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Deleuze et la musique (Deleuze and Music) - A nomadic seminar

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Composers' survey - English translation: **Clara Maïda**

Questions to composers for a contribution about the "current references" in contemporary music creation: Gilles Deleuze and the idea of connective collection

These few questions are addressed to you so as to know of the aspects of your work which, on one level or another, would be related to Gilles Deleuze's thinking. Whatever the level of reading involved (one or several books whether a deep or perfunctory way), on the musical and compositional level, the various levels in relation should be evoked, from intuitive association to the organization of the material, from conceptions of form to operating tools...

1- Did any readings of Gilles Deleuze's works have an impact on your composition work? If so, in what way?

2- Which approaches, notions, concepts, questioning were particularly of interest to you?

3- What were the consequences (influences, developments for your work)?

Could you mention the work(s) which are impacted by them?

Could you evoke on which level this reference was apparent?

First of all, Deleuze's works impressed me as a whole for he expresses in all his books a yearning to access to the most inaccessible truth of the being, which is only possible when one accepts the dissolution of frozen identities, the pulverization of the Ego, a renewed experience of going beyond boundaries as well as transversal approach whose interest is to throw light on a field of investigation with the knowledge brought by another domain of research.

The importance of an attitude that one should try to keep at all times while writing: to place oneself at the limit of one's knowledge and to accept to switch towards a psychic state in which consciousness and control are temporarily abolished to give way to the driving forces, to the

unconscious, and to a path towards the unknown. To accept the forces of dissolution for new circuits can be opened thanks to them.

We write only at the frontiers of our knowledge, at the border which separates our knowledge from our ignorance and transforms the one into the other.¹ (Gilles Deleuze, *Difference and Repetition*, p. xxi)

The time of writing when one lets one's Ego disappear or pulverize in the dots that lie on the music notebook. This self-effacement gives way to another dimension. What is written goes beyond the individual who writes, transcends him/her.

I repeat this experience with each piece. It tallies with the notion of *impersonal* developed by Deleuze. It also tallies with the notion of *becoming*. It is the atom-becoming of writing and it is also my atom-becoming while I am writing. Both becomings (that of creation and that of the artist) refer to one another, induce one another.

Among Gilles Deleuze's works, here are those that were the most important for my reflection:

Difference and Repetition (1968); *The Logic of Sense* (1969); *Anti-Oedipus. Capitalism and Schizophrenia 1*, with Félix Guattari (1972); *A Thousand Plateaus. Capitalism and Schizophrenia 2*, with Félix Guattari (1980); *Francis Bacon. The Logic of Sensation* (1981); *The Movement-Image. Cinema 1* (1983); *The Time-Image. Cinema 2* (1985); *The Fold. Leibniz and the Baroque* (1988).

1- Anti-Oedipus.

Desire is not in the subject, but the machine in desire.² (Gilles Deleuze and Félix Guattari, *Anti-Oedipus*, p. 285)

My musical research was already highly influenced by psychoanalytical concepts. For about a decade my aim has been to write a music which develops processes close to those encountered in the unconscious: for instance, I derived the Lacanian concept of *chain of signifiers* towards a concept of chain of sound units, i.e. minimal elements which connect together and which, by repeating with small modifications, unfold on different layers and form complex weavings and networks to relate to the web-like structure that underlies the psychic unconscious.

¹ Gilles Deleuze, *Différence et répétition*, Paris, PUF/Épithémée, 1968, p. 4, original text: "On n'écrit qu'à la pointe de son savoir, à cette pointe extrême qui sépare notre savoir et notre ignorance, et qui fait passer l'un dans l'autre."

English translation: Gilles Deleuze, *Difference and Repetition*, translated by Paul Patton, The Athlone Press Limited, London, Columbia University Press, New York, 1994

² Gilles Deleuze et Félix Guattari, *L'Anti-Œdipe. Capitalisme et schizophrénie 1*, Paris, Les Éditions de Minuit, Coll. "Critique", 1972, p. 339, original text: "Ce n'est pas le désir qui est dans le sujet, mais la machine qui est dans le désir."

English translation: Gilles Deleuze and Félix Guattari, *Anti-Oedipus. Capitalism and Schizophrenia 1*, translated by Robert Hurley, Mark Seem and Helen R. Lane, University of Minnesota Press, 1983

Reading *Anti-Oedipus* gave me the idea of ***desiring musical machines*** (the concept of ***desiring machine*** developed by Deleuze and Guattari), i.e. small mechanisms whose articulations of sound particles produce constellations, come apart, migrate, successively build and destroy various arrangements because of their permanent mobility.

