

From Mathius Shadow-Sky, music creator
to all musicians from the London Sinfonietta

Toulouse, September 21, 2025.

Hello Michael Cox, Hello Gareth Hulse, Hello Jonathan Morton, Hello Tim Gill, Hello John Constable, Hello Mark Van de Wiel, Hello Simon Haram, Hello Byron Fulcher, Hello Joan Atherton, Hello Enno Senft, Hello Helen Tunstall, Hello John Orford, Hello David Hockings, Hello Paul Silverthorne, Hello Michael Thompson,

I am Mathius Shadow-Sky, a 64 years old composer, born in Paris, with 46 years of career in music creation. Today, I am seeking for talented musicians, gathered in an orchestra: musicians who wish to explore to perform to experience unheard music with new unknown technique, with sympathy, determination, and open mind. Starting with these 2 accesses:

1. Shadow-Sky or Carroll music game (= anti-strategic music games, where the game rules can change during the game, or: to find the rule of the game during playing, or generating several games from one game, etc.) The logic of Lewis Carroll guided me to generate most of my music games since 1980.

2. Polymorphic instrumental music [1] with mostly polyscalar nonoctave scales, and polyphonic spatial sound trajectories generated from musical instruments, in all the space, in real time.

I devote my career to invent music differently
beyond or after 'contemporary music'
requestioning the reason of the music existence
to sound the differences in music.

One could be surprised that during 46 years I didn't change my music approach.

1. About Shadow-Sky or Carroll music game
(music practice beyond Western music time?)

1980, is the date of the birth of non-strategic or Carroll music game. Indeed, I started to write non-strategic music games 45 years ago: this as a solution to 'open music' or 'open score', and *to reinforce the sense and the reason of the music performed*. What it means 'to reinforce the sense of music'? (It is a long story that starts with the political will to destroy original music creation. It is too long to write about it here. I wrote many texts about the reason of the sense of music, published in my web site <http://centrebombe.org> since 1997.)

My 1st non-strategic music game was written in 1980 for a consort of 'musicalized usual objects' [2] (including polytrajectophonic instrumental spatialisation) called: Ludus Musicae Temporarium. One of the purpose of this music is also to sound: 'how protohistorical can sound avant-garde music'. Shortly in other words: to listen what we consider new has really already existed. A breach to reconsider how (cultural) time acts in music.

I am attached to differentiate by another approach to conceive, to play, to perform music, or deeply, to rethink the reason of music existence, through my music compositions. Developing, what John Cage and others had started, willing *to sound beyond the written temporal time line on t abscissa* (in the score). Or to requestion the Western concept of time. The written quantized time is not the performed time. These fundamental requestioning give to explore beyond the sense and reason of usual music practices. One of the access is to act 'the matrix approach' in music. That, help to dequantize written music values, and by synthesis approach, to sound symbolized written music. And music game is a matrix solution to evolve the way musicians are performing written music.

In the 80s, I had witnessed the fight between 'determinist' and 'indeterminist' composers. And I had the idea to resolve this useless conflict by proposing a different state of mind with matrix game approach to perform music. Within matrix approach, it is important to not separate: execution from interpretation, improvisation from interpretation, and execution from improvisation. Executing gives to understand (the composer's approach), interpreting gives to vary (the composer's written music), improvising gives to develop (the composer's music sound). This is why I created non-strategic music game.

Several ensembles tried to perform my music games, but without understanding the state of mind of these music games. Is it so hard to understand how to behave music outside quantified classical score? Perhaps. So far, since Ludus Musicae Temporarium in 1980, to the EphemereLLL in 2025, *there were never been any game music workshop organized to work it out how to perform them*. And in the state of half century economical emergency, no time to practice implies misunderstandings appear, like, misinterpreting 'performing whatever with improvisation' with 'playing music games' [3].

2. The Ephemeroles Card of Chrones, an important ritual music game (1984) to perform

Once, a friend composer-performer improviser, François Rossé, told me that: "*I create music for musicians who do not exist yet!*" [a remark developed in 'The Book of Ephemeroles' published by Frederic Aquaviva in 2018 [5]]. How to start this other way to perform music differently, if no one can now perform it, as long as I am alive? 45 years of waiting the wills to hatch... Do we need a series of workshops to become familiar with music as game in practice? To be able to perform the 'matrix state of mind'? Music with different time concept. Music with multiple causes and effects. Music with several different input and output at the same time. Matrix thought is not the linear thought on which classical music writing is built.

