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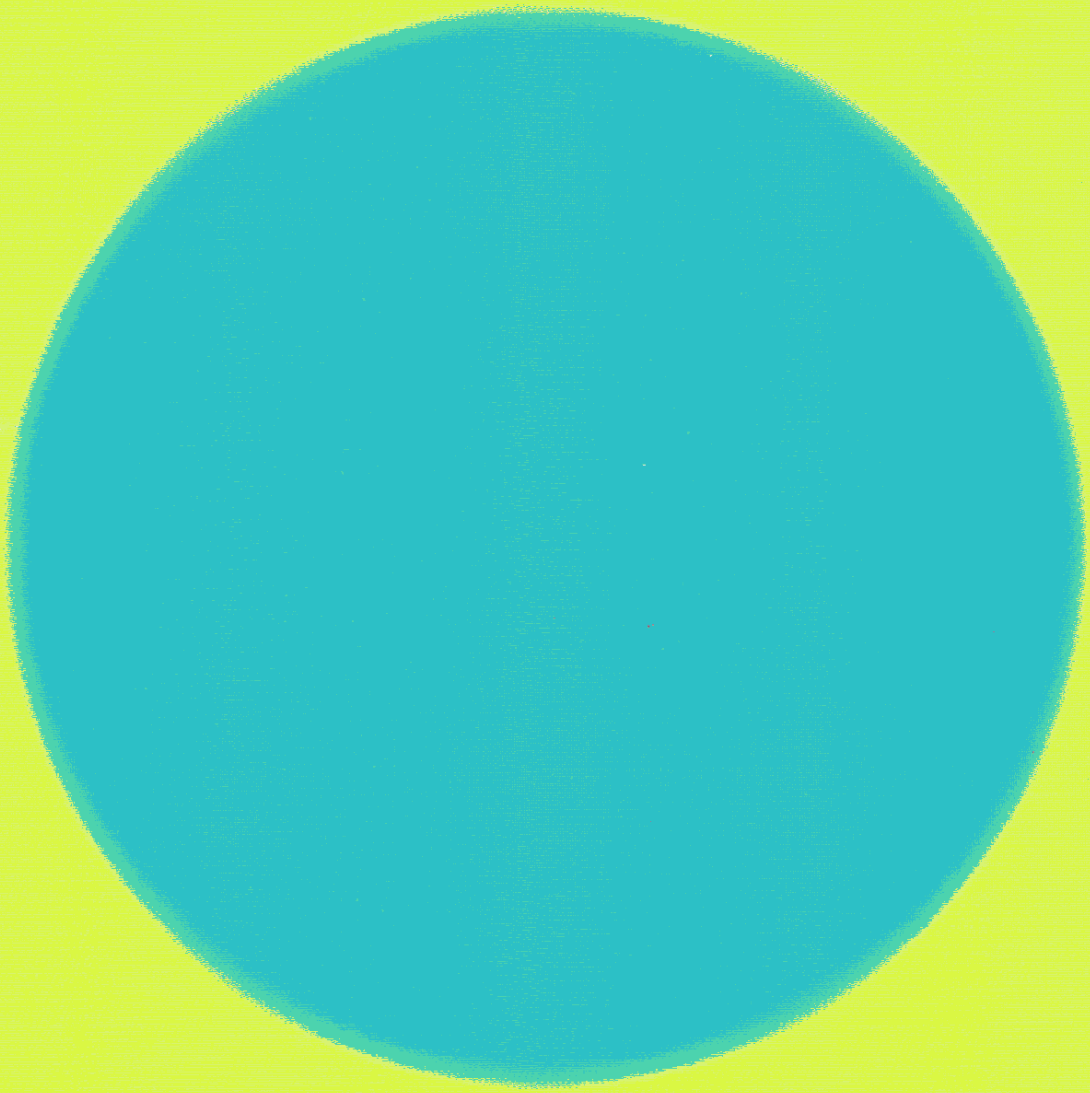

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KLARENZ BARLOW – JENS BRAND – FRANK CORCORAN
BRIAN FERNEYHOUGH – MAURICIO KAGEL
PÈTER KÖSZEGHY – KUNSU SHIM – CHRISTIAN UTZ

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ALBERT FEINTHEIL

Eine Teilautoretrospektive

(1994)

Heute, am 13. September 1999, feiere ich meinen fünfundsiebzigsten Geburtstag. Zehn Monate vor meiner Geburt vollendete mein Vater, Bernold Feintheil, ein Tonsystem, das die Musik der nächsten viertausendneunhundertdreizehn Jahre entscheidend prägen sollte. Das fünf Jahre nach dem ersten Weltkrieg fertiggewordene System sah die Teilung nicht wie üblich der gemeinen Oktave sondern der Undezime[1] in 17 gleiche Intervalle vor: die Heptadezimierung der Undezime. Auf diesem basierend, entwarf er zudem die Siebzehntontechnik, die die raffinierte Ableitung rhythmischer Muster aus der Tonhöhenstruktur erlaubte, nach dem Motto: „der Undezime Teile tanze keiner aus der Reihe“ - den Clou birgt hier die doppelte Verneinung. Zu meines Vaters großem Leidwesen wurde seine Arbeit durch die populäreren oktavistischen Versuche einiger österreichischer Kollegen überschattet, so daß er einige Zeit später arg vergrämt verstarb.

