

Richard Pinhas and Gilles Deleuze, Vincennes Course on Music, August 3, 1977

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Richard Pinhas: Last time we had spoken of a book by Dominique Fernández. He says some things about music that are very important for us. I return backwards. It is very strange, because he has usually done work oriented towards literary critique based in psychoanalysis, and at the same time he has a love of music, which happens to come from his analytic sources. He offers a formula which traverses the entire book entitled *Rose of Tudor*, published by Juilliard. The entire theme of the book is that music dies by 1830. It dies in a very particular and tragic manner, as all good things do; it dies with Bellini and Rossini. It dies tragically, because Bellini died in circumstances that are unclear, either because of an illness unknown in his time, or because of a somber story, and Rossini is the sudden conclusion. This genial musician, at the height of his success, decides to retire. He had always had two loves: music, and cuisine; now it was only cuisine. He was a wonderfully good chef. I know many people who stop things momentarily; they are a type commonly enunciated as, "For me, here each epoch terminates". The philosophy has not stopped dying: it dies with Descartes, dies with Kant, dies with Hegel, each his option... In each moment that the philosophy is dead, good. I also know many people who detain music in Gregorian chants. Very good.

Fernandez throws in the statement that music stops with Bellini and Rossini. What makes such a statement possible ? This can only mean something -- even if you do not know what it is (I do not pretend to agree as I think it is right)-- it is not something that belongs essentially to the music that no longer exists after Rossini and Bellini , the final musicians. What entails, even indirectly, the disappearance of Rossini and Bellini, and what is the new music around 1830? It is the arrival of Verdi and Wagner. That means that Verdi and Wagner have produced impossible music. Fernandez goes on to say that they are fascists, not the first time this is said of Wagner. What have you taken out, according to Fernandez , and what was essential to the music?

It says something like this: that there is something inseparable from music. I interrupt to clarify something : they can be considered as correlative in any activity, in any production , as two planes or two dimensions of a plane; one of these dimensions we can call "expression," and the other dimension we can call "content." Why these words: content and expression? Because expression, just as a word, has the advantage not to be confused with "shape" and content has the advantage not to be confused with "subject, topic, or object ." Why will expression not be confused with form? Because there is a form of expression, but also a form of content. Content is casual. What is content? I might add, to what was said above, that what is called a plane of consistency implies not two blocks, but two dimensions: a dimension which is a low level of expression, and a dimension which is low level content.

If you consider the plane of consistent sound that's called music, I can ask what is the expression and what is the actual musical content, having said that the content is

not something which one normally speaks of music, or that which sings a a voice. However, Fernandez tells us that in his view, music has always been traversed by something that was very intimate, and it was overflowing, or going beyond sexual difference. Then, as he does not forget, for his analytic training, he is not an analyst. He said that music is always essentially a restoration of androgyny. Providing this content to music means that I can show that that content is musical, and essentially musical, under the form of expression called music. We now know that music is primarily vocal.

To some point, we know that musical instruments have long been under surveillance, mainly in the coding of the music and action of the church concerning musical coding: the instrument for a long time is kept outside, so that the voice does not overflow. When does music become the voice? I would say from the point of view of expression, that the musical voice is essentially a deterritorialized voice. What does this mean?

I think there are things that are not yet music that are nonetheless very close to being music. There are types of singing that are not yet music; for example Guattari gives great importance to a notion that should be developed, with the refrain or ritornello. The refrain may be fundamental to the act of the birth of music . The little ritornello. It would be taken up immediately in music. The singing is not yet music: tra la la. The child who is afraid ... Perhaps the origin of the little refrain is that we called last year the black hole. The child in a black hole , tra la la, to calm down. I say that the tune is a territorialized voice marks the territory . That's why if the music quickly takes up the refrain , one of the typical examples of resume refrain is Mozart , Berg uses very often this procedure. What is the deeper song, and why is the deeper theme musical?

A dead child not of a tragic death, but a happy death. A concert in memory of an angel. Everywhere in the music is the child and death. Why? Because music is penetrated, while this proliferation is abolished, by this line which is both a line of proliferation and a line of abolishment of sound.

If the refrain is already a singing voice, the territorialized voice, it would be in a black hole; the music begins with the deterritorialization of the voice. The voice is machinated. Musical notation enters a machinic assemblage, it itself forms an agency, while in the refrain, the voice is still territorialized because it constitutes itself as something else. But when the voice is pure and produces a properly extracted *agenciamiento* or voice of agency, it emerges as a sonorous deterritorialized voice.

What does this deterritorialized voice implicate? I try to say with my words, what Fernandez says when he says that the problem of voice in music is going far beyond the difference of sexes, with their particular vocal sounds; what is a territorialization of the voice? Oh! That's a woman's voice. Ah! That's the voice of a man. Deterritorialization of the voice: it is a pivotal moment, as we see with musical notation.

In its European origin, the musical notation essentially acts on the voice. Very importantly, one of the most important things in this sense, is the dual role played by musical notation for the popes to the English countries, such as Gregory, Henry VIII, and the Tudors. Henry VIII demands that each syllable corresponds to a note. It is not merely, as has been said, that the text sung it is properly understood, that is a process of deterritorialization of the voice that is formidable, or it is a key procedure. If we match each syllable of musical notation, we have a process of deterritorialization of the voice.

