

The Dark Ages for Music Creation

music history from the end of the 20th century to 21st century

Why it doesn't exist any book about the recent history of music and particularly the recent half century of music creation? It happens it is lived as a global social deny. Original music from living composers favoured after the 2d world war was at the end of the 70s the target of political and economical assaults and at the same time, the music lovers resignation. The free jazz was the 1st political target, then the avant-garde. It goes as far that the composer Cornelius Cardew was killed by the British state (its spy agency). In France, the philosophers Roland Barthes and Michel Foucault? Artists assassination always look like an accident.

What all these people fear in philosophers' and artists' works to push as far assaults against them to kill the audacity of philosophical and music creation in public domain?

The neoclassical wave came first from Germany at the end of the 70s with its (sold) representative composer: Wolfgang Rihm. In England (motivated by the institutionalisation of the avant-garde?) the reaction was to use past music as a materiel to recompose something new (really?): Gavin Bryars and Michael Nyman had chosen the easy way to enjoy music to please the enemy from past and present in the easy listening music called in the 80s: "post modern" (sic). To say that the creativity of inventive composers was over? 50 years after over financed neoclassic music still exists, but the joke of the post modern music disappears like authentic music from the public domain.

It was clear that the institution of the music creation in France started its agony. Giving the power to ignorants state employees to choose who's music work will be heard and the ones who will not. That, started the war against authentic art and music works. In France, it was called: "la politique culturelle". It was a 40 years war against original art and music started in 1981 to end in 2021. In 2021, people are enough frighten to avoid authentic art and music removed progressively from public places.

There was of course a resistance. The free jazz changed its label to "improvised music". Surviving in underground places. Electronic music became dance and noise music, dead both today, and replaced by "electro-acoustic music", a globalist pattern started by the French academic GRM institution, where working composers were state workers. The general approach of music creation in the beginning of 21st century is mediocrity. This, by favouring believed "harmless" (?) untalented composers. With them, "the social peace will be respected" (= obeyed, sic). But the result is an intensive social ignorance where knowledge has become lies to comfort frighten people about the reality.

This sad history happened only because in the 60s appeared the opportunity for everyone to live free. In the 60s, the youth was clear: the ancient social models based on obedience was refused. As simple as that. We can imagine the panic of the governing elite. Loosing the slave industry. Their reaction after 1968 was immediate. The secret conservative revolution or the restoration of the order (sic) started to act few years after. The economical power, then the political power started to shoot with massive unemployment to grow despair in the working class. The destruction of music industry favouring artists' carrier to favour products to be sold came after. Then the progressive replacement of modern artworks by decorative insignificant objects was is the 2d political strategy. That, was a master piece strategy, because nobody, especially the intelligentsia, didn't see it coming. Secret is linked to power. They only complain of art decline. Art does not decline, it is our civilisation who declines.

Why all these hostilities against original art and music? The governing elite has silently accused and condemned the artists to be responsible putting the ideas to be able to live free in the youth state of mind. Isidore Isou could not tell the opposite.

There is a fact for the authentic art and music to exist: any authentic artist cannot create original artwork without absolute freedom. This freedom s/he has to take her himself. Imagination can imagine only when the human being is absolutely free. The muse represents

the enlargement of the necessary freedom. Solving problems depends on how large imagination is. By killing authentic art and music in common public domain, the governing elite kills the imagination in people, i.e. the ability to solve any problem by ourselves without calling any emergency services (the police).

By willing to understand what is going on by analysing the original art and music public decline (in public domain only, not in the artists' studio), we have understood the foundation of our domesticated world: its reason to give up to live free in exchange of a slavery life. Our slavery industry started 5000 years ago with the 1st erections of state-cities. The called neolithic period replaced the palaeolithic period. And what happened? Art and music from palaeolithic period disappear in the neolithic. Art was replace by craft. And civilized people consider craft as art (sic). Art came back in our societies in the 17th century. In the 70s of the 20th century, the "conservative assault" focuses on the same goal: to replace art and music with craft and (worst) with "entertainment". To entertain people is the diversion to forbid people to understand what is really going on.

To frighten people by condemning employees to not be able to work again was, still is, the 1st political strategy of terror (the real one, not the made up terrorists). Adding to this internal terror, the entertainment makes people believe to escape from their pain. In real, entertainment traps them in the belief and ignorance to make them voluntary soldiers of the new restored order of the new old empire. The cinema industry is a tight accomplice of the economical and political power where everything is fake to seem real.