This concept of ***desiring machine*** resonates with the way Lacan conceives the unconscious (he uses the word *usine* - *factory* - in one of his seminars), but it rejects all the deformations that psychoanalytical thinking suffered, notably in its most dogmatic practice. However, there are quite a few points of convergence between Deleuzian thinking and psychoanalytical concepts (especially those that circulate currently in some trends - École Lacanienne de Psychanalyse, for instance). Lacan developed a logic of fantasy, and Deleuze echoes it in a particular way with his notion of ***arrangement*** or with his notion ***paradoxical instance*** which floats between the series that it puts in resonance (in *The Logic of Sense*).

In this book written with Guattari, Deleuze invokes the force of desire and its presence in all the strata of society.

As far as I am concerned, it is the function of art to express this force of desire, its subversive power. The musical work must not be frozen in definite states and forms. The form of the work results from its trajectories, the metamorphoses it has gone through. If it is not locked up in a prefabricated pattern, it vibrates with all its revolutionary possibility (a revolution consisting in breaking the established frameworks, escaping the attempts to confine it within a rigid identity).

The work must always be where it was not expected, and the artists must always be elsewhere, at variance with the identities that they would tend to give themselves or by which one would wish to define them.

2-The Logic of Sense

The concept of ***immanence*** goes beyond the oppositions subject/object and all transcendence, and it puts forward a world of intensities and particles.

This concept is very interesting if it is transposed to a sound dimension. Deleuze's philosophy is inspired by quantum physics and molecular biology. Or else, it could be developed in such a way only because these sciences have been making a breakthrough at an even faster rate until the present time.

I developed the idea of a field of ***sound immanence*** (or ***sound cosmos***, i.e. an infinite and whole set of sound frequencies with no hierarchy) within which the densities of dots vary and move, with

movements of condensation, rarefaction, agglutinating, colliding, multiplying trajectories, forming unsteady strata, ephemeral sound objects which, under the action of various forces, dissolve, pulverize, or whose particles coagulate again to form just as fleeting other objects. Musical matter is thus the whole set of curves formed by these ***sound quanta***. It is very elastic and organic, with more or less vivacious, more or less long-lasting zones of intensities. Its abounds in micromovements, sliding superimposed layers, with centres of attraction, pivotal points around which it can temporarily crystallize or inversely rebound towards other diffractions.

Fascinating world where the identity of the self is lost, not to the benefit of the identity of the One or the unity of the Whole, but to the advantage of an intense multiplicity and a power of metamorphosis, where relations of force play within one another.³ (Gilles Deleuze, *The Logic of Sense*, p. 297)

This notion of *immanence* is thus fundamental for Deleuze. It evokes an ensemble of particles in a free state which, according to their distribution and their connections, group kinds of intensity borders, molecules (transitory aggregates), then recover their freedom (deterritorialization) towards other becomings.

And however, a certain differentiation of forms should be maintained, even if they are very unstable, to make this world of becoming perceptible. It is a paradox which consists in creating figures only to show that they come apart.

In this book, the notion of ***paradoxical instance*** evoked earlier, particularly struck me for it echoed Lacanian psychoanalysis, but by developing the notion of a problematic field, in reference to mathematics (an ensemble of relations and potential combinations inside a field).

The *x* by which Deleuze designates this paradoxical instance is the virtual element which is not actualized. It is a kind of force of pure attraction which sets the different series in resonance together. It is a fact of pure structure.

Deleuze's notion meets the Lacanian notion of *object a* (a virtual object which eventually incarnates in partial objects, breast, voice, etc., but which is actually an object towards which one tends, but never reaches it).

Desire is a notion that crosses through the whole of psychoanalytical literature and of Deleuze's or Deleuze and Guattari's philosophy. The empirical object of desire is never desirable by itself but always according to what symbolically associates it to another object (in the associative chain of

³ Gilles Deleuze, *Logique du sens*, Éditions de Minuit, Coll. "Critique", Paris, 1969, p. 345, original text: "Monde fascinant où l'identité du moi est perdue, non pas au bénéfice de l'identité de l'Un ou de l'unité du Tout, mais au profit d'une multiplicité intense et d'un pouvoir de métamorphose, où jouent les uns dans les autres des rapports de puissance."

English translation: Gilles Deleuze, *The Logic of Sense*, translated by Mark Lester with Charles Stivale, Constantin Bondas (ed.), The Athlone Press, London, 1990, Columbia University Press, New York, 1990

representations). If desiring activity keeps focusing on new empirical objects, that is indeed because none of them is equal to the ultimate horizon of desire. This gap indefinitely revives desire and gives mobility to the structure. And this object of desire which lies beyond all the successive empirical objects, and which cannot be reached, is named *object a* by Lacan.

Besides, in *The Logic of Sense*, Deleuze also related this notion of *paradoxical instance* to the Lacanian notion of *phallus* (a kind of floating and ever absent reference axis) which always misses in its place and which evokes x and y unknown factors of the mathematical equations, instances with no discernible identity, but around which functions are articulated. In spite of knowing the identity of an element, it is named x , y , or a (Lacan, deeply influenced by mathematics), one attempts to designate its place, but this place is mobile for it articulates in relation to other elements that are mobile themselves. Importance of the function, not of the identity.

