DAS
BERLINER
TRANSKULTURELL
SYN-PHONE
ORKESTER

SYN-PHONE NO8
How Sound Are Humans?
World Premiere

KONZERT IM
VOLKSBUHNE

AM ROSA LUXENBURG PLATZ 21 UHR

WHATIS IT ABOUT?

Imagine 100 musicians and real-time performance artists who work with: light, dance, film, action painting, etc. from different cultures in Berlin, joined together in a symphonic orchestra on stage to create an original work: entitled the "Syn-phônê NO8". The huge orchestra is not only granted to classical music with classical musicians but we try to re-form the idea of a big orchestra not for power demonstration but for multicultural exchanges in order to create another sound of music: **How Sound are Humans?**

Syn-phônê music creation NO8
in **Berlin** at **Volksbuhne**
am RosaLuxenburg platz
by the composer & conductor
Mathius Shadow-Sky
with the
Berliner Trans-kulturell Syn-phônê Orkester
- 100 multikultimedia musicians -

Planned for Autumn 2007

Hu Man

Syn-phônê NO8 concept

HUMAN HORIZON
HOW HUMANITY SOUNDS

sky / curtains

It is not the end point

blur horizon

Time is not a clock or an arrow

unknown space

How Sound are Humans?

water

There is not one way in our life

empty path

river with strong current

It is not a starting point
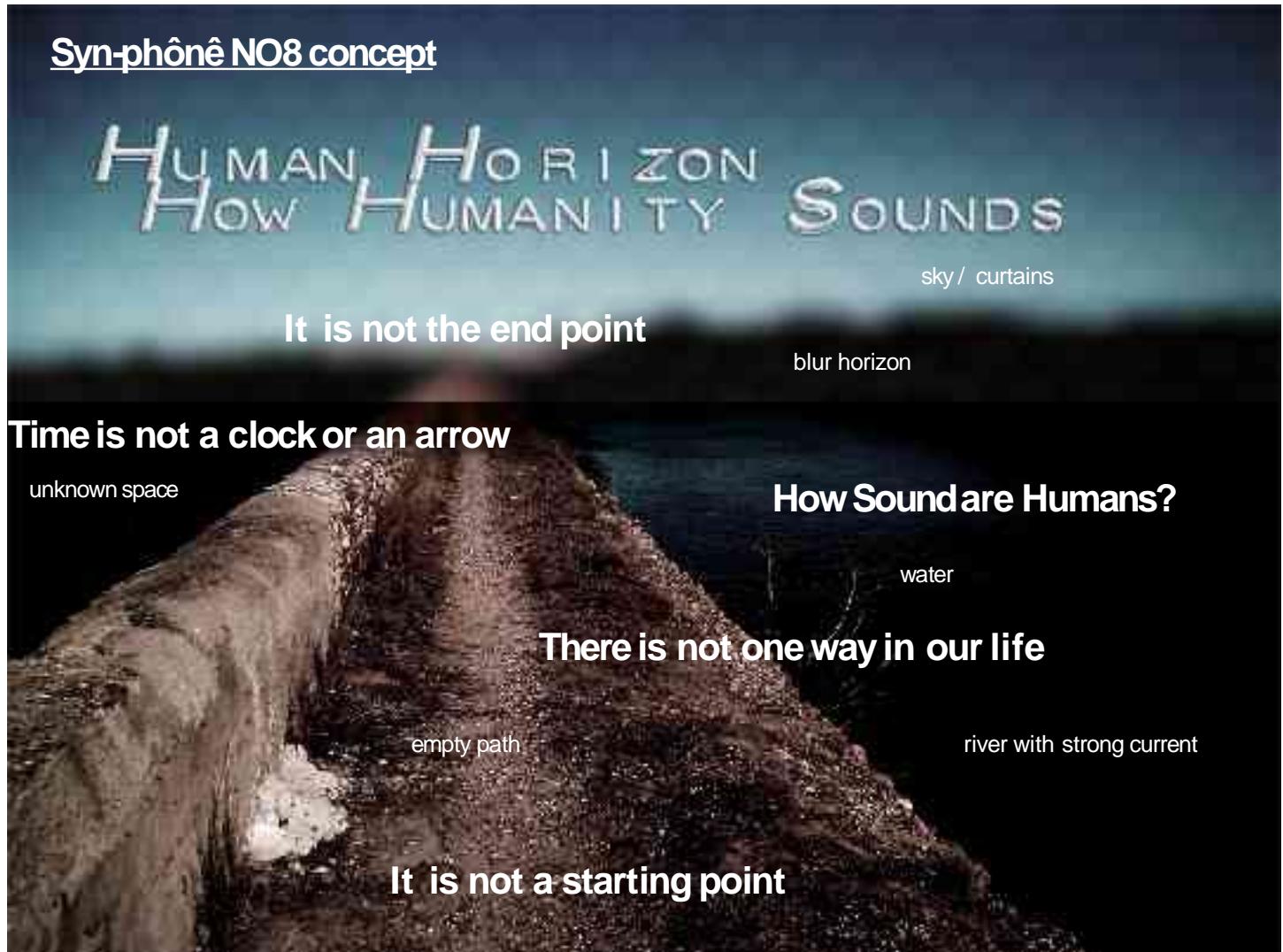
You Man, Human, Humanity, Soundly Humanity, the Sound of Humans. How Humanity Sounds is the subject of this Syn-phônê NO8.

Most of the music today is made by machines. On unique clock everybody has to walk. We play like computer edited music. For most of the people this is the right way for music to be pleasant. The way classical music is taught in music schools is based on our Western quantitative musical notation destined to machines more than humans. Time to break. **How Sound are Humans?** Knowing that sound does not exist: just as a translation of no meaning vibrations.

This music is dedicated to John Blacking.

Programme of the Work:

1. Constitution in Berlin of the Berliner Transkulturell Syn-phônê Orkester

    a. Internet registration of 100 musicians at http://centrebombe.org/

    b. Live audition of 100 musicians

    c. The Berliner TSO constituted with 100 chosen artists

2. Composition of the Syn-phônê NO8

3. Rehearsal of the Syn-phônê NO8

4. Performance World Premiere at Volksbuhne am Rosa Luxenburg platz Berlin

Durations of the Works:

Internet registration of 100 musicians: STARTED OCTOBER 2006, DEADLINE JULY 2007

Live audition of 100 musicians: 10 DAYS, 10 MUSICIANS PER DAY

Composition of the Syn-phônê NO8: ONE MONTH

Rehearsal of the Syn-phônê NO8 with full orchestra: 10 DAYS

Small group rehearsal of five musicians: 20 DAYS

Syn-phônê NO8 duration: APPROXIMATELY 90 MN

Organization of the Work:

1. <u>the Berliner Transkulturell Syn-phônê Orkester constitution</u>: July 2007
Our tools are:
1. by word of mouth through e-mail,
2. Internet announcement in our and other web sites,
3. flyers (= the questionnaire) distribution in Berlin in appropriate places,
4. posters stuck in Berlin in appropriate places (will start February 2007),
5. announcement in Initiative Neue Musik programme and Werkstatt Der Kulturen,
6. Search direct contacts with small world music orchestras in Berlin,
7. we need radio, magazine, and newspaper announcement: we do not know yet which radio, magazine, and newspaper, may support our project.
8. Other Berliner organizations support requested: Volksbühne am Rosa Luxenburg platz, Staalplaat , Ausland, Antje Oklesund, Radikales Entertainment, Ballhaus NaunynStrasse, Gelbe Musik, le petit mignon, Tesla, FMP, Kule, Kulturhaus Mitte, Acud, Universität des Kunste Berlin, Werkstatt Der Kulturen, Stralau 68, Institut für Neue Musik Berlin, OpenSpace, Haus der Kulturen der Welt, Initiative Neue Musik Berlin,

2. <u>Live audition of 100 musicians</u>: August 2007
We have not found yet a place for 100 musicians auditioning. We will organize 10 days of audition in August, with 10 musicians per day, one hour per musician for them to show us their motivations to perform in this kind of multikulti symphonic orchestra.

3. <u>Composition of the Syn-phônê NO8</u> September 2007
The composition of the Syn-phônê NO8 will be done in tight collaboration with the Berliner TSO musicians. I will invite from two to five persons to find the best way to perform their instrument with others. There will be no solo in this music. I need a quiet place in Berlin in which to work during one month.

4. <u>Rehearsal of the Syn-phônê NO8 with the full orchestra</u>: October 2007
We think 10 days should be enough with the full orchestra, more would be not necessary because details are taken in charge by each musician. We will rehearse the global fusion of all these differences. We do not have yet the place to rehearse with 100 musicians.

5. <u>World Premiere performance at Volksbuhne</u>: November 2007
We hope that the Volksbuhne will welcome us to release this incredible project.

WHY BERLIN?

Berlin has become today the city which attracts the artists from all over the world: Asia, America, Africa, etc. A unique and perfect context to constitute a Trans-Cultural Syn-phônê Orchestra. People are open to each other. Berlin is an ideal place for cultural exchanges which have not any equivalent in the world today. It is why the Berliner Transkulturell Syn-phônê Orkester is an opportunity for Berlin to show its multikulti in real exchange and harmonic collaboration which is difficult to produce elsewhere. I am particularly attached to Berlin to show the example.

Pourquoi Berlin ? Berlin aujourd'hui est devenu une ville qui attire les artistes de la planète. Un contexte idéal et unique pour former un TCSO. Un lieu privilégié pour les échanges culturelles qui n'a pas d'équivalent dans le monde. C'est pour cela que le Berliner Transkulturell Syn-phônê Orkester est une aubaine pour Berlin, montrer la multiculturalité d'un réel échange et d'une cohabitation harmonieuse qu'il est difficile de réaliser ailleurs. Je tient beaucoup à ce que Berlin montre l'exemple à travers le Transkulturell Syn-phônê Orkester aux autres « nations » qui se déchirent.

WHY VOLKSBUHNE?

In October 2006, I was walking around with my Berliner Transkulturell Syn-phônê Orkester project, meeting people, artists, and art organizations in Berlin. I was asking the following question: "where should this kind of project happen?" Everybody answered me: at the Volksbühne am Rosa Luxenburg platz. It seems like there does not exist other places for these kinds of projects in Berlin! I met already Malte Ubenauf on the 31 October 2006 who confirmed me that the Volksbühne am Rosa Luxenburg platz is the right place for the Berliner Transkulturell Syn-phônê Orkester project.

WHY the NO8?

The two first Syn-phônê were done respectively in 1996 and 1997. The five others are in waiting to be released in different cities of the world. The Syn-phônê NO3 in Toulouse France since 2004, the Syn-phônê NO4 in *Rio de Janeiro* Brasil since 2001, the Syn-phônê NO5 in *Montreal* Quebec since 2001, the Syn-phônê NO6 in *Chicago* United States since 2002, and the Syn-phônê NO7 in *New York* since 2002 too. The 8th is the next number.

WHY the word "Syn-phônê"?

In Old Greek "Syn" means "friendship" and "phone" means "sound": the desire to make mass music that sounds as friendship.