But we feel, still, that we do not yet make the link between this story and what I say. From the vocal music, from the point of view of expression, and as a form of expression, I define the entrance of music as vocal music, and as a deterritorialization of voice. At the same time, from the point of view of content and form of content, and from the point of view of the form of content; I define music, vocal music at least, in the manner of Fernández: not as a return to primitive androgyny but rather as going beyond the difference between the sexes.

Why is it that deterritorialized voice, from the point of view of expression, is the same thing as going beyond sexual difference from the point of view of content? This deterritorialized voice, from the point of view of expression, then possesses agency, having found a specific agency; agency on itself, machinated on itself, and it will be the child voice. What does that mean? Or who does this mean? It is true, as Fernandez says, that all the music, until one point, is crossed by a kind of subversion of the sexes. With Monteverdi this is apparent.

And whether Latin-Italian, Spanish, or English music, here we have the two Western poles. What are the determinant voices of vocal music? The determinant voices of vocal music are the soprano, alto and what the English call counter-tenor or contralto.

The tenor is what maintains the line, and then there are the high top lines, the sopranos. Out of these voices are the voices of children, or those voices are made by children. Among the most cheerful Fernández sheets one can find indignation at knowing that women have become soprano. Then, he is angry, terrible. That could only be done when the music was dead, the soprano not natural, and rather the soprano of musical agency is the child.

The three most characteristic voices in the voice of the child: in Italian music it is common to have two poles. Italian music has a eunuch, i.e. the castrated singer, and in English music in which, strangely, there was no eunuch (the eunuch is essentially Latin); there was the counter-tenor. The eunuch and the counter-tenor, in relation to the child soprano, are like two different solutions to the same problem.

There are no English counter-tenors, like there is no eunuch, and this, says Fernandez, is because of civilization's fault of capitalism; he is not happy. In Verdi and Wagner, capitalism appropriates music. With the English counter-tenor, what is the voice that is deterritorialized? He is singing over his voice. The counter-tenor is often called a mental voice. It is beyond his singing range, and this is really an

operation of deterritorialization; what Delaire said to be the only way to sing loudly. It is a voice that does not pass through the lungs.

It is a beautiful case of deterritorialization of the voice, because territory is the sexed voice: male voice, female voice. But I can also say it is the site from which you speak, the little ritornello or refrain; I can also say this is where the sexed voice is issued, the diaphragm-lung system. But the counter-tenor voice is defined as if it was detached from the head. Delaire insists on the fact that it is necessary to pass through the breasts. It is a voice of the breasts; Delaire 's story is very beautiful; six years, as in all the choirs, he is told to calm down, to leave his voice alone for two years, and then he becomes a pure counter-tenor. It's funny, for those who have listened to Delaire, the impression he gives is one of being artificial and worked on, and at the same time he is a kind of musical raw material, if the result of this device is at the same time artificial and natural. Then the voice of the head, through the sinuses, never take support from the diaphragm. Here we acknowledge a counter-tenor.

We recognize, though he does not like this expression, that this is the mental voice. The eunuch voice is very different: it is a completely deterritorialized voice from the base of the lungs , and the limit of the belly. Fernández provided a great definition. Purcel, the great musician child, also has a splendid story. As a child, he had a soprano that later had the possibility of singing bass and counter -tenor. When Purcel sang it was wonderful.

Twice, in his book, Fernandez tries to clarify the difference between the eunuch solution and the counter-tenor solution or the English solution: "It would be the place to analyze the fundamental difference that opposes the art of singing in England and the art of singing in Spain. The contraltos' voice is located in the head, where there is almost unreal impression of celestial purity, not devoid of sensuality but a smoldering sensuality to the extent of craving light. The sopranos and altos have a voice situated much lower on the chest, one would think almost from the belly, if it has anything to do the notion of sex.

One would suppose that eunuchs obtained such an irresistible effect on their auditors not only because their voice was one of the most beautiful, but because they were were charged with an intense erotic power. All the sap that had no exit from their bodies, permeated with the air expelled from their mouths, with the result of transforming this thing, usually airy, impalpable, into a pulpy, fluffy matter. While the English counter- tenors had never had sex, or could have had it, the Italian eunuchs make their song a completely carnal act of expulsion, symbolic of the sexual act that betrays their voice and voluptuously painful impatience. The sounds coming from their throat possess a consistency - quite full. Those guys make love with their voices.

We must keep track of these two processes of deterritorialization: that of the voice, the voice of the head of the counter-tenor, head-breasts-mouth, without relying on the diaphragm, and the voice of the base of the lungs and belly of the eunuch. How does it serve us? We see how the *agenciamiento* voice of music, the musical process

of deterritorialization of one voice, has, in effect, a kind of overpassing the difference between the sexes. In our language, we would say that music is inseparable from a Becoming-woman and Becoming-child. Becoming a woman is fundamental, which is not at all ... [indistinct on tape]. Why is it that music is so completely occupied with the child? My answer would be that beyond these issues, of these reasons, or the subjects of those references, the music is penetrated in its content. And what defines the actual musical content is a Becoming-woman, a Becoming child, a molecular evolution , etc. etc..

