

UNHEARD NEW MUSIC PROPOSAL

2114 USUAL PIANO RECITAL

BY

MYSTER SHADOW-SKY:

IN 2014:

UNUSUAL PIANOMORPHES RECITAL

THE EPHEMERODE CARDS OF CHRONES

(1984 – 2014)

Éphémérides

état de fabrique

20
Déc
20 h



Myster Shadow-Sky

7 PIANOTEQ III dans l'espace à Mix'Art Myrys



Worksheet, specification sheet
of the digital piano space recital:
the Ephemerode Cards of Chrones
by Myster Shadow-Sky

THE MUSICAL EQUIPMENT NEEDED

For this computer music performance, please provide:

- . a powerful PC computer with at least i7 Intel processor
- . a pro sound-card 8 in x 8 out like Motu or RME
- . a 88 keys MIDI piano keyboard with MIDI interface and cable
- . 2 additional PC computers to control the 2 WAF Orfeusz 206 (as Pentium 4 USB2 with XP2) in case of WAF Orfeusz 206 utilization.

2 CASES OF SPATIAL PROCESSING

1. In the case of 2 octophonic external spatial processors (spatial trajectory generators), we need a 16x8 digital mixing console. In this case, Anadi Martel himself conduct his own 2 SSP100. Please refer to schematic 1.

2. In the case of 2 hexaphonic WAF Orfeusz 206 external spatial processors (spatial trajectory generators), we need a digital mixing console with the option of different routing and recall. For example, the world premiere in December 2013 was made with 2 WAF Orfeusz 206 which have 2 mono inputs each, used as stereo input mixed from the 4 auxiliaries of the mixing console, then inputting and routing the $2 \times 6 = 12$ to 8 octophonic loudspeakers of the cube. 12 different routing was memorized in matrix 12×8 . Please refer to the schematic 2.

THE P.A.

The simplest rock sound reinforcement arrangement to get 3D xyz coordinated sound movement in space, is a cube (or a box) - regular or irregular does not matter. It can use more than 8 loudspeakers, but never less than 8. The disposition of the 8 similar loudspeakers is simple: 4 loudspeakers on the floor, and 4 loudspeakers on the ceiling. To get vertical moving sounds, it is important to have vertical alignment of the 2 up and down quadraphonic fields. The loudspeakers we use are similar to those used in a rock concert. An additional sub-bass is used in the second part of the performance. The musical instrument is huge as the cubic P.A. Where the audience is inside.

THE CONCERT PLACE

The multidimensional music does not fit in a classical frontal/stage/stereo concert place. The concert place can be any place (even outdoor) with no reverberating acoustics (the acoustics of a church for example do not work).

The soloist musician is among the audience on the floor (the MIDI keyboard is also on the floor). Sitting on the floor gives the best place to feel the 3D moving sounds in space.

It is important to be in a convivial, not noisy, and non-reverberating atmosphere, with thick carpet and comfortable cushions with filtered soft warm light to favor the concentration of the listening audience. Elegant drink can be an additional pleasure which is not necessary to avoid.

WHO IS MYSTER SHADOW-SKY?

- Who is Mathius Shadow-Sky?
- Mathius Shadow-Sky is the first major unknown composer of the Western history of music.
- Why Mathius Shadow-Sky is an important composer in Western Music?
 - First, he extended the Western music theory: Scalar Field Music Theory, as important as Johann Sebastian Bach did 300 years ago (with Jean-Philippe Rameau) based on nonoctave scales. Second, he revolutionizes the concept of music writing by introducing non-linear score; writing first by injecting the game-form in music with an unfixed duration of music (focusing the quality more than the quantity). He revolutionizes the concept of musical writing by figuring unwritable multidimensional mapped scores with also the help of the Scalar Fields Theory. Third, he is the one composer that combines tridimensional (xyz) full space trajectories with live musicians, even with an orchestra interacting with other attributes of music, to create a unique live space music (started in 1982 with Ourdission). Fourth, his deep spirit of freedom and open-mindedness drive him to write on late XX & early XXI century human condition. He makes us understand the mediocrity we are living now and the conditioned human being we are. Fifth, his 60 albums are available for free download, his book, "In The Sky, The Noise of Shadow" is published on the Internet and available for free reading, as are his scores and other work revolutionizing music during 35 years of career (2014). Mathius Shadow-Sky is a music pioneer.
- Why Mathius Shadow-Sky is an unknown composer-musican?
 - Because since the end of the 70s of the XX century, nobody cares about 'intelligent' music evolution. It is what we call: a state of mediocracy.
- last question: what is a nonoctave scale?
 - The nonoctave scales are scales that ignore the octave interval. The idea of a nonoctave scale started with Ivan Wyschnégradsky (a French born Russian composer) in the 1930s with as he called « espaces non-octavians » are contracted or dilated octaves in a microtonal scales dividing the tone (and the octave) from 1/4 of tone (in 24) to 1/12 of tone (in 72). The Wyschnégradsky "non-octavian space" is set up with "altered octaves". The Shadow-Sky nonoctave scales started in the 1980s are scales that avoid the octave interval, because the octave is not any more the major divided cycle. Nonoctave Shadow-Sky scales are macrotonal and microtonal, not just microtonal. One of his latest accomplishments was to scale the intervals from the harmonic series: on 61 harmonic scales just one is an octave scale: the scale of the 51 harmonic ($51/50 = 1,02$). This means that the octavation is an exception. For now, he found 257 nonoctave scales setting the foundation of the new harmony of the XXI century.

