

CHAPTER V¹

AUS DEN SIEBEN TAGEN

The fifteen “text-compositions of intuitive music” which are collected under the title *Aus den sieben Tagen* were composed in May of 1968, under circumstances which will be described later. The published score atypically carries no dedication.² Although these compositions, together with the second collection (comprising seventeen texts),³ would appear at first glance to be very unpromising as objects of scrutiny for a serial analysis, it has already been pointed out in Chapter I (pp. 5–6, above) that Stockhausen vehemently asserted in 1971, a year after the completion of *Für kommende Zeiten*, that his recent compositions continued to use “the serialization of music parameters,” and that this would seem to apply necessarily to the Intuitive compositions.

Stockhausen’s pronouncements on these compositions are somewhat ambivalent. On the one hand (particularly in interviews and in program notes) he has stressed the “spiritual harmonization of the musicians” which is to arise from the texts in the performance of intuitive music;⁴ but on the other, he has from time to time protested an overly “mystical” interpretation, insisting that the texts are descriptions of processes:

I don’t want a spiritistic sitting—I want music! I mean nothing mystical, but everything quite direct, from concrete experience. What I intend is not indeterminacy, but an intuitive determinacy!⁵

In an interview from July 2, 1968 (about six weeks after the “Seven Days” of the title), he refers to *Aus den sieben Tagen* in relation to the forthcoming collective composition project, *Musik für ein Haus*:

We will try having each of them [the other composers in the project], stimulated by some examples which I have made this year, find a process through which a higher consciousness manifests itself in music. . . .

¹ {This is the concluding chapter, pp. 227–52, of Jerome Kohl, “Serial and Non-Serial Techniques in the Music of Karlheinz Stockhausen from 1962–1968,” Ph.D. diss. (Seattle: University of Washington, 1981). The earlier chapters, referred to occasionally in the text, are: I. Background (pp. 1–50); II. *Mixtur* (pp. 51–163); III. *Telemusik* (pp. 164–91); IV. *Kurzwellen* (pp. 192–226). A revised version of Chapter III, incorporating portions of Chapter I, has been published as “Serial Composition, Serial Form, and Process in Karlheinz Stockhausen’s *Telemusik*,” in *Electroacoustic Music: Analytical Perspectives*, ed. Thomas Licata, pp. 91–118 (Westport, Conn. and London: Greenwood Press, 2002). Only minor formatting details and corrections of typographical errors have been made in the body of the text here. } An earlier version of this chapter was published as “Serial Determinism and ‘Intuitive Music’: An Analysis of Stockhausen’s *Aus den sieben Tagen*,” *In Theory Only*, vol. 3 no. 12 (March 1978): p. 7–19.

² *Nr. 26, Aus den sieben Tagen* (Vienna: Universal Edition, 1968 and 1970) (UE 14790, 14790E and 14790F). The version with English translation, UE 14790E, is the one cited in this chapter.

³ *Nr. 33, Für kommende Zeiten* (Kürten: Stockhausen-Verlag, 1976).

⁴ *Texte III*, p. 123.

⁵ Fred Ritzel, “Musik für ein Haus,” *Darmstädter Beiträge zur Neuen Musik*, no. 12 (1970), p. 15. This article, which constitutes the entire volume of the *Darmstädter Beiträge*, is a detailed report on Stockhausen’s collective composition project at the 1968 Darmstadt Summer Course, and includes much invaluable exegesis by Stockhausen of the texts of *Aus den sieben Tagen*, which was the model for the course.

I shall give examples, and each of them will then try meditating about enlarging that consciousness that can become music. He will in this way *plan a process* which can take place among people who listen, concentrating on the inner vibrations. . . .⁶

Fred Ritzel makes this even more explicit: “In contrast to traditional methods of notation and also without precedent in Stockhausen’s own works there occurs an exclusively verbal formulation of the individual processes, for the most part in a few short sentences.”⁷

But what are these “processes”? Are they to be equated with the Process Plan pieces? Are they in any way different from the so-called “free improvisation” performances that were so much in vogue at that time? The answer to the first question goes to the very heart of the pieces, and will be discussed at length in the analysis below. It seems that indeed, these verbally formulated processes are to be equated with the symbolically notated “process plans” of such pieces as *Kurzwellen* and *Spiral*. So far as the term “improvisation” is concerned (and “free improvisation” in particular), Stockhausen would make a fine distinction between this and his “intuitive music”:

In intuitive music, I try to get away from anything that is musically established as style. In music that is improvised, there is always some basic element, a rhythm or, as has been the case in history, a harmony on which you base the improvisation. So in the Globokar group, for example, although they intend to play ‘out of nothing,’ though nothing is written and there isn’t even any prior agreement, it is very evident that once in a while the percussion player of this group starts playing tabla rhythms that have occurred in Indian music. He once studied tabla playing with an Indian percussion player, and these stylistic elements come out automatically. So there is no pre-established style for the whole music, but certain stylistic elements come into the music which I would try to avoid, and draw completely on intuition. The same is true of Portal, the clarinet player. Whenever they get into a rage, as I say, when they are heated up, he starts playing typical free jazz melodies, configurations which he, as a free jazz player, has played for years. There are certain idioms that come from the group he plays with, and from the free jazz tradition he stems from in general. And then you are in that style. So they don’t intend style, but they haven’t eliminated this.⁸

By way of contrast, Stockhausen cites the recording of *Aufwärts*:

You’ll be amazed, when you hear the recording of *Aufwärts*, by the quality, the newness, and the lack of clichés, far beyond my personal imagination. And that’s what I call intuitive music, when a player, through a

⁶ Interview with Peter Bockelmann, from a German radio broadcast, printed in *Texte III*, pp. 305–19. The citation is on p. 313. The emphasis is mine.

⁷ Ritzel, p. 12.

