

§ IV

THE FOURTH AGE

THE AGE OF TECHNIQUE AND OF
GLOBAL INDUSTRIAL CULTURE



THE BEGINNING OF A NEW EPOCH

Although the determining trends of the 20th century in the main consider themselves revolutionary and expressly turn away from the period of Beethoven and Wagner, they are still in many respects continuing that period; they have inherited themes and counterpoints from a polyphonic score of many voices and they are carrying them further, whether using them as they are, or varying them, or developing them. Thus the neo-Romantic youth movement, the Schütz renaissance, and related tendencies were fresh waves in the currents that had begun with the enthusiasm for folksong inspired by Herder and with the Palestrina revival. The reaction against Romanticism, on the other hand, was linked to those more recent historical trends in opposition to which Romanticism had come into being: progressive enlightenment, realism, disillusionment. Public concert life, often pronounced dead, went on unfolding and with it the perfecting of interpretation. Today's musical life much more closely resembles that of the 19th century than that of the 17th or the 13th. The more radical tendencies of the "new" music too followed upon evolutions and crises in the period preceding, which, as we have seen, was not only the finale of the Third Age but also prelude to the Fourth. Thus Schoenberg went beyond certain elements in the *Tristan* style and freed them from the diatonic counterweights

that in Wagner provide contrast and help the play of equilibrium.

It is not to be denied, however, that music is in fact taking part in a revolutionary change, and this turn in the times goes far too deep to be understood simply as reaction against the 19th century. It is leading not merely to a further period within the West, comparable to the changes around 1600 and 1750, but out over the frontiers of Europe to a new Age. This epochal change, emerging as it did in the French Revolution and with the beginnings of machine techniques, and thrusting rapidly ahead with the two world wars, is "a caesura of the first order in world history," as Alfred Weber, Karl Jaspers, Hans Freyer have shown. That with it "a new epoch of human history" began is no illusion arising from a time-bound perspective.

But if the new epoch has just begun, if its fabric is just in work, and we ourselves working along at Goethe's "whizzing loom of time," is it already possible to judge it objectively? Can we pronounce any lastingly valid views upon a time that is not yet finished and from which we stand at no distance? Only the event will tell, yet certain points we can be clear about. The greater amount of facts to be experienced and the lively immediacy of the experiencing itself are advantages for present-day knowledge that are lacking in our observation of earlier, and especially of distant, centuries. Science furthermore owes it to itself and its surrounding world not to leave the field to partisan ideologies in politics and art. Hans Freyer—in his *Theorie des gegenwärtigen Zeitalters* (*Theory of the Present Time*, 1955) and the volume of *Propyläen Weltgeschichte* entitled *Die Welt von Heute* (*The World of Today*, 1961)—has characterized the nature of ideology and the necessity for scientific analysis of one's own time. "Misty layers of traditional values and customary nomenclatures, of cliché opinions and even of misleading interpretations lie thick over present-day reality. At bottom, no one sees it as it is, but everyone sees it as 'one' sees it." To anyone who knows well enough how humanity passes from darkness to light the present is no theme for objective research but a passing stage on the road to a finer future. "If to this be added the thought that just now history is bound to go through the deepest depths of dehuman-

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ization and estrangement from all that is, before it can dialectically hasten upward to its salvation, then the present epoch achieves a value, certainly, but a perverse value, after the formula of 'the worse, the better.' "

The history of the new movement in music will no longer "tolerate any meaningful juxtaposition of opposites," says T. W. Adorno. The representatives of even serial and serial-electronic music see this music not as a trend among others but as the only trend corresponding to the present stage of composition and the state of society in process or to be expected; after the "finish of yesterday's New Music" it will be the only music that counts. This narrowing down, however, does not fit with the extraordinary multiplicity of musical tastes, which Erich Doflein has called the outstanding mark of the present. A glance at radio programs shows that the most heterogeneous sorts of old and oldest, foreign and most foreign, new and newest music are living side by side. Disparate styles and points of view jostle one another in the free world, East and West contending, and even developments in Asia and Africa belong to the present and the future of music.

Yet a pluralism that presents multiplicity merely as such still offers no picture of the time. To depict the quantity of isms, explaining it as due to specific and rapidly changing artistic intentions, still does not represent the current of history. The common assumption that there is development and progress in technique, indeed, but not in art, hinders our understanding of essential coherences in our own time. "Just now history really is proceeding in large part as progress," says Freyer, progress in the "value-free sense in which a chain reaction is sheer progress." If modern science points out developmental traits or trends in the web of history, it is not simply following the evolutionism of Rowbotham or Robert Lach, and it is equally far removed from that confident faith in progress which Richard Strauss, for one, celebrated when he praised the "glorious thought of working energetically on at the steady development of our art . . . conceiving and bringing forth something ever higher and more perfect."

Analysis of our time cannot fail to heed the fact that in music, too, far-reaching courses of development are under way. They run side by side and together, put themselves through against resistances, call forth adjustments and counter-movements. In the process they become modified, making losses as well as gains. Artistic creativity does not spend itself exclusively, it is true, in contributing to developmental trends, to be recognized by contemporaries, critics, and historians for so doing. But it is conditioned by processes like progressive technicalization and industrialization and reacts in response to them, whether in an unproductive manner or creatively.

The Europeanization of the globe, which began almost five centuries ago with the discovery and settlement of America, has led to mankind forming no longer a co-existing group of separate cultures but instead a richly intense concatenation of world trade, world politics, world civilization. The dynamic drive of Western culture, however, and the global industrial civilization that has grown out of it are working simultaneously in other dimensions; the world we know and in which we function is expanding not only in space but also in social, temporal, and organizational directions.

These expansions had already begun in part in the 19th century, in part earlier, and today they are continuing into the future. Their objective aim is universal: to span inclusion of all humanity, all peoples, all historical legacies, the sum total of possibilities. The currents that are working together at this colossal collective undertaking have mostly more limited aims; their slogans run: Spread of Christianity! International Understanding and Development Assistance! Art for the People! Collect Folksongs! Cultivate Old Music! Back to Bach, to Schütz, to Gregorian Chant! Create the New and again New! By a "trick of reason," to quote Hegel, each one of these trends serves not only its own purposes but at the same time, whether it wills or no, the universal development.

Through all these many currents the river of history is naturally split into delta form. Added to this, each expansion must assert itself against opposition, in turn provoking counter-movements.