TO YOUR APPRECIATION

For you to evaluate the value of the Ephemerodes Card of Chrono music and to program this performance at your festival there are no records and no films or video that can reproduce the unique experience of the performance. The listening experience of this unheard new music (with unknown non-octave music scales and harmony, unidentifiable pianos called pianomorph - knowing that they are keyboard sounds with percussive attack and long release - soaring in a real 3D space with xyz coordinates) is unique and cannot be reproduced on another media yet without destroying the original feeling of this unique new musical experience. The audience is inside the musical instrument with Mathius Shadow-Sky (and Anadi Martel) during the live performance of the piano recital. You have to be fascinated by unheard strange soaring in 3D space new music to appreciate the Ephemerodes Card of Chrones.

APPRECIATION

Here is the feedback of some world premiere listeners
who have got lucky to be at the Ephemerode world premiere:

« Merci de nous avoir fait vivre un moment hors du temps et de l'espace. » Laurent Caubel

« Mathius, c'était en effet un concert magnifique, tant du point de vue musical que du point de vue sonorités. Je te souhaite de porter ta musique à un auditoire plus large, elle le mérite amplement ! Amitiés » Philippe Guillaume, Modartt Pianoteq

« merci pour ce beau et étrange moment. » Benoît Maestre

A CONFIDENTIAL (AND CONVIVIAL) MUSIC REVOLUTION
(world premiere in Toulouse, France, the 20th of December 2013 at Mix'Art Myrys)

« The premiere of the "Ephemerode" concert with his ghost (an unseen, cloned Ephemerode in a computer memory) playing each 7 different "pianomorphes" with 25 non-octave scales (from the Scalar Field harmony, the XXI century new musical theory), soaring in (3D xyz) octophonic cube space was an unexpected success. This concert attracted and welcomed an audience of music admirers into a friendly and relaxed atmosphere. The layout of the concert positioned the musician among the audience on the carpeted, and cushioned floor, and not on a raised front stage separated from the public. This musical context offered a much better and more pleasant relationship between the music and the audience, making the idol/mass/admiration dependence absent. This friendly set up allowed the piano-space music to make a strong impression in the concentrated audience inside the sonic cube, taking them travelling into an unknown time - to communicate instantaneously with music, and space - the music does not come from its expected location, and beyond. The octophonic cube P.A. (8 loudspeakers + sub-bass + amplifiers) is made with "rock" equipment and is arranged in an elegant and convivial lounge context with filtered soft, warm light). The premiere of this innovative music (a piano recital) generated an empathy for a completely different kind of music that nobody has heard before. In a country where the dominant culture is gastronomy, literature, and exclusion, the audience proved to have sincere and open-minded feelings to this music. The purpose of "The Ephemerodes Card of Chrones" (the music system name) is to suggest this openness-minded feeling to all unknown worlds (human and non-human). » William Staderman, Ph.D.

1 questions from Elise:

Elise - the music of the Ephemerodes could be performed on stereo P.A.?

Mathius - The foundation of the music was not conceived to be performed in a frontal stage in one dimension (left or right) of the stereo. The uncatchable pianomorph needs the octophonic 3D dimension to communicate my enjoyment of freedom (the image of a playing flying bird).

PRO PRAISES AND ENTHUSIASMS

"I congratulate you on your accomplishments. And, I'm surprised, and embarrassed, that I had not known of you earlier."