MY TRANS-CULTURAL MUSICAL LANGUAGE...
MUSIC-PROCESSING IN MULTICULTURAL CONTEXT

Causal Introduction

It exists in our planet, musical systems that do not communicate. In fact, all the musical systems of our planet do not communicate. Music is not a universal language like many people think: human beings first, should have this desire of universal communication, and this is not the case. The fear of differences is deep-rooted. The will for power on others is deep-rooted too. Music is used more for tribal recognition (cultures, races, social layers, generations, etc.) than it has a so-called "civilizing influence" or it "soothes the savage breast": where did this strange idea comes from? Perhaps from the people of the upper classes who enjoy lounge baroque music? The one made to entertain kings without offending their ears. To have a real communication among musical systems, strangers have to understand their respective cosmogonical myths. The cosmogonical myth is essential to have a life representation: without it, we would be unable to live. Non-Western concepts are based on other cosmogonical myths than the Western one: understanding representation of time, original life pattern, metaphysical values, etc., each civilization had a different myth and this is synthesized in the culture and through a foreign language. It is more difficult to understand a cosmogonical myth concept than its language, the language allows us to live together more than to understand each other, but it is a communication tool. The cosmogonical myth is the ground for religions to grow up. Belief gives us the will to live and in a second hand it is also a barrier for growing intelligence: a human life paradox.

I had interesting experiences in Bali (I, as a Biblical European Model with a Hindu Islander Model). To know about Balinese music, I red a book from a Western ethnomusicologist. His Balinese musical explanation with Western tools had nothing to do with the Balinese musical system explained by a Balinese musician. Another situation, where I was enthusiastic to play my Turkish clarinet with a Gamelan musician: he was polite, he played two minutes but in which degree of interest? Another example with a Balinese musician playing flute in a ricefield, we played a duo separated by a long distance (about several miles), a performance where farmers stopped working and became the audience of this improvised concert.

In spite of the ethnomusicological effort to transcribe music from outside Western civilization with classical Western musical notation system (conceived for our major mode and its alterations), instead of trying to understand these cultures with their own tools and beliefs, can we suppose that it is to include outside Western musical practice in Western musical system to prove its (illusory) universality? A leftover unconscious colonialist practice? It is hard to understand this useless translation work. Is the work of the ethnomusicology not made for foreign musical systems to communicate between themselves? And the musical systems of our planet are still not in reciprocal understanding.

John Blacking criticized this musicological ethnocentrism, which is unfortunately still in practice today. It seems that these ethnomusicologists as "neo White Fathers" work more to appropriate the foreign cultures to enrich the Western culture? To fill Western libraries of inappropriate translated knowledge? What is the purpose of these life government employees work? I think about the members of the John Blacking Foundation I met in 1996.

I am not interested about the record industry attempts to make African (not Asian?) music a pop Western music. I am not interested in misunderstood plundering of non Western cultures. But some cultural musical blend can be considered as a success particularly in jazz music when it creates another sound of music. I am really interested in cultural mixtures to create another sound of music and why not, a new musical genre.

The Trans-Cultural Syn-phônê Orchestra's aim is to blend different musical practices in a huge symphonic orchestra:
The work is more difficult than it should be, by meeting lot of resistances from different sides. I am thinking about the Trans-Cultural Syn-phônê Orchestra of Quebec where I wanted the participation of the local Amerindians: White people were aggressively against this project. I am thinking about the Trans-Cultural Syn-phônê Orchestra of Brazil where musicians were waiting to be paid before playing. I am thinking about the Trans-Cultural Syn-phônê Orchestra of Paris where the disdainful lack of concern because of the "non commercial aspect of a philanthropic project". I am thinking about the Trans-Cultural Syn-phônê Orchestra of Toulouse where people have a lack of goodwill to perfect a work and are not concerned with cultural exchange. I even did not try to create a Trans-Cultural Syn-phônê Orchestra of Bali because a possibility of a trans-culturality seems to be impossible: Bali is an island where every foreigner wants to appropriate it. Balinese people fought to keep their culture untouched by the invaders: it is inside the dreamer in Bali.

Local cultures are impregnated with wrong ideas about outside cultures, because outside cultures do not matter, except in case of commercial exchanges when it offers objects of everyone's desire. It is why the Trans-Cultural Syn-phônê Orchestra is composed mostly of people who travel, or emigrants, or local people who desire this exchange. Exchange is the first demonstration of intelligence.

Extract from "sound's highness, a problem of elevation" [1991]
« 1.3.1. Without our Western conception of a LINEAR TIME, Fourier would never found his theory about the complex wave decomposition in an ensemble of sine waves. In the spectrogram, the spectrum representation of stacked sine waves are symbolized by "lines" (for the convenience?). We would never confuse the symbolization of percept (la symbolisation du perçu) as obvious, with what our imagination perceives.

1.3.2. Without our Western conception of a LINEAR TIME, our description of pitch (sound's highness) above, would be a non sense. For other non Western cultures not based on linear time conception, a stacking of straight lines for a sound is a non sense. »

Today's music is commissioned by advertisers to be unicultural. Therefore, how in our context of closing mind and media terror can we create trans-cultural music?

Outcome Consequences

The exchange of musical languages:
Here, syn-phônê does not mean the musical form symphony which is an enhancement of the sonata form, but why not? We are not here to impose an execution or to kill somebody, but to share, to exchange, and in the best case, to blend our musical differences. A good knowing of each musical practice is necessary to extract the most touching and sensitive sounds in our trans-cultural syn-phônê context. Time conception of everybody, basics of all cosmogonical myths and all musical systems, are enhanced in the global process of the syn-phônê. In this case, the composition could not be unitemporal, like most unicultural music today written with quantitative symbols of our Western musical notation. There is no orchestral score, in the Western meaning, I prefer to give it to machines. 100 different very varied acts, making their own way, are connected or disconnected in the orchestral network conglomeration, in order to become a rhizome-form.

Score:
I'm using musical writing to not forget, not for publishing, and musicians participate in this fight against oblivion. As composer I will couple, mate different instrumental practices: from the duo to the orchestral tutti (from 2 to 100 different musical practices at the same time), proceed by combinatory. I will propose "remarkable identities" to everybody according to their particular knowledge. I will never leave the musician alone in her/his technique, because her/his technique has to be open and ready to connect and blend with others. The rhythm, the melody, the chords, and the inflexions will be proceed in the Syn-phônê NO8 context.

Musical modus:
The global form of the Syn-phônê NO8, will be based on rhizome structure, a huge interconnected network (factorial 100 ! = 9.33262 . 10157) with inputs and outputs, with connections and disconnections, with frozen areas, accumulations and dispersion, etc., we will touch the infinity continuously growing to death: the zero level energy space. In this perception we will listen: dynamical contrasts from nothing to pain with suspense and elevation sinking frozen states with strange sounds from storm to serene clarity, as unexpected nomadic waves exploiting the elementary rhythm of Matter to create unknown music.

Work method:
When the Berliner Transkulturell Syn-phônê Orkester will be completed, it means 100 musicians from different musical cultures, I will hear exactly the sound of the orchestra. It is at this moment that the music of the Syn-phônê NO8 will be conceived with maps, lines of sounds, etc.: then exciting moments of rehearsals. I wish for the Syn-phônê NO8, more time to work with the Berliner Transkulturell Syn-phônê Orkester: contrarily to the first ephemeral projects of one day.

Conducting:
Conducting huge orchestras with artists from all cultures, to play a music, free of Western constraints, has always been my passion. A trans-cultural orchestra where musicians play together their individualities to feel free in a mass of friends: wow! A unique experience, to play its identity in a huge multicultural mass of people. It is very heavy to pull a huge orchestra, and to pull a huge orchestra in floating Times out of the mechanical Western way to reconnect with emotional uncertainty principles (the beauty and richness are in hesitation in our world where nothing is sure) is lighter! I love to provoke the complexity and play loud with it in the silence complex. I created the Trans-Cultural Syn-phônê Orchestras to make different cultures of sound cohabit, as an Unheard Music Blender. I will compose and conduct an original music of approximately one hour and thirty minutes.

Mathius Shadow-Sky
January 24, 2007

The origin

of the trans-Cultural Syn-phônê Orchestra

M u s i c - b e y o n d - c u l t u r a l - b o r d e r s

AN INCREDIBLE STORY OF A UNIQUE SYMPHONY ORCHESTRA , le BOXON ENSEMBLE concept

"When Le Centre De La Bombe moved from Paris to the South west of France, it discovered many young musicians with a huge desire to know everything about new music. The French music schools are poor in teaching new and contemporary music. In this context, Mathius Shadow-Sky wanted to create an eclectic big orchestra named l'O.E.U.F. (Egg) for l' Orchestre Eclectique Unique de Forgues (Forgues was the village where was located Le Centre De La Bombe in the South of France) with all kinds of musical instruments (from folk, classical, rock, jazz, electronic music, etc.) to perform composers' scores representing an unexpected approach in today's music: the MU-PA (the Musical Unexpected-Playful Audacities). Then, Le Centre De La Bombe's team, tried to find a conductor to start young musicians' engagement. This project stopped at that time because no conductor wanted to conduct anything but classical music. The time passed, and more and more artists spent time to create music at Le Centre De La Bombe, and the O.E.U.F. project was forgotten. In Autumn 1996 Mathius Shadow-Sky was invited by Maritza Mascarenhas (Brazilian pianist and producer) to go to Brazil. It generated a great enthusiasm among all friends of Le Centre De La Bombe. To celebrate this event, Fabien Duscombs (drummer), Yannick Puybarret (saxophone player and composer) and Pascal Pourré (guitar player) decided - in a Toulouse café at 2 am - to gather all friends' and musicians and to invite Shadow-Sky to conduct the ensemble. For Shadow-Sky it was the most important gift that he had ever received. Pascalina Pica and Donus worked to call everybody who wanted to join this exceptional event. Friends from Spain, England and Germany came especially for this event. The next step was to find a place for the orchestra to perform the symphony, near a place to party after the concert (for Brazil!). Denis Aragon, the Forgues village mayor, proposed to lend the little church near Le Centre De La Bombe. Together they decided to make no advertisement, just to make music for pleasure with friends: "make it just for fun" was the slogan! At this time the orchestra was giving its name: LE BOXON ENSEMBLE which means approximately "making fun together." Mathius Shadow-Sky suggested to everybody to make a rehearsal in the afternoon and perform the concert at seven. At the same time they asked the cook Marie Calbet of Rieumes (another village near Forgues) to prepare the food for fifty friends, and it was Sunday, the day off! At this time nobody knew what kind of music they would play. Shadow-Sky prepared a quick diagram-score for one-hour of playing and showed which gestures of conducting would correspond to desired sound. When they opened the door of the church, many people were waiting for the concert! How did they know about that performance? Shadow-Sky decided to record the concert with the high quality equipment of Le Centre De La Bombe. Well, the Syn-phônê NO1 began! It was marvellous! How, so many musicians from different musical genres could perform so synchronous with the conductor and stick together! Shadow-Sky told me after that he never followed the diagram-score and he had improvised his conducting from the beginning to the end of the symphony! [sic] It was two hours of pure friendship music enjoyment. The recording was produced on CD and given to the musicians of the orchestra to listen to it. Every musician who performed with LE BOXON ENSEMBLE was so surprised to listen to the result because while they were performing nobody heard the entirety of the music, as they were seated in different places in the orchestra. Everybody was so pleased that they decided to release the record and make other concerts always in a fun situation. The next one could be in a swimming pool! Followed, of course, by a party after the concert!"