Deleuze also evokes this mathematical reference in *The Time-Image*.

[...] there is Riemannian space when the connecting of parts is not predetermined but can take place in many ways; it is a space which is disconnected, purely optical, sound or even tactile (in the style of Bresson).⁴ (*The Time-Image*, p. 129)

On the musical level, this Deleuzian x which flutters (or this Lacanian a) is a kind of sound surplus produced by numerous connections, sound chains and strata.

One can consider that it is produced by the substrate of all the elements written on the score, that is it perceived in the interstices of what is written. It is somewhat virtual since it is inscribed nowhere. The performance, the interplay of the bodies will reveal it, will actualize what is virtual. It is as if the corporeal gestures were connecting the discrete elements of the score and the addition of these gestures and noises generated by gestures allows a kind of moving sound envelope to be heard, the latter invading all the folds the musical texture (the paradox of an disincarnated incarnation). Its evanescent presence results from the succession and the accumulation of gestures and sound phenomena that they produce.

And musical space is a pre-eminently Riemannian space since the connection of dots and parts is endlessly in motion. It is a space which is distorted according to the displacements of the dots which constitute its surfaces and volumes.

⁴ Gilles Deleuze, *L'image-temps. Cinéma 2*, Paris, Les Éditions de Minuit, Coll. "Critique", p. 169, original text: "Il y a espace riemannien lorsque le raccordement des parties n'est pas prédéterminé, mais peut se faire de multiples façons : c'est un espace déconnecté, purement optique, sonore, ou même tactile (à la manière de Bresson
English translation: Gilles Deleuze, *The Time-Image. Cinema 2*, translated by Hugh Tomlinson and Robert Galeta, The Athlone Press, London, 1989, University of Minnesota Press, Minneapolis, 1997

Its excess always refers to its own lack, and conversely, its lack always refers to its excess. But even these determinations are still relative. For that which is in excess in one case is nothing but an extremely mobile *empty place*: and is that which is lacking in another case not a rapidly moving object, an *occupant without a place*, always supernumerary and displaced?⁵ (Gilles Deleuze, *The Logic of Sense*, p. 41)

As in a game, we participate in the combination of the empty case and the perpetual displacement of a piece."⁶ (Gilles Deleuze, *Ibid.*)

In my piece for solo percussion *Al Aknawakht*, I developed this process of an endless game between a minimal element (a demisemiquaver) which keeps being displaced and a minimal empty case (a demisemiquaver rest) whose micro-void circulates, as if the object and its corresponding place repulse one another, undergo a repulsive force (the positive and negative poles repulsing each other).

The concept of **detritorialization** is also really striking. It accounts for the infinite movement of matter and it asserts the force of renewal, vital in all domains. It questions the notions of identity, of representation.

This concept is present in all my pieces, and is expressed in various musical situations.

To deterritorialize is to let oneself be carried away by the dissolution force of the figures which manifests itself in any matter. Under the pressure of the movements of particles, definite frameworks, areas come apart, minimal units are freed and reach other areas (or force fields), or they disperse. On the psychic level for instance, one can evoke a process through which the cohesion of the Ego erodes. Its construction, which is the sum of all the identifications that constituted it, is undone. On the biological level, it can be the decomposition of a body and the release of particles. All these movements are paradoxical for in the very movement of destruction of a determined state, they favour the appearance of another state which can be either informal (if it is part of an endless process) or under another form (if it gets frozen).

In my piece *Doppelklänger* which refers to geographical exile and to the sensation to a kind of fluttering, a psychic dissociation induced by this exile, I worked on a musical structure which comprises nine small mechanics (a dimension of fixity, of identity marker) from which particles regularly escape, small sound mobiles which follow a migratory pathway towards other sound

⁵ Gilles Deleuze, *Logique du sens*, *Logique du sens*, Éditions de Minuit, Coll. "Critique", Paris, 1969, p. 56, original text: "Son excès renvoie toujours à son propre défaut, et inversement. Si bien que ces déterminations sont encore relatives. Car ce qui est en excès d'un côté, qu'est-ce que d'autre sinon une place vide extrêmement mobile? Et ce qui est en défaut de l'autre côté, n'est-ce pas un objet très mouvant, occupant sans place, toujours surnuméraire et toujours déplacé?"

English translation: Gilles Deleuze, *The Logic of Sense*, translated by Mark Lester with Charles Stivale, Constantin Bondas (ed.), The Athlone Press, London, 1990, Columbia University Press, New York, 1990

⁶ Gilles Deleuze, *Ibid.*, original text: "Comme dans un jeu, on assiste à la combinaison de la case vide et du déplacement perpétuel d'une pièce."

territories. There is also a deterritorialization of the piano mode of playing that invests the strings of the instrument ever more.

