

Why new music theories are necessary?

1. Not to: vanish the old one, of course! We are not destructors, but creators.
BUT

TO GIVE SEVERAL CHOICES OF WHAT WE EXPECT USEFUL FROM MUSICAL THEORIES, for? music perpetual re-creation. Following this idea, we can re-ask the *funda*-mental question: what is music? in the sense of: how we understand what should be music? Or: for what and why we are making music? Why we need so much music? According to: how people behave in their lives, music (= how human sounds) has different functions and values. For today majority of human beings, music are just pleasant sounds in background of their occupations. For music lovers, music reveals a real deep pleasure of an ununderstood connection. For invested musicians, music is a vibrating connection phenomenon that gives the ability to understand how life works, this, beyond the mental shape of usual spoken languages (knowing that any language has its own structure of understanding inside specific living context, not outside in other spaces). Indeed, vibrations are engines, making every-being alive (from particles to galaxies including animals humans). Stopping vibrating; every-thing disappears. Vibrations are the communication tool between unconnected (or inconceivable) worlds.

When and how started in our Western civilization the need of a music notation? A temporal graphic representation of a music theory (of what we expect to sound of our world figuration).

The European Western music notation was born in the 8th century, with a strong political desire: to UNIFY European Gallic people ("Gaulois" in French), that, to create a UNITED empire: the Franc empire of Charlemagne. And, to be crowned (recognized) as emperor by European people (for them to obey), Charlemagne needed the support of the Christian church (the pope also needed Charlemagne to restore his lost authority). Together they impulse to create the Gregorian chant and its one unique NOTATION called: NEUME (from "pneuma" = to breath). Charlemagne impulses also the creation and diffusion of the lower case letters: the Carolingian one called Carolina, this, to be written easily by hand (with no broken lines). *Notice that the pope Gregory has nothing to do with the Gregorian chant, because he was living 2 centuries before: 540-604 (they use his name because he was still famous 200 years after).* The globalization history of writing music (and written European Western languages) started with a political will: EVERYBODY DIFFERENT HAS TO BE UNITED IN THE SAMENESS. To sing together the same tune with united ONE language: the Latin. The aftermath of the Romans North European conquests (*Julius Cesar called all these conquered North European tribes and people: chickens = Gallic from Latin "gallinaceus" and "gallus" = "coq" the symbol of the French!**). This means that: **originally, human beings exist to live with differences.** And here, is the interesting point that brings the next question: WHY WE INSIST TO BE ALL THE SAME? Which brings the next question: why do we wish so intensively being all the same? Why the majority of human beings desire to not be DIFFERENT identities? Why we desire to be unified? = hidden in the same crowd? Having all, the same idea to believe. Then, having the same moral for everyone (which forbid to cultivate our responsible proper ethics***). What is the everybody deep human motivation to live together in the sameness? The answer? is simple and not: FEAR? First, the fear of missing food. Second, to be eaten? Hunger is the first value of what human being needs to live. Which makes him lived under blackmail (= "*chantage*" in French from "*chant*" = to sing => to make they sing meanwhile the others are stealing their goods and their autonomy by putting doctrinal ideas in their heads to transform them in believers). Domination (= governing and obedience) cannot exist without believers. which make them living in slavery. Believers create slavery. Driven by the necessary fear, for them to obey (exactly like children). Everybody has the power to hide that reality, but nobody can deny the reality of this selftrapped humankind in fear creating human misery.

regularity = repetition = expected (= testless), for quantity
in opposition to
irregularity = differences = unexpected (= surprise), for quality.

It took several centuries to found and fix (= to stay unchanged) the Western music theory, based on the misunderstood of the Greek Antic music theory, far richest than our classic one. The Western music theory started a process of SIMPLIFICATION for the purpose of UNIFICATION (like the international English language today impulsed by the US globalization will). The unification process in sound is: from several music scales, to keep ONE scale for all: the "equal" 12 semi-tone inside the octave interval (which is a doubled of frequencies). One clock (from one "cock"?) for everyone. To be able to sing at the same time, together with the same tune: the tuning fork was invented to sound the SAME pitch for everybody here and elsewhere. The metronome, which is the extension of the clock, give ONE only speed for all. These 2 technical inventions are the consequence of the UNIFICATION for sameness

UNIFORMITY ideology started from the Charlemagne wish in the 8th century, and done in the 19th century: during the birth of the industrial society for industrial slavery: the robot (useful to robotized human societies). Also including an ideological enemy : the dissonance as discord (= absence of concord or harmony (?), between persons). Notice that music vocabulary is permanently used by politics to discriminate the good from the bad = obedience against disobedience.