What is this becoming of the child? For music does not try to sing or make the voice sing as a child; verily, the child is completely artificialized. We should distinguish the molar child Singing, not musically , the child of little ritornello, and the molecular child, scrounged for music, also when a child singing in an English choir is required musical artificial operation, which the child ceases to be molar to molar molecular evolution , molecular child; then the child has a child becoming musically . This means that the child becomes music , or music that makes becoming, is the same as a child deterritorialized content and the voice as an expression is a deterritorialized voice. No child is to imitate the singing , but producing a sound child , ie the child deterritorialize while the voice is deterritorialized . Thus the connection between the form of musical content is becoming a woman , becoming a child , molecular evolution , and deterritorialized form of musical expression of voice, including the musical notion, by the play of the melody and harmony, for the game of polyphony , and in the limit of the instrumental accompaniment.

But at that level, the music remains essentially vocal, since as a form of expression, it is defined by the deterritorialization of the voice in relation to which the instruments only play a role in helping as accompanying, concomitant , and parallel. The child that evolution is becoming a woman, and as we said last time, the child himself must become child. Not enough to be a child, a becoming-child must go through the school choir or English cathedral, or worse, to become a child, pass by the Italian castration operation . Bellini and Rossini are the latest in musical voice to solicit the form of these becomings, Becoming-child and Becoming-woman. In the early nineteenth century the custom of eunuchs in part disappears - not expressly castration, if I say castration, all the psychoanalysts would overdrive - The eunuch is a machinic assemblage that lacks nothing. The eunuch was a Becoming-woman who has no wife, it was a Becoming-child with no children. Similarly, it is in a process of deterritorialization. Becoming-child has not necessarily become a child as he is already a child; but as already a child, he becomes a deterritorialized child. This is done by a means of expression that is necessarily the same as a deterritorialized expression: the deterritorialization of the voice.

Fernandez does a measured elegy notable of Bowie. He says it is a falsetto. But it is not by chance that pop music has made the English. For the Beatles, they should have a voice that does not go away. It is not a counter-tenor, but it had a register that approached the counter-tenor. It is curious that the French have refused to have eunuchs. For the English, we understand, are Puritans.

When Gluck interprets whatever operates, he should entirely rewrite the main role to make it sing as a tenor. This is dramatic. We have always been on the side of the refrain. So Fernandez makes this sort of compliment to pop music. But we see what you get when you say that the music ends with Bellini and Rossini, which means once again: death to Wagner, death to Verdi. We still have some things are not good. What I want to retain from the book by Fernández is: yes, the music is inseparable from a child in becoming, a woman in becoming. A molecular evolution, that is the way of content, while its form of expression is the deterritorialization of voice, and the deterritorialization of the voice through the two ends of the territorialized eunuch voice and deterritorialized counter-tenor voice. That forms a small block.

...One tries to machinate the voice or the vocal sound machine, which implies a deterritorialization of the voice, from the point of view of expression, as having as counterpart. From the point of view of content, it is the future child and the becoming of a woman, etc.. In fact, at first glance, with Verdi and Wagner, we return to a kind of large molar reterritorialization in our language, namely whatever the sublime character of his voice, the Wagnerian singer would be a man with the voice of a man; the Wagnerian woman would be a woman with the voice of a woman. with a voice man, It is a return to the difference between the sexes, which kills the future of music. We see that Fernandez makes music beyond capitalism; he says that capitalism cannot stand the difference between the sexes. We have the division of labor; in other words, the voice, instead of being machinated in the musical agency, the deterritorialization of the voice of the Becoming-child goes through this kind of grinder: the binary machine, the voice of the woman who answered the man's voice, and the voice of the man who answered the voice of woman. *Tristan and Isolde* - in this old opera, as you know, people like Cesar were sung by eunuchs.

The eunuch's voice wasn't used for pick instruments or style exercises; the powerful Alejandro Cesar is said to exceed the difference between the sexes to the point that there is a futuristic warrior woman. Achilles was sung by a eunuch. Indeed, there is a becoming of the lady Achilles.

Now, we ought to talk of that which we do not like in music. There should be an absolute ban. One writes for, and in relation to what is loved. A literature is a literature of love; it is truly shitty. Fernandez is very discreet, and speaks little of Wagner and Verdi, but I think something else happens: the music becomes symphonic music. No longer it is vocal, but it is also true that it becomes symphonic.

One of the bad pages in Fernández is saying that the instrumental development forced the voices back to being male voice and female voice, to go through this kind of binary machine. Indeed, in a symphonic whole, the counter-tenor was ridiculous. But nothing says that the given instrumental or symphonic music too loud, too loud for these subtle becomings to be perceptible. We can imagine that in fact it is something else. What happens in this kind of dismissal of the voice? What happens when the machinated music stops being primarily vocal-- when instruments cease to be an accompaniment of the voice, to become instrumental and symphonic?

I think it really changes the musical machine, or assemblage. One no longer gives agency to the voice; but rather tries to treat it- I think it's a great musical revolution - one aims to treat voice as one element among others, taking their specificities. One element among others in the instrumental machine. Out flute or violin are there to enable or to accompany the processes of deterritorialization of the voice, but the voice itself becomes an instrument, neither more nor less than a violin. Voice is set equal to the instrument. It no longer has the secret of musical assemblage.

