

PROPOSAL FOR TALKS

and listen recorded electric spatial music for domestic pleasure

listening session of polytrajectophonic electric instrumental music made for domestic pleasure.

ABSTRACT?

'Remember, I am a French that writes in English!'

As composer and musician of 40 years of music experience. I answer to these asked following questions: 1. By what spatial audio trajectories gives an other step for music evolution? 2. What gives a digital audio system more than other devices to music performance? 3. What it means the segregation between 'popular' and 'serious' music? How can we divide musical activity, in popular and not popular music? 4. How is it possible to experience electric guitar, a popular musical instrument, in 'serious written music'? 5. what about improvisation? And finally: 6. how the polytrajectophonic music of the 2019 8 channels album: 'Living the Human Species' was composed, performed and mixed for domestic pleasure. There is 8+1 movements of the spatial music called: LIVING the Human Species.

SHORT BIOPHONY OF THE MUSICIAN COMPOSER

Who is Myster Mathius Shadow-Sky?

A human being. Attached to music. Deeply attached to freedom. Profoundly attached to exploration and discovery. Intensely attached to honesty.

"Mathius Shadow-Sky is an inventor composer, but also one of the most censored during his life time. Stripped of all means unlike his fathers such as Karlheinz Stockhausen and Iannis Xenakis, he creates unheard musics in our peculiar hostile cultural social environment. His extension of Western musical harmony, creating the next major Western musical theory, (including the classic tonal theory) called 'the Nonoctave Scalar Fields Harmony', where the infinity of music scales available cancels the 'false note' ideology as tool for discrimination, repression, and expulsion: our DRE cultivating the excessive fear against the difference. The Nonoctave Scalar Fields theory opens audible harmonies still unknown. The consequences of the Scalar Fields music theory is very important for our human societies: it opens human minds to tolerate others. This means: aliens, strangers are not any more in danger and are not considered as a danger. This is the greatest musical revolution since Johann Sebastian Bach, founder of the Western tonal classical music theory in the 18th century. Mathius Shadow-Sky introduces also the Ephemerode rhythm theory, the 'satellite' rhythm, the dephased rhythm and hesitation gesture in music composition to escape the global tendency of human mechanisation behaviour. As well as the antiwar game-form with Ludus Musicae Temporarium in 1980, the parasitic-form with Before Eve & Adam & After in 1982, the network-form with the Ephemerodes Cards of Chrones in 1984. And recently the LLL the language of the lines who rediscovers the forgotten chords. These all new theories and techniques created for the purpose to re-humanize the music = to stop to perform as machine, to stop acting inhuman. But above all, Mathius Shadow-Sky is the initiator, with Ourdission, since 1980, of the spatial instrumental polytrajectorial music, as fluids turbulence movement in three-dimensional space: connecting an audio trajectory generator -or several- to a musical instrument to found the polytrajectophonic music. This to give birth to the choreosonic instrumental and orchestral polytrajectophonic spatial music. Mathius Shadow-Sky, in the 20th and 21th century, strove throughout his musical career to open our minds to the vibrational sympathy of the unknown which is the foundation of the music: to vibrate intelligence." *Luxi UrriBellarea*

TECHNICAL REQUIREMENTS to hear the octophonic electric guitar spatial music in the usual room box shaped of the domestic space, you need: a computer with a USB2 plug + an USB audio interface with 8 output + 4 stereo amplifiers + 8 cabinets (as bookshelves loudspeakers): 4 on the floor, 4 on the ceiling at the 8 summit + cables + the free application VLC.

HYPERLINK to listen the Myster Shadow-Sky's electric guitar spatial music, the 113 minutes 8 channels album composed with 8+1 pieces named: LIVING the Human Species. *GO->

TRAPPED, SURROUNDED OR NOT?

How can spatial music be unimmersive? To get out from being trapped by being surrounded?
By what spatial audio trajectories gives an other step of music evolution?
What new knowledge and skills for spatial music creation is necessary?

The spatial music ideology changed starting from the 80s/90s, when the cinema industry stole from the music its spatial idea and equipment, or when the audio industry abandoned the music for the cinema and video industry. Why? Only for economic reason with the benefits of trapped audience. The first idea of spatial music, as I learned from Xenakis and Stockhausen, was to escape from any closed space. But in the cinema industry, it is the opposite: the ideology is to "surround" = to encircle the viewer in the dark, faced by a blinding screen. A war strategy, mistaken with the entertainment, mistaken with knowledge.