A SYMPHONIC MUSIC OF UNIQUE FRIENDSHIP

S T A R T I N G   A P P R O A C H

At each performance, the Trans-Cultural Syn-phônê Orchestra creates a new Syn-phônê. "Syn" means in Old Greek "friendship" and "phone" means "sound" and "phone" may be "fun". The Trans-Cultural Syn-phônê Orchestra is open to everybody, musicians or non-musicians from different styles of music (classical, rock, electronic, world, jazz, techno, hip hop, contemporary, etc.) with her/his passion, with her/his own particular personal technique to perform her/his instruments or voice. This situation creates a particular friendly melting-pot symphonic music. This is the way of the Trans-Cultural Symphony Orchestra: an open music that cannot stay in a classified genre. The orchestra refuses to put the musicians in a serious disposal and refuses this aspect of music. The Trans-Cultural Symphony Orchestra's is a great feeling of freedom and emotion for everyone. Together with all musicians and the audience it is a continuous enjoyment music exploration out of concert established rules. For each Symphony Shadow-Sky creates an instantaneous composition and conducting with
particular gestures for each new idea. It is an unexpected dream come to life.

Trans-Cultural Syn-Phônê Orchestra

de Forgues

1996

Trans-Cultural Syn-Phônê Orchestra
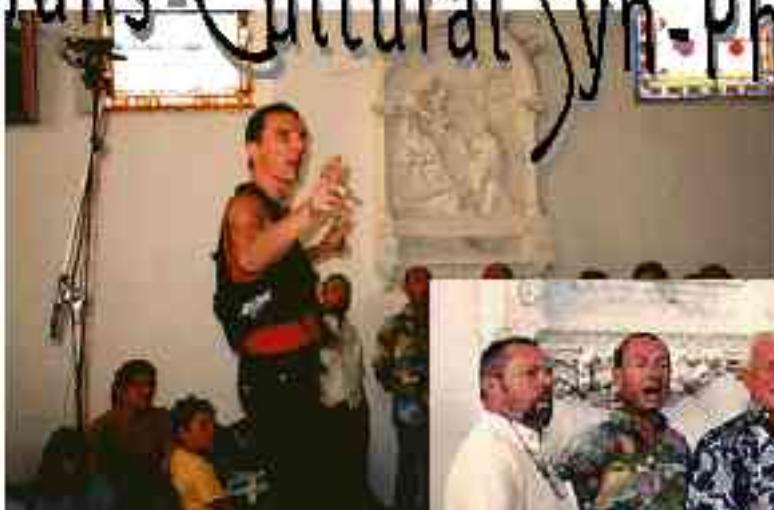
de Forgues

1997

Trans-Cultural Syn-Phônê Orchestra
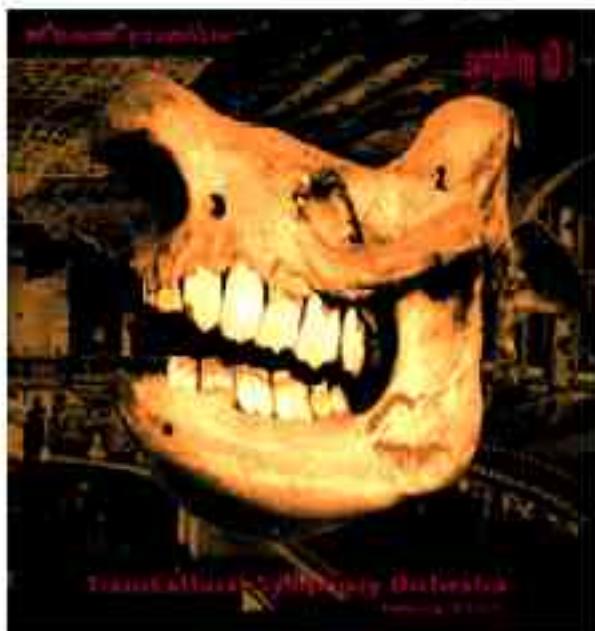
plays mixed culture in a friendship symphonic music

de Forgues

CD #1

Syn-phônê NO 1 : le boxon ensemble

01. Avant: when you want. 00:14
02. First movement part 1. la prophétie et mort de la musique contemporaine. 3:40
03. First movement part 2. éveil vers le boxon. 0:19
04. First movement part 3. l'être idéal et début d'orgasme puis. 4:16
05. First movement part 4. qui sent bon l'amour et orgasme suivant vers. 5:31
06. Second movement part 1. où sommes nous ?. 5:00
07. Second movement part 2. tient!. 00:57
08. Second movement part 3. Ici. attention. 1:44
09. Third movement part 1. les belles reviennent à l'amour et jouissent. 5:45
10. Third movement part 2. et câlins et rejouissent. 6:54
11. Third movement part 3. toujours pas fatignées. 4:58
12. Third movement part 4. les bisous et tendrement pufs. 01:20
13. Third movement part 5. un peu de rythme et les revoila. 2:28
14. Final. tient! déjà. 4:05
15. Puis. les encores de Leila. 2:00
16. encore? on continu. 00:54

Musicians who performed in Syn-phônê NO 1

DRUMS: Alex Picues, Don (=TROMPANELC). Fabien Duscombs PERCUSSION: Tony Marcos, David Giron, Michel J'koff, GUITAR: Julien Taillefer, Stephane Marsaillou, Pascal Peuré, Marco Izard, Le Z'inglo, BASS GUITAR: Babe Falco. SYNTHESIZER, KEYBOARD, ELECTRONICS: Michael Filer, Cathy Cros, Alain Baudier, TURNTABLE: David Nicolau Geronies. WIND INSTRUMENTS: Eric Roilhé (SAX & FLUTE), Yannick Pigbaret (SAX & TROMBON), Walter Arbena (TRUMPET), Michel Jirkoff (TRUMPET), Filter Peruydebat (TUBA) CHOIR & VOICES: Evelyne le Jeune, Pascaline Pica, Nicole Saunier, Isabelle Haylis Bouffarticues, Matilka Madacha. RECORDING: Peter Valentino Hoffman. COMPOSER-CONDUCTOR: Mathius Shadow-Sky.

Recorded in Forgues' church, France by Peter Hoffman
Mastered @ Le Centre De La Bombe
Mathius-Shadow-Sky-Unexpected-Waves-Production

Trans-Cultural Syn-Phônê Orchestra

plays mixed culture in a friendship symphonic music

de Forgues

CD #2

Syn-phônê NO 2 : le beau chaos

01. ouverture. les souffles du berimbao puis marche vers le chaos. 10:49
02. First movement part 1. arrive derive et suspens vers. 6:59
03. First movement part 2. début de chaos et maîtrise du travail. 2:22
04. First movement part 3. terreur tendre d'affections. 7:19
05. First movement part 4. loin une fête étrange et des rires. 4:54
06. First movement part 5. mélancolie de la Chine australe et éveil. 6:43
07. First movement part 6. la parade du monde danse. 5:28
08. First movement part 7. parle d'amour. 3:14
09. First movement part 8. et les autres. 1:17
10. First movement part 9. dansent. 3:08
11. First movement part 10. et chantent. 3:06
12. First movement part 11. délice du sommeil. 4:18
13. First movement part 12. le drame de l'amour et jouissance. 2:11
14. final. reste d'amour chaos et coda souple. 4:42

Musicians who performed in Syn-phônê NO2

DRUMS: Alex Piques, Don (+ BERIMBAO). Fabien Duscornas PERCUSSION: Thomas Belhom (+ACCORDION), David Giron. GUITAR: Samuel Rouanet, Julien Taillefer (+HARPE & TANBURA), Stephane Marcaillou, David, Marco Izard, Naim Amor (SLIDE GUITAR). BASS GUITAR: Babe Falco, Wiechek Maciolek, MarkAnge. SYNTHESIZER, KEYBOARD, ELECTRONICS: Jean Marc Pécoussaut, Alain Bauzier. TURNTABLE: DJ Arnaud. WIND INSTRUMENTS: Elisabeth Chauchat (FLUTE), Eric Pailhé (SAX &FLUTE), Yannick Fuytarret (SAX & TROMBONE), Anaïs Andret-Cartini (SLIDE TRUMPET), Alex Piques (TRUMPET), Lilian Poueydebat & Sébastien Pailhas (TUBA), David (DIDJERIDOO), Florent Abadie (SOPRANO SAX). CHOIR & VOICES: Stephanie Marchesi (& SOLO), François Dorembus (& SOLO) et sa fille, Pascalina Pica, Nicole Saurier, La Chorale de Ricumes (20 SINGERS). STRINGS: Vincent Favre, Roger Cazerave, le copain de Gilles (violin), Pascal Pourré (VIOLA), Gilles (MANDOLINE). RECORDING: Fabrice Gares. COMPOSER-CONDUCTOR: Mathius Shadow-Sky.

Recorded in Forgues' church, France by Fabrice Gares.
Mastered at Le Centre De La Boube
Mathius-Shadow-Sky-Unexpected-Waves-Production

CONTACT

Mathius Shadow-Sky

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France

myster shadow-sky - *pomoc do groba*
biophonic historical reference points :