When I started my composer carrier, after Iannis Xenakis, Pierre Henry, and K. Stockhausen, and many others, I was enough naive to will to create music works with the new claimed technology with knowledge, mixing physics, acoustics, sonic architecture, sound engineering, and the new musical instruments: synthesisers, objects, and the incredible sampler in music compositions. In one word: the digital age for music creation. In one hand there is a huge technological possibilities in music creation, and in the other hand, there is the political and economical global denied censorship that forbid original music to exist in public places.

I should not be alone to write about the last years music history:
its dark age for every one, since a half century (does it will be more?).

The dark age or art and music creation is a half century of political and economical pollution, threat, and assault is mostly ignored (= untalk and unspeakable) by concerned composers. Most of them continue to behave as if the social and political context didn't change since the 60s. The high level of social hostility against original music and art (not to entertain but to experience) educates the youth of the 21st century to attack to harm any (real) artist: the ones who touch people inside (with the denied reality), artists who commit to sound his her music in public places. Especially solo concerts where an alone artist is easiest hittable than a group of them. These aggressions, made me stopped my solo performances as the Lamplayer in 2007.

In addition, this global economical and political assault against original art and music turns all cowards to accomplices. All festival directors financed by the state became the accomplice of the economical and political music and art censorship. No one is innocent in this affair: even sold artists who choose to act against original creation to produce copies of copies and betray the sense of music. To be able to pay the rent? Hum... A false argument to forgive their treachery and treason? A real artist cannot be infected by the artificial educated fear. An artist infected by fear losses his her ability to create original art. Money and glory are the trap. And treason traps anyone inside the suffering.

- Do you think I use strong words?
- ...
- If yes, it means you are trapped.
- OK. So, how to make original music and art to come back in public places?
- Everyone has to get rid of the trapped fear cultivated inside their bodies.

The sad aspect of the recent music history is: it doesn't exist in most state of minds. This is the force of the political power. Everything seems peaceful and right when it doesn't. The only way I found to communicate my music in this hostile context is giving for free my albums, scores, and writings through the Internet. Since 1997, and since 2004 there is over one million albums downloaded. During 20 years? This means, there is an important amount of people around the world in lack of original music (who wish to listen freedom). One thing is sure: original art and music creation cannot be killed.

Original art and music creation cannot be killed? But does it can sleep?

The desire of art and music to disappear? It happens once, 5000 years ago. When human kind decided to domesticate themselves and build cities with walls (to cultivate the fear of a possible threat to replace freedom by kingdom). Since the 17th century, when the music, as an art (not only an entertainment), reappeared to flourish during 300 years, at the end of the 20th century one thing appeared historically new, or THE MOST UNINTELLIGIBLE EVENT HARD OR IMPOSSIBLE TO UNDERSTAND happened: since the 80s, all the artists and composers behaviour (with uncommon rare exception) after the 1sts political and economical assaults started at the end of the 70s, unlike in the past, or against the tradition: refuse to be together. All of them in their art and music world refuse to communicate (talk about art), to act, to exchange their knowledge and experience, to organise events to access their artworks, even to excite a false concurrence that emphasized the motivation to create even more inconceivable artworks. But all is done in opposition.

Since the 80s, original artists and composers put themselves in ISOLATION, and refuse to resist all together against our civilisation social general decline. To be able to give to people to figure what and how to listen what the living real artists consider important artworks from colleagues. Is it a selfish isolation? "Fuck them all!?" By a too large amount of social suffering? Painful relationship? Considering all other artists being dangerous persons: the excuse to refuse any communication with others? Composers in this general hostility became enemies. Believing all other artists being frank enemies? Sounds insane. Of what competition? For which competition? The ones corrupting art and music with power (to be obeyed), money (believing being rich), and glory (rewarded and acclaimed, never for their artwork, but always for the veneration to exist; the visceral human need that has to create figures of "superior beings" commanding "humans inferior beings")? All artists (the supposed ones be authentic artists, not the fake pretended artists like most of today craftsmen and craftswomen, technicians and users, all certain "to be the one" sic) as everyone else became selfish (not individualist as everyone says and mistakes with to be able to live independent). Our state domination ideology develops selfishness and aggressiveness motivated by fear.

The general feeling when appears an assembly of artists, is the unpleasant discomfort believing knowing that "everyone cannot trust everyone", and worst: that everyone "wish the other to not exist". More people in the assembly more intense is the general hate environment. This is a terrible feeling that prove than any solidarity among domesticated people disappeared. After all, artists are human beings. I left the Parisian circle of contemporary composers because of the useless and miserable life that generates.