Folgenlos blieb sein System nicht; ich besuchte mit knapp fünfundzwanzig Jahren die Darmstädter Ferienkurse mit einem eigenen Werk im Koffer (das Klavierstück *Modderwallerdentanzidee*), das die phonosoziologische Weiterverwicklung der Siebzehntontechnik verkörperte: Aspekte wie Klangfarbe und Honorar, Tondauer und Empfehlungsbrief wurden in einem Netzwerk folglicher Ableitung voneinandergesetzt. In servilem Andenken an einen russischen Komponisten, dem ich wertvolle Anregungen verdankte, heißt diese vier Jahre nach dem zweiten Weltkrieg vollendete Kunst Sergejle Musik. Ihr liegen sieben Äußere Zeichen[2] sowie zehn Zwingende Anweisungen[3] zugrunde. Die Auswahlkommission der Ferienkurse, der mein Klavierstück zwecks Aufführungszulassung vorgelegt wurde, gab stattdessen einer Arbeit eines damals vierzigjährigen französischen Verfechters Ornitholischer Musik den Vorzug.

In den folgenden Jahren unterrichtete ich bescheidenen Umfangs Neuere Musiktheorie, vor allem Systeme meiner und meines Vaters. Ende der sechziger Jahre vermochte erstaunlicherweise ein junger Schüler aus dem mittelfernen Orient, K’rheinths B’roulès, sie seiner erfolgreich anzunehmen: er schuf damit, durchaus gekonnt, ein Stück für Bariton und Clavinet, das er sinnigerweise nach einem siebzehnbeinigen Götzen seiner Heimat Hai[ligé]Ku betitelte.

Meinen fünfzigsten Geburtstag - nahe dem goldenen Jubiläum der Entstehung der Siebzehntonmusik sowie dem silbernen der Sergejlen - erwartete ich mit Spannung. Könnte es mir oder einem Kollegen[4] gegönnt sein, drei Jahre nach einem dritten Weltkrieg das dritte Musikwunder des Jahrhunderts zu vollbringen? Ich verfolgte interessiert die Nachrichten, las Artikel zur Politik. Zwar blieb ein Weltkrieg aus, dafür stand ersatzweise ein kräftiger Weltwirtschaftsverfall, die Ölungskrise, in deren Folge sich tatsächlich eine neue, ausgefeiltere Technik anbahnte: Neutronenrechner erlaubten Menschen, sich voneinander zu wenden, um stattdessen in Ächzzeit mit Maschinen zu kommunizieren. Hier bediente sich die Begleitästhetik vor allem Elemente des wiedergeweckten *L’art pour l’argent*.

Da war es dann: unter der Bezeichnung Koamputierte Musik (zu deutsch - „Musik als parallele Schnittstelle“) verbreitete sich das neue Wunder wie ein Lauffeuer, nach Stockholm, nach Utrecht; eine drittes Zentrum, Paris, bereitete sich vor. Angespornt, rief ich Schüler B’roulès, der sich auf meine Empfehlung am Utrechter Institut für Sonologie ein paar Jahre zuvor mit den neuen Möglichkeiten eingehend befaßt hatte. Es sei kein Problem, meinte er, mir bei der Realisierung eines in mir keimenden Projekts beizustehen.

Anweisungen an Herrn B’roulès vom 10.12.78:

Eine menschliche Stimme frei bestimmbarer Lage wird mit einem fernspielbaren Instrument sowie Lautsprechern vernetzt, und zwar derart, daß der Klang seiner Stimme, seine gesprochenen Worte, maschinell erkannt, auf Sergejle Weise an Instrument und Lautsprecher weitergegeben werden. Das Libretto: ein sozialkritischer Zeitungsartikel neueren Datums aus einem Land der Dritten Welt.

Herr B’roulès nahm die Aufgabe sehr ernst; sie wurde erst 1994 beendet; der besprochene Zeitungsartikel war der Times of Swaziland vom 16.9.93, ein paar Tage nach Anbeginn meines 70. Lebensjahres entnommen worden[5]. Ich glaube, mein Vater würde mitmeinen, Herr B’roulès habe sich mit dieser Leistung zu einem wahrlich würdigen Hüter unserer Tradition im Sinne der Fortsetzung unserer Arbeit entwickelt. Wärmstens und bar eines jeden erdenklichen Vorbehalts möchte ich ihm hiermit für Aufträge aller Art meine ausdrückliche Empfehlung aussprechen und alles Gute wünschen.
Herzlichen Dank für die Aufmerksamkeit.

---

1. Das Intervall 3:8 oder √2 Oktaven

2. Einführung, Bestätigung, Einverleibung, Zurechtweisung, Verabschiedung, Hierarchisierung und Verkoppelung der Noten.

3. Einhaltung des Systemmonopols, des Urheberrechts, der Aufführungstermine, der Strukturhierarchien, der Notensicherung, der Intervallzulässigkeit, des Notenkopierschutzes, der enharmonischen Eindeutigkeit und der Autonomie sowohl der Ästhetik als auch der Instrumentierung.

