

COTTON

Homage to the African-American musical tradition!

There must certainly have been a lot of **Noblesse**
in the **Black** plantations of white cotton.

Written on February 11, 2024

April 29 2024

I woke up this morning with the idea, as I have wanted to do for several months, with the idea of paying to the African-American musical tradition the homage that Humanly, musically, culturally and historically, it deserves

The African-American musical tradition is so enormous, gigantic, amazing, captivating, rich and **decisive** also when it comes to the occidental musical theory, the one that I have imbibed since I decided long ago that what I wanted and still want to do is Music. And the few little things that I know, it is always by taking Music as a springboard that I have learned, discovered, invented or signified them.

However, it was only when I started concretely writing « Cotton » that I saw, that I understood **why** I am doing it today. The fact is that, less than 48 hours ago, in « MORAL », I did write this:

*These two images alone allow us to glimpse, twice rather than once, a level of **Noblesse** which, too bad for the rapprochement, a level of **Noblesse** which blinds you, like a copied/pasted « screenshot » in a direct line towards the too often ignored depths of Human Dignity, in other words, a **Noblesse** anchored to the depths of the soul, **Noblesse** showing, indelible memory, a moving level of **Courage, Courage** in spades , **Courage** by the ton, truly incomparable **Courage**,*

incarnate Courage linked to incarnate Noblesse.

The link is obvious you might say. We travel from « **Noblesse** » to « **Noblesse** ». So what?

But I would nevertheless like to add that in « **Project** » I wrote:

https://passage2255.com/?page_id=172

SINGING IS THE MOST NOBLE WAY TO MANIFEST YOUR FREEDOM.

So what's the point? The point is that this affair of « **Noblesse** », its inspiration, its source, its origin, its emotional genesis, it came to me one day, in a direct line, like an emotional bulldozer in « *appassionato* » mode, it came to me from the person for whom, after Nelson Mandela and before Ray Charles, **the** singer par excellence, the person for whom my admiration is greatest:

PROVIDENCE

Dedicated to Martin Luther King Jr.
Great Artisan of active and transformative non-violence.

@@@@@ Micro-bifurcation @@@@@

«**Martin Luther King** discovered non-violence in his readings of Henri-David Thoreau. He then makes it a basic principle of his actions to rally his adversaries to his cause. The objective: to make them aware through dialogue and action of the necessary changes for Peace. Even though the obstacles are numerous, the non-violence remains his guide and he then advocates disobedience to unjust laws in the name of **moral duty**.

https://www.alternatives-non-violentes.org/Revue/Numeros/146_Martin_Luther_King...Un_combat_exemplaire/Martin_Luther_King_la_desobeissance_civile

@@@@@ End of the micro-bifurcation @@@@@

For the entire occidental musical tradition to finally reach a state of authentic **fineness**, « Just intonation », with a resolution of 1,200 equal parts per octave, equal parts called « hundredths », we had to wait for the advent of a **prodigious** and yet **severely underestimated** societal, cultural and civilizing phenomenon, a phenomenon that I must describe here as a paradox.

Did you say « paradoxal **fineness** »?

The musical **fineness** which springs from the paradox mentioned is not only very important from the point of view of musical discourse, the sequences of chords in the first place, but it is also **decisively** determining when it comes to **the mechanics of our perception of pitches**, that either obliquely, the melody, or vertically, the chord.

But what paradox is this?

Let us first specify that it is, in the concreteness of everyday life — — **inexplicable unpredictability nourishing the adventure of life** — — it is the discovery of a musical development rich in terms of universality, a real unexpected discovery and yet heralding, elevating, promising.

@@@@@ Micro-bifurcation @@@@@

I liked writing:

« **inexplicable unpredictability nourishing the adventure of life** ».

Then, for better clarity, I surfed to « **Providence** »

« Person or event who arrives at the right time to save a situation or who constitutes an opportunity, exceptional help »

<https://www.google.com/search?client=firefox-b-e&q=providence+d%C3%A9finition+fran%C3%A7ais>

@@@@@ End of the micro-bifurcation @@@@@

I am talking here about a discovery that it would be unfortunate to underestimate, worse to forget or even worse to abandon in the face of the indecent, incoherent, stupid and vile attacks from the most deaf people, the most stupid people, the most contemptuous people and the most ignorant people that one can imagine, namely those who promote « wokeism ».

But still?

How was the paradox possible? How did it go? From what **providential spark of musical intelligence** could this paradox have been produced, this paradox coming from the earthy, muddy, dirty, miry depths of the American Black slave plantations, in particular but not only, those of the **white cotton** of Mississippi?

@@@@@ Micro-bifurcation @@@@@

« *This style... would have appeared in the United States during the Civil War* »

*in the cotton plantations of the "Mississippi Delta" where shouts, calls
and work songs had the function of punctuating the work.
It is above all the music of black people during slavery »*

<https://mediatheque.ville-chateauroux.fr/lire-ecouter-voir/dossiers/dossiers-musique/183-les-origines-du-blues>

@@@@@ End of the micro-bifurcation @@@@@

How could a providential and unprecedented musical fineness take root in a human community so **mistreated**, so **humiliated**, so **exploited**, so **degraded**? What a paradox!



**Addendum April 29
From « Moral »**

They, the victims of acid attacks, they insist on enjoying life, even **disfigured**, even **rejected**, even **hidden** and, worse still, even **made guilty** in the name of a shitty, cruel, criminal and barbaric ideology

End of the addendum



How could this **providential and unprecedented musical fineness** take root there to the point of making them hear, with their feet in the earth and their bodies sweating, fine tuned « blues » songs? **Fine tuned « Blues » songs!**

What a paradox!