In my series of three pieces for ensemble and electronics, *Psyché-Cité/Transversales*, I worked on the idea of hybrid territories. I started from the idea that the outside world built by humans is a projection of the inner world, of their psyche. The borders between inside and outside are not so easy to precisely determine.

Two worlds merge. The sound world of these pieces lies at the border of the living and the inanimate (the organicity of animals or of humans, and the inorganic dimension of machines).

The zone of sound ambiguity lies at the level of screeching (sounds recorded in the Paris subway). Is it the screech of the subway's brakes or the scream of an animal?

Moreover, the structure which underlies the pieces of the series is itself a structure which can be expressed in several forms. This web-like structure is both the neuronal structure and the structure of the subway. One should speak of a diagram rather more than of a structure insofar as the dots which compose it endlessly change their configuration (hence the movement).

We know that one same matter makes up the living beings and everything that surrounds them. It is therefore conceivable to imagine the passage from one form to another or to account for zones of indiscernibility, frontier zones. Movements of composition and decomposition, accumulation and disintegration of this matter will thus produce mobile and mutant zones and forms.

Sound is particularly a zone of indiscernibility. That is what I experienced in the subway. With closed eyes, one could imagine that it is a jungle invaded by sounds of animals of all species. I wished to play both on this sound ambiguity and on a structure which spreads out its infinite formal potentialities over different fields of incarnation.

There is an in-between world traversed by flux, forces, never fixed becomings. From the object to the animal, from the animal to the human, from the human to cosmos, from sound to scream, from sound to noise. To write a path crossing different states is to account for life of matter. It is related to the Deleuzian notion of *molecular machine* (the particles group and form various molecules which move inside an organism).

These artistic statements lead me to a work which takes into account genetic data (in my next project with Strasbourg University - Department of Bioinformatics) or data of nuclear physics (in my project *Shel(l)ter*, premiered in Berlin in January 2010, I developed processes inspired by nuclear fusion, fission and chain reaction).

Nevertheless chromosomes appear as *loci*; in other words, not simply as places in space but as complexes of relations or proximity. [...] the double aspect of genes involves commanding several characteristics at once, and acting only in relation to other genes; the whole constitutes a virtuality, a potentiality; and this structure is incarnated in actual organisms, as much from the point of view of the determination of their specie as from that of the differentiation of their parts, according to rhythms that are precisely called "differential", according to comparative speeds or slowness which measure the movement of actualisation.⁷ (Gilles Deleuze, *Difference and Repetition*, p. 185).

This work also relates to concepts developed in:

3- The Logic of Sensation

In places of formal correspondences, what Bacon's painting constitutes is a *zone of indiscernibility or undecidability* between man and animal.⁸ (Gilles Deleuze, *Francis Bacon. The Logic of Sensation*, p. 21).

What is painted on the canvas is the body, not insofar as it is represented as an object, but insofar as it is experienced as sustaining *this* sensation."⁹ (Gilles Deleuze, *Ibid.*, p. 35).

I developed the writing of a sound body, a reflection of the body of sensation, of the body crossed through driving forces - *pulsions*, in French (that could be named "pulsounds" in a musical context), with variations of intensity, and forces which draw another cartography than that perceived by vision. The drive body can be felt as mutant, if not monstrous or animal for the zones which are overinvested on the pulsional level (pain or pleasure) can be temporarily experienced as kinds of excrescences (for instance, a retinal migraine gives the sensation that the eye occupies the whole body, a pulsating pain gives the sensation that the painful organ is in motion or that, on a more fantasmatic level, something animal entered the body and is moving inside it).

In *Shel(l)ter*, the border between sound and scream can disappear. Something monstrous is expressed, which refers on the one hand to sometimes monstrous mutations generated by radioactivity and on the other hand to the very definition of a monster who is an freakish individual, a hybrid being who combines identities belonging to different fields (human-animal, alien), etc.

⁷ Gilles Deleuze, *Différence et répétition*, Paris, PUF/Épithémée, 1968, p. 240, original text: "Mais les chromosomes apparaissent comme des *loci*, c'est-à-dire non pas simplement comme des lieux dans l'espace, mais comme des complexes de rapports de voisinage. [...] Le double aspect du gène est de commander à plusieurs caractères à la fois, et de n'agir qu'en rapport avec d'autres gènes; l'ensemble constitue un virtuel, un potentiel; et cette structure s'incarne dans les organismes actuels, tant du point de vue de leur spécification que de la différenciation de leurs parties, suivant des rythmes qu'on appelle précisément "différentiels", suivant des vitesses ou des lenteurs comparatives qui mesurent le mouvement de l'actualisation."