The first spatialisators, sound trajectories generators, was done with 8 bit computer (ZX80) controlling several VCAs (= analogue voltage controlled amplifiers) of an analogue mixing console. With my 3rd spatial instrumental 'turbulent' experience written in 1982 and created in 1983 in London, named: Ourdission, for flutes, where the audience was listening the music inside an inflatable clear tube, where the music was flying very fast, in this tubular space as fast as a spaceship! The computer program controlling analogue VCAs was done by Lawrence Casserley, and the flute player was Simon Desorgher. My 2d spatial instrumental music experience was created in 1980, with Ludus Musicae Temporarium, a game-score music for anglepoise lamp consort, according to an ancient light celebration in Mohenjo-Daro. This 2d experience, programmed by Maurice Fleuret in Modern Art Museum of Paris, was censored by French politicians François Mitterrand and Jacques Chirac who was fighting for their domination, taking art and music as weapon of their hostilities. My 1st experience of spatial instrumental music was created in 1979 with 'Atomic Nightmare' for 5 electric guitars with their cabinets arranged in space (as an open topophony), a noise instrumental spatial music hated by the contemporary French music world.

After 'Atomic Nightmare' in 1979, continuing the spatial orchestra idea of 'Ludus Musicae Temporarium' in 1980 and after 'Ourdission' in 1982, I developed, after the Ars Nova's polyphony concept from 14th century, the spatial instrumental polyphony, I named: 'the polytrajectophony'. The idea was to compose and perform in real time many independent trajectories at the same time with different musical instruments to get a three-dimensional sonic ballet: a choreosony. Simple. But it was impossible to do in the 80s: the technology was not appropriated, or the means was absent. At the end of the 90s I found a portable spatialisator: the SP1 made by Anadi Martel, working in quadrophony and in octophony. Anadi created this machine (the 1rst historically portable spatializator; mmm but we did one in 1983) to provide the 'omnimax' cinemas! The problem? The 'omnimax' cinemas has only 6 channels for sound spatialisation! Today my 2 SP1s are broken: too old technology. In 90s the GRM created a quadrophonic Doppler panning program, but the latency of more than 1 second, made impossible to perform with it live. But I used the GRM Doppler on stage as an auxiliary effect in the mixing console being rhythmically performed by the sound engineer. In 2000, 3D panning programs started to appear, even the Ambisonic from Micheal Gerzon, ready since the 70s. But not conceived to perform live on stage with musical instruments. Only for recorded music. In 2008, I met another portable spatializator named: Orfeusz 206. It spatialises in real time with 2 hexaphonic trajectories for one path (a path is a one-dimensional space). Since 2008, I created most of my musics with these 2 spatialisators, giving 12 outputs for a dodecaphonic space with 12 loudspeakers with 4 musicians flying their instrumental sounds in 4 trajectories in 2 spatial paths. In 2018, Nicolas Holzem called me to tell me he abandons building his spatialisators. He needed to escape from the uninventive audio market, dominated by the spying industry. So he gave me his last Orfeusz 206 spatialisators: that makes me the only one on Earth the ability to perform with 7 spatialisators to be able in real time to fly instrumental sounds in a polytrajectophony of 7 paths with 14 trajectories at the same time in 42 audio channels. A spatial orchestra that I started to create in Toulouse under the name of Les Guitares Volantes (but censored to perform in the parks of Toulouse in 2018 by the mayor). Now, Les Guitares Volantes are an electric guitar quartet using 4 Orfeusz 206 spatialisators at the same time, having 4 independent paths with 4 independent trajectories flying in the three-dimensional space. Our last music creation named: The Extraction of the Triumphant Beast is a game-score (different as the 1rst in 1980) that explores with the new music theories: 'the

language of the lines' combines with 'the nonoctave harmony', an other way to sound electric guitars music in spatial trajectorial context.

DAS?

What gives a Digital Audio System more than an analogue device for music performance?
What in exchange demands and takes a Digital Audio System more than an analogue device for music performance?

Since 30 years I use digital audio equipments to record and perform music, starting with the first quadraphonic audio interface: Digidesign 442 (still working with a Mac 8100 Nubus!). The first available digital multitrack recorder was Deck (http://centrebombe.org/Deck.II_2.5.zip) which allowed to record up to 16 tracks (which Digidesign copied everything from this program, to make ProTools that allowed to record only 4 tracks!). Soundesigner was a sound editor quite impressive. Impressive because you could edit the sound wave at 1/1000 of second of the recorded sound. Impossible with analogue tape and scissors! To choose between desired sounds and undesired sounds in microscopic audio edition. This, still exists in digital sound editors. An other impressive tools in SDII was 'the smooth', it allowed to get rid of saturated signals! this doesn't exist any more in today's sound editors. Why? The 3rd sound treatment proper to digital audio world is 'the denoiser'. The denoiser get rid of continuous 'breath sounds' in recorded music, that all listeners were chasing (with the help (?) of Dolby) because it was not 'HiFi' (sic). The 'denoiser' transforms 'breath sounds' in 'water sounds'. I am only using the denoiser, as a creative filter.

