

## **From Music to Sound<sup>2)</sup>**

... We use completely innovative, even the most up to date instruments for our production, which surpass the superficial, mechanical world and penetrate the background and basis of the material. Thereby, the classical idea of music, which comprehends only a very small range of sound, is broadened in such a manner as we conceive the world as being infinite today.

We must adapt our listening to the new situation, an enlarged world, just like our perception and imagination. Music in the classical sense would become a strictly limited system which greatly satisfies and inspires humans. Human perception should not aim at limitations, but aspire to the infinite abundance in relation to the worlds of sound as well.

The new sound productions are based on the electronic instruments made in the Far East, Central Europe and USA. They generate not only sounds on the surface, as the classical mechanical instruments have done for centuries, but penetrate the basis, the fundamentals of the sound.

The creation of an innovative sound can already be called a composition in contrast to a classical composition which relies upon ready, prepared sounds. The sounds and their organization undergo metamorphosis which change the sound, destroy it, recompose it, synthesize it according to given instructions called algorithms, resulting in harmonious, mostly periodic or inharmonic, noisy sounds.

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3) Klaus Weinhold, „Klingende Steinhalle“, Emmendingen 1997