

## The story of these miniatures is really not extraordinary!

Coming back in 2000 to Paris (where my sister offers me hospitality) in a big poverty from Montreal, friends from Forgues (the village where I was living and building my 1st big recording spatial studio, that, in the front of the Pyrénées mountain) made me met Christine, a family related, thinking we could together be good companions for life. In 2003 she breaks up saying I was too hard to live with. Meanwhile, together we was leaving since 2001 in "her" apartment. Hard for an artist to not have his own studio (only a small corner in the bedroom). She was working bringing a salary at home. I wasn't. As an artist and registered as unemployed, my revenue was not enough for both of us. Seeking to teach music, all opportunities was taken by besieging people from years to get all the available teaching jobs. An other idea was to help beginners with audio computer: not enough incomes! An other idea was to start a private teaching music creation, nobody came. An other idea was to propose jingle music to French TV channels. To sell it. But the place was aggressively protected from outsiders! That was the first (bad) motivation to shape these music. ['which one do you like for your favourite TV program? Tell to myser shadow-sky']. Easy, fast, and efficient. A proof of my abilities; but to whom? No hook with anybody working in TV channels at all! At the same time, I was conceiving the opera "No Things, la Enciclopedia Delphica" for 8 robots with artificial voices, dance floor music, singing robotonic ballet, aquarium with animals: apes chimpanzees with no air and singing dolphins. At that time, the arificial vocal technology leading by a Belgium university was not able to give 87 different voices the opera needed according to the Spanish comic book created by Miguelanxo Prado where his stories was followed. The realisation of artificial voices never really works. Because it is unbearable to listen. Films with robots, their voices are always made with human voices, and for sounding robots ('android', sic) it is made mostly from analogue synthesizers. For the No Things opera performance, I could use sampled recorded voices, but where is the fun of that? Robots from the No Things opera are working broken and despair! In this opera case, the artificial voice process matters more than the sound quality. For the miniatures album, the chosen robotic voice (I made it singing, quite) was the worse one I found or the funniest one! I mixed with the voices of my 1 year old daughter and 10 year old nephew. Is it functional music? How music can be functional? Does it introduce or conclude any show? Music to use for something else than to be listened itself? Here are the questions that help to create these short music.

[http://centrebombe.org/NoThings\\_Gate.html](http://centrebombe.org/NoThings_Gate.html)

<http://centrebombe.org/NoThings.html>

[http://centrebombe.org/NoThings\\_presentation.html](http://centrebombe.org/NoThings_presentation.html)

Republishing 20 years after the miniatures album with a better sound, a new cover and disc label, and with an evolved proper title: from '23 miniatures for the TV [television]' [musique signalétique banalisée pour la vision] to '24 miniatures for Time or Temporal Variations' adding the important title: 'Failed Commercial Album'. Which is closer to reality. 24? Because I found in 2022 an other one made in 2004! The SACEM steals me, in 2022, 34 years of royalties retributions, without any will to give me back that stolen money! The amount of lack of retribution crosses the ½ millions €.

The SACEM, in 2003, started new hostilities (yes, again, after 1988), forbidding us composers, by forcing us to pay to publish the album of our own music of re:composed music from Karlheinz Stockhausen (Charles Warehouse = Charles Entrepôt, sic). By recomposing other composers music, every composer is agreed to: not stick on their recomposition any copyright or 'droit d'auteur'. Karlheinz Stockhausen was informed about our music recomposing his music. I called or wrote him to tell him. After our recomposition project of 20 century contemporary composers (still on), Karlheinz started on the Internet his own recomposition (game) but for a price to win (sic, that was a mistake!): a computer program (sic). The sound samples he gave for his recomposition (game) was not really interesting and he closed his project. The album of recompositions was finally published on the Internet for free, as mp3 format, not a CD as it was first planed. Since the music industry is not able to let in any talented composers and musicians, it was logical to start an Internet free distribution of

our music: to have a chance to be listened. The Internet music exchange program 'Soulseek' (still on) shows the huge amount of exchanged music on the Internet. Big fans got a unique collection of rare music that the official music market forbid to access (since the 80s). 2004, the starting year since my albums are free to download and listen. 15 years after, it crosses the million listeners! With any advertising at all. Quite paradoxical for an unknown composer!

<http://centrebombe.org/remixed.html>  
<http://centrebombe.org/remixed1.html>  
<http://centrebombe.org/anti-sacem.html>  
[http://centrebombe.org/myster\\_shadow-sky\\_discography.html](http://centrebombe.org/myster_shadow-sky_discography.html)

10 years after, the artificial voices for robots I expected did not evolved. I did instead my own transformation to make from women's artificial voices a choir of little girls to say the texts of Georges Bataille. A tight function that started to be done in 2007 for the oratorio with 25 musicians : DE L'EXTASE, LA MUSIQUE EXTREME # ObCD 47-2007 - 183:92, then included in A Journey to the Edge of the Mankind Possible # ObCD 51-2008 - 42:31 a 2008 to 2012 opera. In 2012, I made a unique publication of the Artificial Little Girls Choir for the record: LE CHOEUR PARLANT DE FILLETES ARTIFICIELLES DIT GEORGES BATAILLE # ObCD 56-2012 - 25:18.

MYSTER SHADOW-SKY  
23 MINIATURES FOR WHAT?  
# ObCD 28-2002 - 23:17 of jingles [STEREO]  
Republishing 2022  
# ObCD 28-2002 - 26:19 of jingles [STEREO]  
24 MINIATURES FOR TEMPORAL VARIATIONS or The failed commercial album  
Album released August 2002, le centre de la bombe, Paris.  
copyright 2002, the composer  
label: le centre de la bombe  
myster-shadow-sky-unexpected-wave-production  
for television programs? Not any more. TV is a tool for propaganda we avoid.

Mathius Shadow-Sky  
Toulouse, October 18, 2022.