At the beginning of 90s, digital audio tools was not conceived to be used in live musical performance (in real time). A computer on stage could crash at any time (the operating system and the program errors, made often the computer froze). Even the MIDI was not sure. In 1994, I gave performances called 'Shadow-Sky-Teub-Sytem' where the sounds was spatialised with the MIDI protocol, from several samplers with 8 output; all samplers was driven by a MIDI sequencer in an 1040 Atari computer. This experience made me discover the SPATIAL TONES by moving sounds from one to an other loudspeaker in frequencies higher than 1/20 of second made the physical space vibrating everywhere. The audible results of SPATIAL TONES are unique and amazing! But after 45 minutes of music, the Atari computer froze giving aleatoric music! It would take too much time to reboot all the system: the performance ended with in a huge sound disorder!

Knowing the computer can crash at any time during the concert (and, in 90s the price of a computer was not the price of today's personal computers, so it was impossible to double it). Just as an example: the first denoiser plug-in costed 12.000 FF (equivalent to today's 4 time minimal salary: 4000€), same for a 1Go hard drive: 10.000 FF! First I bought a Mac computer (50.000 FF!) with 4 tracks Digidesign sound card, because the GRM published the 1rst real time effects bundle: the GRMTools (I still using it 30 years after!). I did with the GRMTools stand alone program even a live act performance in the techno world context, recorded in 1999 and named: 'Infected or Imperfected Life?' (available at my discography web page: http://centrebombe.org/myster_shadow-sky_discography.html).

Today, with Les Guitares Volantes, we use 4 laptop computer to control the 4 Orfeusz spatialisators at the same time. The computers' operating system is one of the most stable I met during all these computer years: Windows XP. The computer on stage, remember, started massively with Ableton Live: a sequencer, a looper conceived for live act (in the techno world). Others, use computer to 'perform' recorded music, like a tape recorder, but is it a concert? Personally I don't think so. What founds the human necessity of the concert? The exchanged sensitivity and energy, between the audience and the performing musicians. This exchange change the music during the play, it injects improvisation to agree the audience with the music to meet the sublime together (even if the music is written to not give any space to the interpretation/improvisation): it is for that, that exists the concert. Otherwise, to listen recorded music in public it is not a concert but a 'listening session'. Like here and now, the 1st 8 channels record, for domestic listening enjoyment: LIVING the Human Species, attached to this interview.

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MUSICAL SEGREGATION?

How can we separate the music between: popular and not popular music (dramatic or serious)? What it means this segregation? How is it possible to experience electric guitar, a popular musical instrument, in "serious written music"? Why not? Popular song means: an appreciated song by most of people (who buy it, who pay it to listen). Songs from folks are oral, orchestral music needs to be written to be performed synchronously. Songs with orchestra exist, and needs to be written, so what is all about? The action to write, from memorizing became a command, when the printing industry changed the idea of written music i.e.: PRINTED, IT CANNOT BE CHANGED (sic). This had forced the music to stay in its fixedness. The printed scores was not written by composers, but by copyists. The (classical) printed scores was produced to be bought by students to study them, until today. But the publishing industry for avant-garde music in the 80s collapsed. I was supposed to be published by Salabert in Paris in 1983, but they finally refused because of my 'out of norm' scores as: Ludus Musicae Temporarium, Tension, Ourdission, etc. Music publishing industry abandoned the alive music written by alive composers, the ones composing without the classical music rules of the 19th century.

Romantic classical music from the 19th century, had introduced to consider the score (at least the publishers who fixed the score to be printed and sold) as a direct order to obey the written music to sound the music (where the only alternative choice was to not perform the music). And, the role of the conductor, in front of the orchestra, is to make all musicians obey to perform together the music synchronously. The 20th century scores from the inventive composers was to create something else than to obey to a strict 12 tones scale chords with rhythms of durations. Starting with John Cage, you know that! Today, the youth generation of composers does not understand any more John Cage's ideas!

The fixed printed score, as identifiable mark, was and still is endowed with 'a right': to pay the author-composer (as it is believed). Convenient? Who has, at each performance of the music work, the concert organizers pay the composer? No, the 1st paid is always the publisher. The strong French dominant idea of published text: 'respect for the text' (= it is forbidden to improvise with the text of the author) came from the printing publishing industry property, as a new way (started in 18th century) to be paid with 'royalties' (= 'droits d'auteur'). The author writes for that, to be paid when his work is being 'executed' exactly how the author imagines his work. But this desire is utopian and unreal, it works by a lie. Already by only transmitting to somebody else, the music change. You cannot ignore and stop the time that gives undeniable variations that changes the identity of the music work. Although it is, the process continues. Music property is based only on sonic identity. When the identity cannot be perceived, then stays only the composer name. The property reason? Our societies are acting on retained supplies to create the lack-game: 'keep as most money in stake for yourself'. This madness about lack of money maintains our societies in slavery and poverty.

