

music that doesn't have any tendance.

Schönberg was naturally a very important person in history with his twelve-tone idea and that developing later into serial ideas... personally I'm still working in so-called serial music - but for me the greatest importance consists in finding balance for all the diverse musical ideas I bring together in one piece... the twelve-tone idea of equality of parts - no dominance ... if you generalise that you have many sound events in a composition and must treat them democratically ... and I keep this idea always in this sense.

Yes, it seems that you found a version of that idea abstracted by one degree more in Egalisation, in which you somehow orchestrally and with timbre kept an equality.

And the return to tonality: very often I speak with my friends about this phenomenon and we often think that this is a kind of reaction to the past, a reaction to the serial music which was too complex and fatiguing and difficult to listen to. People start just to want something much more easy to hear, to compose, to perform.

Do you think that's a fair desire, or do you think it tries to escape a responsibility?

No, my understanding is that the reaction against complexity is only one part of this new simplicity - another thing is the influence of non-western music, and then there is maybe something from technological improvements ... the tape recorder; so I think this is the whole process of evolution - at the moment I can say nothing more. I see it as all continuous, changing... and the idea of democracy: just as it's the most important result of this stage of development, so there is also a danger of nivellement, levelling everything flat, everything equal, no single thing important... it's ridiculous, yes? The problem is that you must find the value of each element, allow each to evolve, to develop...

Not to deny the natural strength of things...

...yes.

More specifically, in the serial idea do you like the result in sound of the fact that there are no vertical arrangements except by the accident of simultaneity, that everything is treated in the manner of separate paths?

Well, serial music and tonality are completely opposed in a fashion, yes? In one, only one aspect is treated - maybe one harmony, one timbre, one rhythm ... in serial music you have many possibilities provided and you draw from that one thing - you put everything together... so it's also spiritually very, very opposite an attitude.

Concerning the second question - in the matter of drama, unfolding, using time as a material ... do you see the same sort of opposition ... could you make a parallel between what you've said and the idea of whether a piece of music actually converges on a point or progresses to a further place, or whether it simply contemplates its own circular closure...

Yes, there are many examples of the last - circulating - but I have many questions ... I met a man in new york who was a musical director for c.b.s. and he said that these days his company was not so interested in bringing out records of new music - especially with this tonal music because the whole face of the record would be full of such pieces and he would put the needle at the beginning, and then at the end, and find the sound almost the same and he sees no sense in that.

No, well he wouldn't. But I like static textures ... they have their own spectrum of types: I find that I'm inclined at once to two sorts of things: sharp, more penetrating sonorities - as the intervals become closer percussive figures seem to condense ... and then the other side, slow, phasing, continuous ... they each draw in a way ... and they must have a meeting somewhere.

I think that in music there should be ... well, if I listen to african music, or indian music, I am in every moment very interested, because of the beauty in the details: the rhythm in african music is fantastic and you are in each moment fascinated ... or in indian music, in their music, sitar or anything, so delicate the microtones, glissando, the timbral change ... so at no time is it boring ... and yet in this style of american music, the composers of this simple music - in comparison to the african/indian music it is too simple, yes? It's a repeating ... automatic process. I find it's not enough.

No. Do you think it's possible for those ... for automatic parts to become somehow vocabulary elements in music that overall has more ...

Nnnnnh, ((very dubious)) ... yeah, the whole so-called primitive music, yes, it was like that... the most primitive state - to just give some sound and repeat, you know? I mean in japan for example we have the ... one of the buddhistic sects which we call jodo - jodoshu - and there are many similar schools. It's very popular because it's very easy ... in this jodoshu for example there are spoken patterns - namyohoreng-gekyo, namyamedabhu ... they say ... well, you repeat this so many times - a thousand times, two thousand times and ... you'll be saved - you forget your troubles - and so the people really believe that and then just stay on namyohorenggekyo... namnamnamnamnamnam... whole hours, whole days, yh? ... and this is very popular in japan. And I think a little bit the same thing when I listen ...

...that it's just naive...

ya, ya, ...because there is no culture below it ... it's a very primitive stage.

you know that... ah. Have you ever heard any music involving brainwave patterns, brainwave control?

yh, once or twice in new york...

because my first composition teacher, David Rosenboom... he's very committed to the technology of the exploration of the nervous system itself, and in many ways that automatic quality ... well, I suppose if there's anything american in the world it's the production line - mass-produced articles, things that are identically made. So, that automatic quality that you mentioned in Reich, Young and so on, seems to express ... well, that coupled with brainwave music seems to become an exploration of one's unconscious process to somehow see how much signal information you can put into your hand or arm and I suppose to see how closely you can rise to the top of the pyramid of that nervous hierarchy - we talked before about old-day feudal organisation - it's as if you have all these workers, fields being tilled, all these daily tasks, quotidian things, and yet somehow further up you have people who ... thoughts and ideas that presumably affect that - but in no direct way - I mean that administering awareness would never go down into the network and deal with one note, but would somehow shape the surface of their groupings.

Yet I agree with you - I admit that the failing of this has been the simplicity so far ... but don't you think at all that it's the right way?

I understand this ... that this is the complete opposition of the serial idea, that you take just one aspect from everything, that you forget every other thing - only one aspect - and ... but naturally why not, yes, why not assent ... just ... we must find the best way to bring to the music more interest than just to repeat the same things ... so maybe I will try one day to compose this way. I don't know.

Do you have any present projects?

Present? No. I'm too busy in my teaching ... I need a long pause to compose.

What music has ever satisfied you in your life?

((both laugh at improbable question))

No, no, never ... never satisfied.

((pensive gap increasing from here to end ... trailing tone))

Do you like the music of Xenakis?

Ya, also it depends which piece, you know, ... some it...

You know the first tape composition he made, called Bohor, ... all musique concrete sound like clusters of bells, jangling, at all different pitches, ((thinks)) ... but no, I suppose again, though, that's exactly like what you said before, about a single... a single thing ... mhm...

Perhaps we stop here ... we can go and take lunch, and speak freely, if you like ...

Oh, I hope ((no hope at all - too late for surprise, with the desperate obviousness of the stasis from the beginning)) we've been speaking freely already... ((considers what the other means:)) no, I mean .. you say... definitely, without a task, yes.

Ya.

That's a ... I must ... ((almost starting another new tack))

Ya. ((ready for more clumsy insistence))

Well... ((too tired, really))

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...ya. ((end to effort)).
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E⁷ ↓ D.E
q'' Déséquilibrer les durées et les intensités.

Dr(sib)

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