The evolution of written music now, restarts, with the reconsideration of the time line ideology. This evolution of written music out of time line sounds like a revolution facing the Western tradition since the 8th century! But also it sounds what we perceive as multidimensional, started by quantum physics with general relativity discoveries (that composers should consider in their music creation).

The first music game I wish to hear before my death is: The Ephemeroles Card of Chrones [6] (= The Times Untanglers: the ephemeral wanderer prowler untangling times being out of confusion). This music game is a ceremony, or a ritual (with adapted specific gestures), where the context: place = architecture, inside disposition, acoustics, light, atmosphere, and musicians' gestures (when one by one they leave, or go to the instrument in the place). All of these 'no sound music' matters as the music itself.

The Ephemeroles Card of Chrones, written in 1984, is an infinite ritual music. Infinite because it is a relay music. Musicians perform in relay. In the first version, there was a maximum of 7 musicians at once who could perform together. This means: 7 voices of polyphony with 7 register per instruments giving a polyphony of 49 independent voices.

The Ephemeroles Card of Chrones is also infinite in deepness. This music can start very simply, and becomes as complex as possible by exploring as deep as '*unknown way to perform time*'. Example: *temporal manipulation* playing with past (memories), present (ephemeral instants), and future (hope and expectations) shaping an organic musical form. This way to perform music, multiplying several temporal times at once demands an ability that was never performed and heard.

The Ephemeroles Card of Chrones music starts with a very simple rule: 'Loop a group of tones, rhythmically different at each repetition'. With a group from 1 to 88 to 127 tones to 3254? With the polyscalar field harmony, the number of different tones exceeds millions. The perception of something repeated is lost after how many performed tones? The loop Changes At Each Repetition giving a Different Rhythm, by displacing one tone at a time in time, or several at once, etc. Then *this music game can evolve more and more complex indefinitely depending on the player*, like performing polyphonically different temporal lines of different

polyphonic voices. Does the game has to start as simple as possible? It is a process of a long evolution.

From 7 to 100. My dream is to listen The Ephemerodes Card of Chrones being performed by a symphonic orchestra out of 19th century sonata model: symphonic, because there are 100 musicians from every music genre, gathered in one orchestra, and located all together in one place scattered in space. *The Ephemerodes Card of Chrones is a music game adaptable to any musical instrument perform by a human in any context.*

I couldn't leave the Ephemerodes alone! The sons of the Chrones rhythm time. It had to have their siblings: the daughters of Aïon who last time indefinitely. The same year, I wrote the vocal response to the Ephemerodes: The Atirnonns [from Aïon] Erreurs des Temps [8] music sung by different choirs surrounding the Ephemerodes surrounding the centre. where each voice are catching a tone from the Ephemerodes. The Atirnonns sing in the opposite way of the Ephemerodes: 'they differentiate pitch, with repeating the same rhythm': the Atirnonns sing the same rhythm with at each time of the repeated loop she sings different tones, one by one, or several at once. Each Atirnone draws her pitch from Ephemerodes (nonoctaves scales).

In the centre of the Ephemerodes circle, there is a voice singing solo around a tree of 14 microphones; where each one is connected to a loudspeaker. The dance of the singer around the tree of microphones generates a voice trajectory in space. This central singer has to be a strong independent character. In 1986 it was planed with Manca festival to invite Diamanda Gallas to perform the Ephemerodes/Atirnonnes music.

Notice the flexibility of the Ephemerodes' music: from 3 soloist to 100s of musicians, in 3 responding groups: the Ephemerodes, the Atirnonnes, and the Pity soloist voice. Where each member replaces themselves in relay to give to music the infinite.

3. Polymorphic musical instruments

A. From monomorphic to polymorphic. Polymorphic appears first with polyscalarity. Meaning: on the same instrument, to be able to play different scales at once. The musical instruments of The Ephemerodes Card of Chrones' are *able to change their scales = by being retuned during the music*. The 1st version considered one person tuner per keyboard tuning it constantly from one to another scales. Tuned scales are mostly nonoctave scales: tuning means here going from one to another scale. To hear several acyclic nonoctave scales at once to hear its new harmony. Which is one of the characteristics of polymorphic musical instruments.