All *agenciamiento* turns. I would say that is a true mutation. No trying to find or invent a machine voice, but to raise the voice of the state machine element of a symphony. It is completely different. Not surprisingly, Fernandez is right, from a very limited point of view with Verdi and Wagner, reterritorialization voice is and that will last with Berg (Lulu). But it is forced, because it is more like voice that the voice is musical element. Although, when considered as voice, it falls back to its state of pseudo-natural limitation, male voice or female voice. It falls back into the binary machine and is just like voice that is an element of the music machine. Since then, such as voice, it actually falls into the difference of sexes, but this is not why it is musical.

What this symphonic instrumental music formidably gains, is that instead of proceeding by a simple scheme of sounded voice, it is applicable to a generalized sound scheme that treats the voice as an instrument like the others.

While, again, when we consider those voices as voice, they fall into the natural determination or territorial man-woman, but at the same time they are not musical; they are musical from another point of view: in its relationship with the instrument that it is equal in the whole plot, where, in the limit, there would be no difference from the sound of flute and voice timbre. We have moved to a new kind of agency.

I would say that the form of musical expression has changed: instead of *machinating* voice, we *machinate* symphony, instrumental *machination* of the voice is an element equal to others. But the form of content also changes, and we will have a change in *becomings*.

The form of content is in the process of becoming, but we'll have to catch an impossibility in its purest form which was essential in vocal music - namely the future woman and the future child which will have possibility of other *becomings*. *Becomings* of the preceding music stopped in *Becoming-woman* and *Becoming-child*, *becomings* that were mainly stopped at a border that was the animal becoming, and above all, the future bird. The theme of *Becoming* constantly appears to musically produce a deterritorialized bird. The deterritorialized bird is literally when the bird is torn from its environment. Music does not play the song of the bird but produces a deterritorialized singing bird, as is the case with the bird of Mozart which I always take as an example.

However, the new instrumental or perhaps symphonic music does not have the choir of the *Becoming-child* and the *Becoming-woman*, and certainly is not as

before. But it opens onto other transformations, as if descending into a species of Becoming-animals, becomings of animals of proper sound, and of proper music.

The elemental powers of becoming, the elemental becomings. Wagner. The same theme of continuous melody that as a form of expression corresponds to the content as a way to sort the outbreak of the elements; species of elementary sound becomings.

Finally, an opening into something that, in my view, does not exist at all in vocal music, but can be taken up in this new music by voice, in the new agency: the molecular becomings, becomings of unprecedented molecules.

I think of the singers in Schoenberg, Debussy and already, in all modern music. In Berio's "Faces", it looks good that he is getting rid of the face. And it is in the entire domain of electronic music where we have this opening towards the molecular becomings that are only allowed by the revolution of Verdi and Wagner. So I would say that the musical form of expression changes and, suddenly, the form of content is opened onto other kinds of becomings, which does not prevent us from preserving at the general level of definition, the musical or sonic plane consistency machine - what would be such a level of sonic consistency? I would say, from the point of view of expression, we always have a form of expression consisting of a plot; a machination which acts directly on the voice or plot symphony integrating the voice of the instrument and, on the content side, over that same plane of sound consistency, we have no actual musical becomings that involve imitation, reproduction. They are all becomings we've seen, with your changes, and we have the theme as a form of expression and a form of content; the two are caught in a movement of deterritorialization.

I wonder if for the movies, it does not concern the same thing. Someone had worked on it last year. About the sound films, there's also a voice problem. We could not say that from the beginning of sound, film's voice is completely individualized. The sound does not fully factor in individuation. Example: American comedy. It is as if the individual characters of the word are exceeded. The sound makes the voice overcome the individual characteristics of the voice.

Finally when the sound is born, an individuation of face or type is formed, and the voice becomes a determinant of cinema called sound, or even exceeds the particular specific determination. It will also be recognized belatedly in the stars of voice, Dietrich and Greta Garbo. However, in American comedy, there is no voice and yet there is a fantastic use of sound, but the voice is not arranged according to the binary machines or individuation machines. What is great about Bogart's voice? His voice is not quite individuated; it is a completely linear voice. What constitutes Bogart's voice is an event of trying to become a white voice¹: it is the counter-tenor

¹ The term is literally rendered from 'voz blanca', which refers in cultures with high church choirs, to the steady, unwavering tone and traditional timbre of voice usually found in pre-adolescent children and eunuch *castratos*. It originated with shepherds shouting at the top of their voices.

of the film. It is a very good rhythmic white voice , but, strictly, it does not pass through the lungs. It is a voice that comes out of the mouth.

When music is vocal, it does not serve the individual voice or the sexed individuated voice, male-female. Rather, it serves the voice as a form of the expression of a becoming, Becoming-woman, or Becoming-child. Likewise , the sound film has begun to use the voice as an expression of a becoming. It would also necessary to define the set -up. Just as there is a plane of sound composition that becomes one with the music machine and all becomings of this machine, and the becomings of musical machine that run across the plane of sound consistency is likewise: the musical machine should be called a sound level but fixed - Fixed means both absolute speed, like slowness or absolute rest, which means the absolute motion or rest -- and becomings which are inscribed on that plane are of relative motion -- speed and slowness which are relative-- in the same way the plane of fixed cinematography can be called both absolute motion as absolute rest : on it are inscribed the forms of cinematic expression and the role of the voice of sound film, and becomings corresponding to mutations of forms of expression with new forms of content. Would you like to tell me what you think ?