4. Ich blieb ohne leiblichen Nachwuchs.

5. (deutsche Übersetzung aus The Times of Swaziland, 16.9.93) „Nicht der Gemeinde gebe ich die Schuld für ihre Handlungsweise“, erklärte Mhlengi Ginindz aus seinem Krankenhausbett in Manzini. „Sie haben bloß dem Willen des Herrn entsprochen. Es war die Brauerei - zuviel Hefe im Bier“. Ginindz erzählte den Reportern auf welche Weise er sich seine Verletzungen bei einer nächtlichen Friedenswache zugezogen hat: „Nach einigen Glas Bier im Sheeben betrat ich die Kirche und nahm meinen eigenen Platz auf der Kirchenbank ein. Das Bier, jedoch, war sehr schlecht und verursachte Chaos in meinem Bauch, worauf ich mich zur hinteren Ecke der Kirche begab, wo ich anfing - meine Backen auseinanderhaltend, um somit Störungen zu vermeiden - leise zu furzen. Dabei fühlte ich mich schläfrig und schlief auch ein; bevor ich es ahnte, hing ich kopfüber von einem „Jesus Unser Heiland“-Banner und wurde von hysterischen Mitgliedern der Zionistischen Sekte der Roten Robe brutal traktiert. Sie sagten, ich hätte während der Lesung gefurzt und fingen an, mich mit einem größeren hölzernen Kruzifix zu schlagen. Es folgten verurteilende Worte vom Pastor in der Kanzel darüber, daß ich wohl vom Teufel geschickt worden sei, um das Wort Gottes zu übertönen, denn mein Furzen sei lauter als Donnergeröll. Er befahl der Gemeinde, den Satan aus seiner Kirche zu vertreiben. Darauf schlugen sie mich weiter mit Kruzifixen, brachen mein Becken und meine beiden Beine und stopften Oblaten in meine Nase mit Wachsmalstiften von der Sonntagsschule. Wenn ich nicht herausgekrochen wäre, hätte ich mich nicht unter den schützenden ßsten des Umhlangabaums versteckt, so hätte der Fall ernst werden können. Nun behaupten sie, ich sei vom Milchwagen getroffen. Wo ist dieser Wagen? Sie lügen. Doch werde ich sie nicht verklagen. Die Menschen sind sehr gläubig in Manzini.

PROF. BARLOMEW CLARIFIER

50 years of the Avantgarde: From Sound Coinage To A Sound Minting

(1998)

Original Title:

50 Jahre Avantgarde: Der Weg von Klangprägung zur Klingenden Münze

Chapter XVII

Three Quality Attributes of Four Generations in Five Decades

For the last fifty years, the term "Avantgarde" has enjoyed a hitherto unusually frequent usage in parts of the world. It was decided to systematically investigate the phenomenen of "avantgardicity" as applied to the artistic produce of a given chronogeographical region and to find out the underlying criteria, if any. This paper is a condensed report on the results obtained.

Initial research suggested that the parameters relevant to the evaluation of avantgardicity are in the main sociosophical and physiofiscal. At the present time, most authorities are agreed on the constitution of the latter type, only grudgingly admitting the former, of which one parameter, here called "quality" and formerly widely applied, has in more recent times been held to be ethicomythical and thus undebatable. This parameter seems to the present writer to be nonetheless indispensible and indeed it will be shewn why, when and by whom its relevance has been questioned.

As a prerequisite to the application of this parameter my co-researchers and I found it expedient to break it down as a working hypothesis into three attributes: mastery, originality and integrity. According to the dictionary,

- "mastery" is a measure of skill and/or expertise,
- "originality" is a measure of innovation and/or invention, and
- "integrity" that of honesty and/or altruism, here examining whether the work in question is apparently intended as a contribution to the region's resident culture or rather to the author's eminence and/or affluence.

To each of these attributes an evaluation scale ranging from zero to five was allocated; the product of the three empirically determined values was found to render a reasonable estimate of the quality involved. For instance the 1975 novel *Ethnic Trapeze* by the author Plutos Plutophilos manifested high originality (4.2), middling mastery (3.1) and low integrity (1.8); the product 4.2x3.1x1.8 = 23.436 revealed a low overall quality rating. By contrast, the *Third Symphomanic Ode* by the 19th Century composer Ton Vanderliefde revealed via an originality of 4.7, a mastery of 4.8 and an integrity of 4.4 a quality level of 99.264, just missing the threshold 100, above which the descriptor "great" and the title "masterwork" becomes applicable. In tests, the maximum attainable value 125 (=5x5x5) was never reached though many of the cases analyzed came close.

This chapter reports briefly on the application of this "MOI" test (named after the three attributes) by an appointed jury to a large body of music works, 8237 in number, chosen according to the following three criteria they were

1. composed in the geographic region here called "E" by
2. composers born between 1918 and 1977, inclusive, and have
3. been registered by performing rights societies as "Serious (i.e. implicitly and ostensibly non-commercial) Music". The results, rounded off to the nearest whole numbers 0 to 5 and graphically plotted with the year of completion on the y-axis, the composers' age at that time on the x-axis and can be seen in Fig.I with the mastery component shown as a left-slanting line (\), a right-slanting one (/) standing for originality and and a vertical one (|) for integrity - the longer the line, the higher the component value.