This behaviour is general, behaved by all artists, and since 40 years, without interruption. Is it peace? It is THE MOST UNINTELLIGIBLE EVENT HARD OR IMPOSSIBLE TO UNDERSTAND, fact and proof of our social decline: why and how artists can act a permanent hostility between all of them? Exceptions are too rare to be considered in the hostile general artist world circle without the circle given attitude. Is it an unstoppable attraction to destroy human reason? There is here something strange and inexplicable. Understood: it is preferable to stay isolated in retreat to avoid any assault carrying by hate to humiliate to kill the artist.

More than the public rejection, more than the economical and political assaults against "disturbing art and music" (because these artworks question), the individual attitude that considers all others as enemies (= inevitably hostile people with bad intentions) - to harm for

free? For what? - shows the general public hate that link people, and artists too, between them (where scornful gossips have the essential role) is one of the consequences of: "the deep sleep of original alive audacious art poetry and music." This attitude stays inexplicable since the 80s from the 20th century.

What it is art, music?

If the will and the idea of art reappeared in the 17th century (after 4600 years of absence), it is because art detached itself from its craft function: to be attached to serve. Art, poetry and music in itself do not exist to serve for something, and more for something else. This is the essential reason for art to exist: to serve to nothing. Or art is completely and fully opposed to servitude. Even if the exceptional creativity developed by the composers from the Ars Nova in the 14th century, who understood all the great interest of musical composition, their music served the religious mass. The arts exist because they are useless (only to know to be able to enjoy while developing our sensitivity and intelligence; which is not nothing and useless, but everything). This notion of serving for nothing is fundamental for the existence of art, poetry and music.

This is exactly where the artistic approach is born. The artistic approach gives to persist in the chosen own and unique path of creation by the artist. Without an artistic approach, art becomes craft again. The artistic approach removes the utility aspect (for who?) to make things. Art exists because it is detached from domesticated utility. The artistic approach asks to think art in the context in which an authentic artwork is born. If the artistic approach is removed from art, it means that the ability to think to understand is removed from the how to know to do an artwork.

The 1st utility of uselessness is to decorate. Meaning: to hide the believed perceived convinced ugliness of reality. Which is only a point of view. The decorator must believe and be persuaded of the ugliness of the world to want and be able to decorate. But who generates ugliness?

Music has been replaced by cinema

to do that,
the cinema has to destroy all alive original music.
The digital age for the music has been replaced
by the age of digital personal screen by the video game of the cinema.
Opera has been replaced by cinema. Cinema is the opera today, without music.
Music composition has been replaced by sound effect to sound pictures.

It is one of the causes that original music creation had to retreat in poorness = without means and mainly without generally evolving the music composition technique, in addition of being rejected from public spaces, all started since the end of 70s and frankly in 80s.

Indeed, what happened in the 80s of the 20th century is that the cinema industry destroyed the music industry to absorbed it, the goal is that video has to be served by music as additional effect to reinforce the impact of the picture, to use music exclusively as sound for what images communicate: to illustrate/support its mirages. The audio technology for music was transferred to video and cinema industry. It was obvious in the audio pro world when the video/cinema industry submit the audio industry. In the 80s, independent audio pro magazines disappeared absorbed by video pro magazines. In the 90s the absorption was done. Since then, all the audio technology is dedicated to video and cinema, especially the audio spatial technology corrupted by the frontal screen.

In the 19th century, image production was or independent in painting and theatre or serving the music in opera. In opera house, the story and the stage design were attached to music. What happened, and how actors could replace singers? 1st: the opera world refused to evolve. Opera houses were built for the 19th century musical composition: sonata in symphony in

frontal stage. In the 20th century (1958), the concept of space came as the 5th element in music composition. The spatial concept of the opera houses became obsolete, regarding the evolution of music composition. But what hurts and destroyed alive music creation was that "the state financing public culture", after the 2d world war, was exclusively intended for classical opera houses and classical symphonic orchestras performing mostly dead music from dead composers. The cost to support these past and dead musical forms is quite expensive, and forbid to finance and support new music compositions from alive composers *.