|• 1961 _ Born in Paris the January 26 from a French mother of Greek origin and a Polish father of German origin.
|• 1967 _ jazz guitar studies.
|• 1968 _ classical music studies: piano then,
|• 1969 _ admitted in music school: classical guitar.
|• 1973 _ Electric guitar player with several rock'n roll bands in the suburb of Paris.
|• 1977 _ Leaves to Poland. Student at the Warsaw National Music Academy with: Pr. Kotonski, Wiszniewski, in composition and electronic music.
|• 1979 _ Back to Paris, to be student at the University of Paris VIII, Paris VI Jussieu, Paris I Sorbone and at Ircam with: Giuseppe Englert, Costin Miereanu, Gilles Deleuze, Daniel Charles, Ivanka Stoïanova, Emile Leipp, Iannis Xénakis and Pierre Boulez, etc. Get his Master degree in 1987 with Daniel Charles and his PhD in 1991 with Iannis Xénakis.
   _ Copy-art creation and exhibition in several art galleries and in the street of Paris. Collaboration with the artist Henri Schurder: exhibition-happening until 1984 under the pseudo: Sado.
   _ First orchestral composition with "**Cauchemar Atomique**" for electric guitar orchestra.
|• 1980 _ Starts the trans-cription of a clay tablet discovered in Indus Valley dated back to 3000 years BC, in today musical pictogram.
   _ Creation and recording of "**Ludus Musicae Delirium**" the first music test of anglepoise lamp as musical instrument: the archisonic lamp.
|• 1981 _ Starts research and releasing experimental instruments : *Archisonic lamp* , PvcSax, ArcoGuitarCouchée, device of real time electronic treatments of acoustic instrument and trajectories of sound in 3D space.
|• 1982 _ First enormous compositions in time and space: huge architectural volumes, infinite duration - "**Les Ephémérôdes Cardent les Chrônes**", "**Rion Riorim**", "**Tension**".
   _ First inflatable sonic architecture released: "**Ourdission**", music for 3 flutes spatialized in 3D spiral trajectories inside the soft building.
|• 1983 _ Composition (with special appropriate notation for complex sound spectrum), recording, and performing at Ircam and all over the Europe of "**It is impossible to give a title to this phenomenon because the unknown beyond the extreme edges of space and time has no name**" music for wood bowed classical guitar: the ArcoGuitarCouchee.
|• 1984 _ free-jazz tour through Europe as trombone, arcoguitarcouchee, and electric guitar player.
|• 1985 _ Founds in Poland the music ensemble "**Ono Lulu filharmonia**" with Michal Zduniak (drum) and Tadeusz Sudnik (synthi AKS).
   _ Jean Weinfeld (1903-1991), Bauhaus student and creator of FONICS (New Forms for Strings Instruments), ask him to create original music for his strings sculptures. Mathius Shadow-Sky creates the concept album "**Dïngx**" with 3 Bauhaus instruments.
|• 1986 _ Creates and records the album "**Je Suis d'Ailleurs**" with the Ono Lulu Filharmonia in Poland.
   _ Records the compositions for tourist musical instruments "**6sssssseX+2eX**" album.
|• 1987 _ Founds officially his independent recording studio "**le centre de la bombe**" (the centre of the bomb) in Paris already in activity since 1980.
   _ writes and records "**Les Explorations de Paroles Saint Ethiques**" for his untempered 9-ton-electric-guitar he made during his tour in eastern Europe in 1984.
|• 1988 _ creates and records "**La Commedia del Suono**" with Ono Lulu filharmonia in Poland with Olga Swajgier soprano coloratura, Michal Zduniak percussion, Tadeusz Sudnik synthesizer, Marcin Krzyzanowski cello, piano, and myster shadow-sky composition direction and all other instruments.
|• 1989 _ Founds the "**Trio Fonic**" in Paris with twelve second generation Bauhaus cubic instruments conceived by Jean Weinfeld.
|• 1990 _ records in Paris with the Trio Fonic his and Pierre Bastien compositions in the "**Bauhaus Neofonic**" album.
   _ creation at Bourges of "**SpectàCul à l'air, hein!**", the Quasi Opera with Ono Lulu filharmonia and 2 giant puppets musical instrument: Ono, the huge drum, and Lulu, the huge bell.
|• 1991 _ leaves Paris for the Pyrenees to found his big recording studio of the Centre de la Bombe.
|• 1992 _ composes and records "**4 Taboo Song**" with the Polish pop singer Karioka.
|• 1993 _ starts the writing of "**La Farsa Del Sonido**", music for 7 keyboards and big orchestra.
   _ composes and records "**Opera [tion] Della Bocca**" tribute to Dimitrio Stratos, solo a capella vocal pieces.
|• 1994 _ finishes "**Strange Night with Myster ShadowSky**" *electrorhythme* music.
|• 1995 _ founds "**2 Lamplayers 5000 Years After**", to give the first musical full version, of the Indus Valley clay tablet: the Genoscopic Kalandar. Record the music "**5000 Years After, Music from the Genoscopic Kalandar**".
   _ composes and records "**Mangé**" eaten eat for his voice and real time digital device.
|• 1996 _ Creates the music series "**XX CENTURY CONTEMPORARY COMPOSERS RE:COMPOSED PROJECT**" for Le Disque du Centre Bombe records label (the disc in the center of the bomb).
   _ Creates and conducts the big symphonic orchestra, the **Trans-Cultural Syn-Phônê Orchestra** and record the "**Syn-Phônê NO1 : le Boxon Ensemble**".
   _ records the composition "**6 Milliards de Voix Sans Air**" for handled voices.
   _ leaves France to the United States.
|• 1997 _ performs and records "**aLive In New Europe AD**" with **2 Lamplayers 5000 Years After**.
   _ founds the hardcore band **S.P.O.R.T.** the Specialists of Problems Obscene Racist & Taboo. He records and composes "**To Be Definitively Done with Religion**", starting the concept of "To Be Definitively Done with..."
   _ composes, performs and records the "**Syn-Phônê NO2 : the beautiful chaos**" with the Trans-Cultural Syn-Phônê Orchestra of Forgues.
   _ resident in the United States: Miami two years then Appalachians mountains.
|• 1998 _ in Miami, he composes and records "**Knots System in Miami**" with Ronald David Laing book: Knots. He experienced with 30 meters inflatable muff-tube, gigantic puppet articulated limbs, handled by propelled air, shaping an inflatable cabin above the audience.
   _ he organizes at the University of Houston, during his master class of collective composition, the "**Collective Composition Music Makers Artchestrâ**" with his students to give a multimedia show in a warehouse of downtown Houston.
   _ birth of the center of the bomb web site with most of myster shadow-sky's works, projects, music, score, etc., *webart* creation: 1, 2, 3, 4, pictorial works: 1, 2, and theoretical poetical texts.
|• 1999 _ american custom refuses him to go back to his family in the United States, after giving a lecture at the University in Quebec A Montreal entitled "multimedia or *multimania*? The collective imaginative reality".
   _ works in Montreal on different projects of inflatable sonic buildings, among which "**la forêt gonflable chantante the singing inflatable forest**" on a lake of one square kilometer.
   _ leaves to Brazil to live in Rio de Janeiro
|• 2000 _ composes and records in Rio de Janeiro the album "**Tha Raw Voice of Cooked Exile**".
   _ in Rio de Janeiro he writes: "**3 Ephémérôdes Partis du Milieu de la Bombe**" for 3 spatialized grand pianos surrounding the audience.

_ in Rio de Janeiro he writes: "**Situations Innommables, Situation Innommable dans la Langue, où le Goût Etrange-r à la Parole Incompréhensible**" for 12 spatialized strings among the audience.

_ finishing his *electrorhythme* music album: "**Oh, a Shadow In The Sky!**".

_ creation of **Ourdission generation 2** in Montreal, a giant musical instrument soft and interactive building: the bionic refuge harp.

|• 2001 _ back to Paris to find governmental financing to create Ourdission generation 2 in Montreal, and the Trans-Cultural Syn-phônê Orchestras over the World: One year of work: no financial help for shadow-sky art in France.

|• 2002 _ stays in Paris to work his robotic opera "**No Things, l'Encyclopédie des Dauphins**", for 8 mechanical robots with 87 artificial voices, 2 alive dolphins, 1 chimpanzee with no hair and a character of light, based on the comic book: Fragmentos de la Enciclopedia Delphica by Miguelanxo Prado.

_ composes and records "**23 musical miniatures for the television**"

_ November, composition and performance of "**Jeux & Interdits**" for his 9-ton-electric-guitar, voice and orchestra of clones in space trajectories. Paris Torcy.

|• 2003 _ January, 2 Lamplayers 5000 Years After back on stage: Lille CRIMEfestival.

_ the first CD of the collective work "**Karlheinz Stockhausen Re:composed by Artists in the center of the Bomb**" is done. But the French SACEM forbid to release the CD.

_ composition and recording of **The Lamplayer & the Machines** : "**Time has no Age**" a virtual orchestra of 164 archisonic lamps.

_ first recording of the second album of **S.P.O.R.T.** "**To Be Definitively Done with Democracy**"

|• 2004 _ January, comeback to Toulouse to form the symphonic orchestra: **the Trans-Cultural Syn-phône Orchestra de Toulouse** to create the syn-phônê NO3 "**Nos Traces de Vies à Titre Provisoire** = Our Temporarily Life Sign".

_ continuation of the music work with **S.P.O.R.T.** "**To Be Definitively Done with Democracy**"

_ September, sonic installation "**the fishwomen dream = le rêve des femmes-poisson**" music by mask effect of water sound is imperceptible. This for the artist Dorota Sadowski pool installation.

_ first album from the "boring spaces: mu-sic pour espaces ennuyeux" concept "**waiting music for boring rooms**" started in 1994 with the new computer tools for sound.

_ constitution of the **Shadow-Sky-Ensemble** with 19 musicians, artists and technicians: an orchestra first to create the opera bouffa "La Farsa Humana"

_ first vocal test for **TEST-aimant** and vocal dance performance in the concrete cistern of 15 meter high to 9 meter large.

_ release of the book: « Les Chercheurs de Sons » ed. Alternatives, with the Lamplayer Myster Shadow-Sky and his Archisonic Lamp.

|• 2005 _ January, start writing the opera « **La Farsa Humana** » libretto and score overture. Creation of the Shadow-Sky-Ensemble for this opera with 19 musicians.

_ March, **all his albums** from 1979 to 2005 are **in free download** on the Internet in mp3 format (including CDcover) at http://acarien.nokods.org/creations/musiques/Myster shadow-sky (OML non commercial)

_ **TEST-aimant** multimedia electronic opera start writing for: solo voice, cloned voice choir, two virtual voices, and one artificial voice in concrete cistern of 15 meter high to 9 meter large as private stage: the matrix (with no audience) and broadcast far away elsewhere in the 3D Visio-Sonic Cube (with the audience inside) on six video screens with moving sounds ballet.

_ in June, last recording of **S.P.O.R.T.** album "**To Be Definitively Done with Democracy**" (four pieces only on twenty one).

_ May, June, July, and September, performances of **the Lamplayer & the Machines** new creation: "Inside of my Aliveness" ("à l'intérieur de mon vivant").

_ every month from September, creation of the sonic saga

« **les lézards étranges des univers improbables = Strange Lizards from Improbable Universes** » by different configuration of the Shadow-Sky-Ensemble with musicians of the Trans-Cultural Syn-phônê Orchestra of Toulouse.

_ December, uncreation of the **syn-phônê NO3** "Nos Traces de Vies à Titre Provisoire = Our Temporarily Life Sign" with the **Trans-Cultural Syn-phônê Orchestra of Toulouse** at the Halle aux Grains of Toulouse (the one place for symphonic concert in Toulouse which belong to the town council), canceled by the Toulouse city Mayor decision.

|• 2006 _ in January duo with Aloof Proof (electronic guitar) and Myster Shadow-Sky (cello cubic from Bauhaus)

« **Alive in Unbelievable Universes** ».

_ the last episode of « **les lézards étranges des univers improbables** » with the fifth Shadow-Sky-Ensemble, an anti-orchestra because of local censorship.

_ May and June, creation of **le Film Rouge** = **the Red Movie** with Die Schneise Vorgangfall **les Entreprises Glorifiées** by the Martians, composed by Macrocoma (electronics), Donus (drum), and Myster Shadow-Sky (archisonic lamp, voice, movie editor): live performance with three video screening: le Film Rouge = the Red Movie.

_ October, Berlin: performances of the Lamplayer & the Machines: "**Inside of my Aliveness**" redone.

_ October, Berlin: the **Berliner Trans-kulturell Syn-phônê Orchester** started to be constitute in October 2007.