To pursue each of these is not possible in the following analysis; from the tangle of streams we can pick out only the main water-courses.

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THE SPREAD OF WESTERN MUSIC OVER THE GLOBE AND THE BUILDING OF A UNIVERSAL MUSICAL CULTURE

Rooted in South and West Europe, the music of Western civilization spread gradually over the whole earth: first over all Europe to its borders, again with colonization over the Americas and such parts of the remaining continents as were settled by Europeans, and thirdly among the native populations of those continents, both peoples theretofore primitive and peoples of the middle and high cultures from the Near to the Far East. In the course of this diffusion processes familiar to us from the musical history of East Europe took place in other parts of the earth. The music of Western composers was introduced; it adapted itself to the new environment; indigenous composers began to follow Western models, and finally national trends arose that combined adopted with native features. Part of the universal significance of the "national schools" of East Europe lies in their having created models for the nations of Asia and Africa striving towards a national expression of their own. In any case, this particularly favorable historical constellation will not be repeated, and where the model is but a recipe there are no creative deeds.

In the "New World" a sung Mass was celebrated by 1494 and by the 16th century church music was being composed. Settlers brought folksongs with them and in remote regions, like the

Munich/Savall

Appalachian Mountains of the United States, much has been preserved that was dying out in Europe. Churches and cities took over the changing periodic styles of Europe and in certain forms developed types of their own, as, for example, in the Latin-American church music of the 18th century or the North American singing-school movement. As a consequence of political separation from Europe, songs arose that gave expression to national sentiment, to be followed later by the "national schools" of composition in Latin America as well as the beginnings of characteristic styles in North America.

For some decades now a steep and rapid rise has been taking place. The New World has lifted itself out of the preparatory phase of colonial musical life to a level equal with today's Europe, and other countries also, like South Africa, Australia, New Zealand, are building up through concerts, radio, education, and so forth a complete musical culture on modern lines. In the United States this development was furthered by the country's rise to political and economic world power. An astonishingly large number of orchestras and other cultural institutions have sprung up there, some of which belong to the best in the world, and in a number of areas in musical life the country has become a leader. From their own internal evolution and the fusion of European, Indian, and Negro characteristics various styles have been formed in both North and South America. Certain types have achieved worldwide dissemination: South American dances, New Orleans-born jazz, and in more industrial areas the "musical" and Hollywood's film music. Many native composers have brought the new impulses to fruition and given expression in musical composition also to the self-unfolding of their countries—in the United States men like Charles Ives, an original genius and lonely forerunner of "new music," and like Roy Harris, William Schuman, Aaron Copland, like George Gershwin, to name but a few, and in Brazil, for example, Heitor Villa-Lobos.

It is customary to contrast "Western music"—the music of Europe and the Americas—with that of primitive and oriental cultures. This division of the world, however, corresponds only in part to the new reality. For these other cultures also have been

and are being inundated by Western music; they are widely giving up their previous styles and forms and undergoing fundamental changes. A universal musical culture is spreading out which in many respects is no longer geographically limited. Hence this contrast holds only for a period that is already passing. In the new Age it is being covered over by relationships that reach around the whole globe.

Many forces have been at work introducing Western music into foreign cultures or are in the course of so doing: missions, schools, trade, radio, film (and sometimes television), America Houses, private foundations, development aid. The record shows how from the 16th century on missionaries have used music, and especially singing, in the conversion of natives. Today Sovietization is taking a principal part in this process: it is carrying Western music and musical education into all regions of its broad empire and sees to their adoption by means of political propaganda. Thus we find the Communist author Grigori Schneerson stating that "The ancient Chinese art of opera, closely linked with the ideology of Confucianism and feudalism, had cut itself off from life. It stood guard over the interests of the ruling classes . . . The great achievements and traditions of classical European culture helped the progressive musicians of China in their struggle against reactionary musical routiniers who were striving to isolate Chinese music from world culture and to press it into the frame of the canonical art of Antiquity."

Through this expansion the native art of primitive and oriental peoples is being driven back; by now it has largely died out or disappeared from the center of musical life. It has been or is being suppressed as an element in religious rites and feudal traditions and much of it is being pushed aside through the "war against illiteracy" and universal compulsory schooling; smothered, too, by Western folk and popular music and flooded out by the sound of the radio. Progressive industrialization of all parts of the earth will continue this process. Centuries ago the music of ancient American high cultures had died out, save for some bits remaining in folk tradition or a few instruments in museums. Elsewhere, in remote regions, or through tolerance, old tradi-

tions have been preserved. Understanding of their value and the wish to preserve them have grown in recent times, but destructive factors have also increased. Among primitive peoples and in the lower strata of oriental society music was largely interwoven in the forms of life; with the decline of these it is losing its previous meaning and reason. In a time of transition African Negroes who work in a factory or mine are able to take part in familiar dance and music-making in their time off, as they do at home; but these customs are doomed insofar as they cannot be fitted into the Age of industry and the museum—that is, either they are granted existence in the deliberate cultivation of folklore, the tourist industry, etc., or they undergo more marked alterations than ever.

For many peoples this violent overturn means an abrupt leap from forms of living in the First Age to those of the Fourth. Their own heritage and their own ways are still not entirely discarded, but remain as elements in various intermixtures, if sometimes only as vocal color or a characteristic execution of rhythm in the rendering of melodies of Western cast.

Occidental music could easily be assimilated by primitive peoples and the lower classes in the Orient because its popular forms, perfectly clear and simple, were intelligible to all. One such form is the plain eight-measure phrase in major with a steady alternation of tonic and dominant; it everywhere encountered more or less related structures and readily made itself at home. The “second primitivity” of such rhythmically simple melodic types meets original primitivity halfway: the very simplicity of a march or a lively *Ländler*-like Alpine *Schnadahüpfel* makes them striking and successful.

Melodies of this sort with correspondingly simple accompaniments are to be found all over the globe today (see music ex. 43). One hears them on reliable ethnographic discs of American Indians, even those from distant regions of the Amazon country, among Creoles of Bahia, the natives of the South Seas, in China, Korea, Borneo, and so forth. From the recordings and the notation of the music it is often hardly possible to tell that these songs and instrumental pieces are not being performed by Europeans.

Songs of South American Negroes to the guitar are scarcely to be distinguished from the run of recent Spanish pieces.