I would had never make this conclusion if people had not ignored, starting at the end of 70s and beginning of the 80s, the alive and original artists' works, the music not sold to capitalistic greediness, but enhancing the freedom that everybody miss so much.

Why to segregate music? Because each music genre represents, a political party, a particular ideology of grouped humans, like conservative or labour party, which designates: the dominant people or the obedient enslaved people. Considering music genre as a flag, as a sign of their identities (in our mixed genre societies is paradoxical). Not wished by composers. Classical music is financed by conservative people (= bourgeois). Classical opera and symphonic orchestras exists only because huge amounts of public money are injected by people who retain for themselves the common richness of our planet. Like Latin is a dead language, classical music is a dead music. These conservative people rejected the 20th century avant-garde music because of its (dangerous) freedom being inside. The freedom the composers injected in their music starting with John Cage and the Free Jazz. Dominant people cannot allowed freedom to the labour people, because they would loose their dominant position. Logical. In 1967/1968 dominant people got deeply scared, and they counter-attacked (until today). It is why we are living now a human disaster. The Free Jazz was forbidden and censored starting in the 80s, and the avant-garde music became clandestine. Free jazz changed its name to 'improvised music' (sic), but it did not really

evolve the free music. There wasn't and there is no way, to accommodate freedom in music, proposed by composers, in a market dominated by the holdings ideology to keep (and sell) the past, and deny the present. In this context, art and music can only be destroyed by being transformed as entertainment = a diversion to not understand the reality we are living. Indeed: culture works against art and music creativity. All this made me decide to give for free all my recorded music through Internet, the one remaining exchanging place, the record industry cannot forbid. Including my last album: 'LIVING the Human Species or the delirium of ignorance' in heavy package of 7Gb!

POPULAR VERSUS SERIOUS?

In French we use the word 'learned' (= savante) to designate the music you call in English 'serious'. Both designations has no sense. A thought composition is not necessary 'serious' nether 'learned', listen to Satie's music and later to Cage's music, also to Mauricio Kagel's music: one of the most provocative humours in 20th century! Popular in French and in English has the same meaning: from people, and today: for people (for them to pay).

Why do we let exists this musical segregation between 'popular' and 'serious' music? Does it have sense in 21th century? This categorization is even insulting and for sure contemptuous for the popular part. This segregation means there is 2 musics: one for stupid people (= the slaves) and the second one for cultured people (= the dominants). A human world divided in 2? But we are not any more in historical time where folk songs are improvised in the taverns, but then... still in practice in Irish pub! Nether in a religious domination imposing static (homophonic) chorales, nether in royal court where music served as a background of festivities. Composers became independent in the 20th century. And for politicians independent artists became a threat.

In 1848, in France started the privatisation of public folk songs: sooner in England with the 'royalties' establishment. Sooner in 1777 for theatre plays. Songs' authors and composers appropriate what was from: the public domain. The melody became the signature of the property. Which before was a ... for variations. Publishers create the 'royalties' payment (in France we call it: 'author right' i.e. the obligation to pay the author the composer and the publisher, when any music is publicly performed). The benefit of this market is huge, it is why after the French author syndicate (union), which today became a private company (the misappropriation of funds is huge), it appears a composers' union in every country in the world. Today, all majors (as Universal, Warner, Sony, EMI) are rich doing nothing, because of royalties incomes. It is important to know that these 'royalties' were stolen rights from artists. The height example of this abused of appropriation is the folk song 'Happy birthday to you' by Warner: you have to pay USD10.000 to Warner if you want to use it in any media! The privatisation of public folk songs inverts the power of what it has been appreciable. Popular music is a huge generator of high profits. Serious music (of alive composers) not, quite the opposite. Look how the avant-garde music world is destroyed or forced to exist underground since 40 years! To be an original composer nowadays is an act of resistance!

Obvious. Money became more important than music.
It is why there is no more music coming from England, as it was.

In the beginning of the 20th century, 'serious music' in Europe started its revolution. Most of inventive composers wanted to get out from the tonal harmony, because there were nothing to invent any more in this music theory. A strong current of inventions motivates most of composers: Schönberg started the dodecaphonism (in a context of equality of human rights?), Wyschnegrasky with Habe started the microtonal scales, Bartok introduced modal folk-songs in his music (other than major or minor), Stravinsky shook energetically the rhythm close to popular hullabaloo. Serious music was leaving its closed and exclusive (tonal) world. And, this soft and kind revolution became explosive after the 2d world war, where the audacity had no shame to explore further of what was never heard. That was the golden age of western music invention. That we know as music lovers.