⁸ From a discussion after a lecture on Intuitive music at Cambridge University in 1973, which was filmed (Allied Artists, London), and later transcribed (the original in English). Excerpts were published as part of Karlheinz Stockhausen, “Questions and Answers,” with an introduction by Jonathan Cott, *American Poetry Review*, vol. 3 no. 5 (Sept.–Oct. 1974), pp. 8–13. German translation in *Texte IV*, p. 130–44. The passage cited is on p. 9 of the former, pp. 135–36 of the latter. {A transcription of this same passage from the film, somewhat abridged and differing considerably in detail, has been published as the chapter “Intuitive Music” in Karlheinz Stockhausen, *Stockhausen on Music: Lectures and Interviews Compiled by Robin Maconie* (London and New York: Marion Boyars, 1989), 112–25. Most of the cited passage is on pp. 121–22.}

certain meditative concentration, becomes a wonderful instrument and starts resonating. Because I think the music is always there. The more open you are, the more you open yourself to this new music by throwing out all the images, all the automatic brain processes—it always wants to manifest itself.⁹

So by intuitive means, the performer is expected to construct music entirely unencumbered by formerly “known” stylistic elements. In Stockhausen’s own ensemble, this completely non-rational ideal apparently did not meet with instant understanding. But Stockhausen did not hesitate to make “rational” analogies. When, in *Aufwärts*, the performer is called upon to play “in the rhythm of the universe,”

Some of our musicians, especially the most intellectual, Kontarsky, for example, said, “I can’t do anything with that instruction. What shall I do with it, the rhythm of the universe?” I said, “Have you never had any dream experience of the rhythm of the universe, have you never been flying in between stars, have you never had a direct experience of the rotation of the planets, let’s say of our own planet, or of the other planets of our solar system? Must these rhythms necessarily be slow?” All these questions came up in discussions. And he said, “No, no, no, I have no such experience, I’m sorry.” And then I said, “Well, at least you have one possibility, because you’re a very visual person, you read a lot, your education is visual, and your thinking is visual. What about the constellations of the stars?” He said, “Oh, wonderful!” I said, “Well, just one more suggestion. Think of the interval constellations of Webern’s music. And then combine them with the constellations of the stars. Let’s say you think of Cassiopeia or the Big Dipper.” And from that moment on that player became the most precise member of our group for performances of such intuitive music. Kontarsky really played the bones—transforming the visual proportions into rhythmic and pitch proportions.¹⁰

Harald Bojé, a member of Stockhausen’s ensemble and a participant in the recordings of *Aus den sieben Tagen* has published an article on the interpretation of the thirteen texts which in the original conception of the piece were performable (the remaining two were more in the nature of explanatory notes, as we shall see).¹¹ These interpretative suggestions also include specific analogies (heart-beat rhythm, breathing rhythm), and even a table giving rhythm, tempo, pitch, timbre, chord-structure, melodic movement and dynamic interpretations for the “dream-rhythms” and the rhythm of the universe, and for the metamorphosis from the one to the other, called for in *Nachtmusik* (the fifth text).

The most remarkable instance of this “rationalization” of intuitive music processes is the *form plan* that Stockhausen made for a series of performances, including the recording, of *Ceylon*, from *Für kommende Zeiten*.¹²

⁹ Jonathan Cott, *Stockhausen: Conversations with the Composer* (New York: Simon and Schuster, 1973; London: Robson Books, 1974), p. 43.

¹⁰ Cott, pp. 41–42.

¹¹ “*Aus den sieben Tagen*: ‘Text’-Interpretationen,” *Die Feedback Papers*, no. 16 (Aug. 1978), pp. 10–14. This is a “Pre-print” from a book planned by Universal Edition, with the working title *Wie spielt man Stockhausen*, which is to contain a collection of articles by several leading interpreters of his music. {Note, December 2002: The book never appeared.}

¹² This form plan is published as part of the program-text on the complete cycle, *Texte IV*, p. 167–69. The recording of *Ceylon* is on Chrysalis (USA) CHR 1110 (side one—but on the initial run the labels were glued on

This form plan interprets the verbal instructions in great detail, dividing the piece into seven parts, each with a specified number of players (even specific players), tempo, duration and, in the last part, even dynamics. *Ceylon*, the last text of the second cycle, is already in many ways much less cryptic than any of the texts in *Aus den sieben Tagen*. For instance, it includes a rather long (two pages) and ornate “festive rhythm,” specifically composed for the Kandy-drum (a Ceylonese two-headed cylindrical drum, played with the fingers and palms of both hands). Several other texts in this second cycle also are much more detailed descriptions of the intended processes, such as the sixth text, *Intervall*, for piano four-hands; and the fifteenth text, *Japan*, includes a melody of the type used in the later “melody” compositions (*Mantra*, *Musik im Bauch*, *Sirius* and *Inori*, for example).

Other “explanatory” expansions on the text instructions avoid such concrete, musical/formal description. An early (1969) elaboration on the text *Unbegrenzt* (Unlimited), the second text of *Aus den sieben Tagen*, for example, asks questions:

How late is it? How long does it last? How long will you stay? When will it end?

Have you ever done something with the CERTAINTY

—therefore without any doubt—

that you have an infinite amount of time?

Without thinking about the end of the moment,

the end of your power,

the end of your interest,

the end of the patience of others,

the end of day and of night,

the end of your presence,

the end of your life,

the end of time?

Do you know a way, by which you could acquire this certainty?

. . .

Have you ever done something with the certainty

that the space of your thinking, feeling, acting, remembering, expecting

IS UNLIMITED?

the wrong sides; the reverse side has *Zugvogel* (Bird of Passage), from the same cycle). {Stockhausen briefly discussed this form plan later on p. 38 of “Stockhausen on Opera: Karlheinz Stockhausen in Conversation with Jerome Kohl,” *Perspectives of New Music* 23, no. 2 (Spring-Summer 1985): 24–39.” The recording of *Ceylon*—but not that of *Zugvogel*—has been reissued by the Stockhausen-Verlag on CD 11 of the Stockhausen Complete Edition. }

Do you know how you can acquire this certainty?

Do you know the way that leads out of this prison?

Have you ever played, without asking

Where you are?

With complete certainty.

ABSOLUTELY VERTICAL

HERE

A note

lives like YOU, like ME, like HIM, like HER, like IT.

