

Let us be sincere Adam.

Sincerity is what we need to repair our lives of
What humankind is agreed to destroy by fear: nature and free life.
As an artist creator, I am concerned about destruction, and 1st, of my freedom.

Knowing and admitting without denying Adam the paradox you are living: acting as a slave-soldier of the state (with your job "to make money") and your passion for music game to free humankind. Knowing that the state acts only through its state-workers being all soldiers against themselves and all others living on this planet. Knowing the humans disaster started when human beings started to be possessed by fear. Fear that drives to act insane wills (revenge) to harm everything and everyone to get the illusion to feel stronger by injuring others (knowing and denying being fearful); we can perhaps continue to chat about how to repair what humankind continue to destroy since 5000 years [*date of the birth of the first city state with a political and religion domination for domestication to cultivate pain, prisoners, and slavery by appropriation of: lands, plants, animals, humans, and wills of human minds agreed, with a systematic organised violence misunderstood with force of will*]: nature and free life.

Only fear makes people generate stocks, acting blackmail in relationships, and harm each other. The consequences of the institution of the violence (for free rape: to sacrifice their children) by fear: the State, drives human kind 'to freeze life' on Earth: a demonstration of false power and false strength from weak coward people assembled to fight together, but really: to fight against what? in opposition of: 'let it go as it should be free'.

Is it an art: to destroy life on Earth? Are slaves and politicians frustrated artists?

The COVID situation put in front of our eyes = in front of our ability to understand, the global insane state domination driven by mad, incompetent and dangerous people, in addition to understand the nonsense of being governed by administrated humans who enjoy to provoke pains, catastrophes, and miseries. Why that? to provoke pain, catastrophe, and misery gives the feeling of human power (politicized = assembled) being stronger. Ask yourself, for example, why to play slaughters with atomic bombs and artificial viruses? What is the real reason to do that? This mass destruction is the goal of any political power (driven by fear): the power to harm other with violence; otherwise political power is useless.

Fear is the major humankind disease. Something happened 5000 years ago in human minds to be agreed to abandon free life for domestication to live submitted under racketeering = to force ourselves to work to serve to pay to cultivate a sovereignty and an ordered violence with an army of soldiers to oblige everyone to obey by threatening people. To injure. To ruin. To kill. To be agreed to exchange a free life with a miserable confined life, something serious happened in humankind minds.

To make domesticated people happy (= safe in permanent abundance of products to consume) is not a domination, but a service, a submission: an inverted hierarchy. It does not exist. It is today obvious (thanks to the COVID) that the appropriation of the State power (driven by the Administration) by politicians is a pollution that threatens all lives on Earth, including us. The weak humans assembled by voluntary obedience in the State are finally deceived by the upper class. The process of appropriation continues to appropriate everything including the states themselves by one. The invisible enemy, generated by the fear during 5000 years, is now visible: "7 billions of slaves as to be reduced or sacrificed" (sic). War is no longer shown as a set of battles since WWII. The State reveals that the war it is its hearth. The will to spread HIV then SARS then COVID (modified viruses) shows that war is inside the State, its reason to amplify the fear of enslaved people that found its existence.

This is the general context
with what human beings as artists have to consider to create their art and music works.

Art and music (with foreign people: "aliens" sic) (where nations are enclosures to keep their slaves to work to pollute themselves) are the first political target to destroy the freedom.

After the WWII the will of freedom appears as a force driven by the youth. Why? The fact of human disaster has to be reversed back: let go the fear to get back freedom. Artists are free people. To create art, artists need to be free. But that does not fit in a dictatorship State regime, believed and convinced being democratic. Democracy is the dictatorship of scared people being enslaved by themselves. Politics and religion are also driven by fear. Fear generates belief. Belief creates religion. Sane people do not need beliefs to live.

This destructive political intention to annihilate freedom started in the 70s (after 1968 even far before), in France it was instituted in 1981 and then to the rest of the world because its strategic model was brilliant: how with "cultural policy" (sic) to make to believe an assault is a help! Since 40 years, I am resisting these cultural political assaults against original music creation. I am the only one, here, who do not fear to face politicians, and who do not fear to face the truth. Among artists and composers there are many fearful humans (they were convinced to work all their life in institutions like IRCAM or GRM that today collapse from its inside: the evidence that institutions for art and music destroys imagination and creativity cannot any more be denied).