Johnny Reinhard Director of the American Festival of Microtonal Music, New York

"I am very glad to know that you start your (nonoctave) work on Wyschnegradsky's ideas"

Ksenia Anufrieva Russian musicologist senior researcher in National Center for Contemporary Arts, Novgorod/Volga

« votre proposition (est) "exceptionnelle" (...) je n'ai rien vu de la sorte »

Walter Boudreau, Directeur artistique Société de musique contemporaine du Québec et du festival international Montréal/Nouvelles Musiques

"Dear Mathius, yes, the time came to open archeological sites to avant-garde music. Looking forward to see you in Athens. WELCOME"

Anastasia Georgaki, Athens International Computer Music Conference Chair.

FAMILIARIZATION

Links to make you familiar with the work of the shadow-sky character

His 60 albums (for free download)

http://centrebombe.org/myster_shadow-sky_discography.html

Son livre évoluant :

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

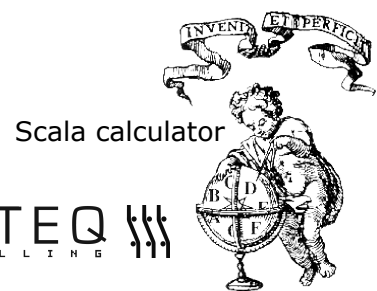
Journal du compositeur de la création « quantique relative »
des **Ephémèrôdes Cardent des Chrônes** :

<http://centrebombe.org/livre/2013a.html>

Website of the composer

<http://centrebombe.org>

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YOU HAVE GOT EVERYTHING
TO CREATE AN INTEREST WITH THIS MUSIC:
YOUR TURN NOW.

CONTACT

the composer-performer Mathius Shadow-Sky

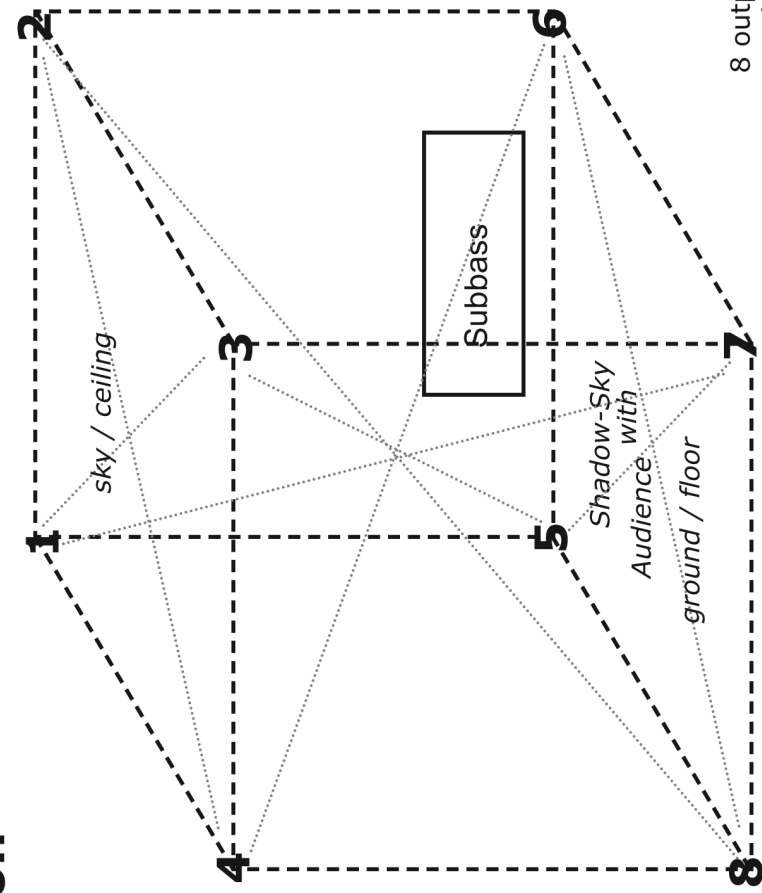
centrebombe@gmail.com

for audio technical advice please contact Clement Amira

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Technical device for sound spatialisation

