

Lecture:

THE (NEW) RESPONSIBILITY OF THE MUSIC COMPOSER

or: The new (another) way (or path) we are waiting for,
to compose music with others.

Since almost 40 years, to get paid, 'to get the job', the next generation of (what should be) inventive music composers have turned back to the present 'avant-garde music' (to exploration technique) for the past to compose music: in classical way (with the 19th century music theory). That means, that these composers want to ignore what the 'avant-garde' composers as: K. Stockhausen, I. Xenakis, or J. Cage, and the others, contribute to evolve music. And then, to not want to understand the limits they were reaching, to evolve beyond: of what it is, to compose music.

What it means, in 21 century, to compose music? (beside making money). Should it means: 2. to write a new vibrating proposal, to link people, to sound different? or 1. to sound a decoration (a glory) to mask the fear of emptiness? with the shape of 'classical orchestra' and/or the 'sound track' to sound a fixed piece with 'the 12 tone tonal octave theory'. Still, nowadays most of the music are composed with the 12 tone tonal classical theory (from the 18th century). Even computer music: yes! (computers by default are tuned on 12 tone octave equal scale). How it comes? There is **a Cultural War to deny (to fight) the present alive** music, a cultural war to deny the composers works continuing the evolution of what was discovered by the last generation of free composers (with their reached limits):

1. the limit of the quantification for (human) music
2. the limit of music calculation (aleatoric/probabilistic)

[knowing that maths is not music, but music theory is maths]

The limit 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 that a pitch is a regular rhythm (with the help of an electronic

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 hall and opera house.
- . look how the music institutions (full of money) refuse to evolve according to the last recent 40 years of music discoveries.

Why 'the politics of the arts' deny the alive inventive and original composers ?

First. 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. There is no studies about present intelligent music.

Second. The political idea was to mute the freedom and independency of the artists. The artists set up an independent nonobediant (disobedient, undisciplinable, unruly, insubordinable, unsubdueable) population. And arts cannot exist without freedom. Artists become rebellious when they are attacked. And this is what happened in the 70s. Look at the art works how they denounce the political repression against people and artists considered as 'morally insane' (by being free). All that, started in the 70s 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. Craft workers in opposition of art workers 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 dread for politicians. Because what artists mean to know is: political power is not necessary to manage the country 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.

read '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.

oscillator): a frequency, or to be more accurate: a group of frequencies (according to the Pythagorean harmonic integer numbering), and the frequency is the measurement of listenable speeds. His purpose was to link our 2 different perception of sound: pitch + rhythm under the same phenomenon: speed, and under the same (inappropriate) word: 'PHASE' (already taken to describe a precise acoustic phenomenon) and, to escape the domination of the whole numbers series, since Pythagoras (approximately 500 BC) who governs the classical music theory. He proposed to use the tempo (different speed) to avoid the whole number proportions of durations: to have 12 speeds as 12 (half) tone: 12 as the obsessional number of the 'serialists'. And many other developments, impossible (or unnecessary difficult) to perform by (most) musicians educated to perform classical music.

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

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 $\sqrt[12]{2}$ (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:

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

Dividing/multiplying from the (diapason-) frequency to get all the frequencies of the equal scale.

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

So what next?

Next? Xenakis, with the technique of stochastic pitch distribution, reached the limit of music as an object of property, an object of obedience. Pitch distribution does not make music: it is not enough. But it was, for the written music composition. The music composer 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 the music. The collapse of the music industry, started with a distrust trust: the music dealers refuse to support the next generation of 'avant-garde' (= most inventive) composers. The reason was simple: too expensive. Means: the profit of the benefit was not enough.

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

In the social context of sympathy with exchanging, sharing, helping, etc., fixed music work can rise, but in an hostile context of treason, censorship, and suspicion, all links of sympathy are broken. And it is impossible to impose a fixed written composition in a hostile context. There is no other way than to ADAPT yourself to the situation. Since the 80s my generation has to create ADAPTATIVE MUSIC to favour the opportunity to listen what you composed. Since 1979 the social music context stays hostile.

The social crisis started in 1974 (even before, in 1967) creating a lack of jobs and massive unemployment put people in an emergency state of mind to save first oneself. Being essential to get out of the unemployment humiliation makes that people between them became hostile and aggressive. The atmosphere in the 80s was hateful, and most creative independent musicians felt in a strong insufferable anguish (which creates the 'extreme music' miscalled 'industrial').

Yes, now we know what Xenakis, Cage and Stockhausen demonstrated to us (the next generation): **'intelligent' 20 century music required obedient musicians to execute any calculated graphics**. These new theories work only with obedient orchestra, not for others (inexistent free musicians orchestra I started to found in the 90s as The Trans-Cultural Syn-Phônê Orchestra for free). But as state workers, musicians stay in the comfort of what they learned to repeat: classical music from 19th century. But it is changing.