"I always hated this easiness supported by bad musicologists, to explain the artist work with his personal life"

myster shadow-sky by Gerard Nicollet
the center of the bomb entrance page
the alternative center of the bomb entrance page
the center of the bomb mapping page
the center of the bomb records label

"we believe in freedom of music" the center of the bomb free netlabel

"I love to provoke the complexity, and play loud with it in the silence complex"

Myster Shadow-Sky
incomplete list of works from 1979 to 2006
liste incomplète des œuvres de 1979 à 2006

1979 - "**Cauchemar Atomique** / Atomic Cucumber"
pour 5 à 500 guitares électriques / for 5 to 500 electric guitars, from/de 5mn to/à 121mn
[scOre#]+[ObCD#5-79/86_5mn Shadow-Sky guitar version]

1979 – "**Mains & Faces**"
copyart collection of 17 pictures of hands and faces + 4 huge pictures outdoor installation + 2 multiple movies installation. Art Photocopique, collection de 17 images des mains et visages de Myster Shadow-Sky + 4 installations extérieures d'images géantes + 2 installations cinématographiques intérieures.
[12 Original cOpyart left #1-79 to 12-79 + 77 lOst, sOld and dOnated]+[web schematics for installatiOns]+ [OutdOOr exhibitiOns#]+[perfOrmances #]

1980 - "**Ludus Musicae Temporarium : Jeu de Lampes d'Architecte** / the Game of Architect Lamp"
for prepared spring lamp as musical instrument and StringPuppetLoudSpeaker. Pour lampes d'architecte préparées et marionnettes à fils haut-parleurs.
[scOre#]+[ObCD#1-80]+[videO#, by les Percussions de Strasbourg, Nice 1988], [videO#, aborted live performance by Simon Desorgher Group, London 1986]+[phOtOs#]

1981 - "**Tension**,"
for 6 musicians using their muscles contraction, heart and fluids for music playing double bass, viola and violin, percussion, 1 stuntman and stage design installation. Pour 6 musiciens utilisant leurs contractions musculaires, leur battements de cœur, leurs fluides et leurs voix pour la musique jouant de la contrebasse, du violon et de l'alto et de la percussion plus 1 cascadeur et installation scénographo-sonique.
[scOre#]+[plan/mOdel]

1982 - "**Cage's Music**,"
music for bird cage, cat, and 3D sound projection. "la Musique de Cage" musique pour une cage à oiseau, un chat et projection du son en trois dimensions.
[scOre#]

1982 - "**Rion Riorim** / Black Mirror or Rewarmed Riot,"
huge installation-concert for voice, grimaces, dummies, old used TV, lightwalls, and complex stage building for 33 people in audience. Installation de concert/performance architecturale pour voix, grimaces, mannequins, vieilles télévisions, murs de lumière et édifice cubique avec ascenseur, portiques de passage, langue de plexiglas suspendue, etc.
[scOre#]+[plan/mOdel]

1982 - "**Ourdission**,"
for 3 flûtes piccolo, alto, basse, 3D spatialization device in an inflatable refuge. Musique en trajectoires 3D pour 3 flûtes (piccolo, alto et basse), dispositif de spatialisation tridimensionnelle et édifice gonflable tubulaire dans lequel se trouve le public.
[scOre#]+[plan/mOdel]+[recording by Laurence Casserley, Simon Desorgher flutes, London 1983]+ [phOtOs]

1983 - "**il m'est impossible de donner un titre à ce phénomène car l'indicible au-delà des bords de l'espace et du temps ne porte pas de nom.**"
for classical guitar and 3D space installation: the Abstractor IV system. Pour arco-guitare-couchée jouée avec des baguettes de bois colophanées et dispositif de spatialisation tridimensionnelle avec construction pour surélévation du public.
[scOre#]+[ObCD#2-83]+[phOtOs]

1983 - "**Over Gap, mirror?** / Au delà du Gouffre, du Mirroir ?"
pour le saxophone basse de Daniel Kientzy dans la salle de projection de l'Ircam, 2 grosses caisses, transformations électroniques en temps réel, 4 danseurs haut-parleurs, 1 haut-parleur sur très grand ressort, système de trajectoire du son et le public à mi hauteur au-dessus des danseurs.
[schematics#],[prescOre#]

1983 - "**Déviation pour d'eux** / Deviation for 2 for them,"
installation-extérieure-concert: outdoor ludic electronic sound system installation performance: avec jeu de plateau.
[scOreplan#],[scOregame#]

1983 - "**Miss Terra**"
pour le piano solo de Michael Lévinas et son Double mal échantillonné spatialisé en trajectoires par rebonds et sous les fesses des auditeurs.
[schematics#]

1984 - "**Avant Eve & Adam & Après**" / "Before Eve & Adam & After"
parasitical music for any instrument like apple and others. Musique parasitaire pour n'importe quel instrument de musique comme des pommes et autres.
[scOre#]+[1984 analogue tape recording at Paris VIII university with Daniel Caux]+[eaten apple samples collection]

1984 - "**The Parasitic Game**"
music for 6 DJs and drummers, music generates by the game "**les parasites gonflés**" a plate game. Musique pour 6 manipulateurs de gardes-sons et batteurs, généré par le jeu de plateau "les parasites gonflés".
[scOregame#]

1984 - "**les Ephémérôdes Cardent des Chrônes**"
installation cérémonielle perpétuelle pour 7 pianos en mauvais états, édifice en forme de goutte d'eau, haut-parleurs planètes, costumes déiques, chorégraphie, scénographie, scénophonie. Perpetual ceremonial installation for 7 bad state piano, drop shape building, god's costumes, planet-loudspeakers, stage design…
[moebiuscOre#+loopscOre#]+[plan/mOdel#]+[prOject#]+[perpetualelectronicscOreproject#]

+

1984 - "**les Atirnons Erreurs des Temps**"
pour 7 chœurs liés aux Ephémérôdes
[scOre#]+[prOject#]

+ **Erre** version 2

1985 - "**Erre**"
version 1: music for female voice, laurel branch leaves, big drum, sinus and 3D moving sound device. Musique pour voix de femme, branche de laurier, grosse caisse artisanale, sinus et projection du son en 3 dimensions.
[scOre#];

version 2: music for female voice around the microphones sphere : mic tree, linked with The Ephemerôdes. Music pour voix de femme autour de la sphère de 14 microphones : l'arbre à micros, liée aux 7 Ephémérôdes.
[scOre#]

1985 - "**Erre in the forest: the Forest Tube-Space-System**" /"Erre dans la forêt : dans un complexe tubulaire délocalisateur sonique"
installation, live sound delocalization complex of clear corridors in the forest for the live performance of Erre. Installation forestière d'un complexe de couloirs-tubes transparents délocalisateur de sons pour Erre.
[schematics#]

1985 - "**The Brownian Escape**" / "l'Echappement de Brown"
permanent indoor installation with 24 parabolic shaped loudspeakers and sound projection. The audience to listen to the music has to run after it. Installation intérieure permanente avec 24 haut-parleurs paraboliques et générateur de trajectoires soniques : ceux qui veulent écouter la musique, doivent lui courir après.
[schematics#]

1985 - "**The Escape of the Idiot**" /"La Fuite de l'Idiot"
like "the Brownian Escape" but with 2 loudspeakers. Comme "l'Echappement de Brown" mais avec 2 haut-parleurs.
[schematics#]

1986 - "**Concert Bouffe**, Food Concert"
for 2 used Centre Pompidou chairs as percussion increase by electronic to create several different characters. Pour 2 chaises du Centre Pompidou utilisé comme percussion augmenté d'un système électronique pour créer différents caractères du même son.
[scOre#]+[schematics#]

1986 - "**Je suis d'Ailleurs**"
albumed live music of 6 pieces for Ono Lulu Philharmonia: an opera without lyrics: the SpectàCul. Musique

d'album et de représentation de 6 pièces pour Ono Lulu Filharmonia : un opéra sans parole : le Spectàcul.
[ObCD#4-86]

1986 - "**Dïngx**,"
8 albumed live story-music for 3 BAUHAUS string instrument. 8 Musique-histoires d'album pour 3 instrument de musique du Bauhaus.
[ObCD#3-85]

1979/1987 - "**6SSSSSSeX+2eX**,"
8 albumed live music for objects, tourist and unmusical instruments. Musique d'album avec 8 étude touristiques pour objets, instruments de musique pour touristes et des instruments de musique non musicaux.
[ObCD#5-79/86]

1981/1986 - "**Momus**"
Opera-Happening for bells keyboard (carillon), characters, choir, actors, percussion, tapes, narrators & church. Opéra manifestation pour le carillon et l'espace de St. Germain l'Auxerrois à Paris, commediens/nes, chœurs, batteurs de percussions, musiques préenregistrées, narrateurs/narratrices, police+panier à salade+voitures, foule, etc.
[scOre#]+[plan#]

1987 - "**Maîtrise d'un Matériau, théorie des cortèges musicaux**"
[antibOOk#]

1987 - "**Score Out**,"
atelier et concerts pour orchestres symphoniques subventionnés / workshop and performances for subsidized symphonic orchestras
[wOrkshOp#]

1982/1987 - "**les Lignes d'Erre** / wandering lines",
pour très large orchestre éparpillé dans la nature calme, verticalement et horizontalement sur plusieurs kilomètres / for huge scattered orchestra in calm countryside on several miles.
[scOre#]

1987 - "**les Voix des Airs**,"
landscape electronic music installation / installation électrosonique dans la nature avec des ballons géants en sillages
[prOject#]

1987 - "**les Explorations Saint Ethique**" / "The Saint Ethics Explorations"
12 pieces albumed music for the Shadow-Sky's 9-tone electric guitar. Musique d'album pour la guitare électrique à 9 tons Mathius Shadow-Sky en 3 occupations en 11 travaux et chanson
[ObCD#6-87]+[theoretical-study#]

1987 - "**Quasi Mortal Bedroom**"
for solo percussionist, bed and his clumsy melodic instrument / "**Chambre Presque Mortelle**" pour percussionniste solo, son lit et son instrument mélodique maladroit.
[scOre#].

1988. "**La Commedia Del Suono**"
a spect-à-cul in 14 acts: albumed live music for Ono Lulu Filharmonia. Un spect-à-cul en 14 actes : music d'album et de représentation pour Ono Lulu Filharmonia.
[minimalscOre#]+[ObCD#7-88]

1988 - "**Bogota**"
for solo violin and other melodic instrument, pour violon et autres instruments mélodiques. [scOre#]+ [cOmputerscOre#] 1 minute miniature.

1989 - "**Bauhaus NeoFonics**"
entertainment music for the Trio Fonic with Bauhaus strings instruments. Musique divertissante pour le Trio fonic avec 12 instruments à cordes du Bauhaus.
[ObCD#8-90]+[minimalscOre#]+[prOjects###]

1990 - "**Opera Spect à Cul air, hein!**"
for soprano coloratura, basso profondo, synthesizer, percussion, sonic giant puppet drum: Ono, and sonic giant puppet bell: Lulu on stage and the QuadraphonicSoundPyramide. Opéra spect à cul pour soprano coloratura, basse profonde, synthétiseur, percussions, le tambour géant marionnette à fil Ono, la cloche tubulaire marionnette à fil géante Lulu, et la Pyramide-quadriphonique au dessus du public pour Ono Lulu

Filharmonia.
[video#]+[GMEMrecording#]+[puppets & QuadraphonicSoundPyramide schematicsscOre#]

1991 - "**Formalisation et expansion des systèmes de champs scalaires = music materials' mystery**"
theory for musical composition (in fr.). Développement des champs scalaires à l'infini imbriqués les uns dans les autres offrant un univers élémentaire aussi vaste que possible pour faire de la musique sans limites.
[antibOOk#]

1991 - "**4 songs for Karioka the Divine**"
electronic songs for the Polish singer Karioka. 4 chansons pour la chanteuse polonaise Karioka.
[ObCD#10-92]+[4minimalscOre#]

1988/90/93 - "**Opera-tion Della Bocca d'Amore**"
3 works for Myster Shadow-Sky's solo voice. 3 pièces (pour l'instant) pour la voix de Myster Shadow-Sky.
[ObCD#9-88/93]

1992/95 - "**La Farsa del Sonido**, movimento uno"
music for 2 trumpet, 2 trombone, 7 keyboards, male and female choir, strings & percussion. " La Farce du Son, premier mouvement" pour orchestre : 2 trompettes, 2 trombones, 7 claviers, chœur mixte, cordes et percussions.
[cOmputerscOre#]+[ObCD#13-94], 11mn.

