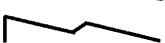



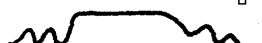

The 3 *chopper* outputs were controlled as equally important, in order to maintain the irregular rhythm without dominating periods. The output of the reverberation plate with 4.5 seconds reverberation was connected to track I.

The 5th, 6th, 7th and 8th fader were changed **parallel**. However, when the 1st fader was opened (reverberation plate) the 5th fader was more closed (almost completely) than the 6th, 7th, 8th faders.

The **process of the sound modulation** begins with the unmodulated sounds (5th, 6th, 7th, 8th ♪), at first with some **ring modulation** mixed with 212 Hz from the 2nd ♪ (envelope curve , then again  slowly, with 9th, 10th, 11th, 12th ♪).

In the course of the circa 10 minutes, now the **process of increasing sound transformation** takes place. At first almost only **direct sound**, per longer sound a modulated one mixed to it once, in the order of the faders: 1st, 2nd, 3rd, 4th ♪ (chord (21) begins with direct sound).

Gradually mixtures of 2 modulation forms each are added to the original sound, i.e. they alternate back and forth with the original sound: when the 1st ♪ is opened, the original sound (5th–8th ♪) is reduced considerably or completely closed, so that the reverberation can be clearly perceived.

Occasionally, the changing of the modulation forms calms down; it becomes less rapid. As a whole, however, increasingly less direct sound occurs, even though in each chord the direct sound occurs once. 5th–8th ♪ (direct sound) are thus regulated more and more frequently , sometimes in fast thrusts .

In a further stage, successions of **one modulation form and two or three simultaneous modulation forms are mixed**, the faders irregularly moved in contrary motion.

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Near the end, **all four modulation forms** (1st–4th ♪) and direct sound (5th–8th ♪) are then rapidly, irregularly combined and changed. The sound sometimes “breaks”, becomes constantly more alive, rugged, but also stronger and harder.

* * *

May the preceding, simplified description of the production of **Col 12 Russia** – i.e. only **one part** of the 13 realised and of the 8 parts used in **HYMNEN** – give an idea of the special kind of realisation process used for this work, which is so completely different from the realisation processes of my earlier electronic compositions **STUDIE I**, **STUDIE II**, **GESANG DER JÜNGLINGE**, **KONTAKTE**.