Moves, extends itself and contracts together

Transforms itself, gives birth, testifies, dies, is newborn

Seeks—does not seek—finds—loses

joins—loves—waits—hurries—

comes and goes.¹³

One can hardly help having the feeling that with time and experience Stockhausen has come to regard it as necessary that these texts be explained in greater detail, perhaps due to having heard performances which, in his opinion, were inadequate representations of his intentions.¹⁴ The two further text compositions which follow *Für kommende Zeiten*, *Ylem* (1972) and *Herbstmusik* (1974), are considerably more detailed “scripts” (the formal process of the latter is ten full pages of prose), and are not described as “intuitive” music. Indeed, *Ylem* is really just a large “statistical” structure, and *Herbstmusik* is a theater piece with certain aspects of moment form (including inserts).

The direct-address (second-person) point of view of the above quotation, which in the German original capitalizes the second-person (familiar) pronoun (*du*), in the form used in correspondence (a nicety lost in the translation), is also characteristic of all the texts in *Aus den sieben Tagen* save one (significantly—as we shall see), and fourteen of the seventeen texts in *Für kommende Zeiten*. This and the capitalized pronouns near the end (“YOU,” “I,” “HIM,” etc.) recall the “Selbstporträt” of 1965, and its references to Gotthard Günther’s non-Aristotelian logic (see Chapter I, p. 34 and 36–39, above), though the association would appear to be rather superficial: polyvalence does not seem to be of primary structural concern here.

¹³ *Texte III*, pp. 128–29. The complete, two-page text, which begins and ends with the text of *Unbegrenzt* was originally published (in French?) in *L’Art vivant*, no. 3 (1969).

¹⁴ Rumors persist that Stockhausen intends to publish transcriptions of some of his ensemble’s performances of pieces from *Aus den sieben Tagen*, presumably as examples of how the processes ought to be realized, not as scores for performance. {Details of this were later confirmed by Stockhausen during an interview on 2 June 1984, published in “Stockhausen on Opera,” pp. 36–38. However, Stockhausen there does actually seem to contemplate the possibility of performing from such a transcription: “I thought that such works could be transcribed in such a fashion that they could even be played again, so that they are not lost and that they remain as models for intuitive playing. Because I think it doesn’t do any harm if we would also have these scores as we have with traditional music—notated. . . . Yes, once it would be transcribed it would be very difficult to perform” (pp. 37–38).}

Serial Forming and the Process Types

It will be necessary in our investigation of *Aus den sieben Tagen* to reverse the order of analysis followed in the preceding three chapters, and deal first with the individual elements (the separate pieces) of the cycle. This is because there is no form plan (published or, if we are to believe Stockhausen's account of the origins of the cycle, even considered consciously by the composer), but also because an understanding of the large-scale form of the cycle requires that the pieces first be categorized according to their process types.

The process types are in part related to Stockhausen's generalization of the serial composition process (see Chapter I, p. 5–7, above): define a continuum, divide that continuum into a scale of equal steps (mediation), and then order the scale-steps into series. In this sense, it will be seen that each of the component pieces in the cycle is a serial composition, but only carried out by the composer through the vaguest of first steps; the performer then is charged with the composing-out, which may or may not produce a result sufficiently "serial" to satisfy the composer. We have seen how this tendency for the composer to turn over certain parts of the realization process to others has grown, from the collaboration with studio technicians in the early electronic compositions, to his interest in "variable" formal connections in the instrumental music of the mid-fifties, to his employment of Cornelius Cardew to complete the details of *Carré* (see Chapter I, footnote 127, p. 43, above), to the "polyvalent" moment forms and beyond, to the process plans. There is also the 1967 Darmstadt collective composition project *Ensemble*,¹⁵ which renews the collective composition idea initiated with the Cardew collaboration and *Plus-Minus*.

As to the nature of specific processes described by the texts, Stockhausen has clearly indicated that a formal structure of a particular nature ought to result from the tenth of the fifteen texts, *Setz die Segel zur Sonne* (Set Sail for the Sun):

Thus there is a *process* which happens for each player in *four stages*: listen to a tone—listen to the tones of the others—move one's tone—achieve harmony. These stages were rehearsed frequently before the Paris performance [May 30, 1969], as also at later performances (including an absolutely crucial public performance in London on January 14th 1970 with the BBC Orchestra, which was distributed around the audience in 4 groups, each with a "nucleus player", and rehearsed by the composer)

So what is involved here is a purely *musical* realisation of this harmony, not an associative one. Whether this can be *completely* achieved remains an open question.¹⁶

That some of these processes are closely related is also made clear by the composer, in his notes on the recording of *Kommunion* (Communion, the eleventh text):

¹⁵ See Rolf Gehlhaar, "Zur Komposition Ensemble," *Darmstädter Beiträge zur Neuen Musik*, no. 11 (1968), p. 7–39; English version, p. 43–75. Also see the recording of excerpts, Wergo WER 60065, the liner notes for which are reprinted in *Texte III*, p. 212.

¹⁶ Program booklet for the set of recordings, DGG 2720 073 (seven discs), of *Aus den sieben Tagen*, trans. Richard Toop. The German text is reprinted in *Texte IV*, p. 108–22, 124–6 and 128–9. {The recording has been reissued on seven CDs—with additional performances of *Treffpunkt Abwärts*, and *Es*—by the Stockhausen-Verlag as CD 14 of the Stockhausen Complete Edition (in two versions, one with the accompanying booklet in German, the other in English). The texts are reworked and expanded from the ones published in the DG LPs, and I have not yet taken the trouble of locating these passages in this new edition.}

This text had never been played or rehearsed previously. One must not forget, however, that six of the eight players had intensively tried out the text CONNECTION, which is formulated similarly, three months earlier during quite lengthy gramophone recordings.¹⁷

The only attempt that has been made to date to group these texts by type has been that of Robin Maconie,¹⁸ who lists seven ideas which he feels are expressed in one or more of the texts: extension of the time perspective, extension of the frequency perspective, translation from one focus of awareness to another, and so forth. Although this points in the right direction, it is oriented toward philosophical content, and not toward the musical processes which the texts define, and so does little or nothing to explain the relationships among the pieces, or even to explain what might happen in any one of the individual compositions.