More frequently, however, the indigenous character comes through, with alterations. Research into the changes wrought in the singing offers a wide field of study that should cover not only certain songs but typical melodic configurations as well. On one recording, for example, Mexican Indians play music European in style, but in the drum rhythms something special shines through. One piece sounds like a classical Viennese cadenza formula, but in local usage it is repeated over and over like a line in a primitive song. Another disc gives the singing of a village community in Borneo on a festival night; it is in major with parallel thirds and sixths, but pentatonic underpinnings have remained.

In this process formulae that seem stale to us may appear bright and fresh to those to whom they are new and represent the modern world. This holds true for march rhythms and choral pieces being spread by Sovietization. On records from Soviet republics, like Azerbaidzhan, Armenia, or Tadzhikistan, we hear choruses of robust political-march character, others with late Romantic chords and operatic effects, others again that alternate Russian and Arabic elements or mix original with a forced vitality.

Western music has everywhere entered into the high cultures of the Orient too, and concerts and radio broadcasting programs have been organized on the Western model. From Ankara to Tokyo, where a State Institute for the Study of European Music was founded in 1879, European music teachers are active and orchestras, choruses, soloists perform works of Mozart, Beethoven, Tchaikovsky. In Japan radio orchestras play Johann Strauss waltzes with sobbing sixths and pauses after upbeats, and a baritone gave Schubert's *Winterreise* on five consecutive evenings to a sold-out hall. In India the harmonium is widely used, and in Indonesia with the coming of the Portuguese in the 16th and 17th centuries indigenous traditions began to give way before light entertainment music "of superficial charm."

The folklorism, exoticism, and impressionism of Europe have prepared style mixtures that are now being carried further by oriental composers. From the Arab countries to the Far East na-

tive musicians are at work combining substance and color of their own with forms and ideas deriving from the West. Phonograph records show the most varied combinations: Israeli compositions with melodic material from the Yemen, Javanese gamelan orchestras tinted with Western harmony, Indian vina-playing with figures sometimes reminiscent of those characteristic of Bach's time, Chinese music with violins and bits of Western polyphony, a Japanese opera with European texture and timbres.

The meeting of Europe with Africa and with the American Negro at the beginning of the new Age has been rich in consequences: jazz, the Christian music of Africa, the Negro spiritual, South American dances are so far among the fruits of such interplay of influences. What fascinates us in the Negroes' way of singing and playing is not only their racial characteristics but also those archaic and universally human traits that take penetrating effect through their joy in playing and their power of expression. These traits come through, childlike and warmly vital, in the automatism of rhythmic movements, the intensity of the play of gesture. Pleasure in physical equilibrium, relief in sheer mechanical release, toying with the comic and the grotesque, as long ago in the use of masks—all these elements in man's essential nature are here thoroughly relished. Whoever seeks the main-springs of music and dance will find them stronger here than in studiously cultivated folksong and artificial musical compositions.

New styles of Christian music have come out of the assimilation by these peoples, originally on religious grounds, of the Gospel; they differ in vitality from conventional church music, which uses local folklore but is largely composed on academic models and performed from score with a lifeless correctitude by Negro youngsters. Here and there, in elementary fashion bits of Gregorian melody mix with native ritual chant or, in the now famous American Negro spirituals, Negro tunes with Protestant chorale. This Christian Negro music was born under favorable stars. The Christian message has here, as a thousand years and more ago in Germanic and Slavic Europe, reached communities that have clung to religious values stemming from ancient and strong traditions, in contrast to those masses of mankind who

have already lost these values through industrialization or Sovietization.

This interchange of influences has been looked into in writings about jazz, for example by Alfons M. Dauer. Jazz would probably not have attained its world power if it had consisted only of a mixture of European harmony with Negro rhythms and manner of performance. Most important, indeed, is the way in which it combines elements of the First and Fourth Ages. Remodelling European structures into blues tonalities, hot intonation, swing rhythms, and using European instruments to quite different effect through a speaking, gesticulating, sometimes grotesque manner, it brought into play not only something specific to the Negro, but also something of a universal archaism. Primitive and refined at the same time, fusing the spirit of prehistoric man with that of today's civilization, jazz has spread irresistibly over the whole world. Everywhere there are groups active in the study of jazz (for example, dance get-togethers were announced "with jazz as a way to Heaven"). Courses in jazz are given in many music schools. In an article on "The Theology of Jazz," jazz is described as "a spiritual foundation" involving "the whole man, his whole emotional makeup," and by means of which rhythm is sanctified. In *Sovietskaya Kultura* it was recently argued that jazz was rooted in the folk art of the Negro and could be of good service in the education of the young.

The diffusion of jazz belongs among the counter-movements to the expansion of purely European music. In it one sees the changed situation at the beginning of the Fourth Age. What Europe has produced so far in our century in social dances is much too weak to fill the vacuum into which dance and music from across the Atlantic are streaming; European youth sings and dances whatever jazz, and the American popular-hit industry that exploits it, offers as a model. Other counter-movements against such European expansion are to be noted and expected: the setting up of further production centers outside Europe corresponding to the changing distribution of world power; competition to the point of superiority by non-Western musicians in the performance of Western music; the counter-influence on the

West of progressive Sovietization of musical life; national emancipation in Asia and Africa; criticism on the levelling and "monotonization" of the world. Yet through all these the fundamental character of this evolution seems only to be modified. The new Europe is despite everything much more alive than the prophets of doom have predicted, and the propagation of music chiefly from Western roots continues throughout the world. Its centers and its domains are growing in the whole of well-to-do society and, with increasing development aid, beyond such limits.

Progress in international circulation is broadening the range of musicians, who now travel by land, by sea, and by air, making possible a rapid succession of world music festivals, world congresses, world youth festivals, with participants from all parts of the globe. Tokyo is today nearer to Cologne than Prague was to Vienna in Mozart's time. And the radio "brings the world into your home," also for the inhabitants of thousands of scattered islands and far-lying countries.

In every branch of musical activity international associations have been formed, for music education, musicology, new music, folk music, and to link them all, the International Music Council. Through the organs of these groups and diverse other writings a world public is being built up. To it most of these publications are addressed and for it public activities in music are carried on.