At the same time, an other musical revolution started, driven by slaves from Africa in

America creating new musical genre: the blues, the jazz, and the rock and roll (= understandable melancholia being a slave, jazz from 'jaser' = to talk too much to say nothing (scornful name given certainly by a scornful white guy towards black people), and roll the rock! but the rock should be small to roll so fast!). The jazz succeeded the outstanding exploit to mix: the popular spirit with the 'savant' spirit the one who invents; to mix the black African cosmological time with the white European cosmological time to give a unique 'GREY' music! [Check my article: 'Black time, white time; from the eternity to instant' in chapter 1.5: temps cosmogoniques et systèmes musicaux in my book: Dans le ciel, le bruit de l'ombre, and listen to my music, too [<http://centrebombe.org/livre/1.5.html>]]. To mix 2 cosmogonies: Black's INSTANT from Africa with White's DURATION from Western Europe; knowing that with the instant: *you are*, and with the duration: *you have*. The jazz stopped its evolution when it became free: the free jazz. Insulting, for white people? The white producers couldn't afford to support that any more: 'the slaves cannot be free' (sic). The jazz died in 80s. I experienced directly that death of jazz performing with the last inventive musicians (British French and Germans) in empty concert halls. Starting in the 80s, the jazz changed his name to stay free: it is called 'the improvised music'. But the improvised music stays stuck in the past free jazz: it does not really evolve the genre. What is recognized as jazz today it is what was performed in the 50s: bebop.

Why to censor the free jazz? We know that any evolving music is governed by freedom: the arrest of free music (creative and original) reveals that under the appearance of false democracy, we are living in a totalitarian and (still) slavery regime. Easy to understand, and easy to deny. Which gives to know now the answer of this question: why the politicians wish the people 'arrested development'?

The communicated ideas of freedom coming from musical inventiveness, i.e. no limit for creation, which means for the White owners = living outside morality + the lack of economical benefit, made the patrons of art (mostly women) retreated. The end of the 70s was the end of public listenable music evolution, or the beginning of strong political censorship against all 'avant-garde' arts: the believed 'anarchist' artists, living outside slavery and obedience. It was at this period that in major record labels, artists managers was replaced by marketing directors. But the spectacular and immediate huge profits, in the 80s, destroyed the music industry. Music became minor (even, the popular music) compared to huge possible profits. It was at this period that started to exist 'the kleenex artist' (= disposable artists). A sort of craziness possessed all these people touching money (look what happened to the guy who created the Virgin record label!). The catalogues of record companies was 'cleaned up', i.e. the artist not selling enough records was disposed. It was at this time that Michael Jackson became the unique object of big financial investment. To make sure that you get back your investment at least 2 times your bet. But is it music?

If freedom exists in slavery society, the slavery society disappears. The one who says: 'freedom and creativity is not good for investors'. Why to say that? because most of human being on Earth, on whose that depends the economical expansion (rich people need poor people to be rich), are living in slavery. As demonstrated Guy Debord, modern slavery became independent, even comfortable, out of charge of the master. The name changed: it is not called slave any more, but 'employees', as a thing you employ to do something. You know, everybody knows that: the working world governs our societies. For what? In human species, it exists a small part of incompetent (to live independent by themselves) and aggressive people that only know to command to demand from others. The others commanded has to feel safe in exchange to obey the commander. This is the paradox of human species that forbid to grow its intelligence. Artists exist to fulfil this lack. It is why artists became the enemies of politicians.

This huge wave of freedom desired by people, and after the 2d world war, by the youth in majority refusing to live under an authoritarian hierarchical irresponsible society (remember the atomic bomb on Hiroshima and Nagasaki and after, the cold war was a perpetual atomic threat for people), made youth and artists work together against stupidity, authority and violence. The summit happened in 1968. The counter-attack against this wave of freedom was spectacular. The dominants created: 'the unemployment' or 'the massive dismissal' in the 70s, to terrorize all slaves at work (Ford the first); and it works! *Unemployment has become the major instrument of terror*. They said that made empty the avant-garde concert place. Because how terrorized people could

enjoy a concert of freedom music? They couldn't. When the massive unemployment started, the avant-garde music concert hall was emptying.

