

Excerpt from an Article by Josef Tal on "Electronic
Music Studio at the Hebrew University of Jerusalem"

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The Avant-garde style of musical composition of today is mainly influenced by electronic music. This is not a musical phenomenon only; it is also physiologically connected with the intensification of our sensory perception. Towards the end of this century our sense responses will be considerably higher. Educational systems in all grades are already oriented by the growing pressure of this necessity. Only one example: musical rhythms of tomorrow will demand the unusual ability of coordinating pluralistic information of micro and macro time segments. At the same time the ear training will include in its system high and low frequencies.

"Consonants" and "Dissonants" will be superseded by "Noise" and "Sound". The electronic music instrumentarium already gives many answers to these demands.

From this we have to draw consequences for the musical composition. Therefore our studio initiates music pedagogical activities in two simultaneous directions. The professional musician has to be prepared, on a broad basis, for his future functions. Together with this the consumer, who is the listener, has to be integrated in the creative part of the process of receiving, in order to demand and influence the original creation itself.

We developed a program of studies which is divided into two main parts: a) theoretical and practical knowledge of the electronic instrumentarium; b) a new orientation of the musical language performed by electronic instruments. Both parts are divided into special areas of problems.

We also pursue an intensive activity in educating the listener. We bring electronic music with explanations not only to the students of the university but also to the school network all over the country, to the settlements and to the cultural programs of the army. In all cases we find great

interest and enthusiastic responses.

Reform is much like a different formation of old habits. New orders, clearly formulated, have to be demonstrated. Thus, the circle of give and take, composer - listener, will be closed on the basis of the capacity of distinction between aesthetic and ethic values.