Through the diffusion of compositions by means of printed music and recordings, in concerts and on the radio, a world literature of music has come into being that would have been impossible in Goethe's time, which saw the birth of world literature proper. Everywhere the same classical works form the basis of the repertory. In addition, present times favor world-wide uniformity in the most varied respects: the normalizing and standardizing of pitch, technique, terminology; the predominance of the same popular tunes and instruments in all parts of the world; and furthermore, everywhere unity of style in dodecaphonic and serial compositions that gives no clue to their country of origin.

At the same time the new age favors mixtures and syncretisms: jazz in Arabic style for example, or French Catholic mysticism with Hindu ingredients. Efforts are also now being made to

reflect the most varied cultural spheres side by side in a single work, much as Alessandro Poglietti did three hundred years ago when he combined in a set of variations "Bavarian shawms," "Hungarian fiddles," and other symbols of the countries making up the Austrian empire. Thus Dave Brubeck in his *Jazz Impressions of Eurasia* has worked style elements from England, Berlin, Poland, Turkey, India, and Pakistan into a suite (*Nomad, The Golden Horn, Calcutta Blues*, etc.), a work indicative of the global state of musical culture.

POPULARIZATION AND DEPOPULARIZATION

Along with this global expansion there has come a second: the spread of music throughout all peoples, the democratization of musical life since the time of the French Revolution. As a result of this process, today far more than at any previous time popular entertainment music as well as works of musical art are offered to all classes of society by professional musicians. One aim for which philanthropists and friends of the people have striven seems to have been attained: the full range of music is now accessible to the entire population, everybody can (hear) at least on the radio, practically anything he wishes to; the art is available to all.

The development of a "bourgeois" musical culture consisted not only in the replacement of one class of society by another but also in the change from a socially stratified to a common and democratic musical life. While music as an art had previously been largely limited, intended for closed circles in the ruling classes, it now became common property, public. For some time

It's a mistake to think so!

3 (see Haysden)
the great divide

indeed, the public concert was still tinged with bourgeois characteristics, but it addressed itself not only to a bourgeois audience but to a public made up of members of different levels of society. Whereas in earlier days musical compositions were performed, when not in churches, for the most part in private—at court, in aristocratic or patrician circles—they could now be heard by anyone with the price of admission, and this, especially in the more recent people's or youth concerts, was often small. This process has gone further on the relatively classless—or middle-class—level of today. The great majority of the population can enjoy public performances of music as well as all the mass-produced "post-bourgeois comforts of civilization," and because of automation and the shortening of the workday is getting much free time to spend in this way. (cf. *Seymour*)

The diffusion of good music among the people and the initiation of the people into good music is furthermore being encouraged through social and national institutions. Humanistic ideas such as Beethoven expressed in addressing his great works "to Humanity" are here called to witness. The motives and organizations for mass musical education vary according to political attitudes, but this spreading of art among a nation's people is by no means furthered only by socialist states; rather it is a general trend of the times. In other countries too theaters, orchestras, music schools are supported by state subsidy; the opera houses of Germany, for example, which outnumber those of the rest of the world put together. Names like "State Opera," "National School of Music," have come to be taken for granted; so have introductory courses in music appreciation for youngsters and adults and so have requests for scholarships and grants for music study. Yet this sort of thing is still comparatively new; it is one of the particular traits that distinguish our time from all past times.

Even more than through such social factors the general diffusion of music is being furthered through technological developments. Radio carries the greatest masterpieces "into every home"; music once limited to court circles, opera, orchestra, chamber music are for the hearing of millions. The United Nations' annual

statistical report states that in 1959 the population of the world had risen to nearly 3 billion and of these 395 million were radio listeners. Add to this the phonograph record. In Germany every third household possesses a record player. In the United States \$485,000,000 worth of long-playing records were sold in 1963; of which 13.8 per cent were classical music. The demand has increased not only for entertainment but also for education, culture, enjoyment of art. New categories of listeners and music-lovers have arisen: beside the masses who let themselves be constantly inundated, there are the anonymous lone listener to selective radio offerings and the passionate collector of good records.

The egalitarian trend that compulsory military service, compulsory schooling, and similar innovations in the life of the body politic were already maturing in the 19th-century prelude to the new Age, brought about categories of a new sort in popular music:

1) New types of popular song have appeared that are unlike the old-style folksong, and everybody sings or is obliged to sing them. National anthems and other songs that symbolize a whole nation or its dominant political party, have indeed lost, in the West, much of the importance attaching to them when first they flourished, but among organized masses, particularly those of the Soviet block, they are being systematically used. The "hit" song of unorganized masses, which had once flourished in late Antiquity, took on new life and new features through diffusion at first in cheaply printed editions and later by radio, cinema, juke-box. Preceded by the new kinds of song sung by professional folk singers in 16th-century towns and printed on cheap loose sheets, the modern popular song has evolved via carnival and operetta tunes to the present-day hit piece, which only became possible under the mass production methods of an industrialized society.

2) New on the horizon of universal history too and belonging to the Fourth Age is the development of musical societies. They differ from earlier types both in quantity and in organization. More and more surprising in the day of football and television fans is the great number of active members of choral societies—

see Sweden
(Hart) have (KSCM)

in Germany in 1961 some 1,090,000. Add to this many thousands of brass bands, mandolin orchestras, etc.—again to cite West Germany alone with a membership of some 360,000. Many of the instruments used in this popular music were only invented in our century or the preceding: the mouth harmonica in 1821, for example, the accordion in 1829. Cultivation of such music is particularly advanced in socialist states of East Europe, China, and so forth, with their special political interest in the subject. In these countries as well as in America and Western Europe there is a growing number of symphony orchestras consisting partly or entirely of amateur musicians, that rise above the average of such popular lay activity. One would get a false impression of the real musical life of the present if one failed to emphasize this development so characteristic of it and which, despite setbacks, is going ahead in consequence of the increase in leisure time.

3) The largest place in the new Age, however, is taken by music for mass listeners, music that rises or attempts to rise from the most banal sort of entertainment to higher levels of popular taste. In the course of this development what might be called a popular edition has come into being for every genre of music, every type of musical performance: popular concerts, popular theater, popular opera, operetta, popular oratorio, and so on. The film, radio, television (though not yet available everywhere) were predicated from the first upon appeal to a vast public. The star system also, popular opera in the style of Puccini, and other forms often judged by mistaken standards, are all to be understood as resulting from the social structure of modern times.