DOING MUSIC WITH GAMES

(not war strategic games to annihilate your false enemies)

- Why to introduce the game in music ?

- It was important to evolve the 'open score' introduced by John Cage, to free the art work started by Marcel Duchamp in 1913. At the beginning of the 20th century, some artists started to free art: from craft, from commands and slavery who serves powered people blackmailing with money, this by mixing art with philosophy: as the Surrealism, then Dada movements, and all others, until 1981: the date the state war started against artists all over the world.

In music, the will to get out from the classical music theory ideology was, to be able to continue to create new music, a necessity. Schoenberg started his egalitarian music in 1907. Since that time, artists became enemies of upper class people and politicians confusing luxury with art. The real face of Art and Music with Philosophy reappears demanding to viewers and listeners to be enough intelligent and free minded to be able to understand the reality through art and music. To understand nature through artifice? A historical premiere in Western civilisation! It is understandable why the political hostilities pushes harder the censorship against artworks and music works while the artists was becoming more resistant by only acting their art creation it became a threat against the enslaved 'frozen domesticated world'. To introduce game in music was the further step, after the liberation of the score-order-edict in open-score.

- What had to be evolved in open score music?

- First, the score itself. Or to put in front, the question: for what scores are written for the music to exist? There is something we forgot to understand about music (and so many other things!): seeing is not hearing: writing is not sounding. The writing has nothing to do with the diversity of the hearing phenomenon. This enormous contradiction cultivated by scholars being music composers and theorists had to be finally revealed: Now, to stop our decline. The first written music in our European Judea Christian world was done with Gregorian Chant in the 8th century. A homogeneous (homophonic) religious 'singing' (psalms) following the texts from Bible in Latin wanted by the Emperor Charlemagne to homogenized his Franc Empire with One Language for all. Choir religious Christian music was the chosen conductor of drive this ideology. Charlemagne understood too, for people to obey, they need first to understand the orders. At that time, each village spoke its own language, mixed with many migrating populations speaking their own languages. So, to do that, you have to 'educate' all children (of the appropriated lands) to speak, to write, to calculate (to pay), to work, and above all: to obey. The idea of Empire is mixed up with State. Or, the State is what makes the Empire existing. During the USSR domination the State was the Party. Game music score demonstrates that obedience is not an obligation to perform music, rather than the opposite.

- What this political domination has to do with music creation?

- When I created the first music game: Ludus Musicae Temporarium with an anglepoise lamps consort, I was 19 years old, and from my youth point of view, in the music world, there was no real political intrusion in music creation. This, to tell that the (non strategic) music game was not created because of the political pressure to put people in misery. Or any answer to the starting war. The purpose, in the contrary of a serious concert, was and still is to perform the music being relax with funny playing to make musicians laugh during the music!

Political domination imposes what has to be done in music (and everything else). When we are born, things already exist for us to think to believe: "this is it, I had to live with it, it is my life". It is a social trap where children have no choice (or to escape to abandoned lands) if the parents are not enough independent from slavery to give to their children the ability to chose their way of life in the trapped social life. Political and social domination context is the imposed context to new born humans, and artists to act: everybody is trapped in that context, if artists want to communicate their art work to others, also trapped in that context, artists have to be trapped too. It is a knot (as Ronald D. Laing described it simply).

- Knowing that writing come from a political will of domination, and before from an economical will to calculate the amount of products in stocks with the cuneiform Mesopotamian scripture, how poetry and music and philosophy seized this communication device to create art work?

- When a political domination appears to enslave lands, plants, animals and people, 5000 years ago, it appears a natural balance that have to be maintained to not loose everything the life is giving to humankind. If domination exists by domestication, it means that Fear has 'contaminated' free minds. When fear possesses the state of minds, Belief appears, with lies, hypocrisy and denial as defence mechanisms, this to attenuate that painful fear who feeds panic and terror. These defence mechanisms put an illusory layer to blind the real, the reality that people believe being the reality. If the fear stays (in minds and propagates to all others) it starts to organise itself to become instituted. Institution starts the State domination with religion (for "magical incredible stories") with laws (for the spectacle of justice to condemn individuals) to maintain fear panic and terror: this, only for coward people to obey.