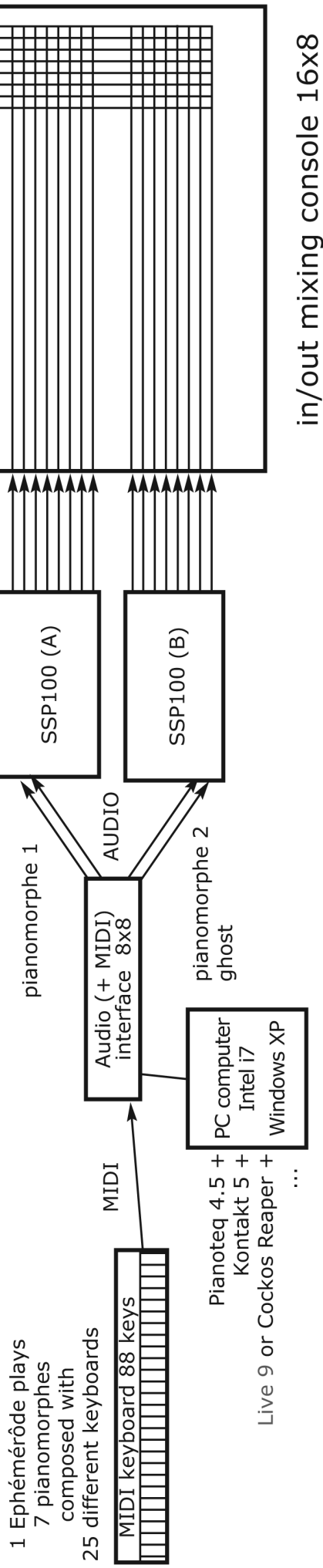
of the Ephémérôde and his ghost [20 dec 2013]
with 2 external independant spatial processors
3D³ octophonique xyz
SP1, SP100, SP200
of Anadi Martel



8 similar loudspeakers forming the 8 angles of the cube. The sub-bass (30-100Hz) appeared and disappeared according to the performed pianomorph of 7.

Mathius Shadow-Sky on keyboard on the floor.

In this configuration, Anadi Martel performs the spatialisation of the 2 pianomorphes: the real one, and the ghost one with his 2 SSP100.

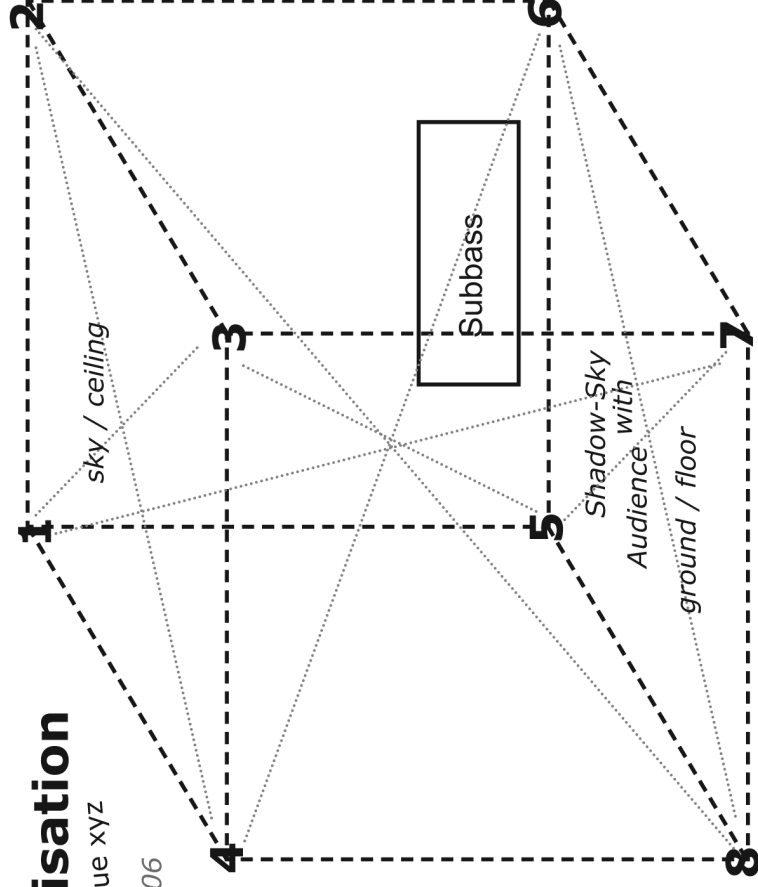


Technical device for sound spatialisation

of the Ephémérôde and his ghost [20 dec 2013] ^{3D³ octophonique xyz}
with 2 external independant spatialisators ^{WAF Orfeusz 206}

