

# PROPOSALS FOR TALKS and listen recorded spatial music

at Belfast Queens university  
attached to SARC Sonic Lab  
attached or not to Sonorities festival with  
listening session of polytrajectophonic electric instrumental music made for domestic pleasure.

**ABSTRACT** (128 words?): *'Remember, I am a French that writes in English!'*

As composership as musicianship feedback of 41 years of music experience. We will (I already had) ask and answer to these following questions: what about improvisation discrimination? What gives more a digital audio system than any other devices to music performance? By what spatial audio trajectories gives an other step for music evolution? What it means the segregation between 'popular' and 'serious' music? How can we divide musical activity, in popular and not popular music? How is it possible to experience electric guitar, a popular musical instrument, in 'serious written music'? And finally: how the polytrajectophonic music of the 2019 8 channels album: 'Living the Human Species' was composed, performed and mixed for domestic pleasure? We will listen the 8 movements of the spatial music called: LIVING the Human Species, the delirium of ignorance. This lecture is a work in progress impro.

## SHORT BIOPHONY OF THE LECTURER

Who is Myster Mathius Shadow-Sky?

A human being born in Paris in 1961. Attached to philosophic honesty. Deeply attached to freedom. Intensely attached to exploration and discovery. Profoundly attached to music. "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 anymore 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 tridimensional 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." Max Dormoy,

**TECHNICAL REQUIREMENTS** to listen the electric spatial music in the usual octophonic box shape for domestic space: home sweet home.

A portable computer with a USB2 plug (I have), a USB audio interface with 8 output (I do not have), 4 stereo amplifier, 8 cabinet: 4 on the floor, 4 on the ceiling. A mic for the lecturer.

**HYPERLINK** to listen Shadow-Sky's last spatial music: his recent (unreleased yet) 8 channels album of electric guitar music composed with 8 pieces: LIVING the Human Species. \* ->

## **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 differing) we can only copy and repeat what we were trained for, to what we are order 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 society) 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). 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, there is a risk to be fired). At university too, you have to obey the procedure and follow the directed behaviour to receive your diplomas. We, real artists, understand that most of human being on Earth are living blackmailed (to force to them to work what they would not do otherwise). So, the majority of human being cannot understand how it is possible to live free. But artists, to create original art and music work, they have to be free; if not they copy. 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 reknown context reduce the creativity the one who creates differences (in opposite of similarities). Obedience creates and cultivates 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).

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. Why? No surprise at all. = Nothing exciting. Mechanical music is the expression of unaliveness, 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 executant to execute (word uses also to mean: 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 most people, by being born in this enslavement: 'everything is normal', or 'it is like that, we cannot change anything'. 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 few artists.

## **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 to music performance?

Since 30 years I use digital audio equipment to record and perform music. Starting with the first quadrasonic 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](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 which allowed to record only 4 tracks!). Soundesigner was a sound editor quite impressive. Impressive because you could edit micro-parts (1/100 of millisecond) 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 sound editors. An other impressive tools in SDII was 'the smoother', it allowed to get rid of saturated signals: this doesn't exist any more in today's sound editors! The 3<sup>rd</sup> 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 because it was not 'HiFi' (sic). The 'denoiser' transforms 'breath sound' in 'water sound'. Until then, I am using the denoiser only as a creative filter.

At the beginning of 90s, digital audio tools was not conceived to be used in musical performance (in real time). A computer on stage could crash at any time (the operating system and the program errors made the computer froze). Even the MIDI was not sure. In 1994, I gave performances called 'Shadow-Sky-Teub-Sytem' where the sounds was spatialized with the MIDI protocol from several samplers with 8 output, all samplers 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. But after 45 minutes of music, the Atari crashed. It took too much time to reboot all the system: the performance had to be done. SPATIAL TONES should be explored more, because the audible result is unique and amazing.

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), same for a 1Go hard drive: 10.000 FF! First I bought a Mac computer (50.000 FF!) with 4 tracks Digidesign soundcard because the GRM published the 1st REAL TIME effects series: the GRMTools (still using 30 years after). I did with the GRMTools stand alone program even a live act performance in the techno world context (dance floor), recorded in 1999 and named: Infected or Imperfected Life? (available at my discography webpage: [http://centrebombe.org/myster\\_shadow-sky\\_discography.html](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 met during all these years: Windows XP. The computer on stage, remember, started with Ableton Live: a sequencer, a looper conceived for live act (in the techno world). Others, use computer to 'perform' recorded music, but is it a concert? Personally I don't think so. What founds the human necessity of the concert? The communication between the audience and the performing musicians. This communication change the music, 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 attached to this lecture.

