

Away from the Roads¹⁾

Music and road network, we can regard these both systems as perfectly prepared by humans. The one pervades the existing landscape at a larger scale by numbered tarred roads, the other restrains the unlimited soundscape to a few tones which are exactly defined in a linear system.

The world is classified into ADAC- street atlases, and sequences of letters, e.g. BACH, must be adapted to musical tables, rhythms and instruments. All of this is demand and expression of the human logical mind which manifests itself in the linguistic shaping of the world by words and phrases as well as in the road networks.

For hundreds of years, the piano (claves = key) is a visible sign of the musical system. It opens up obviously and easy to handle our logical music system. The human ear can easily follow the tentative and masterful tries with mechanics of the keys, and can gain witty experience from it. Stringed instruments as well as flutes illustrate the organization of a system, whose tonal results are profoundly satisfying. The mechanics of the digits is used as control instrument. Briefly outlined, this is a testimony of the music of the mechanistic Occidental age prepared by the humans.

What does now lie beyond the road network and tone network if you open the door in order to get out? In history of music, you could hardly get out, just as it is nearly impossible on many roads to get out. But on the roads of music, it is possible for some decades to get out and walk into the landscape, perhaps a bit nebulous, which tends to infinity

That is due to the evolutionary leap of the new sound technologies named not correctly electronic music. Now the foot must walk and doesn't have to control the accelerator, the hands adhere to the steering wheel, but swing freely along the body. The digits control perhaps on a computer, the keys too, the keys however trigger not only tones, but all the sound events you can imagine. Ears and eyes become free to control all this and to enjoy it as innovative effects. The view onto the road, the focus on the beautiful tone, e.g. on the grand piano, is replaced by the openness of the eyes and the ears to vastness of the landscape and soundscape.

These months²⁾, the V-Synth XT (Roland) is available as the latest instrument from Japan. Nothing reminds us of a traditional instrument. The digits touch a display, and the preprogrammed sounds cover the whole sound potential of nature – mind in contrast to technics, distinction and exclusion in contrast to inclusion and addition, small roads in contrast to vast landscapes, limited tones in contrast to infinite sound.

1) Klaus Weinhold, „Klingende Steinhalle“, Emmendingen 2005

2) referred to the year 2005