Let us begin by examining the two texts *Verbindung* (Connection) and *Kommunion* (the third and eleventh, respectively), which Stockhausen says are “formulated similarly.” These texts both give instructions to “play vibrations” in a succession of specified, successively nearer or farther, larger or smaller values:

play a vibration in the rhythm of your body
play a vibration in the rhythm of your heart
play a vibration in the rhythm of your breathing
. . . of your thinking/ . . . of your intuition
. . . of your enlightenment/ . . . of the universe

mix these vibrations freely . . .

(“Verbindung”)

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¹⁷ Ibid., also on the jacket of the single-disc release, DGG 2530 256.

¹⁸ Robin Maconie, *The Works of Karlheinz Stockhausen* (London: Oxford University Press, 1976), pp. 254–55. {Maconie did not retain this taxonomy in the second edition of his book (1990), which reduces the space devoted to *Aus den sieben Tagen* from six to just one-and-a-half pages.}

play or sing a vibration in the rhythm of the limbs
of one of your fellow players

play or sing a vibration in the rhythm of the limbs
of another of your fellow players

play or sing a vibration in the rhythm of the cells
of one of your fellow players
. . . of another . . .

play or sing a vibration in the rhythm of the molecules
.
of the atoms
.
. . . of the smallest/ particles that you can reach . . .

(“Kommunion”)

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This is readily identified with the concept of a scale of values, dividing a continuum into more or less equal steps. The instruction in *Verbindung* to “mix the vibrations freely” is also familiar in this context, as the permutating of the scale which is the final stage of Stockhausen’s concept of the (generalized) serial composing process. There is also a third text, *Abwärts* (Downwards, the sixth text of the cycle), which calls upon the performers to play a series of “vibrations” in progressively smaller scale-steps. These three texts form a group of similar processes, which we shall designate the (defined) “Scale” process type, because the composer has set forth (albeit in poetic, even metaphoric terms) a complete scale of “vibrations.” Note that a “vibration” might be interpreted purely as a rhythm, as literally suggested, but that this “rhythm” might also be taken as a pitch (extremely fast rhythm), as a polyphonic construction (complex rhythm), or as a timbre (extremely fast polyphonic rhythm), and that this rhythm could be defined by dynamics as well, including at the faster end of the range amplitude modulation (on an electronic instrument, for example). The complete German text of *Abwärts* will be given below, during the discussion of possible changes to the text between the original and the published forms.

A second, similar type of text is that represented by *Aufwärts* (Upwards, which follows *Abwärts* in the cycle):

play a vibration in the rhythm of your smallest particles

play a vibration in the rhythm of the universe

play all the rhythms that you can
distinguish today between [them] . . .

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In this case, however, only the extreme values are given, and the performer is called upon to create the scale himself—that is, to “mediate” between the extremes defined by the text. We shall therefore designate this text to be of the “Mediation” process-type. Three additional texts, *Nachtmusik* (Night Music), *Oben und Unten* (High and Low), and *Setz die Segel zur Sonne* (the fifth, eighth, and tenth texts) conform to this description, where two opposed poles are established, and the performer is to define the mediating steps.

A third process type is uniquely represented by the fourth text, *Treffpunkt* (Meeting Point—reproduced from the score in Ex. 5–1),

for ensemble

MEETING POINT

everyone plays the same tone

lead the tone wherever your thoughts
lead you
do not leave it, stay with it
always return
to the same place

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Ex. 5–1

which requires the performers to begin with a particular ensemble sound (the English word “tone” used in the translation has not quite the same breadth of meaning as the German original, *Ton*), move away from that sound, and from time to time return to it. This is the only text that specifies a recurring, central event for the piece. This process, a sort of “rondo” form which we shall designate the “Refrain” type, is to all intents and purposes identical with the event-type which is indicated with the symbol



in *Spiral*, *Pole* and *Expo*—a special type of permutation process in which all of the elements of a set are intervallically measured against a single one of their number.¹⁹

¹⁹ See the explanatory notes in the score of *Spiral*, p. 4 (English trans. on p. 13). {Karlheinz Stockhausen, *Nr. 27, Spiral für einen Solisten* (Vienna: Universal Edition, 1973).}

There are five texts which instruct the performer to play (unspecified) single sounds, with no guidance as to the relationship between them. These are *Richtige Dauern* (Right Durations, the first text, the German version of which is reproduced below as Ex. 5–7), *Unbegrenzt* (Unlimited), *Intensität* (Intensity), *Es* (It) and *Goldstaub* (Gold Dust). Let us designate this the “Pointillist” process-type, after Stockhausen’s first serial element category (see the table in Ex. 1–4, p. 23, above), to which it corresponds. Now this cannot, of course, be read as an inherently serial process-type. Whether or not what results is of the “hierarchical” (i.e., “tonal”) sort of music which Stockhausen says has been replaced in modern musical thought by the “broader” serial type (see in Chapter I, p. 7 above), would seem to depend on whether Stockhausen’s grand generalizations about “modern thought” are true, with respect to whatever “intuitive” forces operate to guide any given performance.

This leaves two texts, the twelfth and fifteenth, *Litanei* (Litany) and *Ankunft* (Arrival), which do not in fact describe processes at all. These two texts are marked “to the player” and “for any number of musicians,” while all the others (with the exception of *Oben und Unten*, of which more shortly) are marked “for ensemble,” or something very similar. The content of these two texts is somewhat in the manner of a manifesto, or perhaps an explanation of the ideas behind the whole cycle, and it would appear that originally Stockhausen did not think of these texts as performance pieces at all, to judge from the abovementioned markings and the fact that performances of them were not included in the integral recording (DGG set 2720 073)—of course, *Oben und Unten* was also not included, but probably for the reason that it is largely gestural and visual in nature, being a theater piece. However, at some time before 1978, Stockhausen seems to have revised his ideas about these two texts, for in the most recent version of his catalog of works,²⁰ *Litanei* is marked “for speaker or choir,” and *Ankunft* is marked “for speaker or speaking choir.” While this probably allows for the same kind of freedom of treatment of the text that is applied to the melody of *Japan* (from *Für kommende Zeiten*),²¹ the texts remain fundamentally different from the others, and fundamentally do not describe specific processes. Any process that occurs in a performance then is brought to the text from outside, and is not expressed or implied within it. For this reason, I shall designate these two texts to be of the “Nonprocess” type.

