

*e o r g s o B ó ' g æ h v l a M a*

## Paper presented in the symposium

*u n a h B c B o h r M r s a o B r B r n*

*v o r g o a h c M B c B g c h a h c M B g r o h B r g B c B M a o a s B r B v o B r g M*

University Paris 8, May 2013

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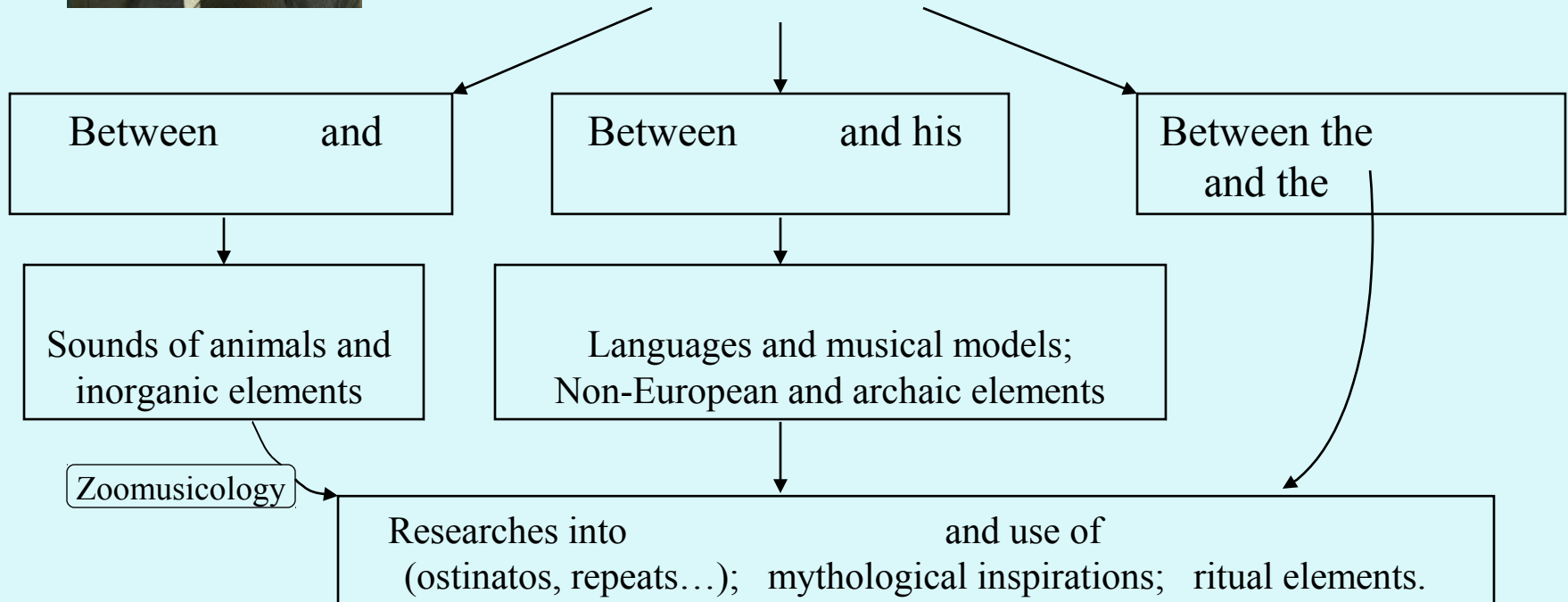
Music and nature (second half of the 20th century):

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, , ...



(1935) – outstanding position:

- Almost physical presence of Nature in his music



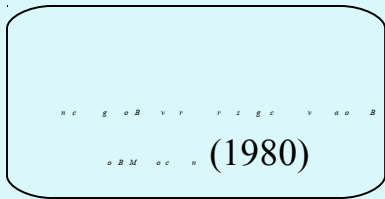
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1958-1967

Hidden models of linguistic and natural origin

1967-1980

Raw models, “overmodeling” technique

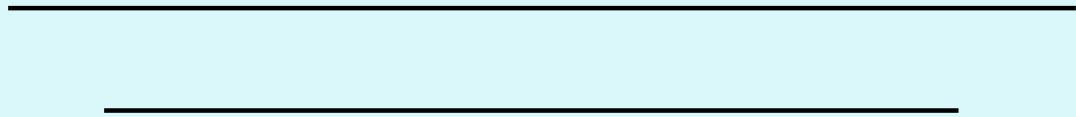




*Sopiana* for flute, piano and tape (1980) – beginning

after 1981

Live electronics: samplers, sequencers

(During the second and third periods hidden models are equally in use)



- of raw models as “animist” transformation.  
 *Korwar* for harpsichord and tape (1971) - excerpt
- and dimensions: musical works as imaginary rituals.
- Use of human models and musical archetypes: search for “natural” man.
- Coming and going between the and the .  
 *Maraé* for six amplified percussions and tape (1974) - ending
- Synthesis between the and the :

Modern techniques + Musical archetypes + Ritual elements + Recourse to myths and mythical thought

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Two fundamental aesthetic mechanisms of musical activity

Invocation of the experience of  
rooted in the unconscious

mimesis of  
environmental, impersonal elements

Functions ensuring the coherence and stability of the social and  
cultural organism in time and in space.

Historical progress of music

It ... from the self-regulation of society and culture (in the path of progress).

However, the guiding values of musical avant-garde are

In 1950's 1960's:

as response to this situation:

Primitive principles of mimesis, musical archetypes, ritual and sacred dimensions, myths...

A kind of return to the roots, to "Mother Nature". Not a step back but a superior