In addition of this unfair favouritism [the dead against the living], the price of a ticket for the opera house is 5 to 10 times more expensive than a ticket for a film in a movie theater. Classical opera in contrary of cinema exists to entertain the upper class, never the working class **. The spectacular cinema industry with their huge screens and better sound attract, mostly with its "special FX", a youth generation that prefers to refuge in the unreality of fantasy, given by the cinema and video games industries, than to live the (repulsive) present of the social reality. Indeed, massive unemployment started in the 70s. Since then, the peril is permanent: it became very easy to not have a home, neither enough money to feed ourselves. The human society became strongly insecure since the political counter-attack to eliminate any wish of freedom after the world rise of the youth in 1968.

The massive benefit in the cinema industry started in the 90s. The cinema industry, mainly in Hollywood, understood after the hit of the Titanic tragic romance film (= impossible love between classes: a slave male and a master female) that the benefit exceed for the 1st time the billion of dollars. The British fantasy and American SiFi (started in 1977) became in the 21st century the major benefit in the cinema industry, like anything else could be. Far beyond the left over songs industry that serves also the cinema industry. In the 21st century, the impact of any song depends of the film it supports. The development of TV video clip, started in the 80s, to sell a song, is a proof; like how the 007 franchise can advertise a song is also a commercial. The cinema industry is only motivated by huge benefit (which kills the art of cinema). A film is an advertisement. And to earn huge benefits, there is no mystery, the product must seduce the lost children being obedient from the international working class (low and middle): the 6 billions slaves on Earth. The rest, the 1 billion, try to not be concerned.

Computer screens started the general invasion in private homes in the 90s (not in the public spaces yet). The digital age is the screens age. Apple computer founders knew that designed useless objects for common people will attract them to buy it; because what it matters is not the object itself, but the act to be able to buy it, to have it, to be "connected" ***. Personal computers replaced the "HiFi" with its collection of vinyl records with computer video games and video films. A major new industry was born: the Video Game Cinema Industry.

The television to survive the personal computer game cinema industry connected to the Internet had to react. In the beginning of the 21st century the 3 major industry: cinema, video game, and television started a joint venture: to bring the big screen films into personal small screen, and attached to it, the video game in the personal helmet for sound and video vision immersion at 360°, after being "surrounded", trapped by sounds in 5.1.

If the television had survived with the new Internet generation, it is only because of the series using the cinema technology. Television is the major tool for propaganda. The major tool for political communication (in one direction). The Internet network started to be infected by propaganda in the 21st century, when the merchants started to use the network to sell their products. Television still is, for some generations that still believe the information being the truth. Television was always a political tool believed by most viewer being an entertainment (toll) tool. The object television at home has still its place: bigger, flatter, hook on the wall (replacing the fire place). In the 21st century, in the Internet age, in France, still 95% of families have a TV at home. If television industry survived the video game and cinema wave it is because it became digital and produces series as films. When the television became digital, the connection with the Internet network gave to the TV industry to welcome the cinema industry. The digital films online are now watchable not only in movie theater but also on the TV screen at home. The profits increase massively.

In the 21st century, individual screen became on what most of human beings stay focused [hypnotized?]. The believed idea of being blind, deaf, and mute "to have a happy life" is realized by personal computer screens and headphones. The helmet served to be personally totally immersed in fake worlds of video games. Disconnected from social reality. That wish started with the "Walkman" in the 80s. The CEO Sony's daughter was so bored by the business reality of her father. Disconnected from the reality with only headphones listening music who masks the sound environment is so powerful that you have the impression to live in a dream, or in a film. Even in the ugliness: I experienced it in depressing dictatorship regime in eastern Europe. This great disconnection attracts all the deceived youth.

But in this screened isolation, talking was not muted. In contrary, chatting is essential for gossip to exist. Gossips are essential for any sold event to exist among people. Gossip is the foundation of advertising. Or advertising cannot exist without gossip. The goal of advertising is to generate the largest gossip about the event to be sold. Social media are gossip media. The press is also a gossip media. Since the 90s, it is known that the bigger media customers are teenagers, especially: girls. By deceived femininity? Fantasy films keep boys (now adults) concerned by this huge family or class of young customers that the major industries, cinema and video games, are concerned to sell their goods (good?), products to increase their profits. Boys and girls are trapped in an adult body who cannot disobey the market in what they are sold.

Music, became secondary in front of the cinema large screen assault with its loud sub sound effects of explosions and buildings spectacular destructions. Notice that the cinema FX started 1st with sound: Disney with Fantasia introduced 3 loudspeakers in the movie theaters (to sound a classical symphonic orchestra, sic), the catastrophe films (1st with simulated earth quake) introduced powerful sub woofer in the movie theater in the 70s. In the 80s the music industry lost its domination, at that time equal to the cinema industry. In 90s, most recording studios (not attached to cinema industry) bankrupted. In 90s and since then, recorded music happens most of all at home: "the home studio" with cheap audio equipment. The spatial audio dominant technology is only dedicated to cinema, not for music.