We can understand how an idea becomes an ideology and then a doctrine by uniqueness. To balance any doctrine (= fixed rules forced to believe and to obey), since the beginning of mankind it exists THE THEORY (= rules to discuss to make all differences agreed in a chord (= "accord" in French) in an ensemble as a choir (= "choeur" in French sounds like "coeur" = heart) all together, or not) singing together different things. THE PLURALITIES, THE MULTITUDE, AND THE DIVERSITIES OF THEORIES PROVE THE OPEN MIND OF ANY HUMAN SOCIETY. The written disobedience has started with the Ars Nova composers in the 14th century, the birth of the Western polyphonic (serious) music ("musique savante" in French).

Since the beginning of the 20 century, and more insisting after the Second World War, musicians-composers was aware of a necessity to create others music theories to extend the classic old one to increase the possibilities of music composition. This is what did all original composers in our Western music history. Debussy abuse the whole tone scale, that gives the specific sound to his music. So many composers from Bartok to Varèse, from Wyschnegradsky through Messiaen to Xenakis, from Partch to the Residents, from Peter Zinovieff to John Chowning with his computed FM synthesis (*today abandoned because of the limited intelligence of musicians*), and with the huge contribution of the free jazz, etc. All original composers was seeking an other way to sound his music, also outside the set up authoritatively unique scale, imposed in the Western music schools, where the harmony (= originally: to assemble) becomes a fixed doctrine to obey (based on cardinal whole number suite 1 2 3 4...). The reality was and is totally distorted by believing, and by being convinced by the one way to follow with this argument: "It is the best (unique) way (for everybody)". Obey is the opposite to create. **Obeying you cannot create.** Today the strict 12 semi-tone equalized scale is everywhere in all computers on the planet Earth even in the foreign cultures, like in the Far East, and all others foreign cultures adopting computers to act. The process of UNIFORMISATION = standardization through the US globalization is to *make everybody identical to be predictable* (the US social networks are working very hard for that, like Google or Facebook, and all others).

What brings the uniformization as a custom = the desire of sameness for people? the insurance to be fed in exchange of a dictatorship political regime. A dictatorship makes people innocent (= irresponsible) and victim (= irresponsible). Very comfortable for the majority of human beings! In the 20 century, the people's fear brought 2 world wars and several dictatorships like the German Nazism, the Italian, the Spanish, the Portuguese and the Greek fascism, the Russian communism with its "submitted (friends) countries" until recently: 1989. Dictatorship still acting in the 21th century: the dominating aggressive American neoliberalism. All are painful regimes to live for everybody, mostly if everybody accommodate itself to forget and to deny the pain of its own. It is what it is now.

The birth of European written music, with the Gregorian chant in the 8th century, shows that WRITING MUSIC IS A POLITICAL ACT OF SUBMISSION TO THE DOMINATION IDEOLOGY OF GLOBALIZATION = THE SAMENESS process. And it is what it is. Starting with whole numbers creating a belief of a scale of values in a false aggressive competition from the 1st to the last: the hierarchy. A papal political organization created by Christian Church: the foundation of the institution = the unmovable power to be obeyed (without discussion). Indeed our "modern countries" are still governed by this doctrinal point of view hidden by hypocrite smiles, and at the same time, this doctrinal point of view is being denied (and deeply suffered).

The introduction of the robot (= the automated absolute slavery obedience) in our human societies fulfill the purpose of a total domination of all human beings. Live with "the help of automated machines (as believed services)" DECREASES THE ABILITY TO DO THINGS BY OURSELVES. We grow our future generations as handicapped and obedient people (look at the youth's addiction today, as insignificant it is) this inability destroys the human capability to survive in any changing life context.

One word about quantity. It is interesting why mankind from our Western civilization is so attached to quantities, in opposition to quality. Quantity measures. Quality proportionates. Quantity fixes. Quality accommodates. Quantity starts with the same location for everybody (given by pitchfork and metronome in music). Quality starts with the adjustment between 2 and more differences. Thinking through quantities shapes your mind to capitalized = to keep for you to forbid to others. "How much I have" for "How much he does not have?" (sic, sick?). It is like a grid that distorts our perception of

reality, motivated by fear of lack. Quantities made sciences, qualities made arts and music. But, but... The classical Western music theory is built with quantities! Yes. Music theory was shaped by scientists (who do not play music): like Descartes, Euler, and everyone else, everybody was calculating the "proper" scale for musicians (music was in science program dismissed by acoustics in the 19th century). One scale of duration, one scale of pitch, all measurable! Today "more precise" with measuring computers created to compute = calculate "how much I have" for "How much he does not have?". Is that makes music a science? Music does not create machines, which for sciences stays the final purpose, which is why sciences are still granted by politics (arts and music not anymore). Music deals with instruments, where the engine is human being, not an automated program that imposes, sets its "default settings" for users escaping choices, and responsibilities. Fortunately, most of the composers starting/continuing with Ars Nova, Bach, and all others original composers, never listen these scientists believers convinced holding the truth (because their machines work, and? But also break down). In music, to calculate it is not enough, we have to perform our intention ourselves with understood vibrations to prove to ourselves the ability we have to sound anythings. The ability to govern ourselves.