From this structure too spring the attempts to continue composing works that inhabit several levels at once, appealing to both lay public and connoisseurs. Richard Strauss succeeded quite spontaneously in this, notably in *Rosenkavalier*, and after him Ravel, Honegger, Britten, Copland, and others have undertaken it with more or less success. For composers in the socialist states strict popularity has become a political norm; by its means they are to represent social progress, as in the West the avant-garde represents a purely artificial progress. "The new, young movement of progressive Chinese composers inflamed by the great

Idanovism: why not?

ideas of Marxism-Leninism"—to quote Schneerson again—"is striving to serve the people, to speak in a language they understand and to train in them feelings of patriotism and national pride."

This whole process of popularization runs counter to the genuine folk traditions of the past. In the measure that today's popular music spreads those traditions fade, and vice versa. They have in fact not only been dying out since the industrial revolution, railroads, and radio, but began losing strength and variety several centuries earlier, as folksong melody levelled off into major tonalities, even rhythms, and regular verses, the spiritual folksong gave place in Protestant countries to congregational church singing, and the colorful multiplicity of customs allied to daily life and the round of the seasons became hollow and meaningless. This decline has been taking place, sooner or later and in varying tempo, in every country in the world.

Popularization plays a role, part positive, part negative, in the cultivation of folk music of the old sort, in the efforts being made to bring it back to a second life. It lies in the nature of the case that here different tendencies come to grips: some persons seek the widest diffusion of folksong and would wherever possible turn today's mass populations into a "singing people" again, and others strive to keep the genuine folksong pure, authentic, on a higher level, for limited though gradually widening circles, such as schools. The former type, insofar as they do not prefer to leave the radio on, sing *Silent Night*, *Holy Night*, the latter cultivate medieval Christmas carols. Even the countless composers who use folk tunes in large works attain only a limited popularity if the tunes are not really familiar to their listeners. It is something else again to offer the public peasant songs from remote countries re-written as properly composed pieces, as Bartók did, or old tunes from songbooks, as Hindemith did, or songs widely familiar to one's contemporaries, as Ludwig Senfl did four hundred years ago.

Together with advancing popularization, finally, a movement radically opposed to it is going on that corresponds to something similar in other arts. Everywhere the development has divided

into extreme forms of popularity on the one hand, of esotericism on the other. Avant-garde music, through its atonal, athematic, anhedonistic principles, has passed out of reach of the lay public, and not only of conservative laymen but even of most amateurs. Its foundations are radically different from those of any secular music in any culture since prehistoric times. It departs from all popular appeal through its increasing artificiality and in expressly opposing mass production, the worn stereotype, cheap stuff. Music for the great public, on the contrary, quite deserted by composers of bolder spirit, falls to the more conservative and commercial powers. The one process brings about the other, popularization and depopularization promote each other. And paradoxically enough, the latter is only possible with the financial support of the great public—in the United States indirectly through the tax exemptions granted foundations and universities that sponsor avant-garde music, in Europe somewhat more directly in various ways, including government subvention of the radio.

In all its elements and all its forms new music has withdrawn always further from the approval of the many, in a direction quite contrary to that popularization which brought all types of composition within everybody's reach. In tonality, rhythm, form, content the more radical vanguard has become more and more artificial, appealing less and less to the understanding of a broader audience. The way in which those elements that please a large public disappear from a personal style, is shown, for example, by comparison of an early and a late work of Stravinsky, *Firebird* and *Agon*. Indicative of such depopularization are, beside most modern operas, the pieces Schoenberg entitles "Waltz" or "March," or Anton Webern's setting of ingenuous folksong texts like "Liebste Jungfrau" and "Schatzerl klein" (Opus 17 and 18). In his essay *Folkloristic Symphonies* Schoenberg disputed (both for the past and in principle) possibilities that have been realized from Haydn to Mahler. Adorno means something similar when he expresses not a historical judgment but a specific artistic intention: "After the *Magic Flute* serious music and light music have refused to be forced together . . . All 'light' and agreeable art has become illusory and mendacious." Hans Heinz

Struckenschmidt has pointed out with special acumen this renunciation of popularity and democracy in composition: "We must build ivory towers. We must once more form small groups of the initiate who thrive on over-refined intellectual problems . . . I see among European youth a few creative musicians who have recognized that a highly exclusive experience of music is indispensable to the evolution of a culture. They attach themselves to the extreme forms of avant-gardist musical heritage. Their model is the highly introvert art . . . of Webern."

To see in this standpoint merely an arrogant contempt for the crowd—an *odi profanum vulgus*—and to think that only a better will is needed to reconcile audience and art, is to misconstrue it altogether. Arthur Honegger and other composers have indeed made an effort "to write music that should be comprehensible to the multitude and yet be so far free of the banal that it could captivate the real connoisseur as well," and in Soviet countries composers are constantly being reminded "to write music that combines the best craftsmanship and original and elevated quality with genuine appeal to the masses." But it is difficult, if not impossible, organically to unite really new styles of composition with folk tunes and other popular elements in so spontaneous a manner as Haydn and Mozart did. Attempts to mix twelve-tone technique with jazz elements, serial composition with touches that remind one of Puccini, merely combine what is incompatible.

4

RESUMPTION OF ALL PREVIOUS MUSIC WHILE COMPOSITION EXCLUDES THE PAST

More than all earlier epochs ours is the age of old tunes that are dying out. But their dissolution has been preparing, they are not

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dying in the full vigor of life. In the words of the poet Georg Trakl, "At evening a carillon sinks away that sounds no more."

Folksongs are dying out and with them folksong itself, traditions are withering and with them tradition itself. This is especially true, though not without reservations, of that oral tradition which had already been pushed aside in Western music, but which outside Europe first began to languish and run dry in the Age of industrial civilization. With the disappearance of oral tradition freely varied improvisation also disappears; we no longer remold elastic models as folk singers did their songs or Arabic musicians their maqams, but reproduce musical compositions that have been set down once and for all in score or on records.

In other fields, too, naive tradition is pining away, and yet at the same time a conscious turning towards the past is on the increase, the "historization of the past, which obviously we can retain only as an image, not as a piece of our own life," as Reinhard Wittram says. The old bridges are replaced by new. Doubt is cast upon the veracity of our traditions about Beethoven and Mozart; we find it better to inquire of historical research how classical works were performed in their day and what consequences we may deduce therefrom.