When a tool makes to do or obliges to do,
It means that the tool dominates its user.
Today, computers dominate most of human beings' behaviours.

It is clear that the music composition, since these political and economical assaults started half century ago, did not evolve in the music world as it was, since the 14th century, when the Ars Nova composers started to sound the polyphony. If music composition do not evolve, it means it regresses. Indeed, music composition started to decline when alive composers started to copy 19th century music from dead composers. Supported by the cinema industry and states/countries/nations subsidizing symphonic orchestras. It also favours the behaviour of obedience: musicians in these orchestra are executors not performers. It means, they execute the score exactly as it is written, they do not adapt the written project to their present context. Executors repeat exactly the dead past. This attitude was called "determinism" (to be determinate = "to have the will to make the dead to live and the living to obey", sic) in the 20th century against aleatory indeterministic music scores that made John Cage famous. The difference between executing and interpreting is huge: execution forbids adaptation, in other words, execution forbids intelligence to grow. Politically and economically this ability to stay stupid is essential for the stability of the global market. Without stupidity, nothing could be sold. And 1st, the human slavery.

Notes

* Pierre Boulez, Iannis Xenakis and the composers from the GRM in France was the last composers who received sufficient grants from the state to compose and to be able to listen their music in public space. In France, the state was the only source to finance music works. Private financing always reverse the art work into an advertisement.

** The wish for a popular opera house in Bastille in Paris is a huge failure or a political lie.

*** The price for an Apple cellphone beyond the minimum salary doesn't bother the buyers

which mostly are poor people. It is unbelievable how poor people can find the money to have the last cellphone model. Queuing days to be the 1st.

Game music to reinvent the concert

John Patterson - What was your purpose in music when you started music composition at the end of the 70s and at the beginning of the 80s?

Myster Shadow-Sky – My purpose was to create for the musicians and the audience a new way to live the live music. Antispectacular and big public music game events where the public, the listeners are also the gamers. Ludus Musicae Temporarium was my first attempt to sound this new spatial public music game in a completely different context that was known before. This new approach of the collective music needs new architectures, it is why I had to create the Archisonic, in other words: to create the topophonic and acoustic and social context for this new way to game music to sound. It is as ambitious as how was the Roman circus buildings to perform for a large audience, the killing games. My music games are not killing strategic game from the game theory. Ludus Musicae Temporarium was the 1st music to give this potentiality through ages, how to sound a huge gamers orchestra with usual springs objects to sound as musical instruments and more: flying in space. A sort of Olympic music games without any competition. Joy is not to have but to be. My other music games follow that same idea since today. But none of them could be released in public space as I imagined, only partially. The Ephemerodes Card of Chrones is a relays music game I wrote in 1984 to be sounded in an adapted ephemeral building. This ephemeral sonic architecture made me use inflatable buildings, starting with Ourdission in 1982.

John Patterson - What made your astonishing music games impossible to realise?

Myster Shadow-Sky – Mostly because people (political and economical key keepers) forbid me: the access, the people to pay, and the audio equipment, to do it. Since 1980, I never stopped my will to realise all these archisonic music games, but everywhere, not only in France, the censorship mixed with local jealousies is stronger than me alone facing the injurious horde. It becomes a matter of political power, where the limit for an artist is the ugliness of deceived tyranny, and an artist cannot go beyond. If not, s/he loose the ability to create original art works. The level of violence is very high in this power world of permanent war. If I gave up for "Ourdission 2" in 2000 in Montreal for example, it is because the Quebecois hate for the French and the political French corruption is so high, that to realise the art work in public space demands compromises that would destroy the artistic approach of the music work to be transformed in an object of decoration to entertain bored people in the city. All politicians consider music and art as a decoration of their political regime, all of them. It is why, when art, poetry, and music became independent in the 20th century, provoking the liberation of the slavery by the youth, politicians react with the counter-attack of massive unemployment 1st, then the total destruction of all independent art, music, and poetry, in public space and to transform art, music, and poetry, in amateur leisure and craft to stay harmless against political tyranny of slavery. I gave up because my integrity was in danger. As simple is that.

To be continued
Myster Shadow-Sky