The grouping of processes into these five process types is partially reinforced by the typographical layout of the texts in the score. The Mediation, Refrain and Pointillist process types have the lines of the text centered on the page (see Ex. 5–1, for instance), while the texts of the remaining two process types are left-justified. The text of *Oben und Unten*, which is by far the longest text and in so many other ways is exceptional within the cycle, does in fact use both left-justified and centered-line forms—a point we shall return to later.

²⁰ *Texte IV*, p. 672.

²¹ Péter Eötvös, liner notes to the Stockhausen ensemble’s recording, Electrola/EMI 1 C 165-02 313/14 (two discs), trans. Richard Toop: “In the course of rehearsals the individual elements were tried out in isolation from one another—at first just the “melody”, in various registers, tempi and with various dynamic processes. Then the “melody” was dissolved into its individual notes, which were later assembled into a horizontally fluctuating band of sound. Finally the individual notes and the bands of sound were combined together to form a continuous upwardreaching motion. . . . The ‘melody’ is heard only in its individual elements: in intervals which grow larger, and in repeated rhythmic formulae which become compressed.” {The performances from this two-LP set of *Spiral* (two versions) and *Pole* have been reissued by the Stockhausen-Verlag on CD 15 of the Stockhausen Complete Edition. CD 17.1 in this series, issued in 2005, has recordings of six pieces from *Für kommende Zeiten*. Perhaps a CD 17.2 will include recordings of *Japan* and *Wach* that appear on this LP, as well as the recording of *Zugvogel* from the Chrysalis LP with *Ceylon*.}

The “serial” nature of the individual pieces may therefore rely to a large extent on what the performers consciously or unconsciously make of the processes expressed by the texts. Three of the five process types, however (accounting for ten of the fifteen texts), may be considered to be at least proto-serial according to Stockhausen’s own broad definition: that is, it is left to the performers to effect the permutations of the scale elements, as well as to interpret the cryptic descriptions of the scale elements themselves, but there are clearly recognizable guiding principles which may be directly related to Stockhausen’s earlier serial compositional technique.

These five process types may be ordered into a scale themselves, according to the relative degree with which the details of the processes are specified in each. That is to say, the Refrain type is the “most determinate,” because a specific formal course (a “rondo”) is indicated by the text; the Scale type, which indicates specific degrees, is the next most determinate, followed by the Mediation type, which gives two extremes for a continuum. The Pointillist type, then, is the least determinate (or “most intuitive”) of the texts which actually indicate processes. This is supported by the composer’s statement about one of the five texts of this type: “Within the cycle, the text IT reaches an extreme of intuitive playing in the instruction to play only when one has achieved the state of *non thinking*, and to stop whenever one begins to think. By this means a state of playing should be achieved in which one acts and reacts *purely intuitively*.”²² The two texts *Litanei* and *Ankunft*, the Nonprocess types, may then be set up as the least determinate of all, in that they are not even intended to inspire a process, but may be performed as “texts,” that is to say, be used as raw material, for any sort of “intuitive” process at all. The natures of the fifteen texts, as outlined in the preceding paragraphs, are summarized in the table constituting Ex. 5–2.

The Large-scale Form of the Cycle

Using as tools the identified process types and the scale formed of them, which it will be convenient to represent in the conventional numerical manner (0 = most determinate, 4 = least determinate) within a mod-5 system (admittedly a doubtful procedure in the present case, but it produces some interesting results), we may now examine some relationships which exist on the larger scale of the cycle. This kind of global organization, which goes beyond the level of the individual piece to the relationships among all the pieces of a cycle too large to be perceived as an entity, has precedence in the *Klavierstücke*, as we saw in Chapter I (pp. 44–45, above), and possibly has a successor in the composer’s work-in-progress, *Licht*, though it is too soon to tell much about this gigantic work, which is to last in performance something like twenty-five hours, spread over seven days!

The multiple, but not equal, occurrences of scale elements, governed by a supra-ordering scale of distribution, is a feature of many of Stockhausen’s earlier compositions, for example the aforementioned series of cycles of *Klavierstücke*, *Stimmung*²³ and *Telemusik* (see Chapter III, pp. 173–74, above). It is apparent from the above itemization of process types (summarized in Ex. 5–2), that the fifteen texts of *Aus den sieben Tagen* are also grouped by such a scheme (Ex. 5–3). Thus the integer values from one to five, which together of course total fifteen (the number of texts), each determines the number of occurrences of one of the process types.

²² From the DGG recording’s booklet, trans. Toop. Also on the single disc release, DGG 2530 255. German text in *Texte IV*, p. 129.

²³ Hubert Stuppner, “Serialità e misticismo in ‘Stimmung’ di K. Stockhausen,” *Nuova Rivista Musicale Italiana* 8, no. 1 (Jan.–March 1974): 83–98.