⁸ Gilles Deleuze, *Francis Bacon. Logique de la sensation*, Turin, La Vue le Texte aux Éditions de la Différence, p. 19, original text: "Au lieu de correspondances formelles, ce que la peinture de Bacon constitue, c'est une zone d'*indiscernabilité*, d'*indécidabilité*, entre l'homme et l'animal.

English translation: Gilles Deleuze, *Francis Bacon. The Logic of Sensation*, translated from the French by Daniel W. Smith, Continuum, London, 2003

⁹ Gilles Deleuze, *Ibid.*, p. 19, original text: "Ce qui est peint dans le tableau, c'est le corps, non pas en tant qu'il est représenté comme objet, mais en tant qu'il est vécu comme éprouvant telle sensation."

This work on the various dimensions of body expression is enriched by psychoanalytical literature, but two of Deleuze's books have more particularly completed the research directions which I found interesting: ***The Logic of sensation*** and ***The Time-Image***.

Bacon has not ceased to paint bodies without organs, the intensive fact of the body.¹⁰ (Gilles Deleuze, *Francis Bacon. The Logic of Sensation*, p. 45)

A wave with a variable amplitude flows through the body without organs; it traces zones and levels on this body according to the variations of its amplitude. When the wave encounters external forces at a particular level, a sensation appears. An organ will be determined by this encounter, but it is a provisional organ that endures only as long as the passage of the wave and the action of force, and which will be displaced in order to be posited elsewhere.¹¹ (Gilles Deleuze, *Francis Bacon. The Logic of Sensation*, p. 47)

There remain bodies, which are forces, nothing but forces. But force no longer refers to a centre [...] It only confronts other forces, it refers to other forces, that it affects or that affect it.¹² (Gilles Deleuze, *The Time-Image*, p. 139)

4- Difference and repetition and *The Logic of Sense*

Deleuze's very important other notion: the question of time and repetition.

I tried to develop a complex musical time, made of several strata and several possible readings for the listener.

There are two times [...]. One is cyclical, measures the movement of bodies and depends on the matter which limits and fills it out; the other is a pure straight line at the surface, incorporeal, unlimited, an empty form of time, independent of all matter.¹³ (Gilles Deleuze, *The Logic of Sense*, p. 62)

Several aspects:

- The temporal arrow of the musical discourse which always flows towards the same direction. It is biological time, Chronos that Deleuze evokes in *The Logic of Sense*. It is biological time, that of a

¹⁰ Gilles Deleuze, *Francis Bacon. Logique de la sensation*, Turin, La Vue le Texte aux Éditions de la Différence, p. 34, original text: "Bacon n'a pas cessé de peindre des corps sans organes, le fait intensif du corps."

¹¹ Gilles Deleuze, *Ibid.*, p. 34, original text: "Une onde d'amplitude variable parcourt le corps dans organes ; elle y trace des zones et des niveaux suivant les variations de son amplitude. À la rencontre de l'onde à tel niveau et de forces extérieures apparaît une sensation. Un organe sera donc déterminé par cette rencontre, mais un organe provisoire, qui ne dure que ce que durent le passage de l'onde et l'action de la force, et qui se déplacera pour se poser ailleurs."

¹² Gilles Deleuze, *L'image-temps. Cinéma 2*, Paris, Les Éditions de Minuit, Coll. "Critique", p. 182, original text: "Il reste les corps, qui sont des forces, rien d'autre que des forces. Mais la force ne se rapporte plus à un centre [...]. Elle n'affronte que d'autres forces, elle se rapporte à d'autres forces, qu'elle affecte ou qui l'affectent."

English translation: Gilles Deleuze, *The Time-Image. Cinema 2*, translated by Hugh Tomlinson and Robert Galeta, The Athlone Press, London, 1989, University of Minnesota Press, Minneapolis, 1997

¹³ Gilles Deleuze, *Logique du sens*, Éditions de Minuit, Coll. "Critique", Paris, 1969, p. 79, original text: "Deux temps [...] dont l'un est cyclique, mesure le mouvement des corps, et dépend de la matière qui le limite et le remplit; dont l'autre est pure ligne droite à la surface, incorporel, illimité, forme vide du temps, indépendant de toute matière."

English translation: Gilles Deleuze, *The Logic of Sense*, translated by Mark Lester with Charles Stivale, Constantin Bondas (ed.), The Athlone Press, London, 1990, Columbia University Press, New York, 1990

formed body, a body which gets cohesion, and that of the time which leads it from its appearance to its disappearance, crossing marked phenomena and representations, a possibility of figuration.