Starting from the 80s, creating original music, became an act of resistance. The divorce between avant-garde music (out of any genre, by mixing everything) and 'contemporary music' was in Paris done by Pierre Boulez. In 1984, I argued with him at IRCAM because of electric guitar! To save 'serious avant-garde music', it has to become 'classical'. The economical world of classical music is solid. In 1981, the inventive original creative music was pushed back into hiding underground: the clandestinely. Until today, 40 years after... If I am not the director of IRCAM, it is because of the electric guitar! But do I really want to be? No.

In this sad recent story of humanity (1980-2020), the rock'n roll had played before an important role: after the 2d world war, as an exhilarating euphoric pep pill! In the 50s and 60s all the world was dancing on rock and roll music. In the 70s, white musicians started a 'serious rock' called: progressive rock, and in 80s: 'experimental' (today: 'mathrock' more virtuoso than inventive to impose I suppose!) where the will exists, for the frontiers between music genre, to be erased. And that was the point. By erasing all frontiers, the musical possibilities increase. Sounds Logical for musicians. I was born in that context. Imagine that idea in 'the working social context' (= slavery). Explosive! I started my composer career in 1979 by composing a 'serious' music for 5 electric guitars, named: 'Atomic cucumber' or 'Atomic nightmare' (the contribution of Jimi Hendrix to music was deeply consequent, and the cold war madness too). 40 years after, I am still creating new music for electric guitar. This war against (especially European) artists started by politicians, never stopped me to create, even in sad cold and painful depressed poverty. The political will of domination will never success, because you cannot fight against nature, its evolution driven by freedom, like for the music creation. Evolution exists because freedom exists. Otherwise, we are living a regression.

A funny anecdote to close this chapter: in 1998, I met Philip Glass in New York. He refused to produce my music, why? Because Philip considered my music not 'serious' but 'rock and roll'! It is a quite interesting approach knowing that Glass was composing with simplified tonal system which belongs to popular music! And in opposite, I am composing with nonoctave harmony and other sophisticated musical theories, but (also) with popular musical instruments!

This is my experience that made my point of view of our working Western world with its music as composer and performer. It would be constructive to be mixed with yours. :)

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IMPROVISATION?

Why people considerate improvisation separated from written music? One has everything to do with the second, and they are intimately linked. Why it is not understandable that we improvise every time, at each instant of time when we have to decide by ourselves (without written order) to do anything? As composer, I am improvising my writings as any other author. And every original composer improvises, if not: NO ONE CAN discover and CREATE an original music. Without improvisation (giving daily actions of differencing) we can only copy and repeat what we were trained for, to what we are ordered to do.

What is the problem with improvisation with written music? Why are we asking to musicians if the music is improvised or written? to put more value to what is written, and not to what is not. The answer is simple. We became so deeply obedient, than for us it is impossible to disobey. But what obedience has to do with written music (and disobedience with improvisation)? Obedient people are self asking (because free people i.e. real artists still exist in our totalitarian societies) how it is possible to do things by yourself, without following any (written) order? The core of this psychological torment resides exactly here: people are not free, but they feel without knowing, that freedom is essential to live a human fulfilling life. To question about the legitimacy of freedom (of improvisation) means we are living in a dictatorial political regime where all people are self-

educate to obey (by being scared to disobey and to do what they want: nothing). Since being babies we have to obey our parents, since being children at school we have to obey our teachers and the school administration, which demands a proper disciplinary behaviour from all pupils. Then, youth at work, we have to obey the hierarchy (if not, you get fired). At university too, you have to obey the procedure and follow the directed behaviour to receive your diplomas. We, 'real' artists (false artists are not hidden any more), understand that most of human being on Earth are living blackmailed (to force to them to work what they otherwise would not do). So, the majority of human being cannot understand how it is possible to live free. But *artists, to create original art and music works, have to be free*; if not they just can copy what was already done. *Freedom gives inventiveness. Freedom creates differences. Enslavement in captivity creates copies.* It is logical and simple to understand. Discovering an unknown context, makes you create an original work. Living in a known and re-known context reduces the creativity for the one who creates differences (in opposite of similarities). Obedience creates and cultivates the similarity. Again and again, the same gesture for what the human being is fed in exchange (of his and her labour they did not choose to live). Cultivating similarities is called: culture. Culture has nothing to do with art.

When you face any problem, to resolve the problem you have to improvise = an unexpected decision that will resolve the problem. There is no other way to resolve problems, which are the meaning of life. Yes, without problems to resolve, there is no sense to be alive as human being.