<u>Text order number</u>	<u>Title</u>	<u>Scoring</u>	<u>Process type</u>	<u>Typography</u>	<u>Date</u>
1	RICHTIGE DAUERN	c. 4 players	Pointillist	Centered	7 May
2	UNBEGRENZT	ensemble	Pointillist	Centered	8 May
3	VERBINDUNG	ensemble	Scale	Left justified	8 May
4	TREFFPUNKT	ensemble	Refrain	Centered	8 May
5	NACHTMUSIK	ensemble	Mediation	Centered	8 May
6	ABWÄRTS	ensemble	Scale	Left justified	8 May
7	AUFWÄRTS	ensemble	Mediation	Centered	8 May
8	OBEN UND UNTEN	theater piece	Mediation	Centered <i>and</i> Left justified	9 May
9	INTENSITÄT	ensemble	Pointillist	Centered	9 May
10	SETZ DIE SEGEL ZUR SONNE	ensemble	Mediation	Centered	9 May
11	KOMMUNION	ensemble, at first 3, then 4, 5, 6, 7	Scale	Left justified	9 May
12	LITANEI	“to the player” [speaker or choir]	Nonprocess	Left justified	10 May
13	ES	ensemble	Pointillist	Centered	10 May
14	GOLDSTAUB	small ensemble	Pointillist	Centered	10 May
15	ANKUNFT	any number of musicians [speaker or speaking-choir]	Nonprocess	Left justified	11 May

Ex. 5–2

Process type (and number) Number of Occurrences

Non-process	4	x	2
Pointillist	3	x	5
Mediation	2	x	4
Scale	1	x	3
Refrain	0	x	1

Ex. 5–3

The typographical groupings, as already noted, collect the process types into sets of two and three types each; but, when we consider actual numbers of texts (counting *Oben und Unten* in its “correct” typographical format—centered lines), the overall proportion of “centered” to “left-justified” texts is 10:5, or 2:1, one of those simple (i.e., low-numbered) integer ratios of which Stockhausen is so fond in his large-scale plans (see p. 204, above). Even if *Oben und Unten* is counted with the left-justified texts, however (though the probable reason for this mixture is the extraordinary length of this prose text, which requires that the concluding explanations be typographically right-and-left justified, across the lower half of the page, in order to fit everything on one page without a cluttered appearance), the proportion is merely shifted to 9:6, or 3:2, another simple (low-number) integer ratio. If the text were to be counted in *both* categories (though this is stretching the point, we shall see that this centrally placed text has further multiple functions in the cycle’s form), the proportion would become 10:6, or 5:3, still within the proportions available from the set of integers from one to five.

We have seen that symmetrical constructions often occur in Stockhausen’s formal schemes. Perhaps the most conspicuous text in *Aus den sieben Tagen* is *Oben und Unten* which, besides being by far the longest text, is also the only “theater piece,” the remaining texts specifying small musical ensembles (save for the two Non-process texts, in the original conception, though the revised idea on these also specifies a small, “purely musical” ensemble). It is also the only text of the fifteen which is not in the second person (direct address), consistently referring to the three characters (Man, Woman and Child) and four instrumentalists in the third person. The placement of this text at the center of the cycle divides the whole into two equal segments, or “limbs” (*Glieder*). Each of these limbs is further subdivided in exactly the same way, into two equal segments: at the center of the first limb is the unique Refrain text, *Treffpunkt*, and at the center of the second limb is the first of the Non-process texts, *Litanei*, which is actually the most aloof from performance of the two texts of this type, being the dedicatory “preface” of the cycle (headed “to the player”).

The distribution of the five process types in the overall form scheme exhibits some interesting features. Ex. 5–4 shows this distribution, with the *interval* between each instance of the process types 1, 2 and 3, measured (as in *Telemusik*) by number of intervening pieces, given in angle-brackets between the numbers representing the text order numbers.

<u>Process type</u>	<u>Text Order number</u>					
4. Non-Proc.					12	15
3. Point.	1	2	<6>	9	<3>	13 14
2. Mediation			5 <1>	7 8 <1>		
1. Scale			3 <2>	6 <4>	11	
0. Refrain			4			

Ex. 5–4

From this diagram it may be seen that the spacing is in proportions of 2:1 for process type 3, 1:1 for process type 2, and 1:2 for process type 1. But the center between the extreme occurrences of each of these types is at virtually the same point (squarely on text 7 for process type 1, and between 7 and 8 for types 2 and 3), so that the proportional displacement of the central element of the odd-numbered types results in the placement of each of these

one-and-one-half units away from the center of their otherwise symmetrical structures, but each is displaced in the opposite direction, a feature strongly reminiscent of the form plan of *Telemusik* (see Chapter III, pp. 175–77, above).

Yet another, though incomplete manifestation of symmetry may be seen by considering the *interval* relationships between adjacent process types in each of the two limbs of the structure. Ex. 5–5 shows the process types by number, and gives the ordered mod-5 interval between successive types.

Text number:	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Process type:	3	3	1	0	2	1	12	2	3	2	1	4	3	3	4
Interval:	0	3	4	2	4	1	0	1	4	4	3	4	0	1	1
	↑	—	↑	—	↑	—	↑	↑	—	—	↑	—	—	↑	↑

Ex. 5–5

Symmetrical placement of the intervals within each limb is shown by arrows under the series of intervals. Notice that the single nonsymmetrical pair in each limb (and therefore also the two pair each of symmetrically placed intervals) occur in the corresponding positions. Perhaps only coincidentally, the first and last texts are each unique to their dates of composition (see Ex. 5–2), the 7th and 11th of May 1968, respectively, and the central theater piece begins the third of these five days, so that the two limbs represent a 2:3 proportion of days, if *Oben und Unten* is counted with the second limb, or left out of the accounting as an entity separate from the two limbs.

Rational vs. Intuitive Planning

Of course, the question arises, to what extent are these structural/formal relationships the product of rational, conscious decisions, and to what extent a result of unconscious, intuitive choices made by the composer. Stockhausen’s testimony concerning the circumstances surrounding the writing of these texts clearly is intended to indicate a totally spontaneous, nonrational process:

Until 1960 I was a man who related to the cosmos and God through Catholicism, a very particular religion that I chose for myself almost as a way of opposing the post-war Sartrean nihilistic attitudes of the established intellectuals. Almost all my colleagues were, and still are, complete nihilists. And then I began to float because I got in touch with many other religions. In Japan I prayed many times to Buddhas just as I’ve prayed to the Christian god. And then to the gods of the Mayas and the Aztecs in Mexico. I lived for short periods in Bali, Ceylon, and India and felt that the religions were all part of the face of a multifaceted universal spirit, of the total spirit.