With the exception of liturgical chant, music was made a subject of conscious preservation and history later than literature and the pictorial and plastic arts. During the 19th century the abundantly creative activity of Classic and Romantic masters filled the present, and performance of old music was markedly cultivated only in the church. Since the beginning of our century, however—after Arnold Dolmetsch had somewhat earlier revived the playing and making of old instruments, when Wanda Landowska brought the harpsichord to wider concert audiences—musical life has been filled as never at any previous time with works, forms, instruments of every period while the share of new compositions in the whole sum of performances has never been so small.

Musicology is casting its searchlights in every direction; manuscripts from all centuries are being collected, edited, published, folksongs are being gathered from everywhere, instruments from

the world over—in brief, we are witnessing the revival of the musical heritage of all mankind. It is taken for granted that every possible discovery will be published, that even private letters and information on intimate details will be made accessible to the world at large. Formerly but little was known about the past and what was private remained private; but along the widening front of research, especially in biographical literature both within and without the domain of science, the veils are being lifted and every detail of our heritage is laid before the eyes of the world. In the time of Josquin, even of Bach, knowledge of the history of music was tiny as a molehill in comparison to the huge mounds of information contained today in a single encyclopedia of music in the past and present, like the great German *Die Musik in Geschichte und Gegenwart*.

Not only through the vicissitudes of changing preferences, but also in the sheer process of scouring all fields for material to collect have old masters like Lechner, Guillaume de Machaut, Perotin been revived. As for later masters, special branches of musicological research (Bach research, Mozart research, etc.) concentrate on establishing the original text, the correct style, the true aspect. Innumerable specialists find their life work in the study and performance of old music; indeed, most of the material gathered by ethnologists and folklorists is "old music." Composers like Bartók and Janáček are at the same time explorers in the service of historical knowledge.

Concerning the progressive diffusion of old music over the world Adalbert Kutz declared twenty years ago: "The great masters are known wherever technical civilization has taken hold in a metropolitan nexus. Negro boys in South African schools sing old English madrigals. The harpsichord renaissance, not yet thirty years old, is reaching out towards Cairo, Batavia, Singapore, Shanghai, or Tokyo." It is still difficult to extend the repertory in church, opera house, and concert hall, but radio and records offer almost unlimited possibilities of listening to music of all earlier periods, thus bringing it to life for a second time. A new section of that "world museum" which consists of the thousands of public museums and archives, libraries and record

libraries of all countries, is being built out of a growing store of recordings: mankind's musical heritage in reproduction that is authentic or as nearly so as possible. That all recordings of serious music should be deposited in a central library of recordings is taken for granted; there is in fact some argument over whether it should not include all light and popular music as well.

Parallel to this extension over the world of the historic past goes progress in conscientious reproduction, and this is served by study of the history of performance as well as by the copying of old instruments. In movements like the renaissance of the organ other ideas and motives participate, indeed, but the basic purpose is to awaken all previous music to new forms of existence, forms that reach from a life on paper in a library or in the shadowy lodging of a museum showcase to high levels of revived understanding and performance.

Composers also, working in association with musicologists and performing artists, are taking possession of this historical heritage. Much as their tendencies, neo-classic or archaic, deviate from each other, they still have much in common that distinguishes their attitude towards history from that of earlier composers. Compare Stravinsky, Hindemith, Bartók with Bach, Mozart, Ockeghem in their relation to the music they inherited. How many more works of times both recent and long past today's composer knows in score and from performances, and how much his historical awareness has developed through contemplation of the distinctions between these periods!

Furthermore, in linking themselves to various historical moments and styles composers complement each other, much as specialists take on different aspects of a common problem and thus cooperate in some comprehensive historical task. For if one glances at the past styles they have heretofore followed, it becomes apparent that what they are utilizing and revivifying in their own compositions is the sum total of our musical heritage.

This includes in the first place, practically all styles of Western music in all periods, from the Classicism of the late 18th century, back through the phases of Baroque and Renaissance, to the Middle Ages: as witness Prokofiev's *Classical Symphony*, for

example, Stravinsky's *Pulcinella* and *Apollon Musagète*, and his contributions to church music; also works of Malipiero, Pizzetti, Hindemith, Distler, Kaminski, Pepping, Orff, and others.

Secondly, there are the national styles, of the composer's own country and of other countries, the Western European and those whose traditions are still principally oral. "Only in our folk music," says Kodály about Hungary, do we possess "the organic continuity of our national heritage." And the same is true for folk music's part in national heritages in popular, artistic, and cultic music outside of Europe.

Thirdly, there is the deliberate cultivation of the archaic. Through the lack of written tradition from Antiquity, it is true, music finds itself in a position different from that of poetry or the plastic arts. At one time, as with exoticism, realistic models were replaced by imaginary conceptions when subjects from Antiquity—like Oedipus or Salome—were evoked in music: superhuman rigidity in declamation and rhythm was rather an imagined archaism than the archaic style itself. Again, archaic formulas and elements familiar from Christian cult music, are used to represent Antiquity; for example, recitative formulas against a background of primitive, not yet properly musical sounds in Orff's *Antigone*. Furthermore, elements borrowed from oriental and primitive peoples have for the most part archaic characteristics. Thus the asymmetrical "Bulgarian" rhythms of Bartók indicate, over and above the drawing from peasant music, the revival of rhythmic types evolved in the Second Age. Debussy and others were similarly reaching back to Antiquity and prehistoric times when they re-animated elementary forms of polyphony, of pentatonicism and tetratonicism. Through clothing such archaisms in new creative forms and combining them with imaginary versions of "chthonic and orgiastic," "magical and barbaric" music, prehistoric materials have been represented—for example, by Stravinsky in his *Sacre du printemps* or Prokofiev in his *Scythian Suite*.

It was the purpose of the self-confident adherents of such revivals to fill some particular old style with new life and carry it forward in a creative manner. But the accumulation of resusc-

tated styles verges on syncretism and eclecticism. The trends in question are no passing specialty of a few leaders choosing to borrow from the past but belong to the durable types of the new Age. Mersmann points out the "eclectic incorporation of the entire range of history including the 19th century" by the later Stravinsky and by Hindemith. Various works of Messiaen, in whose synthesizing of music of many times and peoples the idea of catholicity may well play a role, are most comprehensive in this respect. America and Russia have produced eclectic music of the most varied sorts.