- But on the musical level, this apparent continuity can be broken by bifurcations of the trajectories. Signals are enounced. They will take a function as signs only when they are likely to be connected with other signals, enounced at other times of the piece. The succession of musical event is thus scattered with ruptures. The listener's memory is requested to gather fragments which sometimes seem heterogeneous to the structure they belong to, but whose connections are discovered when a further sound event occurs. It is not necessarily a pre-established, logical, chronological temporal flow. It is a psychic time, much more complex than organic time, in which memory, the imaginary and the unconscious have an important function which enriches and troubles the eventual perception of a chronological time.

- Multiple sound fragments echo one another and arrange together only in the resonance space which gets imprinted in the listener's memory. It is the time of presence, that which manifests itself in dreams, for instance, i.e. a time which puts in presence all the times experienced by a subject, when elements of past, present and even future come to coagulate in one present manifestation. However, to name this *fragmented time* means that despite the rupture of a directional arrow, it always refers to chronological time (Deleuze's Chronos which would be a lost Chronos). The representations are fragmented but are nevertheless referred to since their debris are evoked.

It is indeed a problem of resonance between two series [...].¹⁴ (Gilles Deleuze, *Difference and repetition*, p. 124).

- The logic which underlies the events is thus perceived at the end of the piece, or at some pivotal moments when lines which had singular trajectories were meeting at some crossroads. Fleeting objects retrospectively gain their importance in the whole, when the whole is written in memory, in an open space where all the elements which were constituting it can finally resonate together.

But instead of dividing a closed space between fixed results which correspond to hypotheses, the mobile results are distributed in the open space of the unique and undivided cast. This is a *nomadic* and non-sedentary *distribution*, wherein each system of singularities communicates and resonates with the others, being at once implicated by the

¹⁴ Gilles Deleuze, *Différence et répétition*, Paris, PUF/Épithémée, 1968, p. 162, original text: "Il s'agit bien d'un problème de résonance entre deux séries."

English translation: Gilles Deleuze, *Difference and Repetition*, translated by Paul Patton, The Athlone Press Limited, London, Columbia University Press, New York, 1994

others and implicating them in the most important cast. It is the game of problems and of the question, no longer the game of the categorical and the hypothetical.¹⁵ (Gilles Deleuze, *The Logic of Sense*, p. 60)

- Events are perceived only because they insist, for their abstraction is such that they are reduced to a simple gesture (for instance, a repeated oscillation).

The passage, the movement of the musical events is more important than the events themselves. They refer to what psychoanalysis names the time of the unconscious: the id which insists but which is not actualized in a definite event, this time which does not pass is a time of pure movement which pulverizes all possibility of representation. In this interval of time both suspended and repeated, there is an endless combination of all the elements taken in its flux. What predominates are not the elements recombined or dissolved, but the paradoxical movement of simultaneous combination and dissolution. For Deleuze, it is the *empty form of time*. One is carried away by the processes in progress. It is the time of an endlessly renewed instant of the process in action, while the force of cohesion and the force of dissolution are the twofold aspects of one same process.

The present exists, but the past alone insists and provides the elements in which the present passes and successive presents are telescoped. The echo of the two presents forms only a persistent question, which unfolds within representation like a field of problems, with the rigorous imperative to search, to respond, to resolve.¹⁶ » (Gilles Deleuze, *Difference and repetition*, p. 85)

Deleuze evokes two kinds of time.

- Chronos, the time of the succession of objects. But it is possible to work on a fragmentation of Chronos. Temporal fragments are scattered by the mobility, by the forces of disjunction which take all cohesion away on their passage. If the listeners try to grasp objects in their memory, they perceive only shreds.

- Aïôn is a pure flux. Nothing precisely definite is not recognized anymore. Only abstract gestures are perceived, oscillation, rotation, swinging, falling movements, etc.

¹⁵ Gilles Deleuze, *Logique du sens*, Éditions de Minuit, Coll. "Critique", Paris, 1969, p. 76, original text: "Mais au lieu de partager un espace fermé entre des résultats fixes conformément aux hypothèses, ce sont les résultats mobiles qui se répartissent dans l'espace ouvert du lancer unique et non partagé : *distribution nomade*, et non sédentaire, où chaque système de singularités communique et résonne avec les autres, à la fois impliqué par les autres et les impliquant dans le plus grand lancer. C'est le jeu des problèmes et de la question, non plus du catégorique et de l'hypothétique."

English translation: Gilles Deleuze, *The Logic of Sense*, translated by Mark Lester with Charles Stivale, Constantin Bondas (ed.), The Athlone Press, London, 1990, Columbia University Press, New York, 1990

¹⁶ Gilles Deleuze, *Différence et répétition*, Paris, PUF/Épithémée, 1968, p. 115, original text: "Le présent existe, mais seul le passé insiste, et fournit l'élément dans lequel le présent passe et les présents se télescopent. L'écho des deux présents forme seulement une question persistante, qui se développe dans la représentation comme un champ de problème, avec l'impératif rigoureux de chercher, de répondre, de résoudre."