In this situation, free and not-voluntary-ignorant-human-beings (ignorance mixed up with knowledge makes people believe: look how wikipedia articles are full of lies) have to act, not as a combat, but as a necessity of life to maintain the existence of human being free from any possession and domination (freedom = free of domination). Voluntary blinded and ignorant scholars are the main dangerous threat against mankind's intelligence [*I met the archaeological international circle about the only one civilisation of the Indus who was living without any political domination, violence, nor religion, is strongly and aggressively denied by all the scholars community, even by not finding any evidence during 100 years of excavation to prove the opposite. That shows how high the level of belief is supported by "official ignorant knowledge" overproducing articles from universities: who became the temples of the authoritarian ignorance*]. The responsibility and work is huge to resist this global aggressive ignorance and belief. The responsibility and work is huge to resist against these false safety protections, against people's fear that develops their fear to become an usual terror in panic (of everything, including fearing original music). So, by inversion of that device, from its original intention to harm people, artists show the enjoyment of the reality. How twisted is the balance of life to work with paradoxes! Ah ah.

- With what else an artist can work to create original artworks? (in our hostile societies)

- All the material, including ideas, available in his living environment. You start to use what it exists and with it is given (educated) to create. The writing music with its theory and instrumental technique is what you are educated with, as normal devices to use (to generate copies). But, thinking, you understand something is wrong with that process about art and music creation. Creation in the sense to make appear something that does not exist. Then, art

and music creation became for obedient state-workers artists (= false artists) an act of rebellion, against the imposed Tradition. Tradition makes you to copy, not to create. Imposing to copy what dead composers did, has a profound nonsense for a living composer. And this act of independence facing others became an act of resistance = of disobedience. Disobedience is a Western tradition among (real) artists and composers: to disobey to tradition! And the paradox is that courageous (real) artists (false artists are sold to politicians to produce insignificant copies) that was so badly injured during their lives, are, after their death considered and acclaimed as genius! What a bad joke! Why that? Deep inside, enslaved people are feeling guilty. Of the destruction they are aware they commit in humankind existence.

- Does the goal of being an artist is to fight political domination?

- Of course not! Artists are living free to create what does not exist, to develop diversities (= for choices) inside our Order regime, also acting forbidden behaviours, by being too sexual, too drunk, to enjoy life with excesses, to orgasm, inside the context of a political dominant rapist abusive regime created by people possessed by fear. Here, in centre of Toulouse, when I am seeing on the streets all people isolated and masked, it is clear that all these people want a violent harmful regime to protect their fear (sic). Living this paradox make them continuously sick. Dictatorship are not generated by tyrant, but by people being coward. The tyrant is the one, a focused image of what people want to live: free of responsibilities (for adults to punish their children with the violence of the rape) to harm others as "innocent victims aggressors" (sic). (Real) Artists put artworks in between this general denial and daily violence.

- How the 'music game' evolves the 'open score' music?

- First by suppressing the duration of the written (= registered) quantified music. Duration possessed by the copyright, to give a price to the music to pay (sic), a right to be paid not possessed by artists, to whom it belongs, but by producers and distributors who pay the tools. Universal company, for example, by stealing copyrights from artists get benefits of billions of dollars per year doing nothing. It is why there is so many "vintage music" flooding the global market.

- OK, what do, in music, suppressing the fixed duration of the piece?

- The classical scores (even John Cage's scores) impose a fixed duration of the music because of the way the music is written with its classical hierarchical ideological theory of: structure. The computer music sequencer is the consequence of that order music ideology where the conductor is the chief and the musicians of the orchestra are the slaves (sic). The classical score since the 18th century, after the baroque music, instituted the order to obey. Not as it should be: a musical proposition to experience unknown practices. Writing music is a simplification of what the meaning of hearing gives to humans to understand. So, composers have to deploy ingenuities to disobey that imposed authoritarian blackmail state of the organized Western music Order world. Suppressing the fixed duration, who frees the fixed quantified time employment, for music development, and behind, frees the scheduled practice, to grow ideas which belongs to the meaning of hearing to be able to explore the unknown and enjoy it during the play of the performance. In the game, time is free and unlimited.

- Beyond fixed durations and schedules, music is organized with sounds!

- Not, it is not! Music is the ability to understand human and nature behaviours by hearing playing together. What we are hearing, in our dominated context, is what we are educated to listen: orders. Simple understandable orders. A sound is an object, an order, a signal to obey. Music does not act with orders as objects as sounds to signal. John Cage in the 20th century was claiming the opposite: because to think through sound made him free to what was suppose to sound music: something morally proper and nice! Today sound illustration for cinema acts with classified sound-objects (sampled patterns classified for educated emotional purpose) and pretend to be music: it is not. It is why disobedience for artists is essential: to be able to hear and create what it is unheard.