Opera is particularly suited to exploitation of a multiplicity of styles, much as Thomas Mann in the novel or Bert Brecht in the drama juxtapose various linguistic styles from the Bible to the present day. This sort of combination belongs, like parody and travesty, among the more productive ways of handling historic styles. In the retention or remodeling of older forms, too, like rondo, ostinato, canon, the relatively fruitful transformations and altered meanings are to be distinguished from epigonous imitation. Stravinsky's sovereign and many-sided manner of manipulating all sorts of music is particularly comparable to the use of parody by Thomas Mann, who was with some exaggeration said to have no personal style of his own but simply a sublime way of handling the speech mannerisms of other persons and periods. Not only is what Thomas Mann himself called the "roguish parody" remarkable, but also that secondary productivity, as one might say, which takes as its base an aggregation of historical styles much as cantus-firmus settings once took the whole corpus of Gregorian melody. Even if in other shapes and other significances, the *cantus* or *stilus prius factus* has won new importance in the new Age.

Even though the possibility remains of once again bringing to life this or that music of the past, the series of first revivals in the manner of the Palestrina and Schütz renaissances may be essentially finished. The time of great discoveries of heretofore unknown types of music is also drawing to a close, just as the period of geographical discovery of new land is over; there are not

many blank spots left on the map today.

In this changed situation the possibility appears of embracing the past as a whole. If not individually then collectively, historians, interpreters, and record manufacturers as well as composers are nearing the goal of a historical universality, so far as this is humanly possible. At the same instant this possibility has opened up for the first time in world history, however, there has arisen, and more urgently than ever before, the totally opposite challenge of completely breaking with the past.

Anti-conservatives today declare everything old to be obsolete, at least to the extent that it might become an ingredient of new creation. Going way beyond criticism of "historical fidelity" as a norm and the contempt of narrow-minded musicians for the music-historian's activity, they proscribe all clinging to the past as desertion of the avant-gardist cause. Whereas in every earlier master—a Josquin, a Bach, a Beethoven—conservative features were interwoven with progressive and with timeless or trans-historical elements, today the progressive element is picked out and elevated to sole importance in the whole and composition is supposed to exclude the past. The slogans and model ideas of progressive parties since the "Junges Deutschland," the "Young Germany" movement of around 1830, are carried further and, as in futurism, radicalized. History is a series of revolutions, ever new "conquests of the heretofore," "breaking of forms." The "canon of what is forbidden," according to Adorno, "today already excludes the resources of tonality, that is, those of all traditional music. Not merely that such sounds would be old-fashioned and untimely. They are false . . . The most advanced stage at which technical procedures have arrived sets problems over against which traditional harmonies show up as impotent clichés." This heritage-itself demands that we do not resurrect it. According to Stuckenschmidt, the new situation places the artist "with no possibility of escape before the obligation to say what has never been said. It is his curse and his greatest blessing that he finds no more myths to hand. Only his own imagination can bring to birth works that, in Heisenberg's sense, confront man

with himself. Today this is the profound meaning of the old theological concept of creation out of the void, *creatio ex nihilo*.¹

As has always been the case with earlier progressive parties, that of today is also calling forth reactions. Fearing obvious dangers rather than believing in ideological promises, many musicians plunge deep into the Western heritage. Toscanini, Furtwängler, Hindemith became more conservative with age and turned back to the great masters and to what seemed to them eternal in music. Communism too, on the other hand, whether because or in spite of its progressive political intent, has turned away from artistic progress in the Western sense. Yet such reactions and regressions in their turn repulse those opposite progressive efforts and are the very thing actually provoking them into becoming avant-garde. "The more inevitably the fate of the epigone threatens," says Walter Jens, "the louder sounds the call to otherness. When all styles have been played out, the latecomer craves absurdities."

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CONQUEST OF NEW TERRITORY; EXPANSION AND CONTRACTION TOWARD THE LIMITS OF MUSIC

To Paul Hindemith it once seemed "as though the sun had risen over a strange, shimmering, and radiant new land, into which musicians flung themselves like discoverers." This would be to compare the realm of music to a country of which composers were more and more taking possession, as the Europeans after Columbus occupied both Americas. Whether one assesses the

¹ "Eine neue Kulturrepoche," *Melos*, 1959.

"thrusts into new country," the "expansion of the means of expression," the "conquest of the realm of tone," as a progress to something ever better, or otherwise, the reality of the process is not to be doubted. And together with the diffusion of music in all dimensions—geographical, sociological, and historical—this process is going on, one of the powerful expansions ushering in the Fourth Age.

Developments in Western music had in some respects reached their limits—for example, as in modulation from one tonality to another. Beyond the stage achieved by Richard Strauss, Mahler, Max Reger, new music had opened up new territory in rapid advances. Roused by the study of extra-European music and archaic folk music, it freed itself from the supreme control of major and minor, mastered the most various pentatonic and heptatonic modes and went on to reveal "anonymous tonalities," the whole-tone scale, chromatic scales, atonal and dodecaphonic structures. Similarly it passed beyond all traditional rhythms, mastering the most various possibilities of rhythmic asymmetry, labile diversification, forced motorization, syncopation, jerks and shocks. Since Debussy the logic of the harmonic cadence has been given up, the independence of stationary or fluctuating harmonies established, seventh and ninth chords freely moved throughout scale and chord passages, dissonances handled as values in themselves requiring no resolution. Every conceivable chordal combination was sought out and relished as an effect on its own account. Expressionism became absorbed in remote regions of the soul and of expression; like depth psychology, it explored uncanny borderlands of morbidity that had hitherto been avoided. Even in Scriabin this exploratory Expressionism was bound up with theosophical meditations, and on Schoenberg, Hauer, Webern esoteric speculations also had their influence. In early works, like opus 5 and 6, Webern was already realizing borderline values of subtlety and nuance in his articulation and instrumentation, his shredding of the fabric, his shifting interchange in dynamic and agogic degrees.

This rapid succession of innovations was based mainly on the intensive effort to create "the new," and a heretofore unheard-of

persistence in pursuing the chosen aim as a chief duty and a chief standard of values. Like scientific and technical investigators, composers now practically set up a cooperative undertaking, as it were, for discovering and generating as quickly as possible ever new structures and sensations. Progress was unleashed; distrust of revolutionaries who could threaten a canonized cult or the poise of a culture, now became a mere sign of reaction, ideas involving "the quality of the familiar" were considered epigonous. Permanent revolution was taken for granted. Futurism made an ism of the future tense.

