

## Innovation<sup>1)</sup>

In our presentations and performance, explaining comments were always in the same way in the focus as the sound events – I consciously don't use the term "music". Classical music, well-known to each of us from nearly daily hearing, doesn't require comments, it is by itself a comment, because it attempts to represent the world in the form of a musical system.

Electronic music, better sound composition, even better sound decomposition, is in the history of humanity and in the history of music something completely new. First, it should be noted, that here mechanics are replaced by electronics and digital technology. No way leads from the classical mechanical systems to new technical systems, e. g you can't surpass the programmed system of a grand piano, which is immanent.

The new musical electronics, computer technologies, and in general digital technology bring something fundamentally new with which you can produce traditional systems as well, i.e. the new system isn't contained in the traditional system, but the traditional in the new. Thus digital technology can produce a perfect grand sound, but never vice versa.

Another aspect is the surpassing tradition. Here too, you can say that tradition is possible in the new, but if you insist on tradition, something new is nearly impossible nor at all desired.

It is about the new technologies which were discovered in the world for about 50 years ago. An essential innovation especially in artistic composition is added for humans as well as the difficult mastering of this technology, something, which humans like and liked to speak about, but which they never really wanted and want: freedom.

The new musical technology allows you to access potentially all the parameters of the natural material and also in the meaning of traditionally composing. Furthermore, accesses are possible which surpass every traditional parameter. You are challenged to use this freedom either by creating new sounds, or by altering available data. There are really only two options how to meet this innovation: you can reject it for understandable reasons, because it dissolves so to say humans out of which is securely existing, or you can rely on it over and over again knowing well that nature offers so much more not yet heard.

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1) Klaus Weinhold, „Klingende Steinhalle“, Emmendingen 2006