiliated life) 'in order' to exist, and in second hand, its purpose is to hide this misery it has created. Arts do not create artificial discrimination. Luxury needs to work with stereotypes to be recognized, in contrary of arts working to be original. You can now understand how nowadays arts are perverted!

The will to make the luxury exiting, is the result of a regrouped perverted minds, stuck together by the fear of being disgusted to live. Yes, luxury is cultivated by ill people who fear to live and maintain the others (manipulated ignorant and naive by lies) in a dream of what it is unreal as: a shiny princess in the arm of a shiny prince. The show of what 'ordinary' people will never get.

People acting in the luxury dread the life as a hostility. It is why luxury needs war to exist. War produces horror and richness: the 2 essential elements to create luxury. The consequence of war is luxury.

The luxury provokes the lust which provokes the robbery. The luxury has to create the ugly to impose the luxury as canons of beauty, which is a false representation of what should be sublime.

It refers to 'LE LUXE [radiosophie de son mode]' in: 'Journal Vigilant d'Exemples Médiocratique, etc.' at: Novembre 2015 chapter 5. Also published in the book: 'NU, le livre de l'Oubli du Reflet, les Contradictions de la Sexualité Sociale' released in June 2016. Check at: <http://centrebombe.org/biblio.html>

But, any 'contemporary' music execution could not avoid mistakes (= the unplayable quantities), but IT HAS TO BE HIDDEN FOR THE GLORY.

MUSIC AND THE GLORY

What does glory have to do with music?

The glorification is the consequence of grateful results appropriation. In the 19th century, the Western enrichment was so excessive, especially with the colonies exploitations: the massive enslavement of the people from Africa in America and Asian people producing massive poppy for the French and the British, makes that these government businessmen, to glory their excessive enrichments, spent their excessive benefit of money to create huge classical symphonic orchestras and unlimited means for the operas with 'prestigious' architectures for opera houses and philharmonic concert halls. Political linked with trade power needs a representation to be glorified. Power and glory are undetachable from luxury.

But these excessive benefit started to collapse in the 1970s. Or, the benefit was considered not enough. It is why in the 1980s traders play with money to make excessive benefit using art to acquire objects with excessive price compare to its real value. As an insult to impoverished people. Until nowadays: look how business banks in 2008 bankrupts an entire country! Greece!

Remark that these social musical organizations: 19th century symphonic orchestra and opera are still financed, funded, granted by national 'cultural politics' to perform dead composers from 19th century. WHAT DOES IT MEAN? It means that people with political and economic power value dead music more than alive music. WHY? Dead music is controllable, music from alive composers is not. It is impossible for a real independent original artist to kneel, to obey to any command or commissioned order to glorify the political and the economic power of an elitist class. Most of the valuable composers made everything to get out from this hostage situation. But nowadays, most obedient composers, to this glory rule, got the job. But only aloud in 'classical style'. Today's famous composers kneel in their humiliation.

Obedience indeed, is the regression of mankind intelligence.