Notes

* Notice that in English, chicken means coward, and coq, cock (= bite), the male sex in vulgar language! "cocu" = cuckold is from the same root.

** How is it possible that the Boethius's book: The Music Treatise, which was a best seller at this time: 150 hand-made copies from the 6th to the 14th century, did not impulse the written music to be born? The most important thing the final thing for music, is not to write it, is to sound. First composers were anonymous, then they claim like others their properties. Here starts the false conflict of what should be mine and yours...

*** the difference between MORAL and ETHIC? The first commands (orders to be obeyed) from one commander to everybody, the second proposes from everybody to everybody.

Like my predecessors, I am feeding music with differences,
for the others
to have the choice (to give the means to create original works).
Means: TO LIVE FREE.
Arts and music increase freedom,
in the opposite,
politics has to decrease freedom to govern.
Freedom does not allow to be governed by the other's will.
This is why politics are fighting violently everything that supports freedom:
included original arts and music.
This is why this music festival sees its grants suppressed.

AFTER THIS LONG INTRODUCTION
TO UNDERSTAND THE HISTORICAL CONTEXT OF MUSIC,
LET'S DIVE INTO THE ESSENTIAL:
the language of lines and the polytrajectophonic music.
2 music theories that will be performed tonight by Les Guitares Volantes.

What is the purpose of The Language of the Lines? LLL: La Langue des Lignes, as it is called?
And, what is the link with the polytrajectophonic music?

Who knows that our Western music notation was created by a political will?

The political will of sameness. Sameness? The sameness (for human behaviour, speaking, writing including dressing, with uniform) is felt by political power as a necessity to revendicate (= to claim but not back) an empire = a property (with not free people inside). Yes, because the sameness perpetuates the empires to be, to stay, fixed, unchanged, and this, forever in the present in the future. Like nations (= enclosed enclosures), limited by one same language (and walls), where fixation in sameness guaranties and perpetuates the land of governed people (by given behaviours). By the way: ("Empirer", in French means: make it worse, and "vam-pire", everyone knows the meaning: to be sucked). The conquest for the political assimilation of similarity never stops in our humankind history, it is the pledge of the war (demonstration of force = of violence from the fools of political power on other human beings): the invasions, then the assimilation of the invaded human beings forced to transform themselves in the image of his invader, if not they are executed to death. This global behaviour is permanently repeated in our human history, shows how much these governing individuals are in pain (frustrated), convinced that to govern = to pain the others will cure their pain. History prove always the opposite, but it always restarts again and again. Is it a prove of our humankind stupidity? It seems to!

How, who, and when, in our Western civilization, started the empire of Sameness for "serious music" (= in French: "musique savante") to be written as it is, all along our Western history of (written) music? At Christmas, in 800, Pope Leo III crowns Charlemagne Emperor in Rome. Being emperor you command. The cultural politics's will of sameness, started in our Western history with Charlemagne (in Latin: Carolus Magnus)'s will: 1. for everybody to write with the same lower case Carolina, 2. for everybody to sing in Latin the Gregorian chant. The political vocal will of sameness started with music: the Gregorian chant with its notation: the neume. Latin as universal language to speak. But this will of universal stays only among European intellectuals. The newness? Gregorian music notation started the reading/sounding concept of synchronicity: the text to chant (concept still alive today). In time, it means, during its course "in real time". The music notation "in time": considering time as a measurable line with coordinates on the abscissa (formalized by Descartes in 17th century (8 centuries after Gregorian chant), the 1st Cartesian coordinate: to locate and measure a point on the horizontal axis, also X-axis. The ordinate or Y-axis measures on the vertical axis; in music mostly pitch: knowing pitch is an ensemble of frequencies = audible and measurable speeds. René Descartes is not the first to coordinate "in time" the representation of written events). The idea of X-axis and Y-axis writing (music) started with the Gregorian chant (indeed before, but we do not know and we cannot prove it) by writing square points (because written with a quill, then "fountain pen") "high and low" located in Y-axis, just under the text to chant.

to be continued...

same author