English translation: Gilles Deleuze, *Difference and Repetition*, translated by Paul Patton, The Athlone Press Limited, London, Columbia University Press, New York, 1994

The form of the piece results from the trajectories it traversed, the moving diagram of all the sound surfaces which have successively been invested and withdrawn, all the objects which appeared and disappeared, all the changes of state through which it passed.

The new discourse is no longer that of the form, but neither is it that of the formless: it is rather that of the pure unformed.¹⁷ (Gilles Deleuze, *The Logic of Sense*, p. 107)

Whereas Chronos was inseparable from the bodies which filled it out entirely as causes and matter, Aion is populated by effects which haunt it without ever filling it up.¹⁸ (Gilles Deleuze, *The Logic of Sense*, p. 165)

Deleuze also developed the concept of repetition in *Difference and repetition*.

I worked on this notion in most of my pieces.

In *Fluctuatio (in)anymi*, a dialectic lies between two kinds of repetition: a rigid, frozen repetition, where movement gets frozen on the same circuit and on two objects alternated around a definite convergence point, and repetition which, with a tiny modification during the reiteration, provokes each time a slight divergence in the circuit, gradually opening it towards another field.

1/ Repetition alternates between two terms or two objects (of type A1/A2/A1/A2, etc.) without modifying them. There is a crystallization of movement which revolves around the same centre without being able to free itself from it.

2/ Repetition consists in a difference, i.e. a repetition which enounces one element several times but which very slightly modifies it each time it is repeated. One gets thus to a spiral form where the trajectory produces kinds of repeated circles which swerve away from the centre: A1, A2, A3, A4... An.

This repetition undoes any possible representation for the successive enunciations introduce each time a small gap.

[...] within representation, repetition is indeed forced to undo itself even as it occurs.¹⁹ (Gilles Deleuze, *Difference and Repetition*, p. 286).

¹⁷ Gilles Deleuze, *Différence et répétition*, Paris, PUF/Épithémée, 1968, p. 130, original text: "Ce nouveau discours n'est plus celui de la forme, mais pas davantage celui de l'informe : il est plutôt l'informel pur."
English translation: Gilles Deleuze, *Difference and Repetition*, translated by Paul Patton, The Athlone Press Limited, London, Columbia University Press, New York, 1994

¹⁸ Gilles Deleuze, *Logique du sens*, Éditions de Minuit, Coll. "Critique", Paris, 1969, p. 193, original text: "Alors que Chronos était inséparable des corps qui le remplissaient comme causes et matières, Aïôn est peuplé d'effets qui le hantent sans jamais le remplir."
English translation: Gilles Deleuze, *The Logic of Sense*, translated by Mark Lester with Charles Stivale, Constantin Bondas (ed.), The Athlone Press, London, 1990, Columbia University Press, New York, 1990

¹⁹ Gilles Deleuze, *Différence et répétition*, Paris, PUF/Épithémée, 1968, p. 366, original text: "La répétition dans la représentation est bien forcée de se défaire en même temps qu'elle se fait."
English translation: Gilles Deleuze, *Difference and Repetition*, translated by Paul Patton, The Athlone Press Limited, London, Columbia University Press, New York, 1994

What is displaced and disguised cannot and must not be identified, but exists and acts as the differentiator of difference.²⁰ (Gilles Deleuze, *Difference and Repetition*, p. 299).

Moreover, of the differentiating chains are superimposed, their terms and the gaps are displaced not only on the horizontal level but also on the vertical one, between all the levels of stratification.

[...] the terms of each series are relatively displaced, *in relation to one another* [...].²¹ (Gilles Deleuze, *The Logic of Sense*, p. 40)

The ultimate of repetition is the disparate [*dispars*], which stands opposed to the identity of representation.²² (Gilles Deleuze, *Difference and Repetition*, p. 57).

- One same sequence can be unfolded on several strata according to different temporalities. A chain A enounced one single time on one stratum will encompass this same chain A enounced twice on another stratum, or four times on another again (and each enunciation with small differences and specific variations of speed).

The relativity of the time in which these musical events are repeated with very slight modifications at each enunciation introduces the relativity of the diagram in all its dimensions (and the relativity of perception).

There are simultaneous different time scales, microscopic and macroscopic times with all the possible intermediate stages between these two extreme states. If the example of the body, there is the time of cells (micro-organisms whose motions are very numerous and fast, as well as circulation of the electrical or chemical energy inside the body), the time of organs (which can be of another kind, pulsating for the heart, for instance), the time of the individuals (the duration of their life and the rhythm of the events, the way they are experienced by the psyche), the time stars, the time of planets, etc.