How could this **providential and unprecedented musical fineness** take root there to the point of invading and modulating American musical culture as a whole at almost all its levels?

What a paradox!

And finally, how could this **providential and unprecedented INNATE musical fineness**, inexplicable and so foreshadowing all at the same time, how could it take root in **Black** ears to the point of giving birth to the **seventh** « just intonation » **natural** vibration? What a prodigious paradox!

Trumpets resonate!
Louis Armstrong in the front row!

La vie en rose!

<https://www.youtube.com/shorts/vp4IGv6eJHE>

V7 finally **in tune**, finally heard **in tune**, finally sung **in tune**, and also, and even above all, V7 finally corrected. Goodbye Rameau!

For H7 in Rameau to officially lose its status as « dissonance », we had to wait 79 years (from Rameau to Beethoven). In another light, that of the creation of a new field of scientific research, that of Acoustics, a field proposed by Joseph Sauveur and officially sanctioned by the Royal Academy of Sciences of France in 1701, it was necessary to wait precisely 100 years.

Indeed, on April 2, 1801, in Vienna, a man named Ludwig van Beethoven had the audacity to write, on the **first** beat of the **first** measure of the **first** movement of his **first** Symphony, what occidental music theory calls, **wrongly**, a dominant seventh chord, what I call a Natural seventh chord.

In other words, this day, this historic day when H7 becomes V7, musically speaking, it is far from being banal, trivial! No! It's not nothing! Beethoven, from the height of his nascent glory, shouts to the entire musical world of

his time: « *The seventh is a consonance. That's how I hear it, how I understand it* ».

@@@@@ Micro-bifurcation @@@@@

I take pleasure in pointing out here a funny and delicious coincidence.
Having found....

« *An important reference to what closely resembles the **Blues** dates from **1901** when a Mississippi archaeologist described the songs of **black** workers and slaves whose songs were based on themes and technical elements characteristic of the **Blues.**”*

<https://mediatheque.ville-chateauroux.fr/lire-ecouter-voir/dossiers/dossiers-musique/183-les-origines-du-blues>

...we end up with:

Joseph Sauveur **1701**
Beethoven **1801**
Louis Armstrong **1901**

@@@@@ End of the micro-bifurcation @@@@@

But, you will ask me, what is the reason for this almost contradictory « Beethoven-style detour » since it does not seem to align at all with the Black songs of the plantations? What is the link?

The link in question here is enormous! Huge! This is because, in fact, there is no contradiction strictly speaking. No! There is simply a reassuring manifestation of the continuity of the naturally and universally ascending orientation of our musical intelligence, ascending as in « upwards ».

I am talking here about an ascending orientation not only at the level of our perception of pitches, which is already enormous, but also at the level of Life itself, at the level of the meaning of things, at the level of intuitive knowledge of the living, the whole constituting, it is in any case my conviction, constituting a glorious and fundamental reminder that

EVERYTHING VIBRATES EVERYTHING IS HEADING UPWARDS

To come full circle, we must understand what is implied by the fact that Beethoven's **historic seventh** was tempered, part of the system proposed

in 1691 by the German organist and theorist Andreas Werckmeister (1645 - 1706).

Now it happens that this seventh which we still find today in almost all our keyboards, compared to the natural « just intonation » seventh of the AfroAmerican musical tradition, is **thirty (30) hundredths semitones higher** than what **Nature** suggests.

Thirty hundredths of a semitone is enormous, you can hear that. It's even disturbing. Ask those who sing « **Barbershop Music** », these wonderful singers who sing with natural fineness four-part polyphony from a single note shared and naturally positioned on four levels before the start of each piece. Thirty hundredths of a semitone is considerable, you can hear it very well. It's even disturbing. Ask those who sing "Barbershop Music", these wonderful singers who create just intonation four-part polyphony from a single note shared and naturally positioned on four levels before the start of each piece.

Dazzling intelligence! Dazzling intuition of Harmony! Once started, a cappella, the prodigious beauty of True Natural Polyphonic Harmony with earthy AfroAmerican origins, it's time to take out the handkerchiefs. I remember having wet a few.

But where does the «paradox based » detour come from? What is the point, the **purpose**, the relevance, the meaning, the meaning in the sense of finality?

I am one of those who believe in what I call « The Energy Of Reversal ». In short, it is simply a matter of noting that it **sometimes happens that a great misfortune can be transformed into great happiness**, as when the great misfortune of « AfroAmerican slavery » is transformed into great happiness, joy, glory, beauty, Human emotion, that of the BLUES with the seventh in « Just Intonation » mode.



What a **prodigious** living adventure is that of the **BLUES** Fineness!

What a **paradoxical** living adventure is that of the **BLUES** Fineness!

What a **promising** living adventure is that of the **BLUES** Fineness!

What a **meaningful** living adventure that is that of the **BLUES** Fineness!

What a **providential** living adventure is that of the **BLUES** Fineness!

What a prodigious **spark of intelligence** is that of the **Black BLUES!**

What a paradoxical **spark of intelligence** that is that of the **Black BLUES!**

What a promising **spark of intelligence** is that of the **Black BLUES!**

What a significant **spark of intelligence** is that of the **Black BLUES!**

What a providential **spark of intelligence** that is that of the **Black BLUES!**

Singing is the most Noble way to manifest your Freedom.

There must certainly have been a lot of **Noblesse**
in the **Black** plantations of white cotton.

Nile Parent
04/29/2024