Fig.1

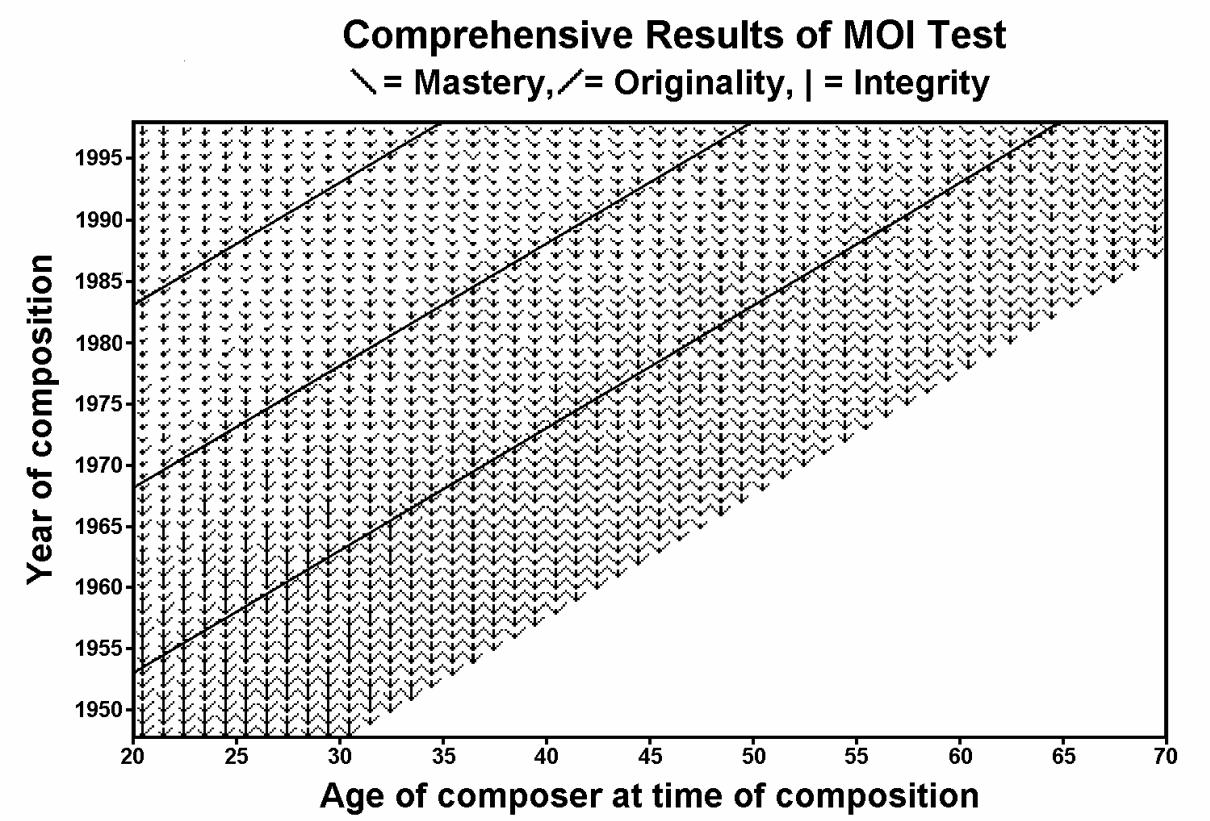


Fig.1 exhibits four surprisingly distinct diagonal bands, outlined by separating lines. The lowest, corresponding to the generation of composers born between 1918-32 is fairly dark at bottom left, indicating high values for originality and integrity in their twenties, gradually gaining in mastery in their forties and losing somewhat in all three attributes in later life. The next band, that of composers born from 1933-47 shows a similar development, though a little less distinct; this band ends at the top at the fifties and early sixties age group with a quality rating a bit higher that that of their contemporary predecessors. The third band, of composers born from 1948-62, differs startlingly in hue from the lower two - all attribute values are seen here to reach the diagramme's minimum, especially those of integrity (vertical lines). The fourth band, the very slightly darker triangle at top left, corresponds to composers born from 1963-77, not extending beyond the age of thirty-five.

We here attempt, somewhat daringly, to explain the clear definition of these four bands in the light of a psychosocial examination of the different conditions in which the four named composer generations worked:

