

# Petr Baran & Rudolf Růžička: CREATION

## CREATION - electroacoustic computer composition

**CREATION**, a large-scale computer electronic composition, was created in the Plzen Radio's Electronic Laboratory and the Czech Radio's Audiostudio in Prague. Each of the nine parts of the composition was given a Latin title, selected in such a way as to onomatopoeically illustrate their different soundscapes. They are: Stridor, Clangor, Sonor, Clamor, Fremor, Canor, Frigor, Rumor, and Plangor. At the same time, the names of the individual parts constitute what is basically a ternary form with the climax in the second third of the work. The names have then inspired the composer to select the appropriate sounds suggesting, after their necessary adjustment and transformation, the content of the individual parts. **Creation** can be ranked in the genre of sacred music.

The composer **Rudolf Ruzicka** says this about his work: *"The title of the entire composition, **Creation**, should, apart from the basic biblical meaning of Creation of the world, evoke in the listener the idea of a great deed, a creation of far-reaching importance for the world and for the universe at large. It should also recall the activity of the most significant creature on Earth, namely man, which may be at the same time uplifting and harmful, creative as well as destructive, including birth as well as death. The first section of the composition opens with **Stridor**, suggesting rattling and hissing, followed by **Clangor**, a cry combined with a clear, ringing, almost metallic sound, and **Sonor**, closing it with a loud and a predominant murmur. **Clamor**, opening the middle section, expresses exhilaration and screams, **Fremor** noise and rumble, while **Canor**, the climax of the composition, is full of sweet melodious sounds and singing. In the final section, **Frigor** stands for cracking and rumbling, **Rumor** for speech and humming, and **Plangor** for pulsation and wailing."*

Creation was made with the help of the **CCOMP** (Computer COMposition Program) computer program for the composition of instrumental, vocal and electronic works. Also used in the realization of the composition was the newly created sub-program for an automatic calculation of the MIDI-files, substantially facilitating and in fact largely eliminating routine work, and enabling the composer's communication with the computer. It immediately transforms the theoretical notation created for CCOMP on the basis of the American Alphanumeric Language for Musical Analysis, or ALMA, into notation on the computer screen or by printer, as well as into sounds enabling the composer to hear it at the same time in the desired color with the help of the synthesizer or the computer sound card, thereby allowing the composer to adjust the resultant sound to best suit his artistic intentions.

## Videofilm CREATION

This film arose in years 2002-3 having been inspired by a composition of the same name by Rudolf Ruzicka. It is neither its illustration, video-clip nor its visual supplement. It springs from a stream of unbelievably powerful energy, which the author of this film feels in the audio composition.

After all the fires of plasma and fumes of creation, after pictures of star clusters, after continual approaching of biological formation full of lights towards us, it is the first character of the Hebrew alphabet ALEF which has been emerging from the deep infinite universe. At mathematics this particular symbol signifies the sturdiness of infinite sets. In Hebrew literature, especially in cabbala this letter entails conception of all, that is the start and the end of the Omnipresent. Illustrated graphically the infinite circle embodies the most precise form of ALEF, that is snake biting its own tail, a snake so frequent a symbol among the Celts. If you want, it is the conception of godlike omnipresence and infinity and at the same time perfection.

Two more Hebrew characters have appeared in the film, which are to present and partially quote from Tora, namely the book of Genesis. And again we are back at the snake representing the temptation of acquiring knowledge, that is the possibility to become Gods. The volume of Tora itself then later on blazes up as the symbol of cleanness of energy, which belongs to the immense flow in time and space. The flames themselves are being conceived as sacrificial expurgatory. The Hebrew sign featuring last in this film then completes symbolism of these signs. Is it the sign of fertility that is of gate as well as of birth.

Creation of human being signifies breathing the gigantic power into the muddy clod. And the possibility to become part of the infinite flow and to give sense to his own activity as well as to stumble along the roads, to form stones and build up his pride is thus bestowed on him. He has been erecting in his struggle with weight, longing to achieve position which neither his force nor any technical miracle will fail to elevate him to. Nevertheless, everything that exists is present in himself.

Our world has already witnessed everything and the only thing we must do is to find our way to it. Despite all possible and impossible aids, there is no other way for us.

[www.youtube.com/watch?v=D2uyq4q-cEM](http://www.youtube.com/watch?v=D2uyq4q-cEM)