1993 - "**Mangé** - eaten"
8 albumed music for Myster Shadow-Sky's voice in computer / 8 pièces de musiques d'album pour la voix soliste de Myster Shadow-Sky passée en temps réel dans un ordinateur.
[ObCD#12-94]

1993 - "**Boring Space**"
10 years after remix of arco guitar in computer with the Digital Interactive Noise Random system. 10 ans après, l'arco-guitar couchée remixée avec le System Numérique Interactif de Bruit Aléatoire : SNIBA™.
[ObCD#2-83]

1994 - "**Strange Night with Mr Shadow-Sky**"
musique-concrète to dance with Teub-Up-Style speach. "Nuit Etrange avec Monsieur Shadow-Sky" 8 musiques concrète à danser sur piste de danse et discours du Teub-Up-Style.
[ObCD#11-94]

1995 - "**Shadow-Sky-Teub-System**"
very fast MIDI spatialized quadrasonic loud "impact music" with subliminal quadragraphic macro sex pictures. First "**Spatial Tones**" experience. "Système Bital d'Ombre du Ciel" musique d'impacts quadriphoniques spatialisés à très grande vitesse avec un système MIDI + projection subliminale quadragraphique d'images de sexes très très rapprochées. Première expérience des "Tons Spatiaux" par accélération du son en 3D.
[schematics#]+[cOmputerscOre#]+[phOtOs#]

1995 - "**5000 Years After Music from the Genoscopic Kalandar**"
18 pieces of protohistoric-music for 2 Lamplayers extracted from the Genoscopic Kalandar dated back 3000 AC. 18 pièces de musique proto-historiques tirées de la tablette d'argile "le Kalandar du Génoscope" datant de 3000 ans avant J.C. pour 2 Joueurs de Lampe.
[ObCD#14-95]+[electrOnicbOOk#]+[phOtOs#]

1991/96 - "**6 000 000 000 de voix sans air**"
10 albumed music for artificial voices. The concept of Shadow Sky Voices System is to mix voices beyond time and space, put together different aspects of voices historically and geographically. 10 pièces de musique d'album pour voix artificialisées. Le concept du Système Vocal d'Ombre du Ciel est de mixer les voix au-delà du temps et de l'espace, mettre ensemble différents aspects de voix géographiquement et historiquement.
[ObCD#15-91/96]

1996 - "**Syn-phônê NO1, le boxon ensemble**"
first release of "Score Out" with unsubsidized free orchestra: the **Trans-Cultural Syn-phônê Orchestra**: the first syn-phônê music for free symphonic orchestra. Première réalisation de Score Out avec un orchestre symphonique libre non-subventionné : le Trans-Culturel Syn-phônê Orchestra.
[minimalscOre#]+[workshOp#]+[ObCD#16-96]+[phOtOs]

1997 - "**Syn-phônê NO2, le beau chaos**"
Second syn-phônê music for the **Trans-Cultural Syn-phônê Orchestra**. Seconde musique syn-phônê par

un Trans-Culturel Syn-phônê Orchestra agrandi.
[minimalscOre#]+[workshOp#]+[ObCD#19-97]+[phOtOs]

1997 - "**To Be Definitively Done with Religion**" / "Pour en finir définitivement avec la religion"
for S.P.O.R.T. the Specialists of Problems, Obscene, Racist, and Taboo, 12 live albumed music for drum & bass & guitar. Pour S.P.O.R.T. les Spécialistes des Problèmes Obscènes Racistes et Tabous, 12 musiques d'album pour batterie, basse, guitare et murmures.
[ObCD#18-97]+[phOtOs]

1997 - "**Aloof Sky is the Proof of Shadow**"
8 albumed music for Aloof Proof guitar & Shadow-Sky cellocubic. 8 musiques d'album pour Aloof Proof (guitare) et Myster Shadow-Sky (violoncelle).
[ObCD#20-97]+[phOtOs]

1997 - "**Live in New Europe AD**,"
live music by 2 Lamplayers in tour. Seconde interprétation du Kalandar du Génoscope en 11 morceaux par 2 Joueurs de Lampe en concert.
[ObCD#17-97]+[videO]+[phOtOs]

1998 – **www.centrebombe.org**
Myster Shadow-Sky official web site opened with more than 1000 pages, pictures, and sound. Ouverture officielle du site web du Centre de la Bombe avec plus de 1000 pages, images et sons.
[electrOnicbOOk#]

1998 - "**Digital Matters**" "**Sound does not exist**," "**Conceiving Music philosophically**," "**Hauteur**", "**a computer music controversy**," "**A quoi à servi la musique contemporaine ?**",
musical papers and theories for student-composers. Conférences pour étudiants compositeurs.
[electrOnicbOOk#]+[electronicpublication#]

1998 - "**the Collective Composition Music Makers Workshop program**"
CCMM : Programme d'atelier de Composition Collective des Faiseurs de Musique : atelier de composition collective pour artistes du temps demandé par l'université de Houston et destiné à toute école et université d'art du temps et de musique. CCMM: workshop program of Collective Composition Music Makers. Collective composition workshop for artists working in arts of time, commanded by University of Houston and for all art of time schools and universities.
[electrOnicpaper#]

1998 - "**The Houston CCMM Artchestrâ**"
"Renowned French composer Mathius Shadow-Sky leads the **C**ollective **C**omposition **M**usic **M**akers (ten local composers) in presenting a collaborative multimedia composition that includes music, dance, video, spoken word and noise. This breakdown of artistic genres and categories to arrive at adventurous music takes place at C-SAW (2315 Commerce ST.) beginning at 7 p.m." Public News, Houston, June 3, 1998. Le compositeur français de renommée internationale Mathius Shadow-Sky dirige la Composition Collective des Faiseurs de Musique (dix compositeurs locaux) dans la représentation d'une composition multimédia avec musique, danse, vidéo, poésie sonore et bruits. Cette rupture des genres et catégories artistiques nous conduit dans une aventure musicale qui se déroulera au loft C-SAW dans le centre ville de Houston à 19 h le 3 juin 1998.
[ObCD#22-98]

1998 - "**Knots System in Miami**,"
live chamber opera for 2 speakers playing badminton, one multi-instrument player, badminton game, white costumes and twenty inflatable 30 meter white tubes. Opéra de chambre pour 2 parleurs/euses jouant au badminton, un multiinstrumentiste, costumes blancs et 20 tubes gonflables blancs de 30 mètres de long : des bras blancs géants qui s'imbriquent pour former un refuge éphémère.
[minimalscOre#]+[ObCD#20-98]+[phOtOs]

1977/2002 – **Poésies sans date** : "**ma peau-aime les mots**" recueil de poèmes, "**l'artsonique médical**" poésie psychoéconomique, "**mal&bien?**" poésie-philosophique, "**sait-on ?**" poésie-article, autres.
[manuscrits####…]+[éditionélectronique####]

1999 - "**Knots System Boxed**"
opera version of Knots System + masked choir and stage video installation. Version grand opéra de Knots System in Miami avec 2 larges chœurs de masques, installation vidéo et scénographie interactive.
[schematics#]+[project#]

1999 - "**Infected or Imperfect Life**,"
Incomplete music for dance floor, 161 bpm 66:16 mn set 4 dj 2 mix, to be mixed with other sounds and music. Musique incomplète pour Disc Jockey à mixer avec d'autres musiques à 161 bpm pour foule de

danseurs.
[ObCD#26-98]

1999 - "**Multimedia ou Multimania**"
paper @ UQAM, conférence donnée à l'Université du Québec à Montréal
[lecturetext#]+[electronicpublication#]

1999 - "**the Sound Trap Balloon**"
for spheroid concert hall to avoid permanent sound in the middle of the sphere building. "Le Ballon Piège à Sons", pour salle de concert sphéroïde pour supprimer la permanence du son au centre des édifices sphériques.
[schematics#]+[plan#]

1999 - "**The Inflatable Tubes-Space-System** version",
for sound and people transportation. Le "Système de Tubes Spatiaux Gonflables" pour le transport du son et des gens.
[schematics#]+[plan#]

1999 - "**l'Orggonfle**"
est un édifice sonique : une tour de 50 mètres de hauteur à ciel ouvert constituée d´environ 200 tubes translucides de 50 centimètres de diamètre où la musique est amenée par haut-parleurs. Le public stationne au milieu de la tour sur des ponts en bois au dessus d´un vide de 25 mètres de profondeur creusé dans la Terre. Cela afin d´exploité la sensation de distance sonore venant du dessous et obtenir un édifice à double acoustique: l'une de terre l'autre d'air. Giant inflatable musical instrument composed by 200 tubes of 50 meters high.
[schematics#]+[project#]+[plan#]

1999 - "**Sensual Electronic Pictures : 8 caresses electroniques**"
Peinture électronique. Electronic painting.
[electropainting#1-99 to 8-99]

2000 - "**A Floresta**"
1 square km installation of sonic inflatable 1000 white trees with complex inflatable clear path on a lake surface . Live concrete music travelling between trees. 1000 arbres gonflables soniques blancs qui flottent sur l´eau entre lesquels des chemins pneumatiques transparents se faufilent sur une superficie d'un kilomètre carré.
[project#]+[plan#]+[schematics#]

1998/2000 - "**Oh, a Shadow in the Sky!**"
6 albumed electronic music made with pc computer. "Oh, une Ombre dans le Ciel !" 6 pièces de musique électronique d'album réalisées avec un PC ordinaire.
[ObCD#25-98/00]

2000 - "**The Raw Voice of Cooked Exil**,"
albumed works for Mathius Shadow-Sky solo raw voice and clones / alternated with electronic dance music. Œuvres d'album pour la voix soliste de Mathius Shadow-Sky et ses clones alternée avec des morceaux électro pour la danse.
[ObCD#24-00]+[sessionworksObCDrOm####]

2000 - "**3 Éphémérôdes cardent quelques chrônes partis du milieu de la bombe**",
for 3 pianos positioned in triangle with audience inside. Pour 3 pianos positionnés en triangle autour du public.
[cOmputerscOre#]+[ObCD#], 30mn.

2000 - "**Le Piano peut-il Sonner sans les Noirs ?**"
pour piano à 4 mains. "Piano can sounds without Blacks" For piano and 4 hands
[cOmputerscOre#]+[scOre#]

2000 - "**Winds of Skins**,"
silent music with Myster Shadow-Sky playing Trumpet in C and Jorge Ribeiro playing bowed doublebass. "Vents de Peaux" Musique silencieuse pour la trompette en do de Mathius Shadow-Sky et la contrebasse de Jorge Ribeiro.
[ObCD#]

2000 - "**Situations Innommables dans la langue où le goût étrange et étranger, à la parole incompréhensible**"
pour orchestre à corde disposé géométriquement dans le public. For strings orchestra disseminate

geometrically in the audience.
[scOre#]+[wOrkshOp#]

2000 - "**La bourgeoisie coloniale de Rio apprécie la musique romantique de ses compositeurs contemporains**"
en 4 mouvements pour hautbois, célesta, cloches tubulaires et orchestre à cordes.
[scOre#]

2000/01 - "**Ourdission generation 2**"
giant robotic aeolian harp inflatable refuge building. Harpe éolienne géante robot refuge gonflable : installation permanente d'un édifice sculptural mou instrument de musique géant à l'intérieur duquel tout public vient prendre son temps pour écouter la musique des sons qui se déplace dans l'espace tridimensionnel ainsi que la musique des climats et des odeurs de lieux. Ce robot est indépendant et construit son intelligence au contact de son environnement humain et climatique. Le future du refuge domotique.
[project#]+[plan####]+[workshop#]+[interactivemusicsystemmap#]

2001 - "**2000 Electronic Museum**"
work in progress, web electronic art exhibition's start May 13, 2001 on the web at www.centrebombe.org.
"2000 Musées électroniques" exposition électronique d'art web : work in progress ouvert le 13 mai 2001 dans le site web du centre de la bombe.
[webmaterials#]

2001 - "**No Things**"
mischievous robotic opera, for 8 robots singing 87 different voices, 1 chimpanzee without hair (screaming tenor,) 1 encyclopedia: hermaphrodite soft voice, 3 dolphins: (clic tenor,) and virtual huge orchestra in space trajectories. Opéra robotique espiègle pour 8 robots chantant 87 voix différentes, un chimpanzé sans poil (ténor hurleur), une encyclopédie visage de lumière (voix hermaphrodite douce), 3 dauphins (ténor clic) et grand orchestre virtuel mise en trajectoires 3D.
[project#]

2002 - "**Trans Cultural Music in Bali**"
music with myster shadow-sky: Turkish clarinet & Ketut Pasih: Bali drum + Bali mixed soundscapes. Musique avec Myster Shadow-Sky (clarinette turque) et Ketut Pasih (tambour balinais) + paysages sonores balinais.
[ObCD#28-02]

2002 - "**23 miniatures for TV,**"
23 musiques électroniques miniatures d'accompagnement destinée à la télévision, 23 minutes.
[ObCD#27-02]

2002 - "**Jeux Interdits**",
pour guitare électrique détempérée, voix, orchestre de clônes et 2 types de spatialisation : trajectoires avec spatialisateur, et génération de "**spatial tones**" par clones en mouvements.
[cOmputerscOre#]+[ObCD#]+[videO], ~18mn41s.