- Besides music duration, what the game gives else to music creation?

- It gives the possibility to unfix music score: to disobey. To not repeat the same music over and over, like the contemporary classical world with dead composers and commercial songs are doing to generate billions of copies (to be sold). Each play of the music game is different, like any usual game. But not by choosing a different path like it was in the 20th century 'open scores', you play a game without reading the rules at the same time: we don't need music stand to sound the music game, but by investing yourself in what you can sound to enjoy. And that is the point. Music game makes you act responsible, because you play your part, you are not following the time line of the classical music score, you are playing with rules to transcend your abilities not to obey, in addition, you are living your freedom of being independent. Synchronisation is not the main command any more, but unexpected coincidences are the enjoyable goal of the music. Obedience is the opposite of Creation.

Creating a music game it is not creating a system (or an operating system) that drives you to act in obedience with unmovable fixed relations. Obedience kills abilities and any play. Game exists to feel free to play. In our westernised societies, the competition game is corrupted by displacing its goal: from the pleasure to play "to win a fake glory" to dominate others by aggression instituted by the hierarchy. Hierarchy exists only in political domination (with economics and religion).

Music game gives also for what music exists: exchanges of sympathies among everyone implied in the music affair. Politics divides, isolates, confines, forbid, harms, injures, etc. Religion (monotheist) unifies to erase differences in one, humiliates, victimizes, cultivates weakness, ignorance in believers, etc. Economics submits with blackmail. Our lives are under a constant heavy pressure of continuous threats, and aggressions, not from outside, but from inside, enveloped by denied pains. If there is so many sick persons it is because of that. And to believe that "more security" who enhance police and military violence among civilians will help, is a paradox produced by our denials. And it grows! more the fear spreads in minds (you easily can evaluate fear in your neighbourhood by noticing courageous people. Here? I am alone). The game stop the fear, the time of the game (to be able to play). It is why I suppose you need it.

Music game gives to musicians players to be free: from clock, over quantized scores, from synchronisation, from time-line to follow, on what the Western classical music ideology theory is built: obedience to an outside alien order. Since the 20th century, it started to exist lot of exceptions, most of music (open) scores. Killed in the 21st century by official sold state scholars over-present in the dominant media and schools (this political war against original art and music started at the end of the 70s in 1981 in France). But the annihilation of freedom is something impossible to do. We artists, imposed to kneel in silent, like slaves we are not, is the illusion the politicians want to believe. The reality is: no (real) artist kneel in the humiliation, because in that case, the artist loose its ability to be and act as an (real) artist. Does the annihilation of (real) art (not decoration) and (real) music (not emotive signals) is essential to political domination? Some musicians talk about "chronophagy" judging my music! because this music game demands our entire investment of sincerity we are not use any more, in the contrary of the classical score making the musician free of his and here responsibilities. The perfect loop, the perfect knot! The music game avoid.

I have a question for the few insubordinate archaeologists: How it is possible that palaeolithic paintings disappeared during the neolithic period (from - 8000 BC)? Even during the Indus egalitarian civilisation, there were no painting found, neither in Mohenjo-Daro nor in Harappa cities! Free painting (from any domination) came back in the Middle Age! Should it be easy to explain that?

ADAM'S WISHES ANSWERED

Adam - In my work with music games the upcoming steps are connected to online workshops and playtesting. I was wondering what is your attitude towards teleperformance. Do you find

your work suitable for playing over the internet or would that be rather against the true here-and-now approach?

Mathius - Music should not support: isolation of individuals imposed by politicians and economists and everybody else. "Teleperformance" does not work in music, we know that since the 90s! when everybody, attached to technology, was excited by this new tool. The essential in music communication between musicians does not go through screens. Absence of presence (or teleperformance) void the sense of music to exist. It is known, but by organizing a telemeeting I suppose you did not experienced it. I suppose, this a solution that came to you to continue in the imposed political confinement, the music game meeting. And: on the "Discord platform" is it a joke? Discordance = dissonance = conflict = dischord = out of any accordance in a choir ensemble singing chords? Ah la la...