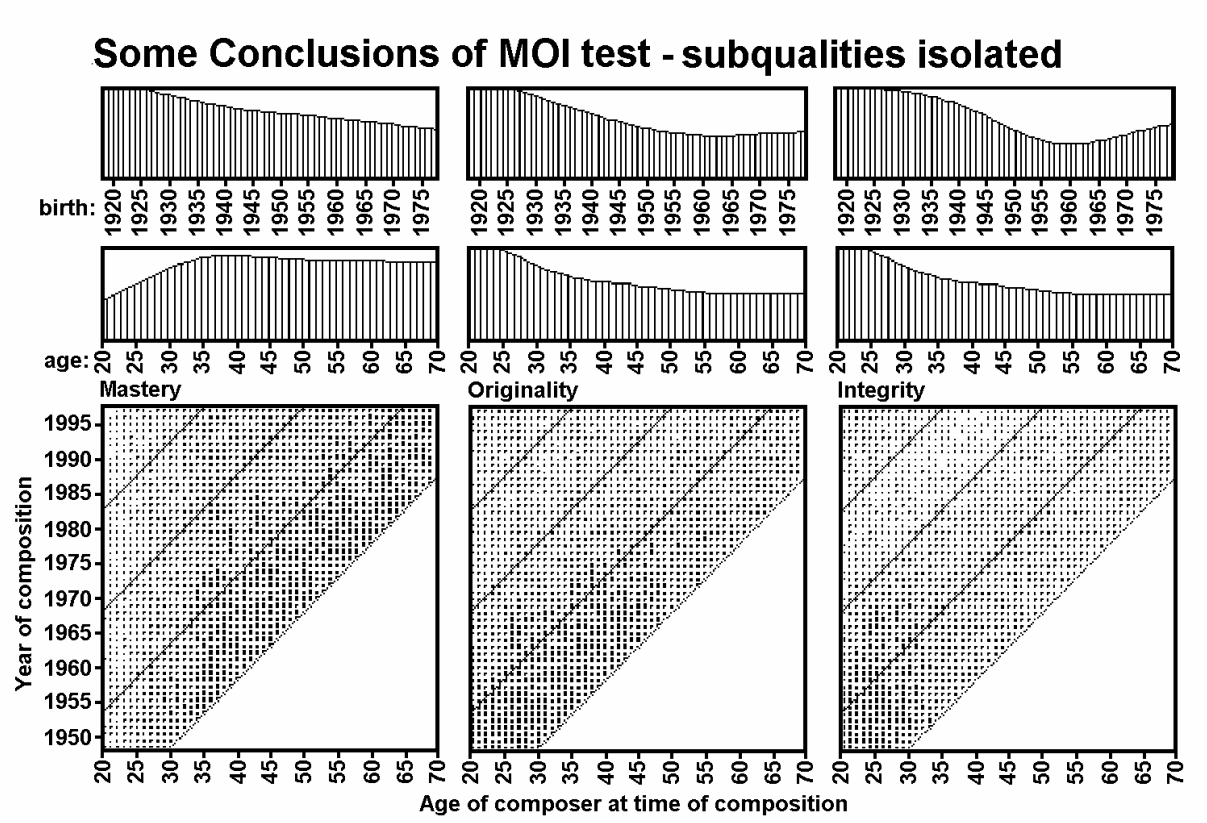
The military defeat in 1945 of reactionary forces in the said region E who had effectively sought to repress original artistic activity, led to the arisal of the first generation (b.'18-32) of composers, who combined boldly innovative (high integrity value!) with original, previously suppressed ideas. Supported (in the name of cultural restitution) in the realisation of their visions, this generation rose to immediate fame, in the shadow of which the second generation (b.'33-47) was to grow up - this generation was eased through direct personal contact with their dominant predecessors (and indeed many of the former served as assistants of the latter) into a contrasting degree of modesty, however without having a significant effect on their quality.

The third generation (b.'48-62), personally witnessing the public grandeur (and relative fiscal security) of the first and the modest nature of the second, opted to imitate the former of the two in the hope of acquiring a degree of fame and wealth. However, since this motivation lay more in a socioeconomic than an artistic field, quality was here of understandably peripheral relevance and consequentially of significantly lower value. Furthermore (as reported by the present writer elsewhere in this book), the first generation had in the meantime shifted its main interest from innovation to the cultivation and extension of its accumulated wealth, supported in this by the biologically still extant restitutional cultural authorities, whose pristine efforts to comprehend the new thinking had exhausted most of their creative energy and closed them to further innovation. The third generation could optimally profit in its artistic irrelevance from this fact. The second generation, daunted by these developments, had sought fiscal shelter in academic institutions (preferring the sale of their knowledge to that of their works), thus enabling a sporadically creative dialogue with the fourth generation (b.'63-77).

This fourth generation - for whom the current developments of the first generation (whose initial splendour had for them either already faded or remained unperceived) were unimpressive, for whom the second generation played more of an advisory than a exemplary role, for whom the third generation in its unsuccessful attempt to abolish the relevance of quality had only led to boredom and chagrin - embarked on a search for new ways of approaching the issue of the continuance of culturally relevant work in an evidently elitist field, traditionally ignored, at best rejected by the broad masses. This questioning approach seems to have caused, as far as the said fourth generation is concerned, a slight increase in the originality and integrity values. Due to its relatively low age at the time of this report, it could be expected that its mastery values, traditionally peaking in the forties age-group (see below), will increase as time goes on.

To end this paper, Fig.2 shows the three attributes as empirical functions of age and year of birth or composition as extracted from Fig.1.

Fig.2



K'RHEINTHS B'ROULÈS

Satisfaction in Artmaking as a function of Æsthetic Creativity and Technical Flexibility as well as of Self-distance, Remuneration and Time Pressure

(1999)

(Doctoral Thesis; Mentor: Prof. Barlomew Clarifier)

Synopsis

The present text seeks to explain the effect of five primary parameters in the extraction of satisfaction on the part of a subject here called N in the realising of a work of art by N. This hypothesis applies from the level of design to that of execution. It it expressed in the form of an algebraic formula, in which each of the five parameters ranges quantitatively from '0' or minimum to '1' or maximum. Here is a brief description of the parameters, followed by examples of their combined effect in the extraction of satisfaction:

1. Æsthetic Creativity,
concerning a quality of the imagination, including concepts such as inspiration, fantasy and vision. In the low-creativity region, N depends primarily on certain extraneous stimuli in order to set the artmaking process in motion. The major part of the work involves locating and invoking these stimuli, frequently amongst found, available and utilisable tools, in consequence dubbed necessary for the work. In the high-creativity region, N is typically stimulated by random, unpredictable sources, resulting only then in the determination (and possibly also the fashioning) of tools.[1]

2. Technical Flexibility,
concerning the degree to which tools at N's disposal are freely utilisable, exchangeable, extendable and combinable for the purposes of the work to be made. In high-flexibility cases, one encounters terms such as 'ergonomic', 'modular', 'receptive' etc. Computer-software, for example, can here boast of psychologically intuitive and physiologically effective usage, of input and output file formats made known to the user, of openness to so-called 'plug-ins'. Low flexibility typically exhibits the opposite of these properties, in the case of software usually due to the need of producers to
(i) hurriedly market insufficiently tested programs developed with the help of standard routines (e.g. 'toolboxes') and then to 'debug' them on the innocent first customers' money and
(ii) to keep internal details of the programs as secret as possible.[2]

3. Self-Distance,
concerning and inversely proportional to N's degree of self-centredness in making the work. Lower values indicate N's artistic activity as being basically aimed at the acquisition of self-esteem, fame and wealth, the avoidance of embarrassment etc., as opposed to the acceptance of the challenge and risk of boldly venturing into hitherto unknown, ignored or evaded territory and of keeping new discoveries and developments open to all without concern for personal gain. Everyone is in need of moments of low self-distance, as for example with teeth-brushing and other bathroom activities; this parameter assumes higher values only in fields such as art, science, politics, charity and such like – and this is about art.[3]

4. Remuneration,
a well-known factor, expressable in cash or kind, often used as motivation and/or instigation of a work of art. The maximum value used here, '1' , does not suppose or imply a numerical upper limit; it is assumed that all remunerative ranges can be rescaled to the range of '0' to '1', which can be taken to mean 'nothing' to 'all one needs or can possibly get'.

5. Time Pressure,
equally well-known, ranging from '0' (='none') to '1' (='the highest imaginable or imposable'). This factor can be seen to be influenced by two of the above parameters:
(i) Æsthetic Creativity, the increase of which seems often to mitigate time pressure (through the enjoyment of the work process for its own sake), and
(ii) Remuneration, which through aiding the rescheduling of other tasks seems to have a similar effect (seeming to increase, however, with decreasing creativity and/or self-distance).

The formula at the heart of this presentation now follows:

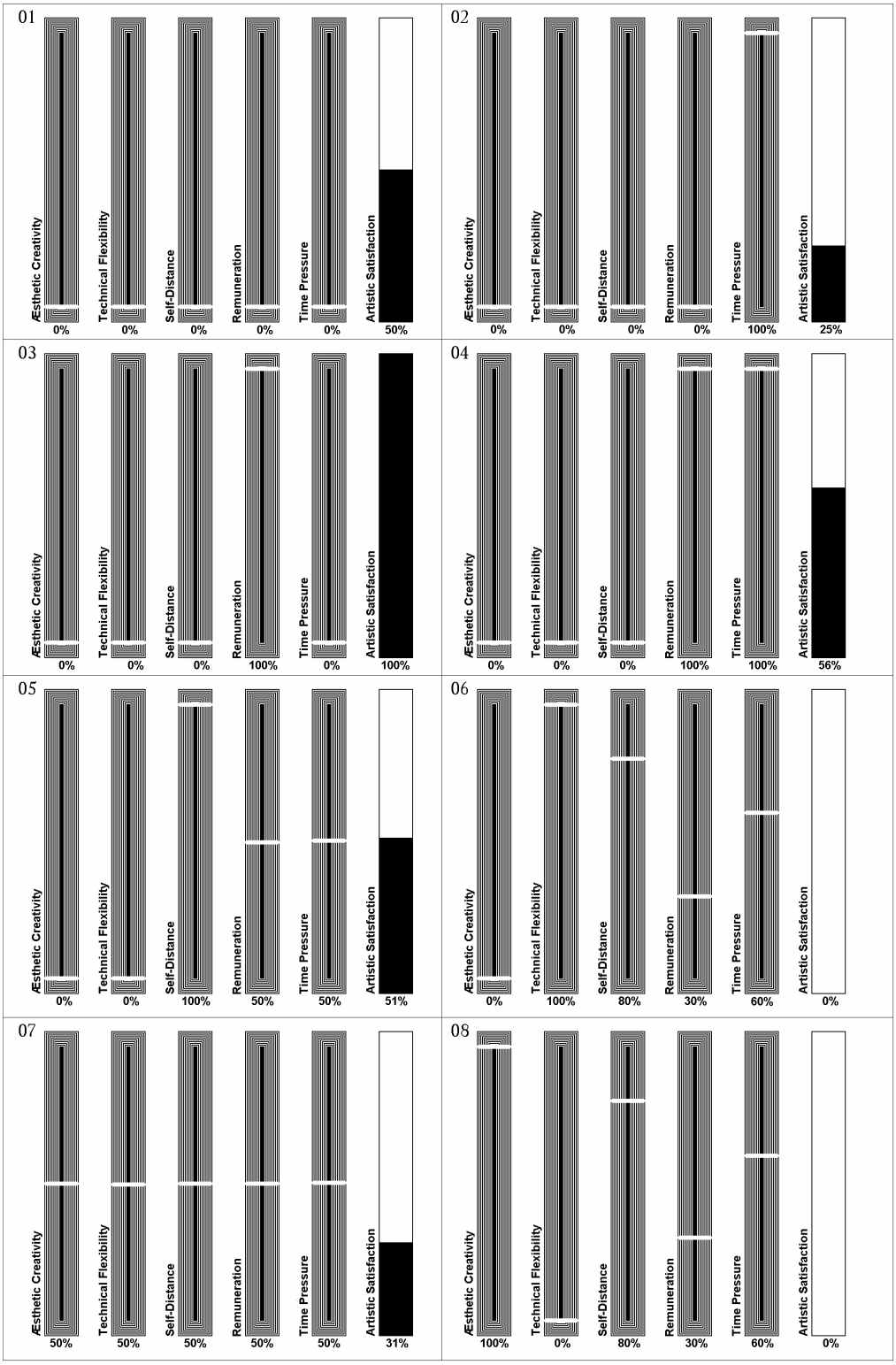
The Formula for Artistic Satisfaction ($\mathfrak{F}$):