1995/2003. - "**XX Century Contemporary Composers Re:composed project"** first album released / premier album publié : **"Karlheinz Stockhausen Re:composed vol. 1.01**"
compilation of 12 different composers who remixed Karlheinz Stockhausen music: Myster Shadow-Sky, Nicolas Brasart, Toy Bizarre, David Fenech, Acapulco Laps & Le Vieux Thorax, Techtel Mechtel, Falter Bramnk, Alfred Harth, Andrea Martignoni, Matthew Ostrowski, and Pvh.
[ObCD#23-95/03]
Meta4, Rolf Gehlhaar**, Nikola Kodjabashia, Hagop Gehlhaar-Matossian will be on vol 1.02.**

2003 - "**contes pour enfants**" 3 contes enregistrés avec les différentes voix de chaque personnages et mis en musique : Loulou, un Héros, et Deux Grenouilles.
[ObCD#30-03] ~ 20:52

2003 - the Lamplayer & the Machines "**ti.Me has No Age**",
concerto for archisonic lamp, voice and 161 virtual sonic lamp orchestra performed by Myster Shadow-Sky and produced by Garp / concerto pour lampe archisonique, voix et un orchestre virtuel de 161 lampes soniques.
[ObCD#33-03] ~ 74:06

2004 - "**le rêve des femmes-poisson**"
Sound installation, for the artist Dorota Sadowski, where the composition is hidden by the sound of water.
[ObCD#34.04] ~ 62:09

2004 - "**waiting music for boring rooms**"
4 sound installatîons for boring spaces based on musical concept of "waiting music" 1993 (**Boring Space**), 2002 (**3 bêtes etherees à la gare** & **au musee d'art moderne**), 2004 (**waiting room - if we don't move nothing will happen, yes let's stay quite**).
[ObCD#35.04] ~ 157:23

2005 – **"La Farsa Humana"**
Opéra en 5 actes pour soprano lyrique, soprano colorature, ténor et le Shadow-Sky-Ensemble de 13 musiciens placé en cercle autour du public. In progress.
[librettO#+scOredebut#Overtura]

2005 - **"Test-Aimant"** : opéra télévisuel
Création vocale et gestuelle de et par Myster Shadow-Sky dans une cuve de 15 mètres de haut et 10 de large. Performance sans public retransmise en direct à travers les média télévisuels et son octosonique dans une salle-cube publique où la voix du performeur génère ses 12 clones soniques ainsi que ses reconstitutions vidéo sur les 6 murs. In progress.
[prOject#sound#]

2005 - The Lamplayer & the Machines: "**inside of my alive**" à l'intérieur de mon vivant,
créations évolutives pour une série de concerts : grimaces vocales, Lampe Archisonique & machines.
[ObCD###live_recOrding#+videO+pictures]

2005 - seconde mouture (après 2003) de "**Pour en finir définitivement avec la démocratie**" pour S.P.O.R.T. avec Donus (drum) et Mathius Shadow-Sky (guitar, synth, organ & composition).
[ObCD#37-05+pictures]

2005 - The Shadow-Sky-Ensemble #1: "**Les Lézards Etranges des Univers Improbables_episode 1** : 14 septembre 2005 : ouverture de la 1ère porte : Musique imprOBaBle" Myster Shadow-Sky (compositeur, chef d'orchestre, lampe archisonique, voix, trompette, clavier et autres instruments), Hélène Sage (objets sonores), Donus (percussions), Alexandre Piques (percussions), Fedaden (ordinateur sonique), No I.D. (ordinateur sonique), Stéphanie Marchesi (soprano colorature, clavier), Pierre Cuffini (Cristal & Structures Sonores Baschet), Caroline le Méhauté (hang et installation plastique), Rénaldo Gournier (sonorisation spatialisée & enregistrement audio).
[bOOkscOre#+pictures+videO#+live_recOrding#14sept2005#ObCD38-05-2:07:26]

2005 - The Shadow-Sky-Ensemble #2: "**Les Lézards Etranges des Univers Improbables_episode 2** : 12 octobre 2005 : derrière la 2de porte : cOrdes spirOphanes" Myster Shadow-Sky (compositeur, chef d'orchestre, arco-guitar, lampe archisonique, trompette, ordinateur & autres instruments), Dominique Regef (violoncelle & vielle à roue), Saïd Daou (viole de gambe), Alix Quéritet (contrebasse), Guillaume Gendre (contrebasse), Christophe Calastreng (guitare électrique), Cyril Marche (ghimbri, tampura & Ashbory basse), Stephan Garcia (guitare basse), Hervé Richaud (guitare basse), Iris Lancery (mezzo soprano), Eric Volpatti (percussions).
[bOOkscOre#+pictures+videO#+live_recOrding#12oct2005#ObCD39-05-1:18:49]

2005 - The Shadow-Sky-Ensemble #3: "**Les Lézards Etranges des Univers Improbables_episode 3** : 9 novembre 2005 : derrière la 3ème porte : fiLLes parA dé-fiNes" Myster Shadow-Sky (compositeur, chef d'orchestre, trompette, synthétiseurs, guitare électrique, voix crooner et autres instruments), Masako Ishimura (flûtes), Fanny Sauvageot (flûte), Elisa Trocmé (clarinette et clarinette contrebasse), Anaïs Andret-Cartini (trompette, trompette à coulisse, flûte, voix), Alix Quéritet (contrebasse), Hélène Sage (objets sonores, voix), Iris Lancery (mezzo soprano), Maylis Isabelle Boufartigue (comédienne), Stéphanie Marchesi (soprano colorature & guitare basse électrique), Laetitia Dutech (batterie), Christophe Calastreng (sonorisation & enregistrement audio).
[bOOkscOre#+pictures+videO#+live_recOrding#19nov2005#ObCD40-05-1:37:23]

2005 - The Shadow-Sky-Ensemble #4: "**Les Lézards Etranges des Univers Improbables_episode 4** : 7 Unoctavians Strange Lizards from Improbable Universes [7 U.S.L.I.U.] : 14 décembre 2005 : derrière la 4ème porte : sOuffles ArgOtiques = "Voilà que revient l'insistance du têtu qui s'accroche aux rondeurs glissantes des actes impossibles"
Myster Shadow-Sky (compositeur, chef d'orchestre, pvc-sax, trompette, sampler, synthétiseurs, guytare, bali flute, voix et autres instruments), Yannick Puybaret (saxophone alto & tenor désaccordés), Thomas Fiancette (clariflûte & autres), Johann Bourquenez (claviers chercheurs de tons : 5/8eme), Alexandre Piques (percussions & drum), Henri Demilecamps (ordinateur sonique), Christophe Calastreng (sonorisation & enregistrement audio).
[bOOkscOre#+pictures+videO#+live_recOrding#14dec2005#ObCD41-05-1:16:37]

2006 - The Anti-Shadow-Sky-Ensemble #5 – "**The Censored Orchestra** (the Lezards Etranges des Univers Improbables_episode 5, was not released) : 11 janvier 2006 : derrière la 5ème porte : ils tOurnent Ailleurs : ƒinale_(Finale anti-) CONCERT ORIGINAL de l'orchestre CENSURé..." Myster Shadow-Sky (rassembleur,

propositeur, Cellocubic = violoncelle cubique du Bauhaus, Lampe Archisonique, guytare9 électrique, voix et autres instruments), Aloof Proof [UK] (guitare électronique), Masako Ishimura (flutes for "Ourdission"), S.P.O.R.T. with Myster Shadow-Sky (guitar), Donus (drum), Herve Richaud (bass guitar) & Roger Cazenave (synthesizer), Stéphane Marcaillou (électric guitar for "Cauchemar Atomic") , Jean-Pierre Albert (drum-percussion for "Quasi Mortal Bedroom"), David Segala (sonorisation quadriphonique), Christophe Calastreng (spatialisation quadriphonique et enregistrement stereo).
[bOOkscOre#+pictures+videO#+live_recOrding#11jan2006#ObCD42-06-2:18:10]

2006 - "**Alive in Unbelievable Universes**"
Second album of Myster Shadow-Sky & Aloof Proof : cello & guitar duo -. Live recorded album, the January 11th 2006 in Toulouse where Myster Shadow-Sky with Aloof Proof were recreating the world of excess.
[ObCD#43-06-52:30.]+[phOtOs]

2006 - les Entreprises Glorifiées - **"le film rouge"**
3 musicians met together to mix their different experience in music: Donus (rockdrum), Macrocoma (electronicelectronics) and Myster Shadow-Sky (contemporary music archisonic lamp & voice): gives to the music something else. Les Entreprises Glorifiées perform with the movie "le film rouge" on 3 screens, pictures by Bill Morrison, processing and editing by Mathius Shadow-Sky.
[#live.rec.21juin2006#ObCD44-06-30:00.]+[phOtOs]

remarque : comme Myster Shadow-Sky n'est pas encore mort, il n'y a pas encore de catalogage définitif numéroté.
remark: because Myster Shadow-Sky is not dead yet, there is no definitive numbered catalogue of his works.

adventurous Myster Shadow-Sky's discography

LUDUS MUSICAE TEMPORARIUM
ObCD1-80 - app 50:00.
First music with common object: an architect lamp not prepared.

IT IS IMPOSSIBLE TO GIVE A TITLE TO THIS PHENOMENON BECAUSE THE INEXPRESSIBLE BEYOND THE EXTREME EDGES OF SPACE AND TIME HAS NO NAME
ObCD2-83 - 60:41.
Music for classical guitar played with long wood-stick-bow technique: the arco-guitar-couchée + BORING SPACE: 10 years after remix with the Digital Interactive Noise Random system.

DïNGX
ObCD3-85 - 51:50.
Music on 3 original Bauhaus Musical Instruments: the Fonics built by the Bauhausian Jean Weinfeld.

JE SUIS D'AILLEURS
ObCD4-86 - 55:32.
Music with the Polish orchestra Ono Lulu Filharmonia and guest opera singer: Miss Justina Jarzabek.