In 1968, I came very close to death, to suicide, and giving myself up in that sense. But after that I found a suprarreligious way for myself. I didn’t think of myself any longer as a member of a particular social group. And from that moment on I became conscious that all my music had these flashlights [*sic*], in short moments, which at that period in May 1968 revealed themselves to me for seven days and nights without a single break. That was the most fantastic experience up to then because I found out that intuition is not

something that just happens to you, like a car accident, but that you can call for it and that you can develop a technique for it. It comes when you need it.²⁴

At that time I simply *did* whatever the inner voice told me, and thus I experienced many extraordinary things. However, this was not strange to me, as I have from time to time during my life witnessed miracles. I have *always* been guided; but more like a child who simply does whatever occurs to him. But I had *not* previously experienced consciously that I now *must do* directly what had been imparted to me in these messages. . . . During these days I also wrote, at night, the texts of *Aus den sieben Tagen*, and also many poems.²⁵

Nonetheless, his statements do not absolutely exclude the possibility, for example, that a “form scheme” of some sort might have been developed (on May 7th?) prior to the actual writing of the texts.

The composer also states flatly that the texts of *Aus den sieben Tagen* and *Für kommende Zeiten* have never been revised.

J. [Hugo Pit]: Are the pieces from *Für kommende Zeiten* perhaps similar to *Aus den sieben Tagen*?

[Stockhausen:] Yes . . . mixed, so to speak. They are to some extent separate sentences [Sätze] which have come to me *so*, directly, just as they now stand on paper—as did also all of *Aus den sieben Tagen*—without revision. I simply wrote them down, without hesitation.²⁶

There is the fact, however, that of the seven days referred to in the title, only five (May 7th–11th) are accounted for in the texts of this cycle (see Ex. 5–2). That these are the *first* five can be established by the following:

GOLD DUST (for small ensemble) is the 14th and penultimate text. . . . It came into being *late in the evening* on the *fourth* of the “Seven Days” (10th May 1968).²⁷

Of the remaining two days, Stockhausen does explain that he also wrote “many poems,” as well as reading Satprem’s book on Sri Aurobindo, and experiencing “many extraordinary things,” presumably visions and/or miracles.²⁸ Although this may quell any suspicions that the last two days of the seven may have been devoted to reworking the texts developed during the first five, there are some other indications that the texts may have been revised at a somewhat later date.

²⁴ Cott, p. 26.

²⁵ *Gespräch in Kürten, am 2. Juni 1973, zwischen Karlheinz Stockhausen und Hugo Pits Gruppe “Kunstring voor onkonventionele muziek en klankenkonfiguraties”* . . . (Kürten: Stockhausen-Verlag, 1976), p. 36. Reprinted in *Texte IV*, p. 529. This reprint varies in some small details from the original.

²⁶ *Ibid.*, p. 39 (*Texte IV*, p. 532).

²⁷ Booklet for the DGG integral recording (and *Texte IV*, p. 149). Trans. Richard Toop. The emphases are Stockhausen’s.

²⁸ *Gespräch*, p. 35–36 (*Texte IV*, p. 528–29). Some of the poems appear in *Texte III*, p. 368–76.

In July of 1968 Stockhausen presented versions of two of the texts which disagree in several details from the versions later published. Exx. 5–6 and 5–7 give the published versions of these two texts, which may be compared with the versions in the following exchange:

für Ensemble

ABWÄRTS

Spiele eine Schwingung im Rhythmus Deiner Glieder
Spiele eine Schwingung im Rhythmus Deiner Zellen
Spiele eine Schwingung im Rhythmus Deiner Moleküle
Spiele eine Schwingung im Rhythmus Deiner Atome
Spiele eine Schwingung im Rhythmus Deiner kleinsten Bestandteile
zu denen Dein inneres Ohr noch reicht

Wechsle langsam von einem Rhythmus zum anderen
bis Du freier wirst
und sie beliebig vertauschen kannst

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Ex. 5–6

für circa 4 Spieler

RICHTIGE DAUERN

Spiele einen Ton
Spiele ihn so lange
bis Du spürst
daß Du aufhören sollst

Spiele wieder einen Ton
Spiele ihn so lange
bis Du spürst
daß Du aufhören sollst

Und so weiter

Höre auf
wenn Du spürst
daß Du aufhören sollst

Ob Du aber spielst oder aufhörst:
Höre immer den anderen zu

Spiele am besten
wenn Menschen zuhören

Probe nicht

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Ex. 5–7

Bockelmann: Könnten Sie eines dieser Modelle mit Worten beschreiben?

Stockhausen: Ja, zum Beispiel eines lautet so: “Für kleines Ensemble ABWÄRTS: Spiele eine Schwingung im Rhythmus Deiner Glieder / Spiele eine Schwingung im Rhythmus Deiner Zellen / Spiele eine Schwingung im Rhythmus Deiner Moleküle / Spiele eine Schwingung im Rhythmus Deiner Atome / Spiele eine Schwingung im Rhythmus der kleinsten Teilchen, in die Dein Bewußtsein dringen kann / Lasse

genügend Stille zwischen den Ereignissen / Wenn Du Dich freier fühlst, mische die Rhythmen in beliebiger Reihenfolge.”

.....

Oder ein anderes Beispiel hat den Namen “RICHTIGE DAUERN: Spiele einen Ton / Höre auf, wenn Du spürst, daß Du aufhören sollst / Spiele wieder einen Ton / Höre auf, wenn Du spürst, daß Du aufhören sollst / Lasse genügend Stille zwischen den Tönen / Ob Du aber spielst oder aufhörst, Höre immer den anderen zu.” Und ich muß noch hinzufügen, daß dies eine Komposition für kleines Ensemble ist.²⁹

It will be noticed that in the “official” published versions, the processes are somewhat more clearly delineated. Naturally, one might object that Stockhausen may have been quoting from memory, and made a few slight errors. The context of the interview does not make it clear whether he had the texts in front of him at the time. However, I am not quoting from tapes of the broadcast, but from the version printed in *Texte III*, dating from 1971. Not only does this printing include the virgules (slash marks) indicating line endings, but there is no reason why Stockhausen should not have corrected any slips at the time the text was edited. Many other texts in this and the other volumes of *Texte* have been updated or corrected (as for example the reprint of *Gespräch* in *Texte IV*, mentioned earlier). Furthermore, in a similar conversation, also transcribed from tape recordings,³⁰ he is able to quote without the slightest inaccuracy the text *Goldstaub*. It is a small irony that in the “official” version, the word “Bestandteile” (which means literally “component parts”) is translated as “particles,” whereas the exact German equivalent would be “Teilchen,” the word actually found in this earlier version.