The game of FORT-DA of the child with her reel is not a notion from psychoanalysis. It has nothing to do with a significant differential between opposing elements. In fact it is another thing. It's the little refrain: the little ritornello of territoriality. The reel game is not a binary machine. They are all intermediaries, and it is not a phonological opposition; it is a refrain.

True music starts from the moment you take the little ritornello and deterritorialize it. The refrain is suffering a process of deterritorialization. Mozart does not stop doing this. The concert to the memory of an angel---is that, a deterritorialized child. A dead child and the conditions of production of child deterritorialization.

I would like to take what has been done since the beginning as a sort of abstract set refocusing on a very particular type of plane: the plane of consistency or loud music, and musical arrangements which are plotted on the plane of consistency.

Question: What does Nietzsche think in relation to Wagner?

Gilles : It is a strange story. Just literally impossible to read , although it is very beautiful. Nietzsche makes music everyone knows and everyone is unanimous in saying that this music, apart from a few rare fragments , is not very good. The other issue is not well known : Nietzsche put all his musicality in writing, Nietzsche the musician. What is interesting to note is that his music very often resembles that of Schubert or Schumann. I ask a question : have you heard the melodies of Nietzsche in the clubs?

What does Nietzsche say against Wagner? He says it's an aquatic music, not dance music but it is not moral; he says it is full of characters: Lohengrin, Parsifal , and those characters are unbearable. What does this mean implicitly? There is a certain way of conceiving the plane in which we always find ways to develop, however rich the development and forming subjects . If I return to music, Wagner completely

renews the domain of musical forms. Renovated, it remains a topic of development of form. Boulez was one of the first to highlight the proliferation of the form, and here honors Wagner through a mode of continuous development of form. It is new in relation to the above, but that is the new mode of development; development remains a sound way. So there is necessarily a correlation to note: the correlation of the development of sonic form is subject formation .

Lohengrin, Parsifal , Wagner's characters; the characters are learning. This is the famous German issue of training. Something Goethe in Wagner. The level of organization is defined by the coordinates of the development of the sound pattern and musical training subject . Nietzsche's conception of another plane.

When told that the plane of consistency he knows only two things, one knows ways that develop along only known speeds and slownesses, movements and respites; he knows only speeds and slownesses between particles, between molecule , unknown forms which develop. He only knows differential relations between elements, not the development of the form . I would add that, accordingly, he does not know about the formation of a subject , the purpose of the humanities education. Wagner is , from one end to another, education in the humanities. The Wagnerian hero said, "Teach me fear." Nietzsche is not that.

Just haecities, i.e. combinations of intensities , intensive compositions. The haecities are not people, and neither are they subjects. If I think of Nietzsche I say this fully. What is beautiful in *Ecce Homo*? With not much effort Nietzsche is saying that someone who has spent their time telling us that there is only speed and slowness. All make great homage to Goethe, but are big hypocrites. Hölderlin and Kleist do homage to Goethe , but that does not stop Nietzsche's pure anger. Nietzsche tells us: Quick thirst, he was not very fast. It can be fast marching slowly, it is a question of differential relation between speed and slowness, you can not move very fast, you can travel on a crazy place and quickly be back before you have started.

Ecce Homo is formidable; it is one of the most beautiful books in the world . The way Nietzsche speaks of seasons , climates, diets, all time telling us- I am not a person , I do not treat them as a person , I am not a subject, do not attempt to form me into something- this too is what Wagner says; he said that is music to Bismarck. I do not want education; what matters are the haecities and compositions of intensities that are experienced as a set of haecities.

This disappearance ... a learning or education in favor of a presentation of haecity. I think that Nietzsche does this in his writing. When he says that the music of Bizet is better than Wagner, it means that in the music of Bizet there is something that stands out and that will be very well taken up by Ravel once, and that something is the release velocity and musical slowness is say what has been called , following Boulez, no down time or pulsed time , as opposed to time in the development of form and subject formation. A floating time, floating line.

Richard Pinhas: In the least this preference is disturbing. In a moment of Nietzsche by Bizet - difference completely disappears in *Ecce Homo* where it returns entirely

to Wagner, who is finally saying that she loves him, for a moment during his chagrin. There is a kind of criticism towards Wagner, while he positively affirms Bizet as the great creator of the time. There is a problem of the melodic line : Wagner allegedly suspended in the air the melodic line, and what he loves in Bizet, is the predominance of the melodic line , while treated to Wagner rhetorical and actor, are his terms and are the precise terms you can define subjectivity and creating subject. But I find very clear that Bizet makes something like a topping that goes beyond Wagner; that's not very obvious. In Nietzsche there is an ambiguity at the level of the problems of the melodic line , and in some respects, with all the admiration and all the love that I have for him , there is , perhaps, a reserved position in relation to the criteria of innovation found in Wagner. This must be verified.