With Les Guitares Volantes (Latajace Gitary!) we never stopped our weekly physically meeting in my small spatial recording studio. This insistence, gives us to evolve and develop our instrumental electric polytrajectophonic music. We even, in the 4th album, play my 1984 music game: The Ephemerodes Card of Chrones! These continue physical convivial rehearsals are essential to grow up any unknown music. During the COVID hegemony, we produced, for now, 6 spatial albums, available for free at <http://centrebombe.org> (and the stereo reduced audio files at Bandcamp).

Adam - would you like to have your "The game of disgust and despair" workshopped online at an event in the future (as done from the game design point of view)? Play-testing session with feedback similar to what I tried before on the live meeting that I used to run?

Mathius - As artist-musician-composer-thinker, I am not forbidding, nor retaining, nor censoring anything. Why should I? This is a political practice, to forbid, not an artistic practice. (Real) Artists give their art works for free to humankind. Music exists for that purpose. To share. To understand. To free. To enjoy. But not to entertain = to generate diversions for listener to continue to believe false truths. My music started to be stolen since my second score: the music game Ludus Musicae Temporarium in 1980 by a British musician clamming on the media he was the inventor of this new music game with an orchestra of springs articulated lamps ("archisonic lamp"). Today, American big companies are stealing my free music work all over the Internet. But I am an alive composer, alive to still to give to understand to whom it wishes my ununderstandable music (!) in a convivial and friendly discussion.

Adam - I would love to make some sort of sub-site for yourself on the Music Games wiki. What do you think about that? Do you think it would be a good idea for me to gather information from our correspondence and prepare a biographic note for you to read and accept later?

Mathius - Myself? Why myself? I would prefer on my music work! Myself, I prefer to be forgotten. I do not wish to be a historical icon: to put opposite ideologies in my future dead mouth! But you can write from our conversations, the sense of the (non strategic) music game appearance and necessity to free people's mind, first from fear, then from belief, and all the rest, and perhaps this human world, one day, will rise its sensitivity to understand the marvel of the life to be able to create music (not necessary to listen) together (not isolated confined behind a screen). Music? is the way you live to sound your life. Better goes with the idea to write a book about music game.

Adam - I've read your last message again just now, and on one hand I see that I might have misunderstand it a bit during the first reading some time ago. But also, your last paragraph:

"We can therefore continue to discuss so that the game-music can bloom and flourish, whose full title is: "The game of disgust and despair which is the game of standing and the pear which is the game below the fair of the fair of below", the last name: the game below the fair of the fair below, gives rise to the first name: the game of disgust and despair. It is a question of withdrawing both the loathing formed by morality and the despair formed by hope. This to live the present, all, fulfilled."

gives me hope that you will not find the letter I'm just sending you out of place.

Mathius – I am not living to create enemies Adam. Which is the purpose of war, for us to fight against each other with absence of (real) reason (supported by economics and religions). Music is the opposite of war. My frankly speaking and writing analysing our social pains and therefore our personal pains put most of people, living with lies, hypocrisy and deny, in a painful rage, the one causes to your body, when you refuse to accept the evidence of the truth. This behaviour goes so far that most of the youth get scared when they listen original (unknown) music!

We, human beings are living in pain, and our societies are sick. Fear is governing and driving any Western human being since 2 millennia (perpetuated by instituted monotheist religions) that put people in constant denied of their pain. Authority exists only because fear exists inside us, enough to obey to absurd orders. Threat exists only because abdication exists in our basic behaviours. Like wearing a hygienic mask being alone! How music can exist and flux in this high level of fear-hostility among human beings? It cannot. And it does not. Fear blocks everything (and computer communications enhance that blockade). Original music is blocked to not be able to be perceived by most of enslaved state of minds. Look how few and fewer concerts of original music exist: since 40 years, the decline of the sense of hearing sympathies attempts zero, none! That means that there is a real emergency.

Nevertheless everybody knows that art and music cannot flourish without freedom under political economical and religious domination made by voluntary blind and deaf scared coward and obedient denying aggressive people. In some Eastern countries under the USSR dictatorship, like Hungary, Poland and Yugoslavia, there was a respect of local artists' freedom and their artwork, even criticizing the political hegemonic system: the Party, or a sort of tolerance agreement known by everyone to art, theatre, and music (that disappeared at the "liberation" in 1989). These "communist dictators" was aware of the necessity of a minimal balance to not annihilate everything (including their dictatorship) that today's Global Domination ignores.

Take care :)

Mathius