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

MUSIC AND (WITH) THE GLORY

What has to do glory with music?

Glorification is the consequence of appropriation's grateful results. 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 glorify their excessive enrichment put up their excess benefit money to create huge classical symphonic orchestra and unlimited means for the opera with 'prestigious' architectures for opera house and philharmonic concert hall. Political linked with trade power needs a representation to be glorified. Power and glory are undetachable to luxury.

But these excessive benefit started to collapse in the 70s. Or, the benefit was considered not enough. It is why in the 80s 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 poor people. Until nowadays: look how business banks in 2008 could bankrupt an entire country!

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.

The 20 century 'god-composer' created a score where obedient musicians has to obey to sound the composer's written music; not the music of/for the musicians. Musicians have to be submissive (as salary workers), by performing the music with their identity muted! For Xenakis, the executant musician, as a computer, has to obey to the 'plan' fixed by the composer: no other way was imaginable at these times. 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.

Classical musicians have chosen obedience as their way of life.

But, at the same time, an other way of creating music was stirring: called the 'free jazz' with the provocative ideology (just for industrial owners) of being free from any masters (driven by sons and sisters of the slaves in the US). The idea this music can sound 'anything' was for most (serious classical) composers a provocative way (= an insult) to deny the point by point (= counterpoint) written composition. But it was not. Punk in the 70s claims to play music as uneducated rebellious children.

In contemporary (serious) world, 'chance (random) operations' give a similar result as 'combinational operations'. The 4 sides of the same 12 tones (serious) composition from different writing approach 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 different approaches to sound similar with the one 12 tone octave scale. This, for the illusion to control what every Western people (the Whites) fears: THE CHAOS (= a huge amount of uncontrolled actions). Cage as Lao Tseu (with the Beatles?) was saying 'Let it be' but in a LIMITED DURATION. Yes, the limit of freeing music was retained by its precise fixed duration (FIXED DURATION ALLOWS TO CONSIDER MUSIC AS A STRUCTURE FOR A PROPERTY which free jazz denied for pleasure). This, to not put in total panic the Western listeners and the music market. The 'structure' is the limitation of music being a piece.

These 20 century composers also opened the door to uncontrollable matters. That is the belief of all enemies about 'contemporary music' (as it was called). The aftermath reaction was to regress, to step back to neoclassical music with 'fixed freedom' (sic), was a logical reaction of humans and musicians FULL OF FEAR.

Since 1990, we have 'digital sequencer' driven by computer atomic clock. For rhythm duration, there is 960 division per second for the shortest 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 either Stockhausen nor Xenakis never used a computer sequencing machine to release their music. Yes, sequenced music sounds as sequenced music: inhuman. And 'human mistakes' was an important part of Xenakis composition approach.

Our generation started the music with the idea of noise: in the bath of the noise of the city: loud electric guitar, TVs, radios, cars, planes, trains = the industrial sound environment existing since our birth in the 50s and 60s. Morally, noise is **the dark side of the sound**: it is? it is not. NOISE MUSIC was acting beyond the Western whole number value of harmony. The answer of the music market in 80s was the regression to octave modal music (5 tone).

Stopping, censoring, resisting the music evolution, which is 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 their lives are founded). Yes it is unfounded (this painful apocalyptic destruction)! But the image of an uncontrollable atomic bomb and a pandemic are still present. But what it has to do with 'freeing music'? The people living with fear apply to ununderstandable music, the image of total mind destruction. Because listeners cannot understand living without known order by being obedient to a social father/mother governing their will (at work and in the family) with rules. The opposition between fear and open mind is constant in music and art, and in all human occupations.

The trio: Cage, Stockhausen and Xenakis was acting the end of how the composer composes music, by showing:

1. the quantification's limit
2. the 12 tone scale's limit
3. the calculation's (combination/chance operations) limit

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, being out of whole numbers ratios, a world that the classical music theory is denying and avoiding. Music is not a fixed structure (a written eternal fixed order of points) to be an object, a fixed work, to own as a property (to get the royalties of the copyright). **Music is a manifestation of livings beings being in sympathy**. Unfixed music was misunderstood as 'improvisation' which is for usual minds (obedient people): bad, or less valuable compare to written music. This is the fight between living the **INSTANT** and believing being **ETERNAL**. Improvised music needs a context, a theory, a system (same as written music): it does not appear from no where but now here. Authentic Improvisation is an instantaneous performance of a composition.

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) has to change, but it does not. The evolution from fixed music to unfixed music marks the ADAPTATION to the context of needs. The youth of the 50s, 60s and 70s insisted to change our way of thinking, 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 responsible putting idea of freedom in youth's mind, yes: art without freedom cannot exist): free jazz with experimental music (= unheard music) became forbidden on all scenes. Since 47 years, artists are experiencing the (art of) censorship with the help, the tool, of money to bribe, to corrupt arts.