What I find extremely interesting in the development that Gilles has made, is that it points very quickly to cut lines. Are transitions lines or rather large planes of variation affecting the future of music in general? A question: What happened so that one cannot still have the voices of contralto or castrato voices? They disappear. The answer is found: this is absolutely necessary at a certain moment of the evolution of music , i.e. from the moment a plane musical composition or level of musical consistency is as open or facing a new method production or sound creation method at the level of writing and the materials used or the assemblages . I take a concrete example : what does that mean today, you would , what would be the utility of a virtuoso as formed in the past, to play music of contemporary composers ? It has no reason to be . What is claimed at the implementation level does not exist at the level of writing. Before virtuosity was a necessary element composition until a century ago , whereas today , it is an element that has completely disappeared. Then we attended the same time creating new forms , new assemblages, new developments , new materials, everything comes at once, and we attended to the rejection , not the rejection of exclusion but of rejections due to fatigue or exhaustion of certain old components such as virtuosity in that case. In the limit, one could say that there is nothing to do with virtuosity.

Gilles: We can say, or perhaps this betrays you, that this was a technical virtuosity of deterritorialization properly linked not to the set of musical transformations, but, in music, linked to becoming woman and becoming child. What has always belonged to the music, throughout its history, is very particular forms of animal evolution.

Claire Parnet: You can assume that most deterritorialized becomings are always operated by voice-- Berio.

Gilles: The case of Berio is quite amazing. We would say that the virtuoso disappears when Richard invokes the machinic evolution of music, and that since then, the problem of musical evolution is much more a problem of molecular evolution. We see very well that at the level of electronic music, or music synthesizer, the character of the virtuous is, in a way, dispossessed; that it does not stop in music as modern as Berio, which uses all these procedures, so that it maintains the virtuosos and the vocal virtuosity.

Richard Pinhas: I think it is in the form of persistent code, an archaic code; it enters as an element in the inventive composition of Berio. In this speech he makes you suffer a strange treatment.

Gilles : I would agree that Berio inserted all kinds of refrains in his work. He had defined the refrain by difference with the music, like the voice or instrument that is deterritorialized . The refrain is the territorial sound as opposed to music, while the music is the process, the process of deterritorialization. Now, just as there are becomings of women, child becomings, animal becomings, or becomings of people there: it is the importance , in music, of all folk songs . The folkloric little air, concerns the order of the refrain . There is little air in such a region. A musician takes literal stitching , and even more, transformed expression and content, sometimes allowing a phrase to fully survive. The degrees of transformation are highly variable. however, in Berio, it involves a use of the folklore of popular songs of all countries, inscribed in multiple languages, and at that level, there is indeed a kind of vocal virtuosity. I keep in the refrain a small child or woman, and in that machine deterritorialization that is going to retake all that in order to make him suffer a special treatment of the voice or instrument, or of the popular song, to the point that Verdi produces an Italian revolution . That explains the connections . Verdi becomes the genius of the new Italy.

Richard Pinhas : According to what you said , I would deduct four fundamental periods , no cuts properly speaking, but variations and transformations , translations, leading to new levels of musical composition. The first was not in time , but in reference to the above, it stops first in Rossini, the second stop is with the advent of Debussy and Ravel, the third, as if by chance , coincides somewhat with the effects of World War II, the fourth would be the musical forms that are today in commercial - popular pop music, as in the works of renowned avant-garde or contemporary music .

For the first and second period, connections are fully defined at the level of content figures with animal becomings, becomings of child, and becomings of women -- especially in the first case, a child in becoming and a woman in becoming, and in the second case, the sam, with a dimension of self- reformation of examples that could be found in Wagner, of which Debussy and Ravel have indeed: firstly molecular becomings and some relationship to be defined, with relation to the "land" materials.

When Ravel piece titled "The Sea", there are in part molecular becomings, and on the other hand a certain relationship with the elements. After this the actual music , for me, is mostly molecular and abstract. While the first two categories , or series, is legitimate , you can not do anything but go through an analysis concerning the figures of content and figures of speech , and that , suppose my question , after a few weeks , has been fully satisfied, I have the impression that from Ravel and Debussy , the figure of content gives something that surely could also take the name of figure content, but which would be closer to a certain type of unique agency, which would replace the figures of content, at least at the level of analysis. The figure of expression folds into a figure of speech itself , and effectuation lines would also be

effectuations of material, the effectuations of scriptures, and effectuations of execution, such as those you find in effectuations of affect. That's not exclusive, and contains no content figures and figures of speech, but only develops .

I think that in today's music, mainly British and American composers, content is no longer possible; instead, one could say there is a kind of generalization of the molecular becomings.

Gilles: But the return, it is contained as any other, it is the contained molecule.