B. The instrumental polymorphic extend when each musical instrument is connected to a trajectories generator (hardware). My 6 hexaphonic trajectories generators, called Orfeusz 206, are controlled by a computer program and a foot pedal for speed and direction in space. The musician controls himself his flying sounds in space. Otherwise someone else can, linked with the musician, drives his/her sound trajectory in real time.

C. One of the most spectacular ability of the polymorphic musical instruments is *to be able to change their identity*. The timbre identifies an instrument. The morphing process in music is easy with fade in fade out mixing. The digital spectral morphing never worked since today 35 years after. With one instrument to change its identity, there are necessary to change the attack mode and the modulation [7] + 'special effects extensions' helps through several connections into transformers through a matrix. The matrix principle increase the number of possible identities and the morphing possibilities from one to another one.

4. Nonoctave?

I started to develop the music theory and harmony by necessity with acyclic nonoctave scales in 1980. Continuing and developing the path started by Iannis Xenakis and Karlheinz Stockhausen in the 20th century. A Western tradition: to evolve musical form, musical instruments, and music theory.

A scale, even after the experience of timbre morphing, still gives an identity to the music. It appeared essential to listen to several existing identities. And, I could not, not evolve the Western music theory. I could not listen anymore to our monoscalarity, to our 12 tone octave scales. It became an emergency to listen to something else, than the perpetual equal 12 tones per octaves. Even beyond and below: audible equal octave scales are limited, nonoctave scales are not. [notice that in French scale is 'échelle' like ladder, it has regular intervals].

I enter the nonoctave world by willing to listen first to *acyclic scales*. The first listened acyclic scale was "Ourdission 41" in 1982. And especially acyclic scales divided by prime numbers. The number of equal nonoctave scales is far away bigger than equal octave scales. There is so many, that I decided to stop the discover to stock them, but to build them according to the music needs.

Does it not sound strange that during my entire career, I never met anyone, and I do not know any alive composer who cares to evolve and develop the Western music theory and form (with the exception of Tom Johnson who took the path of nonoctave modes from our 12 tone octave scale), neither no one who cares to develop the Western music theory, like the 20th century composers worked it out so much. I wish to generate a wave of concerns in the present music.

5. About orchestral instrumental music flying in space in real time:

Instrumental, and orchestral performing music flying in space has the same importance in my compositions as my music games. It trains how to listen unfixed music in multiple sounds trajectories at once. I call these spatial polyphonies: polytrajectophony (from trajectory side) or choreosonic (for the dance of performed sounds flying in space, including sounds moving under the feet). This is what I do since 1979 (as I can).

These flying sounds from performed instruments are inevitably attached to electricity with, as you know, electronic machines dealing first with VCAs (voltage controlled amplifiers), today with DCAs (digital controlled amplifiers), in addition with phases, and polarities control, including the variation of the acoustics of the place (reverb mix) depending on sound location.

I work mostly with hardware trajectories generators (more stable than a computer program submitted to an operating system)(and spatialisation programs are mostly not conceived for real time orchestral performances).

In the 80s, it was easy to control VCAs with MIDI controllers through a digital/analogue interface, this is how was done the world première of Ourdission in London in 1983.

Later, I met in Canada and worked with the Spatial Processor 1 and 100 [SP1] made by Anadi Martel: a desktop quadraphonic/octophonic trajectory generator. By ageing, both my machines broke, and died in 2017.

Today (in 2025, since 2010), I work with 6 hexaphonic trajectories generator made by Nicolas Holzem, called Orfeusz 206 [9]. Each machine has 2 audio inputs. It means that there is 2 trajectories per machine, and with 6 machines, 12 musicians can be connected in his/her own trajectory moving (by auxiliaries submix in a digital console) in 6 different paths with 12 independent trajectories dispatch in a 12 or 16 summits-loudspeakers space.

The volumetric shape of the space (where fly the instrumental sounds) depends of the topophony (= loudspeakers set) [10]. To enlarge the paths hexaphony (of 6 summits per path and also shaping the spatial volume), I extend by multiplexing, with a digital mixing console, to dispatch the hexaphonic paths in a space in 12, and better in 16 summits-loudspeakers, being the sources building: shaping the sonic architecture with 3 major locations:

1. up *in the sky*,
2. down on the ground and *under the ground*,
3. far away, *in the horizon*

(with far distances higher than 333 feet or 100 yards).