$$\mathfrak{F} = \left\{ \frac{\alpha(2\lambda-1)-\lambda+1}{2} \right\} \cdot 2^{\delta\alpha^{\delta}+\mu(1-\alpha)^{\mu}-\frac{\varphi}{(E_{\mu}\mu+1)(E_{\alpha}\alpha+1)}}$$

where

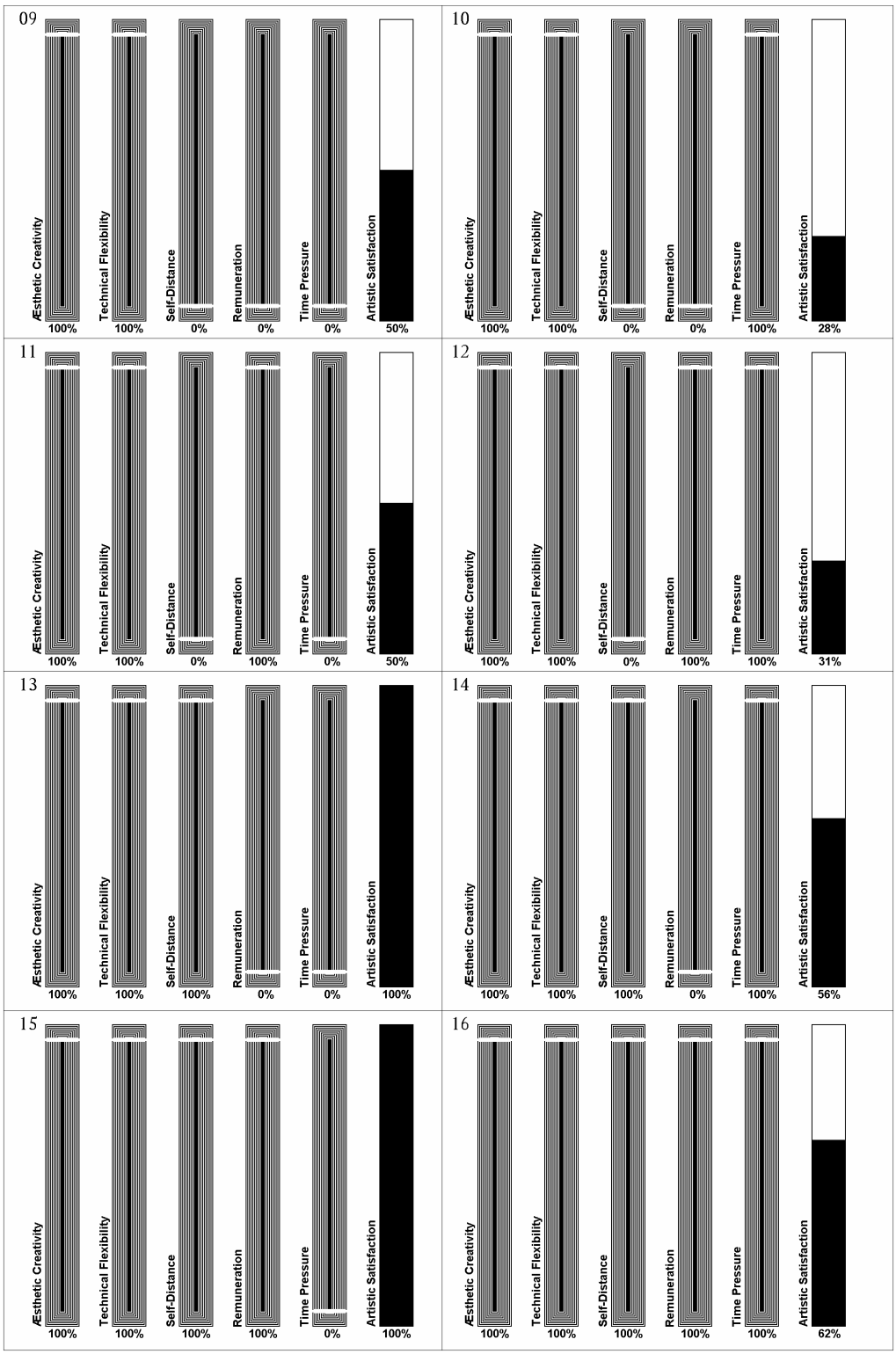
- α **is Æsthetic Creativity,**
- λ **is Technical Flexibility,**
- δ **is Self-Distance,**
- μ **is Remuneration,**
- φ **is Time-Pressure,**
- E_{μ} **is the effect of Remuneration on Time Pressure**
  ('0' = no effect, '1' has a halving effect with maximum remuneration etc.)
- E_{α} **is the effect of Æsthetic Creativity on Time Pressure,** working in a similar way.