Richard Pinhas : Yes, but from the moment it has generally not served us well , in terms of analysis , as an element of approximation . But in fact, I insist, put on the unique assemblages. It is a way to help you develop the term figure of content, and I see at the level of contemporary music, what will happen. We can almost point it country country composition or stream - stream composition , differentiation is extremely different times and processed . Example: surely , there are two broad categories which are pulsed and non-pulsed time, but within those categories, or parallel to these categories , we will see that English music and the music of some Americans think in Monte Young and sometimes Steve Reich, there is music that relates or is a metal run time and condition, as well as composition, have a metallic non-pulsed time , which on the other hand , in some Americans as Philip Glass, have long pressed metal and other forms of time that also belong to the same family, who sided with the Germans have as abstract as the other time, but that is mechanical with very precise rhythmic markings in France - I think of a group called Magma- , we have a time of war returns - and it is not a kind of despotic hierarchy of sounds, but in the context in which it is executed, it will have all a refreshing look, and find plenty of other times : the times , the times instantly made in these series of music. On the contrary, in pop music , we are witnessing a kind of induction, a kind of return of something that leaves me very puzzled and fully belongs to the figures of content, something that will take the place of meaning, but meaning it will not be proper. The term that should explain why is the abstract icon. An abstract icon would be something that represents nothing but playing and functions as a representation . Then , we'll find something.

Gilles: Richard, a small question of detail. In these voices, in a species of machinery of the voice, in the pop music, it is not false for Fernandez to say: there is a voice that trespasses the binary machine of the sexes. Not only Bowie, but in also the Rolling Stones and Pink Trucks. Do you agree?

Richard Pinhas: Yes, unless a voice that refers to the problem of sexual difference is a totally hateful gesture, it does not seem really relevant to me.

Gilles : There, you rant. You are not serious. If men and women, or the binary machine is said to be a territoriality of voice, media, or gender; types of refrains and sites concerned with bod , lungs, throat, and the diaphragm form a mixture. What I call the territorialized voice with the refrain as a musical form . I say that music begins with processes of deterritorialization , then in my view , the processes of deterritorialization that constitute the music - you're right in saying that the music has nothing to do because music only begins the process of deterritorialization ,

there is only music by processes of deterritorialization of the voice, then the process of deterritorialization of the voice of the castrato , alto technically, the one and the other are not identical , sites of the body are not the same , the means are not the same , there are processes of deterritorialization of the voice, which will be an integral part of vocal music , and then there are processes of deterritorialization proper backing , they will do an instrumental voice instrument among others, is a figure made of different. I would say that all becomings are made first by the voice . In this story of agency, again you have to replace the natural- artificial duality for the difference of territoriality territorialization because finally, there is nothing natural or artificial.

Question: On the anachronisms. *Tape is inaudible.*

Gilles: Absolutely. All processes of deterritorialization are also creators of reterritorializations that are more or less artificial. When instrumental music, when the instrument becomes firstly in relation to the voice, the voice becomes for itself a factor of reterritorialization whereas before, it was essentially taken on a movement of deterritorialization, and was an agent of deterritorialization.

Question: Is Bob Dylan truly a deterritorialization?

Gilles: Yes, yes. Musically what is Dylan's voice? A kind of white voice². It is very curious. It is becoming more nasal.

Richard: What you said a moment ago about the use of archaisms is very important. This is because, from the moment you employ an anachronistic element and include it in a perspective of innovation and run a more powerful result, since at a certain level, the use of binary structures has been initiated in contemporary jazz with Miles Davis. He is the advent of neo-binary American; he takes one of the most territorialized elements in modern usage, namely the battery, and is marking the musical time on the basis of two or three, according to conventional standards. What makes this so territorialized with elements? He invents or reinvents a proliferation of compound tenses, at this point finally created with the help of this "old", or very coded event, and he creates a kind of absolute deterritorialization line almost at the level of the rhythmic structures.

Gilles: I believe there are phenomena of encounter and of convergence. Steve Reich says everything owed to Oriental civilizations; that does not mean that you have reached the end of a process of convergence that passed through the oriental music. Boulez read a text : "The tempo is due to a written numerical relation, but it is completely modified and transmitted by speed development. Given this phenomenon , it was easier to have extremely complex relationships inherently simpler relations of writing and adding speed alterations on these numerical relationships. If incorporated in a structure as simple rhythm (from the point of view of form) and accumulations of small notes (I had them in Mozart) , the

² It is curious that the 'voz blanca' of Dylan possesses the typical "pure" unwavering quality of pitch, coupled with the pressurization of sound provided by the nasal chamber. This sound is a 'white noise' reminiscent of a transistor radio.

accumulation of small notes that will allow it to produce relations of velocity and slownesses that are very complete in the function of formal relations that are very simple. We obtain a tempo broken each time. Thus there is a music that can be completely pulsed, music floating where the writing itself provides for the instrument player an inability to save a match to a pulsed time. Small notes, ornamentation , the multiplicity of differences in dynamics."

There are critics that speak of "blocks" in respect to these small notes of Mozart. There are also in Debussy they have found those small blocks that come, literally, to romp in disorganization of form, and over the ground of a relatively simple form, engendering relations of velocities and of slownesses that are extremely complex. This is what Richard speaks of.

Richard: More or less, in general...

Gilles: In general, in general... yes.

Richard: I mean in general, not in relation to what you say or do to the interpretation of Boulez, but in relation to the text itself that Boulez remains ambiguous, but merely ambiguous.

Gilles : Ambiguous? I would like you to tell us your reactions in relation to the history of the word in the sound films. The parallel I see ... if we accept the idea of a music machine, the music machine is what concerns the level of sound consistency, musical machine that is abstractly defined as sonic deterritorialization, then I can say that this is the machine of abstract music; the abstract machine is the set of processes of sound deterritorialization. It may well conceive of mutations of this machine such that its elements completely change their relationship. As the story goes from there; I can say that if I have musical concrete machines, I have here a story.