6 seX+2 eX
ObCD5-79/86 - app. 40:00.
7 extreme solo musical studies with different sound tools like: FM radio, sponge, mouthpiece, trombone without mouthpiece, musical instrument for tourist: drum from Africa, old EMS synthesizer, cheap electric guitar, laughs, etc.

LES EXPLORATIONS DE PAROLES ST-ETHIQUES
ObCD6-87 - 63:24.
Saint-phonic music and songs: with 9-tone strange electric guitar.

LA COMMEDIA DEL SUONO
ObCD7-88 - 52:58.
Music with the Polish orchestra Ono Lulu Filharmonia and guest opera singer: Miss Olga Szwajgier.

BAUHAUS NEOFONIC
ObCD8-90 - app. 30:00.
Chamber music composed by Myster Shadow-Sky & Pierre Bastien for the Trio Fonic and played on 12 original musical instruments from Bauhaus built by the Bauhausian Jean Weinfeld.

OPERA[TION] DELLA BOCCA D'AMORE
ObCD9-88/93 - 9:21.
in memoriam Dimitrio Stratos. Shadow-Sky's voice pieces: "la Prière", "la Bouche", and "Pour en finir définitivement avec la religion".

4 TABOO SONGS 4 KARIOKA THE DIVINE
ObCD10-92 - 23:35.
Four songs with the Polish famous 70s TV actress: Karioka singing in French.

STRANGE NIGHT WITH MYSTER SHADOWSKY
ObCD11-94 - 60:00.
Musique-concrète for body-moving.

MANGE
ObCD12-94 - app. 25:19.
Shadow-Sky's solo voice live transformed by computer tools & device.

LA FARSA DEL SONIDO
ObCD13-94 - 10:22.
[12-tone short version]. Music for 7 keyboards, 2 trumpets, 2 trombones, strings, choir and percussion.

5000 YEARS AFTER, MUSIC FROM THE GENOSCOPIC KALANDAR
ObCD14-95 - 60:24 + 43:51.
Music from the clay tablet: the Genoscopic Kalandar discovered in the Indus Valley and dated from 3000 BC. Music played by 2 Lamplayers 5000 years after.

10 000 000 000 DE VOIX SANS AIR

ObCD15-91/96 - 42:17.
Music with sampled voices from Palestrina to Shadow-Sky.

SYN-PHÔNÊ NO1
ObCD16-96 - 63:18.
Myster Shadow-Sky conducts and composes for the Trans-Cultural Syn-phônê Orchestra of Forgues #1 [25 musicians].

2 LAMPLAYERSaLIVE IN NEW-EUROPEAD
ObCD17-97 - 49:18.
Second album, live of 2 Lamplayers 5000 Years After.

TO BE DEFINITIVELY DONE WITH RELIGION
ObCD18-97 - 63:16.
S.P.O.R.T.'s opera trash rebellious music with drum'n bass'n guitar with Don [drums], MarkAnge [bass guitar] and Shadow-Sky [9-tone electric guitar'n composition].

SYN-PHÔNÊ NO2
ObCD19-97 - 66:23.
Myster Shadow-Sky conducts and composes for the Trans-Cultural Syn-phônê Orchestra of Forgues #2 [83 musicians].

ALOOFSKY IS THE PROOF OF THE SHADOW
ObCD20-97 - 56:20.
Distorded noisy music with Shadow-Sky playing the Blue Sky Cellocubic and Aloof Proof playing electro guitar.

KNOTS SYSTEM IN MIAMI
ObCD21-98 - 54:07.
Multicultural music with a couple of speakers (Maritza & Sharon) saying text of Ronald D. Laing from his book "Knots".

THA RAW VOICE OF COOKED EXILE
ObCD24-00 - 71:03.
Myster Shadow-Sky in his 1999/2000: 2 years of exile, released this album in Rio. He compiled technoïfied brazilian rhythms with his raw voice singing.

INFECTED OR IMPERFECT LIFE?
ObCD26-99 - 61:16.
A body pressure live act music, an album recorded for DJs to be mixed for dance floor mass with a live batucada. And incomplete music for dance floor, 161 bpm 66:16 mn set 4 dj 2 mix, to be mixed with other sounds and music.

OH! A SHADOW IN THE SKY
ObCD25-95/00 - 40:00.
Electronic music to dance or not to dance and some strange lizards around.

ORPHANED MUSIQ ORPHELINE
ObCD31-01 - 60:17
11 lonely pieces found between 1987 to 1999

BALI, TRANS-CULTURAL MUSIC
ObCD28-02/03
Music with Ketut Pasih, ambiences played and composed and recorded in Bali some pieces should be with Falter Bramnk.

23 MINIATURES FOR TV
ObCD27-02 - 23:00
Short electronic pieces for the TV.

PIANO WORKS (1983/2003)
#ObCD29-03
Pianos music: "3 Ephémérôdes cardent quelques chrônes partis du milieu de la bombe", "Le Piano peut-il Sonner sans les Noirs ?", "Jeux & Interdits (pianos version)",

CONTES POUR ENFANTS
#ObCD30-03
contes: loulou, un héros, deux grenouilles.

JEUX & INTERDITS
ObCD31-02
Music for 9-tone electric guitar, voice, and clones orchestra.

WE SPEAK WHALE'S SONG (WINDS OF SKINS)

ObCD32-00
Silent music with Jorge Ribeiro (bowed double bass) and Myster Shadow-Sky (trumpet in C). Recorded in Rio de Janeiro when the city was asleep.

TI.ME HAS NO AGE
#ObCD33.03
Concerto for archisonic lamp, voice, and 164 lamp orchestra.

LE REVE DES FEMMES POISSONS
#ObCD34.04
Sound installation, for the artist Dorota Sadowski, where the composition is hidden by the sound of water.

WAITING MUSIC FOR BORING ROOMS
#ObCD35.04 - 5:16:31
8 sound installations for boring spaces based on musical concept of "waiting music" : 1993 (for outer space), 2002 (for train station, for modern art museum), 2004 (for all kind of waiting rooms), 2005 (for cemetery, for space ship, for artic cold basement).

rediscovered recording:
LE QUATUOR DE GUITARES DE FORGUES
#ObCD36.93 - 28:05
4 anonymous guitar players with myster shadow-sky was recorded by chance, the mic out of music, at le centre de la bombe recording studio in 1993 in one shoot.

TO BE DEFINITIVELY DONE WITH DEMOCRACY
ObCD37-05 - 30:19 (2005 extract).
S.P.O.R.T.'s operhardcor very load music with Donus [drums], and Shadow-Sky [9-tone electric guitar, keyboards, and composition].

LES LEZARDS ETRANGES DES UNIVERS IMPROBABLES in 5 episodes by 5 different Shadow-Sky-Ensembles:
episode #1: September Shadow-Sky-Ensemble#1 with
Myster Shadow-Sky (compositeur, chef d'orchestre, lampe archisonique, voix, trompette, guitare électrique, flûtes, synthétiseurs et autres instruments), Hélène Sage (objets sonores), Donus (percussions), Alexandre Piques (percussions), Fedaden (ordinateur sonique), No I.D. (ordinateur sonique), Stéphanie Marchesi (soprano colorature, clavier), Pierre Cuffini (Cristal & Structures Sonores Baschet), Caroline le Méhauté (hang, verres, sanza, claves, thundertube et installation plastique), Rénaldo Gournier & Christophe Calastreng (sonorisation spatialisée & enregistrement audio).
#live.rec.14sept2005 # ObCD38-05 - 2:07:26
episode #2: October Shadow-Sky-Ensemble#2 with
Myster Shadow-Sky (compositeur, chef d'orchestre, lampe archisonique, arco-guitar, guitare électrique, électronique et autres instruments), Dominique Regef (violoncelle & vielle à roue), Saïd Daou (viole de gambe), Alix Quéritet (contrebasse), Guillaume Gendre (contrebasse), Cyril Marche (ghimbri, tampura & Ashbory basse), Christophe Calastreng (guitare électrique), Stephan Garcia (guitare basse), Hervé Richaud (guitare basse), Eric Volpatti (percussions : 14 ugal pelog, lithophone de galets, tubalus), Iris Lancery (mezzo soprano et divers instruments à cordes), No I.D. (enregistrement audio).
#live.rec.12oct2005 # ObCD39-05 – 1:18:49
episode #3: November Shadow-Sky-Ensemble#3 with
Myster Shadow-Sky (compositeur, chef d'orchestre, harpe colombienne, synthétiseurs Mono/Poly & TG77, guitare électrique 9 tons, voix crooner et autres instruments), Masako Ishimura (flûtes), Fanny Sauvageot (flûte), Elisa Trocmé (clarinette et clarinette contrebasse), Anaïs Andret-Cartini (trompette, trompette à coulisse, voix), Alix Quéritet (contrebasse), Hélène Sage (objets sonores, voix), Iris Lancery (mezzo soprano), Maylis Isabelle Bouffartigue (comédienne), Stéphanie Marchesi (soprano colorature & guitare basse électrique), Laetitia Dutech (batterie), Christophe Calastreng (sonorisation & enregistrement audio).
#live.rec.19nov2005 # ObCD40-05 - 1:37:23
episode #4: December Shadow-Sky-Ensemble#4 band with
Myster Shadow-Sky (composition, direction, pvc-sax, trompette, Bali flute, sampler, synthétiseurs, guitare electrique 9 tons, voix et autres instruments), Yannick Puybaret (detuned sax alt & tenor), Thomas Fiancette (flute & clariflute + fx pedal, speech), Johann Bourquenez (claviers chercheurs de tons, 5/8 tone keyboard), Alexandre Piques (percussions & drum), Henri Demilecamps (ordinateur sonique, sonic computer), Christophe Calastreng (sonorisation quadri & enregistrement audio, quadraphonic PA sys., live recording, quadraphonic spatialization & fx).
#live.rec.14dec2005 # ObCD41-05 - 1:16:37
episode #5: January Shadow-Sky-Ensemble#5 anti-orchestra with
Myster Shadow-Sky (rassembleur, propositeur, Cellocubic = violoncelle cubique du Bauhaus, Lampe Archisonique, guytare9 électrique, voix et autres instruments), Aloof Proof (guitare électronique), Alexandre Piques (manipulation de vinyles & électronique), Masako Ishimura (flûtes pour Ourdission), Roger Cazenave (guitare basse, synthétiseur pour S.P.O.R.T.), Hervé Richaud (guitare basse pour S.P.O.R.T.), Stéphane Marcaillou (guitare électrique pour Cauchemar Atomic), Christophe Calastreng (guitare électrique sampler), Jean-Pierre Albert (percussions & Quasi Mortal Bedroom drum), Donus (drum), David Segala (sonorisation et enregistrement quadriphonique).
#live.rec.11jan2006 # ObCD42-06 - 2:18:10

ALIVE IN UNBELIEVABLE UNIVERSES
ObCD43-06 - 52:30.
Live recorded album the January 11th 2006 in Toulouse where Myster Shadow-Sky with Aloof Proof are recreating the world.

LE FILM ROUGE- THE RED MOVIE
ObCD44-06 - 31:35 + 30:00.
Movie & music. Live recorded album the June 21th 2006 at MixArt Myriss Toulouse with the Red World screening. Les Entreprises Glorifiees (the Glorified Enterprises) are Donus (drum), Macrocoma (electronics), & Myster Shadow-Sky (archisonic lamp, voice & movie editor).