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## **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 space ideology in music changed starting from the 80s/90s. When the cinema industry has stolen from the music, its spatial equipment, or when the audio industry abandoned music for the cinema and video industry. Why? for more money. The first idea of spatial music as I learned from Xenakis and Stockhausen, was to escape from any closed space. 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 torture mistaken with entertainment! So, the first (working) spatializators for spatial music trajectories, was done with 8 bit computers controlling several VCAs (= analogue voltage controlled amplifiers). My first spatial instrumental 'turbulent' experience was in 1982 in London with my piece for flutes Ourdission where the audience were listening in an inflatable clear tube the flute music flying fast in this tubular space to other spaces. As fast as a spaceship!

After Ourdission in 1982, (to go further), I imagined after the Ars Nova from 14th century, to create a spatial polyphony, I named: 'the polytrajectophony'. Which I started with my springs lamp orchestra in 1980 with the game-score Ludus Musicae Temporarium. The idea was to compose and per-form many trajectories at the same time coming from different musical instruments. Simple! But how is complicated to realize! At the end of 90s I found a portable spatializator the SP1 made by Anadi Martel, working in quadrophony and in octophony. Anadi created this machine (the 1st 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! Todays my 2 SP1s are broken: too old technology. In 90s the GRM created a quadrophonic Doppler panning program, but the latency is more than 1 second! Impossible to perform it live! But I used it on stage as an auxiliary effect in the mixing console (with rhythmically performed long/short reverberations controlled with MIDI): it worked! Astonishing! But the space was flat! Starting from 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 spatializer named Orfeusz 206. It spatialises in real time with 2 hexaphonic trajectories for one path (a path is one dimension space) (2 input and 6 output). Since 2008, I created most of my musics with 2 of them, giving me together 12 output for a dodecaphonic space with 12 loudspeakers (or less), with 4 musicians flying their sounds in 4 trajectories in 2 paths. Then Nicolas Holzem, the maker, is calling me to tell me he abandons the audio industry. Enough, he has to change his life, to escape from this uninventive market. So he gave me his last Orfeusz 206 spatializers: and I am the only one on Earth to have 7 spatializers to be able to fly sounds with a polytrajectophony of 7 paths with 14 trajectories at the same time in 42 audio channels. A spatial orchestra that we could create here at SARC Sonic Lab in Belfast. For now, I founded Les Guitares Volantes an electric guitar quartet that uses 4 Orfeusz at the same time having 4 independent paths with 4 independent trajectories flying in tridimensional space. Our last music creation is named: The Extraction of the Triumphant Beast.

## **MUSICAL SEGREGATION?**

How can we separate musical activity between: popular or not popular music? What 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). Songs from folks are oral, orchestral music needs to be written to be performed synchronous. Orchestral songs exists, so what is it? The action to write, became a command, when the printing industry changed the idea of written music: PRINTED IT CANNOT BE CHANGED. This had forced the music to stay in its fixedness. All printed scores was not written by composers, but by copyists, or for composers, no, the printed scores was produced to be bought by students to study it, until today. That was the deal. Romantic classical music from the 19th century, introduced to consider the score (at least the publishers who fixed the score to be printed) as a direct order to obey to sound the written music (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 synchronous. The fixed printed score, as identifiable mark, was and still is endowed with 'a right': to pay the author-composer. Convenient? Who has each performance of the music work the composer (? no, in 1rst, to the publisher investor) is paid by the concert organizers. The strong French idea: 'respect for the text' (= it is forbidden to improvise with the text of the author) came from the print industry, as a new way to be paid, with the 'royalties'. The author writes for so that his work is paid and executed, exactly how the author imagines his/her work. But this desire is utopian or unreal. Why? You cannot stop the time's variations. Although it is, the process continues. The reason ? A lot of money is at stake. This madness about money maintains our societies in slavery.

## **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 folksongs 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.

In 1848, in France started the privatisation of public folksongs: sooner in England with

the 'royalties' establishment. Songs' authors and composers appropriate what was from public domain. The melody became the signature of the property. 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 company (the misappropriation of funds is huge), it appears a composers' union in every country. 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 folksong '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 folksongs inverts the power of what it has been appreciable or not. Popular music is a huge generator of high profits. Serious music not, quite the opposite. Look at the costs of an opera house and a symphonic orchestra. They exist only for the prestige paid by taxes.