During the music, *the sound engineer who becomes musician*, dispatch to displace in rhythm, (in the mixing console matrix 36x16 the connections) the 6 paths in space. In addition, with the auxiliaries submix, every musician, during the music, can change his/her path.

This spatial instrumental orchestral music demands to perform mostly outdoor, and mostly in quite parks (at night, discreet with no lights): 'almost quite discreet music in the dark'.

The first material of my first sonic building, I have conceived for spatial instrumental music, was for Ourdission in 1982: it was not wood, not metal, but a windy inflatable clear tube: a giant flute where the audience came inside to listen to the speed of music given by the fast moving sounds inside this archisonic space, where the flutes performer was outside [11]...

I gather, in my 28 years old web site, all my publishable music works: scores, explanations, records, books, etc.: <http://centrebombe.org>

My book how to create 21st century and beyond original music:

<http://centrebombe.org/dansleciel,lebruitdel'ombre.html>

All my records:

http://centrebombe.org/myster_shadow-sky_discography.html

Any questions?

Please do not hesitate,

All the best

Mathius Shadow-Sky

Notes

[1] Polymorphic musical instruments are several musical instruments in one: 1. that can change their identity during the music. 2. that can sound the polyscalar harmony, and mostly nonoctave scales (acyclic and cyclic too): one morphing to another or several at once. And 3. that can fly in space. These capabilities give to music to sound different:

<http://centrebombe.org/livre/9.3.1.html>

Therefore, there is a question that might hurt: *How with 19th century musical instruments can a composer creates in 21st original music?* Is it for this reason that not much musicians perform my music? Is it for this reason that I have to perform myself most of the musical instruments I compose? By transforming their usual sound identity. Because I am not a virtuoso because it does not interested me and by lack of time to train or: I am more a composer than a musician.

The 1st mutated instrumental identity I create was with the 19th century classical guitar by applying "the stick bowed technique". For that: the guitar has to lay down to be performed. I called this mutated instrument: "the arcoguitar". I did that in 1983 and performed 1st the music myself at IRCAM in 1984, because no one wanted to dirt his guitar with necessary rosin to bow the sticks on. This music generated a Parisian scandal, where people in the audience was fighting against each others. There is something in this music that generates unexpected reaction from the audience. At that time IRCAM was not able to the spatialisation the music needed. *

Before my 1st mutated instrumental identity, I assembled from an usual object: "a springs articulated lamp" to perform it as a musical instrument. That approach was to sound unknown sounds identities from an object that never sounded the music. Its polymorphy resided with its material, the shapes of these materials gather on one instrument, and with multiple applied techniques to be performed at once. With the possibility to plug the lamp into a matrix of effect pedals I was not using because the sound diversity of the instrument was sufficient, but above all, its connection to a Spatial Processor made by Anadi Martel, to control in real time its

trajectory in real three-dimensional space. **

Today, I do "identity mutation" with "flying polyscalar electric guitars" where - in addition to play the guitar itself with 3 type of excitations: to pluck, to bow, and percussion, this, on their 6 nonoctave scales: one per string - we perform: 1. its space trajectory (controlling with midi control change pedal the trajectory's speed and direction) and 2. its identity sound metamorphoses (with a set of modules as foot pedal effects). We experienced that with Les Guitares Volantes. ***

"The pianomorph" appeared in recitals in 2013/2014, no one wanted to perform, I had to perform myself again, this polymorphic instrument built with a set of 33 computer keyboards made by modelling synthesis and sampling, where each keyboard were tuned with a different nonoctave scale: their continuous mixing makes change their identities during the music and their superposition made to hear for the 1st time in music history the polyscalar nonoctave harmony ****.

* This music is called: "It is impossible to give a title to this phenomenon, because the unknown beyond the extreme edge of space and time has no name"
[<http://centrebombe.org/livre/1983b.html>].