TO GET OUT FROM

- . 12 tone octave scale (= the classical music theory)
- . Fixed music, with the ideology of (eternal) 'structure' to own an identifiable property to get paid.

MAKING ART FOR MONEY DOES NOT MAKE ART
just a profit

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 art-work 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 the choice which is also the state of freedom. Freedom feeds intelligence. Bondage (= enslavement) feeds stupidity. The reason is simple: one think, the other not. Can you imagine, humankind becoming intelligent?

This, is the real basic issue.

To get out from the hegemony of the 12 tone music, the path was already open by 2 composers in the 20 century: Ivan Wyschnegradsky in Europe and Harry Partch in the US.

Wyschnegradsky came with a brilliant idea: within the 20 century concept of 'pitch continuum', he considered, with the help of the 9 microtonal equal scales (from 1/4 to 1/12 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 called his 'avoiding': "espace nonocataviant" (= nonoctave space): because the concept of the 'pitch continuum' was considered as a space, the 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 different. We know that every matters in music are the manifestation of time. Space gives the ability to perceive distances intervals in space and time: 'asynchronology', YES: there is a lack of vocabulary!

Partch's contribution for music evolution beside his creation of new music scales, came with the fact: if you compose music with other scales (than the 12tone one) you have to create the 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 60s and 70s, nothing really new appears as new musical instrument, OR: everyone started to build their own musical instruments until nowadays. Personally, I started with the Archisonic Lamp in 1980. 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: see my Arcoguitar in 1983. In 1983 also appeared a digital cross language to communicate to all digital synthesizers, this cross language called:

MIDI, for Musical Instrument Digital Interface, gives the possibility to tune your digital instrument. 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 already Ivan Wyschnegradsky 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 the amazing amount of equal scales hidden by voluntary ignorance.

Here, there is an important distinction to understand. In music theory (in contrary of maths) 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 the simplicity becomes in music an incredible complexity, not because of the theory, but because of the misunderstanding.

In English we have to precise equal or unequal scales. In French scale (as ladder) is supposed to have regular steps, but it is 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 was in a same unequal scale too large and too small).*

What matters in this purpose?

The huge amount of scales has 2 functions:

1. Each interval sounds different
=> all (equal) scales sound different
2. Scales are giving the location for any mode

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 will not any more be a part of the music education**; which will increase the open mind consideration 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 microtonal. 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 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 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 dealing with!

Let's say that during the 38 years of my musical career, the music authority (the one who keeps the keys of the cash full of money, the one who keeps the keys of the concert hall, and the one who keeps the keys to access the orchestra) cultivates the censorship: a sort of resistance to the new music from the new generation. It is similar to an act of regression driven by the fear. It is really interesting because it is unbelievably excessive.

This peculiar situation has created, let's say, 2 paths of music: the dead one, and the alive one. The dead one are served by alive human beings. The alive one too, but without the needed means. The alive one, auto-educates musicians to not be obedient, but independent, responsible and self-sufficient, in contrast to the dead one. The consequence is that in a few decades, dead classical music will disappear (with the obedient musicians, because it is a cheat and a shitty life to be a slave). It is logical: people who do not evolve, disappear.

Alive music evolves music, which dead music cannot (by its fixed mind and property). The old structure approach to compose music is nowadays obsolete, because a fixed score cannot ADAPT itself to any context (just one already past).

The 12-tone music is definitively obsolete.

The old musical imposition (called as composition) becomes a musical proposition. Adapting to the musical context. Adaptation is the skill of intelligence, the opposite is stupidity.

An adaptive composition as a musical proposition becomes a matrix (the field = playground) of the possible music without any limits. Its values are organized by an or several operating systems not necessarily 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 stranger as possible to disturb myself, my ideas of what it is (should be?) 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 my all music, I created since 38 years! As being auto-educated to strange music (unheard different music), it is always the same: it takes several month to tame my music! For me, it is a movement from inside the music to outside. Inside the music you do not listen as same as outside.
- 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 the music. Also, in contrary of major people believing, strange music does not create fear. Fear is an additional feeling build up by the main education and culture (to stay obedient). To cultivate suspicious, hostilities, and therefor enemies. To make believe yourself the world is hostile, to keep you ignorant, working, serving, without thinking which is the opposite of living bloomed (in a gorgeous happiness making you smile). If the world would be hostile, we couldn't live on Earth! The purpose of strange music is to open the mind to be open mind also for people living in fear (but their efforts are harder).

- What about you? Are you really open mind?
- Every time you make the intolerable tolerable. The intolerance to the difference (not pain). But in contrary, being touched by the UNKNOWN (= intolerance transformed in tolerance) makes your life being plenty of NEW SENSATIONS. My occupation as composer-musician is to bring you these new sensations.