If one works on this concomitance of various times on a musical level, one can develop strata which unfold events with various speeds. Moreover, inside each stratum, accelerations and decelerations occur at different times, more or less long and pronounced according to the strata. In such a case, perception can be orientated by the writing (notably with timbre, or the recognition of melodic or rhythmical cellular elements, definite musical gestures). One can decide

²⁰ Gilles Deleuze, *Ibid.*, p. 383, original text: "Ce qui se déplace et se déguise dans les séries ne peut pas et ne doit pas être identifié, mais existe, agit comme le différenciant de la différence.

²¹ Gilles Deleuze, *Logique du sens*, Éditions de Minuit, Coll. "Critique", Paris, 1969, p. 54, original text: "Les termes de chaque série sont en perpétuel déplacement relatif par rapport à ceux de l'autre.

English translation: Gilles Deleuze, *The Logic of Sense*, translated by Mark Lester with Charles Stivale, Constantin Bondas (ed.), The Athlone Press, London, 1990, Columbia University Press, New York, 1990

²² Gilles Deleuze, *Différence et répétition*, Paris, PUF/Épithémée, 1968, p. 80, original text: "Le *dispars* est l'ultime élément de la répétition, qui s'oppose à l'identité de la représentation.

to focus the listener's attention on one layer or another, or on two layers though not on the others, etc. One can also decide not to focus the listener's attention on one definite stratum. In this case, the various stretching movements and dilations of each stratum will generate the audition of a very elastic matter (and time) where torsions are manifest since opposite movements are present in the polystratification.

The mobility of the horizontal and vertical dimensions can induce one diagonal dimension more or less tilted according to the coincidence of the lines which join the dots on the horizontal and vertical levels. The sensation of a torsion in opposite directions can occur, or inversely that of some convergences. All these perceptions are as ephemeral as the sound phenomenon crossed through with constant convulsions.

This engenders a paradoxical sensation in the listener that simultaneously combines recognition and non-recognition of what is being uttered, or else the perception that what occurs all at once can also occur by infinitely splitting as well as metamorphosing.

[...] the unlimited Aion, the becoming which divides itself infinitely in past and future and always eludes the present. The time must be grasped twice, on two complementary though mutually exclusive fashions. First, it must be grasped entirely as the living present in bodies which act and are acted upon. Second, it must be grasped entirely as an entity infinitely divisible into past and future, and into the incorporeal effects which result from bodies, their actions and their passions. Only the present exists in time and gathers together or absorbs the past and future. But only the past and future inhere in time and divide each present infinitely. These are not three successive dimensions, but two simultaneous readings of time.²³ » (Gilles Deleuze, *The Logic of Sense*, p. 5).

4- Are there texts - published or not, that mention your work in relation to Deleuze? (whether by yourself (notes, reflections, articles), or in interviews (recorded or published) or by musicologists?)

Is there a musicologist or a person informed about your research in this direction to whom one can address?

Makis Solomos has one CD with some of my pieces. He asked me to write an article in the N.6 of *Filigranes* review "Music and unconscious" (2007) and he has presented the work *Fluctuatio (in)animi* to his students at Montpellier University.

²³ Gilles Deleuze, *Logique du sens*, Éditions de Minuit, Coll. "Critique", Paris, 1969, p. 14, original text: "[...] Aïôn illimité, devenir qui se divise à l'infini en passé et en futur, toujours esquivant le présent. Si bien que le temps doit être saisi deux fois, de deux façons complémentaires, exclusives l'une de l'autre: tout entier comme présent vivant dans les corps qui agissent et pâtissent, mais tout entier aussi comme instance infiniment divisible en passé-futur, dans les effets incorporels qui résultent des corps, de leurs actions et de leurs passions. Seul le présent existe dans le temps, et rassemble, résorbe le passé et le futur; mais le passé et le futur seuls insistent dans le temps, et divisent à l'infini chaque présent. Non pas trois dimensions successives, mais deux lectures simultanées du temps." English translation: Gilles Deleuze, *The Logic of Sense*, translated by Mark Lester with Charles Stivale, Constantin Bondas (ed.), The Athlone Press, London, 1990, Columbia University Press, New York, 1990

In this article *...ça écrit ça écrit ça écrit ça...*, published in *Filigranes* review N.6 (see the article online. English title: *...it writes id writes it writes id...*), I mention Deleuze and Guattari's notion of *desiring machines* and the developments I conceived under the term of *musical desiring machines*. I also rather briefly describe this kind of musical development on my website's page [Research Lines](#). The PDF file [Research lines](#) presents the different directions of my research and mentions Deleuze, among other authors.

Besides, Sophie Dardeau (flutist of L'itinéraire ensemble and musicologist) is currently working on a book in which she will include an interview we had together and some examples of my work. I do not mention Deleuze directly in our interview, but the processes I describe are in very clear resonance to Deleuze's philosophy (an infinite field of sound particles, processes at work in the musical matter, temporal conceptions, etc.).

Clara Maïda, November 2010