Music, as everything else (like cooking), has been always improvised. There is always an imperfection performing the music that make the music feeling us alive. The ability to do something disgusting (or unheardable or unlistenable for music). The ability to make mistakes. The mistakes complicate the event because they are unexpected in the process of doing. It is why we human beings are crazy about machines: they are expectable. Music made automatically by machines (= by quantified sequencers) are boring but reassuring. Why? No surprise at all. = Nothing exciting but everything comfortable. Mechanical music is the expression of denied aliveness, which each human being does not appreciate, unless the machine is not perfect (I am thinking about what did Conlon Nancarrow: impossible music that cannot be perform by human being!). Yes, as composer we have to anticipate everything what is possible to be performed or not. We are limited with our proper shape: 10 fingers, 2 hands, 2 (short) arms, one mouth, etc. They are many chords unplayable by one even two and more musicians, for example! Compare to these problems to resolve, discussing about improvisation or not in music, it is like children fighting between what is better to have: marbles or toy soldiers. Improvisation is always with us, to deny that reality reveals your slavery. Even you can understand: when a musician becomes an executor to execute (word uses also to mean: to kill) you are not any more an interpreter. The difference between a human executing and a human interpreting music is easy to understand: one obey the other disobey. One follow the order no matter if the problem is resolved (because he is living the privilege to act irresponsible to victimized himself as a believed innocent), the other accommodates and or adapts the solutions to resolve the problem. But any behaviour is black or white. We are mixed in our actions, even if our state of mind is in a bad shape : we improvise.

Most of people consider composers as super heroes, why? Because the ability of creation and prediction is given only to Gods and 'chosen ones' (sic)! Yes people which are convinced by that are believers, they are living with ideas from others: they have no idea by themselves. They are diseducated to stay incompetent living by themselves. Let us remind that belief is the pathology of thought. That most of us have forgotten.

How it comes that in music activity, improvisation became the "diabolus in musica"? Simple. Our Western societies are built on slavery ideology. Since the beginning of our civilization, slavery is the most important activity duties by Western people. Western people are permanently ready to enslaved the world: it is called: 'globalization'. Without any culpability to massacre other human beings. Without any scruple to enslave everybody for force to work and to live a miserable life. For most people, by being born in this enslavement: 'everything is normal', or 'it is like that, we cannot change any thing'. These sentences are said by fearful exhausted people (too much pain to work, too much hit, and being wounded).

Any Empire to exist needs a huge amount of slaves to do the dirty work the dominant hates

and doesn't. The ability to command, is unable to do what it is commanded. So the next question is: why people execute the command? This question was asked in our Western history by a 17 years young boy in 16th century. His name: Etienne De La Boetie. Which is quite late in our Western history, if we start our civilization with the Ancient Greeks, with Plato and Aristotle the 2 generators of our Western dominant ideology composed with puritanism, slavery and dictatorship. Etienne de la Boetie teaches us that *servitude is above all: voluntary*, and to be free it is as simple as to stop serving the tyrant. But nobody does it. Just real artists.

HOW THE POLYTRAJECTOPHONIC MUSIC: 'LIVING THE HUMAN SPECIES' WAS DONE?

Mixed solos. What is a solo? A solo is an improvisation. An impromptu. For the concerto form, the improvised solo was written (stopped arrested to be recorded). This to be *interpreted* in Baroque music, and *executed* in classical romantic music. The difference between interpreted and executed is huge. The interpretation takes liberty, the execution does not. The execution respects the score, the interpretation respects the music. A score is a project of music: a proposition. The choice of the performer between execution and interpretation makes him obedient or disobedient. But, what is more important in music: the music or the score? Also, the composer, to write, has the ability to write impossible things to sound. Pushing the limits of what is possible to do. Pushing the limits of what is conventional to do. For that, you have to write, your musical proposition that has to be thought before being performed. Today, we write music by directly recording the sound of the music. The recording is a writing (without pen). A recorded sound can be a score: a model to perform mostly by interpretation (not execution: knowing an exact execution is impossible, and even not wished according to the quantified values for music). My first experience as a composer writing a precise score was: *when the music is performed it is no more your music*: it is something else, different of what you was imagined. Conclusion: nothing is perfect, and it is better this way, if not we would have a very boring life.

So how I proceeded to compose the 8 pieces of the album? Well, I improvised = I composed instantaneously all the solos, and then use them as a matter of a second step of composition. First I recorded solos directly in trajectory, but some spatialisators (= audio trajectories generators) work with a big latency (the sound you play is heard 1 second later). Especially the ones using Doppler effect. Which I used first to play to give something strange (the speaking solo of the first piece for example). Then, I have to reduce the channels number to 8, because the free application VLC reads a maximum of 8 channels music (7.1). This music is destined for domestic listening, at home. So according to this context, I had to reduce the number of 12 channels to 8. In 8 channels of box topophony how many channels can move 'freely' (in the sense of feeling a 'geometry' moving inside)? 4 channels have 70 shapes inside 8 channels (or a quadrophony has 70 shapes inside an octophony). A hexaphony has 28 paths in octophony. So I started to fly the guitar's sound in quadrophony then flying the quadrophony in the octophony. This I call: to fold the space. Because the flat space of quadrophony was folding in the volume space of octophony. How I did that? By playing with the routing of the digital mixing console. The procedure is endless by mixing spaces in space = by respatialising the spatialised music (with different spatialisators). You stop when you feel the music work is finished = you cannot go further. This is called: end up a music work (when you cannot go further).