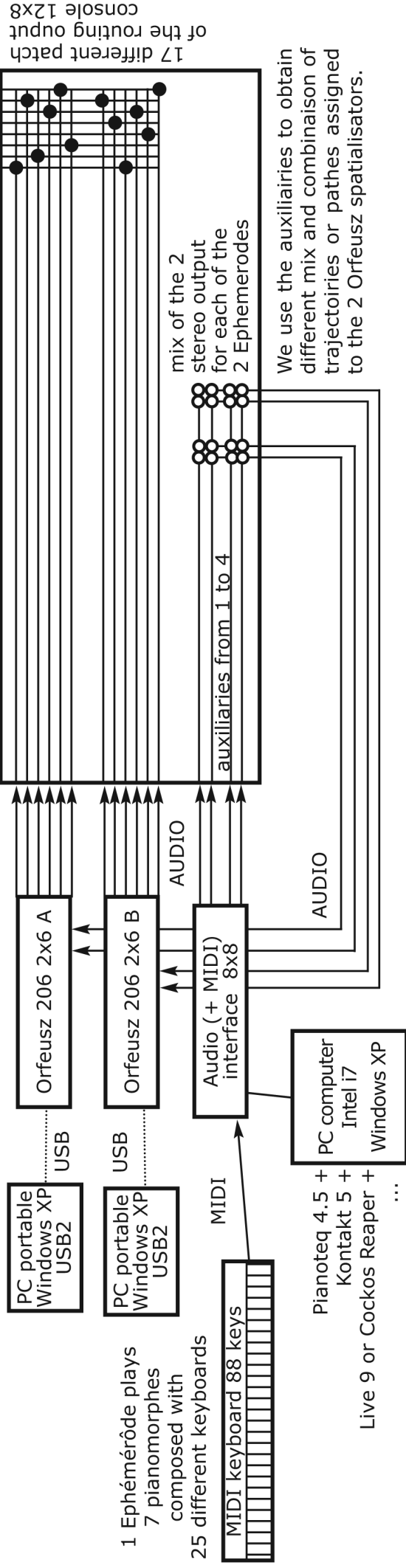
8 similar loudspeakers forming the 8 angles of the cube. The sub-bass (30-100Hz) appeared and disappeared according to the performed pianomorph of 7.

In this configuration, the sound engineer is a musician, he performs the spatialisation of the 2 pianomorphes: the real one, and the ghost one.