Here are some practical examples of combined effects (as seen in sixteen diagrammes implementing the above formula, here referred to as #01 to #16; numerical values are in %, the effects of Æsthetic Creativity and Remuneration on Time-Pressure are set to 0.2):



Æsthetic Creativity and Technical Flexibility are seen to best work at mutually similar values for engendering higher satisfaction: low creativity causes bewilderment in the face of high flexibility and high creativity frustration with low flexibility. The opposition of maximum and minimum yields zero satisfaction here, irrespective of the other factors, as shown in #06 and #08.

With minimum Æsthetic Creativity, Technical Flexibility and Self-Distance, see #01-04 for the mutually cancelling performance of Remuneration (RM) and Time Pressure (TP): RM_{min} & TP_{max} give 25%, RM_{max} & TP_{max} and RM_{min} &TP_{min} 56%, RM_{max} & TP_{min} 100% satisfaction) - the jump of 25% to 56% by introducing and maximising remuneration is higher than with maximum Æsthetic Creativity, Technical Flexibility and Self-Distance (see #13-16: RM_{min} & TP_{max} give 56%, RM_{max} & TP_{max} 62%, RM_{max} & TP_{min} and RM_{min} &TP_{min} 100% satisfaction; here zero time pressure causes remuneration to have no effect).



#09-12 show the same as the last-mentioned, but for zero Self-Distance. Here the values are for RM_{min} & TP_{max} 28%, increasing marginally with increased Remuneration to RM_{max} & TP_{max} at 31%, reaching 58% for RM_{min} &TP_{min} as well as RM_{max} & TP_{min}, showing that Time-Pressure has a larger effect than with high Self-Distance (compare #09 and #13, #10 and #14 etc.).

These evaluations could work prescriptively as well as descriptively - in order to raise N's Satisfaction (if it is too low), it is recommended that N's present situation be analysed according to the formula and resulting diagrammes and that an alternative, more satisfying course be followed.[4]

Comments by Clarence Barlow:

1. Indeed, the need, born of a creative urge, to develop tools practically from scratch, has been a destiny, the end of which I cannot envisage. It thereby has been always clear to me that in the best cases æsthetics precedes technology - that the tools are made to suit diverse but definite purposes; if in some cases tools are indeed seen to be intrinsically capable of at least partially inspiring or triggering a vision, it is only because they are known in advance to assist or even guarantee the latter's realisation. The hammer and the saw were not invented for their own sake; yet a carpenter with an idea knows he can rely on them if and when he needs them, because the idea will (hopefully) not be one from the field of dentristy.

2. I have frequently suffered the frustration of inadequate and even unsuitable tools, having most often to arduously craft my own; however, my reward in the main was to observe and enjoy the gradual evolution of the work as it was intended. This pleasure was sometimes curbed by externally imposed deadlines, as Mr B'roulès mentions here; yet an occasional measure of boldness discernible in the compositional vision helped somewhat to ease the tension and encourage patience.

3. To this I would like to say: there are artists whose field of vision factually encompasses solely themselves. They must work in order to remain in business and/or to be sufficiently documented for a postulated posterity. They are usually in a hurry and must produce and therefore resort to every possible means, i.e. - for instance in computer music - marketware in hard and soft. On the other hand, those artists to whom art itself is central have more time at their disposal. They are occasionally haunted by "ideas", by "visions" and consequentially act with introspection. For years now I habe been observing some composers of computer-music seek (for lack of a vision) inspiration in machines and programs - tantamount, in my opinion, to a carpenter eying a fancy toolbox in the hope of hitting on a viable idea. Or to a mountain-climber eyeing a helicopter in the hope of a lift to the top. The more dedicated the tools and the more self-centred their interests, the happier such people often are for being relieved of a part (or even all!) of the creative responsibility. And, as is often to be seen, this happiness can be efficiently intensified by the application of a suitable fee.

4. Irrespective of what one might think of Mr B'roulès' dissertation, I would like to add the following both in that connection and on behalf of myself:

In times of generally low Æsthetic Creativity, it helps to support public well-being by keeping the level of Technical Flexibility as it was in the final decades of the 20th Century - equally low. Yet, just before the start of the 21st Century an opposite tendency seems to set in: there are indeed a few software developers at present who are working on open, flexible and modular systems even free of charge (and I do not mean Windows). Furthermore, my teaching work leads me to the conclusion that in the present student generation, at least in that of North-Western Europe, individual tendencies are becoming apparent, in which concepts such as quality and content are replacing those of quantity and investment, questions of 'how' and 'why' those of 'where' which have dominated the scene for years. I see relevant potential in the support of these new properties.