To assemble the different solos (I recorded about thirty solos) was one the passionate work in these compositions, because everything can feet with everything, but does it in real? Yes and no. You can always find a way to married what at first you think is unmarriable. John Cage's lessons. Or you put everything together or not. But by putting everything together you reach the limit of what you cannot detect a form, or the form is always the same: a non-form. Similar to what the 'serialism' reached: the 'monotonalism'. To choose is like to sculpt, or to oper a subtractive synthesis. From a block appears a shape. A composer is a creator of shapes, musical forms. An unknown form gives the ability to perceive the world differently. The musical (and other) forms give the ability to identify the world we are living inside. This is why musical forms are essential. But to identify allows to recognize. And to recognize is to repeat, then to copy. This is exactly this law that pushes the artist to create unknown differences. A piece of art work is an unknown difference. As long as the musical work stays as it, it becomes a masterpiece. I do not

know if my music is a masterpiece, and this is not the point for the artist during his lifetime. What is important, is to never stop to create unknown differences.

I did not speak about my 'nonoctave tuning' of my electric guitar, nether the sound I worked to be close to human speaking. Well, I play my guitar with a filter (classic wah) connected to a ring modulator. I should perform to show you, but it is a lecture not a concert! About the tuning, or scaling, it was and it still it is essential to escape from the Western monotuning, as dividing the octave in 12 equal intervals (essential to evolve our sensitivity). So after Xenakis, I continued the work of Ivan Wyschnegradsky about his 'nonoctave space'. Wyschnegradsky avoid the octave with the help of microtonal scales from 1/4 to 1/12 of tone (9 scales). The further step was to discover all the scales ignoring the octave. Which I did: there is over 500 nonoctave musical scales discovered for now. And I called the playground: 'the nonoctave scalar fields' for scales transformations and chords construction. But why to avoid the octave? Ha ha! Excellent question! The octave is a ratio of 2: it closes the scale to repeat it at an other level. The nonoctave does not. So it sounds different as we never heard (listen to my album The Ephemerode's music). Besides, comparing the numbers of octave scales and the numbers of nonoctave scales, octave scales became an exception of the nonoctave scales (more than 500 for 92!). Incredible eh? It sounds logical: closed spaces are included in open spaces. 'The nonoctave scalar fields' are the operating non-systematic systems (you can systematize or not) of open frequencies spaces, because there is no limit to create so many different harmonies. For our conditioned listening it is hard to escape from what we are supposed to feel. We have to train to discover all the unknown differences. This also the duty of any artist: open our perception to what is unperceptible.

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Are we missing hearing our planet?
To cultivate the delirium of ignorance?



TITLES OF LIVING LISTENABLE PIECES:

Titles of the 8+1 pieces of 8 channels electric guitar music translated from French to English:
From the soon released album: LIVING the Human Species, the delirium of ignorance:

. piece number 1 : Other Thing Said (unspeakable to say?) In Forgotten Language	011:06
. piece number 2 : The Raw Recipe of Voluntary Madness [my answer to Jimi's Hear My Train Comin']	029:00
. piece number 3 : The Strategy of the Hurry Man	012:23
. piece number 4 : Living the Human Species (in 3 shots: infant juven vetere)	021:27
. piece number 5 : Break in good shape, called CCC = it cracks in the hull [in memoriam Erik Satie]	006:57
. piece number 5bis : The Skylark's rock and roll in the Tempel Court	006:54
. piece number 6 : What am I doing here?	006:20
. piece number 7 : Unnamable folded music of water harpsichord and guitars	007:02
. piece number 8 : The Dance of Fools with the wind's anthem	008:12

-> To download the 7Gb of music,
please contact me via email,
for me to give you the link of the cloud where the music is stored.

ADDITIONAL links:

Page of Les Guitares Volantes adventure:
<http://centrebombe.org/livre/guitares.volantes.html>

Page of Mathius Shadow-Sky's downloadable free albums:
http://centrebombe.org/myster_shadow-sky_discography.html

Start page of the composer's book 'In the Sky, the Noise of Shadow' [in French]:
<http://centrebombe.org/dansleciel,lebruitdel'ombre.html>

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