

MUSIC AND TECHNOLOGY

This work was prepared for UNESCO
on the basis of the papers and reports
of the meeting on Music and Technology

ORGANIZED BY
UNESCO

in Stockholm, Sweden, in June 1970

LA
REVUE
MUSICALE

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CONTENTS

Page

7	<i>La Revue Musicale</i>	
9	<i>Introduction</i>	Kaj KAUHANEN
11	<i>Music and Technology in the Europe of 1970</i>	Werner KAEGI
33	<i>Interrogatory of a Musician</i>	Albert RICHARD
39	<i>Weltanschauung, Science, Technology and Art</i>	Carl LESCHE
57	<i>Music and Computers</i>	Pierre SCHAEFFER
93	<i>The Use of Computer Programmes in Creating Music</i>	Gottfried KOENIG
117	<i>Synthesis of Sound by Computer and Problems concerning Timbre</i>	Jean-Claude RISSET
129	<i>The Electronic Sound Studio of the 1970's</i>	Max MATHEWS
143	<i>The Training of the Composer in the Use of New Technological Means</i>	Gustav CIAMAGA
151	<i>New Technology and the Training of Composers in Experimental Music</i>	Krzysztof SZLIFIRSKI
157	<i>Space in Electronic Music</i>	Kurt BLAUKOPF
173	<i>Music and Technology in Japan</i> ...	Minao SHIBATA
181	<i>Technology and the Composer</i>	Herbert BRÜN
193	<i>UNESCO Report on the Stockholm Meeting 1970</i>	Everett HELM
207	<i>Participants</i>	

THE director and staff of La Revue Musicale wish to express their gratitude to UNESCO for the confidence displayed by this international organization in asking La Revue Musicale to carry out the edition and publication of the proceedings of the Stockholm Meeting (June 8-12, 1970) : « Music and Technology ».

We would particularly like to thank Mr. Kaj Kauhanen for his very kind and valuable help during the setting up of this publication.

Finally we wish to take this opportunity of sincerely acknowledging the efforts of all the speakers and organizers who contributed to the success of this conference, and especially Mr. William Skyvington who was assigned to the Stockholm Meeting as the official representative of La Revue Musicale, and who has since acted as the editor of both the English and French publications of « Music and Technology ».

LA REVUE MUSICALE

INTRODUCTION

THE meeting organized by Unesco in Stockholm with the collaboration of the Fylkingen Society for Contemporary Music from 8-12 June 1970 discussed, under a series of headings, a question which preoccupies most musicians today : the relationship between the arts and technology. This theme figures prominently in Unesco's present cultural programme, and its study will have an important place in future activities. Of all the arts, music seems to be most particularly involved — a view borne out by the very heated discussions in Stockholm, which concentrated on the creative and so to speak material aspects of music's relations with technology. Future meetings will discuss in more detail the social and philosophical aspects which, by their very nature, also had their place in the Stockholm debates.

From the outset, the approach was critical. Has anything of lasting value been achieved during the last twenty years in musical composition by the use of the new means which technology has offered the composer ? Does such music have a future ? With one exception, all the articles here were written by the participants, all of whom are well-known authorities, and most are composers who have actively contributed to the new world of sound which is called the music of our time. Absorbed daily in this world, they are trying to find the answers. The studies in which their views are published here constituted the basic documentation for the Unesco meeting.

It remains for me to express my deepest gratitude to Mr. Albert Richard, the editor of the « Revue Musicale », without whose warm and constant interest this book would probably never have seen the light.

KAJ KAUFANEN

M.A.