With regard to my abstract machine defined as sonic plane consistency , I'd say this is necessarily abstract machines updated to specific machines. The primary type of concrete machine: the deterritorialization of the voice , and the voice is neither male voice or female voice; the voice deterritorialization operated on the following sub-machines: the castrato machine , the machine of counter- tenor, etc. . , all those agency-makers/empowerments. Then , I define a primarily practical machine that makes my abstract machine . Then I say there is another specific machine. That I can accept me putting dates on these particular machines. I can say that this is done *agenciamiento*. The eunuch machine is made in Italy in that time, and then ends at other times. It is a fact. There, consider another *agenciamiento* : deterritorialization of continuous sound , but not exerted on the voice , is a symphonic instrumental or voice deterritorialization uplifting the status of machine part . It is no longer the voice to machine , it comes to the human voice element of the machine. At that time, I say there is a kind of mutation in the machine. Then I'm forced to reintroduce, nonetheless a story, at the least dates, exactly as proper nouns.

The proper name is the indicator of a particular assemblage. All names will serve to designate a specific agency. Treat them as a proper name, including dates ; concrete

and concrete agenciamiento to another agency, you can conceive all modes : mode can be conceived by proliferation , then invoke the reality of the rhizome. The story would play an extremely high determination.I would not reintroduce a historical point of view; what I need are specific coordinates for specific assemblages, concrete coordinate types: proper names , dates , places, haeccities of all kinds to designate particular assemblages that are all on the same level of perfection, at least according to the perfection. They have always perfection of which they are capable , and all perform the same abstract machine . Again, I call strictly abstract machine to process musical sonic deterritorialization. That does not keep score of deterritorialization processes that sound very different depending on the instruments that act primarily on the forms, etc..

Inaudible question.

Gilles: I would have only a threshold of abstraction in music; I do not agree with a conception of abstract music.

Assistant: It is necessary that the vocal machine unfolds in a machine more profound than the voice machine, along with the machine involving silence. If this machine lacked silence, Boulez could not say that silence contains a musical process that is a process of abolition, of destruction, and that music is no longer the object to be destroyed. This is the machine of silence.

Richard Pinhas: What you are saying is quite important. You retake the themes of "noise" that make the musician the transporter of the death drive, the great animator of contemporary skill, and the great figure of death, and at the same time, the repetition becomes only a phenomenon-in the case of "noise" - of stock. So, on one hand there is a disagreement and elsewhere there is a kind of decomposition of everything that relates to music; decomposition is precisely in this particular dimension of abolition to which you refer. Now, what is silence? One understand that the most successful theoretical form of silence is -- returning to Cage as an example; as referred to also by Boulez-- the silence is the return, and the setting. An absolute silence does not exist.

Assistant: The intense silence of a musician has nothing to do with the environment. It is the degree of zero.

Richard: I believed in your degree of zero in order to try to obtain a definition. No one in the history of music could define silence, apart from Cage, and I do not see how the word "silence" indicates that environment allows the environmental noises, do not see how it is for the silent zero, the absolute silence, but just a dimension of abolition which is again the term of death suspended over the music. The problem of the musicians is not a problem of subjectivity, or a problem concerning a relationship with silence. It is rather the problem affecting the material of sound, a problem of velocity and slowness, a problem of metallic time. It has never concerned the death dimension, a dimension of representation or, better said, a type of silence.

Gilles: I wish to say something because my heart swells with joy . I have the impression that Richard has put his finger on something: in all your speeches , and

you know they interest me very much, I will tell you something that I can not understand : they always dart over to a machine , an assemblage. All your interventions , whatever the variety of matter, one can say : forget about an arrangement. Today I say, you've forgotten a silent machine, which is neither the refrain or deterritorialization of the voice, and I ask for more. Richard told you that you always add, in the fullest sense of the word, that it's not for us to return to outflank something that would play the role of the death instinct ? Or castration machine ? I sometimes feel a bit like that.

When you say to me all this, when you say that I forget a machine of silence, I would not have a machine, particularly; for me, as for you, silence itself is a creative element and one of the creators, making part of the music machine; outside the musical machine it is absolutely silent. In the movement of territory we have the refrain, with background noise. In the musical machine you have all kinds of elements in varying ratios, and one of the products of these processes of deterritorialization is silence.

To answer the question: can we define it, or not? I would not say as Richard, and you, that one can perfectly define the silence, but only within the musical machine. In the text, Boulez quotes that the trend towards abolition is a component of the full musical machine. A trend towards abolition of other kinds would be completely different, and would have no connection with this very special sound which is the abolition of sound. Then, for Boulez, this abolition is an integral part of the musical machine.

With you, we will not reach an assemblage or a machine. Rather, we arrive at the death instinct or an equivalent of the death instinct. I think this is what Richard says.

Richard: It's the worst possible thing you can articulate about music.

Gilles: There is no death instinct. There are machines that take into their components movements of abolition. If you removed all those abolitions, or components from different machines, if you removed a pure abolition to create a special machine, then, from that point of view, the notion is quite ridiculous.

Lengthy discussion on the death instinct.