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 dodecaphonisme (in a context of egalitary of rights ?), Wyschnegrasky with Habe started the microtonal scales, Bartok introduced modal folksongs in his music (other than major or minor), Stravinsky shook energetically the rhythm close to popular charivari. 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. The Belfast's SARC is an aftermath of this golden age of 'thought music', dying since 40 years.

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 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 succeed the outstanding exploit to mix: the popular spirit with the 'savant' spirit the one who invents; to mix the black African cosmogonic time with the white European cosmogonic 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 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 in empty concert halls. Anthony Braxton, in 80s, was so poor that he was obliged to live as a tramp (he told me). Today, he is OK: he is celebrated: he has his own creation centre in Brooklyn. But it took decades to be recognize by his own country although he was the king of the free jazz in 70s! In 80s, the jazz changed his name to stay free. It is called 'the improvised music'. But the improvised music stays stuck in free jazz: it does not really evolve the genre. What is called jazz today it is what was performed in the 50s.

Why to censor the free jazz? Any evolving music is governed by freedom: the arrestation of free music (= the creative one) 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 political wish for the 'arrested development'?

The communicated ideas of freedom coming from these music, 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' ones (living outside slavery and obedience). It was at this period that in major record labels, artists managers was replaced by marketing directors. 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!). 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. 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 he is saying that? because most of human being on Earth, 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. The name changed: it is not called slave any more, but 'employees'. You know, everybody knows that: the world of work 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 others. The others commanded feel safe. This is the paradox of human species that forbid to grow its intelligence. Artists exist to fulfil this lack.

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 stupid 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 70s, to terrorize all slaves at work (Ford the first); and it works! Unemployment has become the major instrument of terror. So how terrorized people could enjoy a concert of free 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 mix everything) and 'contemporary music' was in Paris done by 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: clandestinity. Until today, 40 years after... If I am not director of IRCAM, it is because of the electric guitar!

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) where the will exists, for the frontiers between music genre, to disappear. And that was the point. By erasing all frontiers, the musical possibilities increase. Sounds Logical. 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.

A funny anecdote to close this chapter: in 1998 I met Philip Glass that had 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!

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## **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 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). 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 or 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 spatializers (= 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 VLC reads maximum 8 channels music (7.1). This music is destined for domestic listening. 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 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 respatializing the spatialized music (with different spatializers). 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 feel with everything, but does it in real? Yes and no. You can always find a way to married what at first you think is unmarriageable. 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 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 (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'. 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 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.

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Human beings are missing listening to our world:



## TITLES OF THE PIECES PROPOSED TO BE LISTENED DURING THE LECTURE:

Titles of the 8 pieces of 8 channels electric guitar music translated from French to English:  
From the unreleased yet 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 029:00  
[my answer to Jimi's Hear My Train Comin']
- . piece number 3 : The Strategy of the Hurry Man 012:23
- . piece number 4 : Live the Human Species (in 3 shots: infant juven veter) 021:27
- . piece number 5 : Break in good shape, CCC = it cracks in the hull 006:57  
[in memoriam Erik Satie]
- . piece number 6 : What am I doing here? 006:20
- . piece number 7 : Unnamable fold music of water harpsichord and guitars 007:02
- . piece number 8 : The Dance of Fools / in the anthem of the wind 008:12

\* -> Notice that **it is quite painful for me to reduce my polytrajectophonic music into stereo**, even binaural. Stereo music, even binaural, has nothing to do with what it is originally: a choreosonic music. So, I suppose if you ask for binaural format, it is because you cannot listen the spatial music proposed in the SARC's audio system, but only with headphone with your personal computer. So I decided to give you samples, by choosing a slice by chance. These samples to give you an idea of how these electric guitars sound in music reduced to stereo format. I used the plug-in 'IRCAM Hear v3' to do that, and I can understand now how it destroys my polytrajectophonic music: the music becomes absent. These samples' duration are no longer than 3 minutes. I suppose that it is enough, to identify 'How Musical is Man' (John Blacking). For you to tell me.

Here is **the hyperlink connection to the 8 audio samples, reduced (in pain) from 3D to 1D, from the album not yet released: 'LIVING the Human Species' [8 mp3 stereo samples 22Mo]:**

<http://centrebombe.org/8.samples.for.sound.evaluation.Les.Guitares.Volantes.zip>

AND:

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](http://centrebombe.org/myster_shadow-sky_discography.html)

Start page of the composer's book 'In the Sky, the Noise of Shadow':

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

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