

## YESCOLAB #2 (27 May 2021)

### Accompanying Thoughts

by joachim heintz

#### Tonal and atonal

When we were asking Parham about his piece, he said, at a certain point, that he mixed tonal and atonal music, and he was somehow asking whether this is ok or not.

I think that it is really important what is behind this question: That we as composers should be sensible for our *material*, and try to work in a way which fits to this material (rather than ignoring or even maltreat its qualities). I personally believe that we should establish a space (it be in pitches, in rhythms, in sounds) which is coherent and not arbitrary. Creating this space is somehow the same as to compose.

But I don't think that the opposition of *tonal* and *atonal* is most important here. A tonal part of a piece can exist fine alongside an atonal part — it depends on how they are. But perhaps an atonal part can not exist alongside another atonal part — it depends on how they really are.

So basically I suggest to find words to describe a specific material (which is not easy!), and most notably to perceive (hear, feel) what the material suggests, and permits. These descriptions will be much more specific than the distinction between tonal and atonal.

#### Traditional iranian music

I am very curious how the iranian composers in our group feel when they integrate traditional iranian music in one of their compositions. Some questions:

Is it a strong desire from yourself, or is it something like “I am expected to do it”?

Is it always similar, or very different (whether or how traditional music is included in an own composition)?

How does the traditional music work with other parts of the composition, for instance electronic sounds or field recordings? Do you as composers feel a difficulty in combining these different origins, or are there no problems?

Perhaps we can have a talk about it, at any time; perhaps connected to some compositions.