

## ... Music to save Europe

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There is nothing like an absolute present. No more than an absolute orange or absolute love. But we, European geniuses, can be rewarded for having edified what resembles the cult of metronome. And although nothing legible fits any more in a single, dividable time frame, we keep being devoted to a unique and inalterable continuity, in which events obey to the predefined rules of synchronized representation.

In order to check out of the hysteria of synchronization, we can imagine a music that deals with different flows and situations, we can move into a "relative music", that requires other kinds of junctions, intervals and behaviors. A music that is no more coordinated by given subdivisions inside one flow, but by collisions emerging out of different continuities. This collisions, can be seen no more as divergences, but as an unlimited variety of impulses that we can interpret, replicate or transform.

As a time process, music is able to comprehend the complexity of a high register of events. Such music, that evolves outside of the specter of one single synchronization is spatial perforce. It doesn't need a stage. It is an economy. An economy of impulses. Impulses as units that can be wide, loud, translatable, platonic, narrow, red. Impulses as units that lead to other impulses. But most importantly, impulses as units that CAN die. An economy of units that can die, that is - music, an economy which indifferently embraces transcendence and transience.

There is nothing like composers, singers, cheese makers and politicians. We all are dealers of impulses, operating as well as imitators or producers; taking part in the same economy as a child blowing in a scuba on a beach or two birds colliding over the Mount Kalamos, 500 meters above the Aegean sea at sun set - holy cheesiness, that constrains the big metronome, when birds fall and children are bragging...

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