

Electronic Music (2)¹⁾

Electronic Music is certainly different, it is perhaps “alternative”, above all, it lacks an essential factor: humans – as creators, as recipients – do not take first place. Humans who compose, interpret, state, instruct, who seek communication, who says “me” and “you”, are not present. In electronic music, no one makes music together, no one is seen, no one speaks to you.

There is only a little experience, apart from the experience of sound, which streams invisibly from unsightly speakers, produced somewhere in some way, of varying quality, but always unsightly, and difficult to listen to, sometimes obnoxious, too loud, too quiet, at the best fascinating, strange, always detached from the known, the familiar and what we are used to, but always “abstract”.

traditional		new
work	->	random
integration	->	destruction
composition	->	production
interpretation	->	confrontation
form	->	process
creation	->	„boundary conditions“
music	->	sound form
human being	->	engine
traditional	->	innovative

Thus something else comes into the traditional world, at the first try, not necessarily good and perfect, but it is innovative, different and at least adequate to our time, and not from a time so far away.

1) Klaus Weinhold, „Klingende Steinhalle“, Emmendingen, 1995