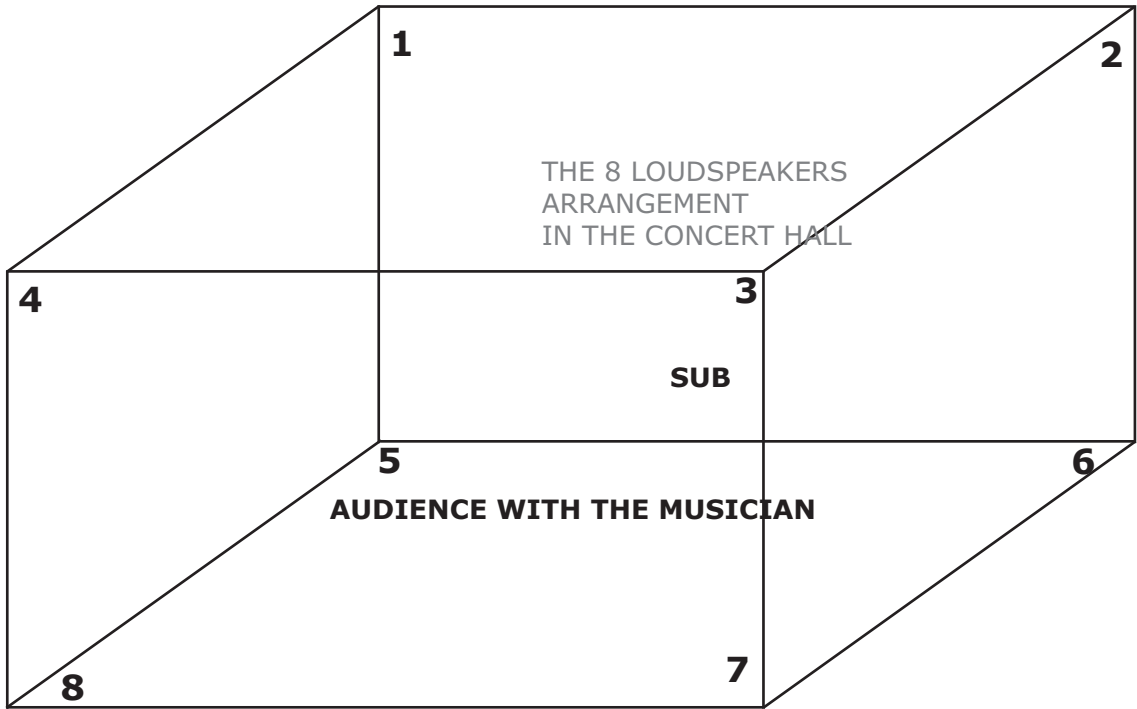


in/out mixing console 16x8 + 4 aux

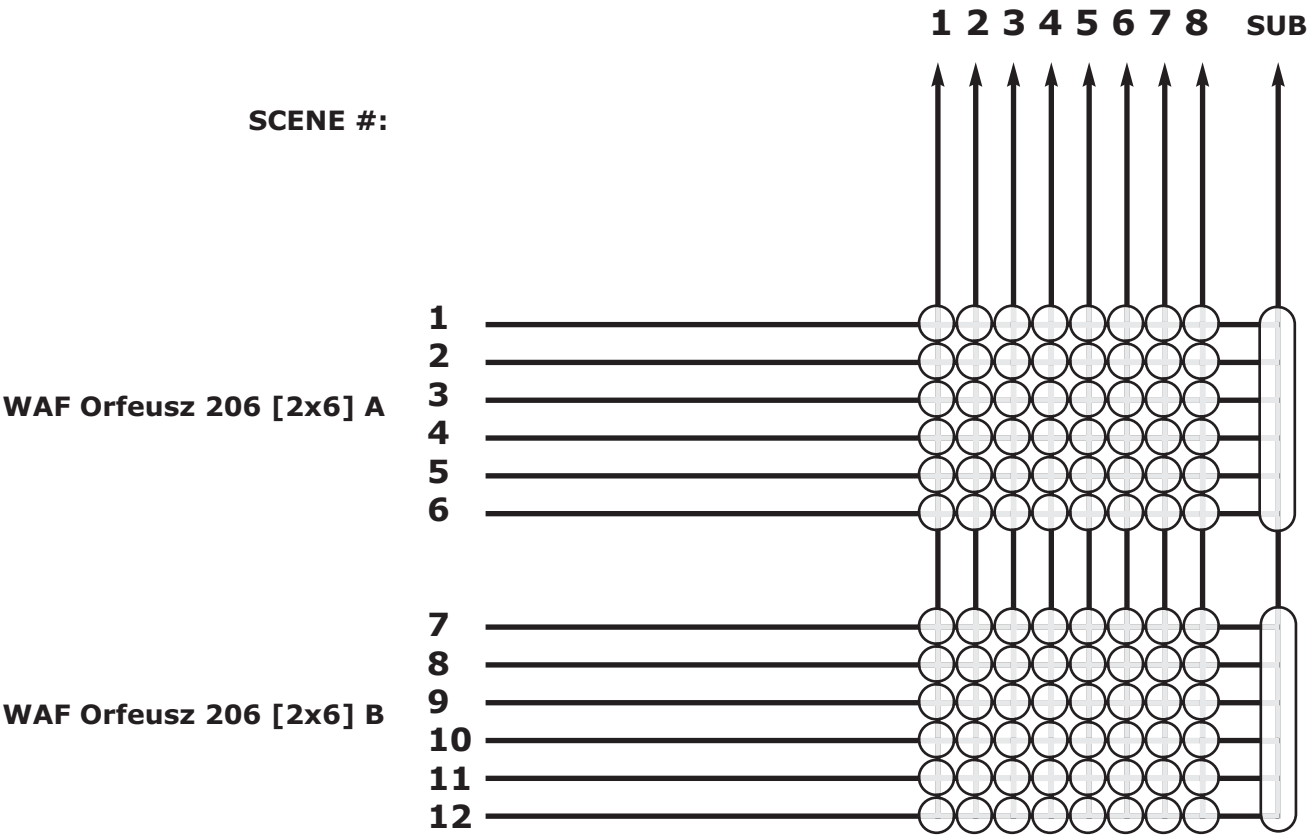
balanced jack 6.35



ROUTING SCENE FOR SPATIAL PATHS



REGIE / CONTROL ROOM



ROUTING IN DIGITAL MIXING CONSOLE 16X16

AT LEAST 12 ROUTING FOR 12 DIFFERENT PATHS
FOR MORE THAN ONE HOUR CONCERT AND LESS THAN 2 HOURS