The music that no one wanted to perform at IRCAM in 1984. Tod Machover, the composer who organized the performance, told me that I have to perform this music by myself, because I am the only one who made a deep research to create this unique technique. This "event" started a parallel "career" as a performer parallel of my composer's career, mostly as explorer (I understood that necessity to sound the music different), more than to know for the composer how to play each instrument to know what they can sound is to find different ways to play them to sound with them something else.

** Les Chercheurs de Sons by Gérard Nicollet and Vincent Bruno,
editions Alternatives 2004, pages 130-133.

** From the anglepoise lamp to archisonic lamp:
<http://centrebombe.org/livre/9.2.2.html>

*** Les Guitares Volantes <http://centrebombe.org/livre/guitares.volantes.html>

**** The 2013/2014 Ephemerode recital adventure:
<http://centrebombe.org/livre/2013a.html>

The 2013 studio album:

<http://centrebombe.org/albums/2014.myster.shadow--sky-.the.Album.of.the.Ephemerode.zip>

The 2014 live album:

<http://centrebombe.org/albums/2014.myster.shadow--sky-.the.Ephemerode.live.in.Krakow.zip>

[2] I created from that "several unique object musical practice": an archaeological story with the "Lamplayers" (the name of the millennia lamp performers) from 3000 BC. I performed myself as a Lamplayer from 1980 to 2007. I had to stop public performances as Lamplayer in 2007, mostly because of excessive aggression from "scared people" in the audience. The ancient music game is called: Ludus Musicae Temporarium

<http://centrebombe.org/dansleciel,lebruitdel'ombre.html#musiques>

<http://centrebombe.org/livre/1980.b.html>

explanation and scores

<http://centrebombe.org/livre/1980.html>

protohistorical sources

<http://centrebombe.org/livre/9.2.2.html>

the object musical instrument

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

the Lamplayers history

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

the protohistorical Lamplayers history

[3] What is the difference between improvisation and performing a music game?

<http://centrebombe.org/livre/12.8.html>

[4] 2025 music game: the EphemereLLL:
<http://centrebombe.org/livre/Orchestre.Ludique.Ephemere.html#EphemereLLL>

[5] The 2018 book of the 1984 ritual music game: The EphemeroDES Card of Chrones:
<http://centrebombe.org/biblio.html#EPHEMERODES>

[6] The 1984 ritual music game: The EphemeroDES Card of Chrones explained:
<http://centrebombe.org/livre/1984a.html>

[7] Any musical instrument can be decomposed by the triad: excitator-modulator-amplifier:
<http://centrebombe.org/livre/9.1.html>
That understanding makes easier to reshape to resound any existing musical instrument. Like I did and do with most of musical instruments I perform. By only applying a different technique on a same instrument (= changing the excitator), it sounds 2 different identities or more without any common relation between them, with one instrument.

[8] Erreur = error in French is close to Error = to wander. The Atirrons are entities born from the continuous time: Aïon [during time], in complementarity opposite of Chronos dividing time in dates [rhythming time]. If the EphemeroDES are ephemeral prowler, The Atirrons are eternal wanderror of infinite Times (several times necessary to not be knocked):
<http://centrebombe.org/livre/1984c.html>

[9] The manual of the audio trajectories generator the Orfeusz 206:
http://centrebombe.org/Orfeusz.206_manual_fr_v1.2.pdf
The program controlling the hardware: <http://centrebombe.org/Orfeusz206.zip>
works on Windows XP or 7 32bit

[10] In space music, topophony is essential to shape any sonic building: the space where the instrumental sounds fly: <http://centrebombe.org/livre/8.7.html>

[11] Ourdission, the 1st trajectorized live instrumental music within a sonic architecture, with the 1st historical nonoctave acyclic scale performed: <http://centrebombe.org/livre/1982a.html>

A NEW MUSIC?

Besides,
I started to compose in July for 4 triplet entities or more: voice-speaking-stunt, the music: 'Nice People or how air vibrates' <http://centrebombe.org/livre/Nice.People.html>
as the continuation of the music called 'Tension' I wrote in 1982, a music generated by muscles contraction, <http://www.centrebombe.org/livre/1981.a.html>
who becomes this year attached to 'Nice People or how air vibrates' as its overture.

[For the record, in 2019 Les Percussions de Strasbourg wished to perform Tension (31 years after the performance of my music game Ludus Musicum Delirium in 1988), but it appears they couldn't get the budget to do it.]