In any case, Stockhausen has been fascinated by the intuitive processes of listening, playing and composing at least since his studies with Meyer-Eppler in 1954. Most of his writings in *Texte I* and *II* show that his development during the fifties was largely influenced by his increasing understanding of the possibilities and limitations of listening and playing. His compositions with strict form plans, as we have seen, almost always show departures in the final versions (sometimes very substantial departures) which are “intuitive” adjustments to the original plan. We have also heard his testimony on the “intuitive” parts of *Zeitmaße* and *Gruppen* (Chapter I, p. 35, above). And we have seen that his earlier Catholic mysticism was not incompatible with his intellectual bent in the 1950s.

It may be allowed that a composer saturated in “serial thinking” (or any other system, for that matter) would be likely to produce “intuitively” structures similar to what he has been accustomed to create “rationally.” Or,

²⁹ Interview with Peter Bockelmann, *Texte III*, pp. 313–14. The passage translates as follows:

Bockelmann: Could you describe one of these models in words?

Stockhausen: Yes, for example one of them reads thusly: “For small ensemble DOWNWARDS: Play a vibration in the rhythm of your limbs / Play a vibration in the rhythm of your cells / play a vibration in the rhythm of your molecules / Play a vibration in the rhythm of your atoms / Play a vibration in the rhythm of the smallest particles to which your consciousness can penetrate Leave sufficient silence between the events / if you feel freer, mix the rhythms in any order you like.”

Or another example has the name “RIGHT DURATIONS: Play a tone / Stop when you feel that you should stop / Play a tone again / Stop when you feel that you should stop / Leave sufficient silence between the tones / But whether you play or stop, always listen to the others.” And I must add that this is a composition for small ensemble.

³⁰ *Gespräch*, p. 38 (*Texte IV*, p. 531).

conversely, perhaps Stockhausen's investigations of perception, linguistic structure, information theory and whatever did in fact lead him "rationally" and accurately to his particular methods of serial composition, which then correspond in their structures to intuitive mental processes.

In the "Selbstporträt" from 1965, Stockhausen had already declared his view of the interpermeability of the intuitive and the rational:

"Feeling", "sensing" always goes right through the thought-genesis throughout the process of composing, in which that which sounds must be formulated, or how something will be brought into sounding; it's all the same, whatever one gives as the basis upon which one founds the "meaning" of composing. That holds good even where musical thought denies itself—as many composers assert—on the grounds that in that way the "irrational" is given a greater chance.

Today's anti-positions are not any longer truly anti, but rather coils through which thought winds, grows hot and becomes twisted up into extreme positions, in order to make possible sharper formulations.³¹

Summary and Conclusions

Since the time of *Aus den sieben Tagen*, Stockhausen has again begun publishing analyses of his own music. These show not only his "new" technique of "melody" composition (which actually harks back to *Formel*, of 1951),³² and the attendant continuation of his fascination with transformation processes, but also reveal his continuing efforts to refine and expand the serial language. His analytical notes on *Inori* (1973–74),³³ for example, reveal a very subtle treatment of dynamics (in a scale of sixty steps!) which is much less arbitrary than has been his treatment of this parameter in many previous instrumental compositions—for example the dynamic scales that we have seen in *Mixtur*. These same analytical notes discuss also a scale of mime gestures, which extends serial control in the theatrical realm, an area which has increasingly held the composer's attention.

But the analyses dating from after about 1970 also concern themselves only with the music composed after that date, and so the period from about 1962 up to the "intuitive" compositions of 1968–70 has remained until now the least-well documented period of Stockhausen's creative work, from the standpoint of structural and formal analysis. If the present survey of a few works (which I believe to be representative) from this period has concentrated in many instances on structures in unorthodox parameters, such as statistical masses of sound, dynamics, or group characters, this should not be taken to mean that they are necessarily of unusual importance in the works in question; rather, it is because these areas have hitherto been particularly overlooked. As a concept, "serialism" still tends to evoke the tone row as a leading, even dominant feature; but in Stockhausen's work pitch serialism is often of secondary

³¹ *Texte III*, p. 36. {A much smoother but less literal translation by Bill Hopkins can be found in Karl H. Wörner, *Stockhausen: Life and Work* (Berkeley and Los Angeles: University of California Press, 1973), pp. 51–52. }

³² Toop, "'0 alter Duft': Stockhausen and the Return to Melody," *Studies in Music* (University of Western Australia) no. 10 (1976): 79–97.

³³ Four items in *Texte IV*, p. 214–42. Some of this material, with further additions, appears in the liner notes to the recording of *Inori*, DGG 2707 111 (two discs). {Reissued by the Stockhausen-Verlag as CD 22 in the Stockhausen Complete Edition. }

importance (even in the earliest serial pieces), since for him the formal process—unfolding as it does in time—is first and foremost concerned with duration.

If the concept “total serialism” has proved to be little more than empty journalistic jargon—at least insofar as actual compositions are concerned—nevertheless there is at least some usefulness to the more general term “serial”. There seems little doubt that this term, at least in the sense of “composition using sets,” remains applicable to Stockhausen’s work right through the 1960s and beyond. At the same time, it is clear that from the outset there were important non-serial features (as there needs must be, it would seem, in any serial work), and even drastic alteration of serially ordained patterns. It is Stockhausen’s increasingly thorough blending (or, as he would say, “integrating”) of a wide variety of both serial and non-serial techniques into the complex totality of the forms of works that emerges as the important tendency in the compositions of his post-*Momente* (but certainly not “post-serial”!!) period.