Busoni promulgated programmatic ideas preparing today's development, into which the new technical means are being incorporated in order to stimulate progress. "Exhaustion surely waits at the end of a course the longest lap of which has already been covered. Whither then shall we turn our eyes, in what direction does the next step lead? To abstract sound, to unhampered technique, to unlimited tonal material, I believe all efforts must be directed towards the virgin birth of a new beginning . . . Suddenly, one day, it seemed clear to me that the full flowering of music is frustrated by our instruments . . . In their range, their tone, what they can render, our instruments are chained fast, and their hundred chains must also bind the creative composer."

The advance of the virtuoso's technique to the point of perfection has indeed made possible much that seemed incredible before. What violinists or pianists, what choruses or orchestras would have been able fifty or a hundred years ago to master the difficulties today's composers expect them to master? But the new electronic means surpass the performing instrumentalist as motors surpass natural horsepower. Nowadays it is possible to execute everything imaginable in the way of intervals and distances, low and high registers, speed and intensity, color and dynamics. It will naturally take a little while before an electronic score is perfected, but from now on everything is possible in principle; the composer of today, like the astronaut and other technicians, is fulfilling the promise in the Garden of Eden: "Ye shall be like God," or of Nietzsche's Zarathustra: "I teach you Superman. Man is something that must be overcome." The limits

set for the human voice and the executant hand are no limits for modern technique and composition.

Hence it might seem that in music too "the free use of the whole arsenal of technical means has," as Freyer suggests, "become an end in itself"; and that "our present culture," as Spranger puts it, "is the system of unlimited control over unlimited means." One might think our time the paradisaic hour for universal spirits who, being in full possession of all means, would now put to use the whole range of manifold possibilities they offer, as Wagner and Richard Strauss did in their day. But since Béla Bartók, the universal, who created a pedagogical *Summa musicae* in his *Mikrokosmos*, and Igor Stravinsky, the versatile, few composers have shown the will and the strength to achieve a synthesis. Among the leaders in serial and electronic music the drive to expansion in new territory is united with an equally strong impetus towards exclusion of all the accumulated wealth of the past, towards reducing music to composition that rests on the still-like scaffolding of an artificial world apart.

Thus progress becomes a departure. One does not win more land to add to what one has, but gives up the past in order to take possession of the new. "Consequences," says Schoenberg, "were drawn from an innovation that, like all innovations, destroys while it brings forth. We were presented with a new colorful harmony; but in the process much was lost." To say that every innovation destroys goes too far; in technology, in science, in art most innovations have only modified their heritage, not dismissed it. But the nature of some revolutionary systems is in fact exclusive. Whoever follows the rules of dodecaphony does not have the abundant possibilities before him that Bach or Wagner had with their chromaticism, but is surrounded by no-trespassing signs: no triads, no repetition, nothing that might bring into play tonality, which must be brusquely ousted. "Even a faint echo of the former tonal harmony would be confusing," says Schoenberg, "because it would call forth false expectations of implied consequences and continuity. The use of a tonic that does not depend on all the relationships of a tonality is fallacious." Serial and electronic composition too avoid the potential wealth of

music that Mozart or Richard Strauss could so superbly utilize.

The new music adds, but it also omits. Never have the private prefixes been so often applied. The supreme command, says Walter Jens, is everywhere reduction, not expansion. The reaction to cheaply luxuriant cultural activity is cultural asceticism.

The ideological justification of abstraction has produced many proscriptive formulas: something is "culinary," "warmly animal," "emotional stuffing," "narcissism," "bourgeois pathos." Stravinsky inveighed against the "nouveau-riche pomposity" of Wagner's *Gesamtkunstwerk* and its lush instrumentation. "The orchestra has become a source of delight quite independent of the music."

We have had enough of this wallowing in thick sounds, one is tired of being satiated with tone-colors and no longer wants this overfeeding that distorts the whole musical element because it is blown up out of all proportion and given a life of its own." Such derogatory expressions belong to the style as the program belongs to program music. One misunderstands this abstinence if one does not remember the sidelong glance reflecting self-gratification that goes with it: We are not poor by necessity but of our own volition, we don't want profusion and bombast and façades, we want crystal clarity and unsentimental objectivity.

Music flayed, "l'art dépouillé," as Eric Satie said, can have its charm if only a few layers are peeled off; if nothing is left, the flaying is fatal. Actually, of the layers that constitute a fully musical work of art, one layer or another has been stripped away by different trends and in extreme trends almost all. The more music lost of its share in general connections like religion, home, style of living, the more of its corresponding properties vanished: aura, ethos, perspective, and so forth. Many immanent as well as transmusical values have succumbed. Esthetic isms have disavowed these values into the bargain, falsely invoking the example of the Middle Ages. Of a setting of the Credo, the confession of faith, a music critic, a believer, even says approvingly that "Stravinsky handles the text as phonetic material." Stravinsky himself has declared: "My view is that by its very nature music is incapable of expressing anything at all, whatever it may be, an emotion, an attitude, a psychological state, a natural phenomenon,

or what you will." Yet as background and content of the musical work of art have been weakened or eliminated, so also have the strands of its fabric: the theme negated, harmonic logic, modulation, architectonics renounced. Now the tonal foregrounds or outer layers of the music were indeed peeled off.

In the process of reducing its supposed shackles, music was moving towards boundaries beyond which it is no longer music in the full sense of the word. But its expansion too came up against such boundaries. Conquest of new territory assumes that this territory already exists, as America existed before Columbus discovered it. Music is not a purely imaginary region that genius produces out of nothing, but by and large a realm of actual potentialities that are discovered and realized. When Boris Blacher writes variable meters—for example $\frac{12}{8}$ -, $\frac{8}{8}$ -, $\frac{7}{8}$ -, $\frac{6}{8}$ -, etc.—he has not invented these figures, their relationships and groupings, but has realized already existing possibilities. The realm of numbers is a sphere of objective possibilities given *a priori* which man exploits in music as in mathematics. The step from seventh to ninth chords was not created out of the void; it was a potential laid down in the system of possible chords. The more complex numerical relations are no less *a priori* than the simple; the relation $1 : 3 : 5 : 7 : 9$ was discovered, not invented.

But in so far as music is founded in a realm of preexistent possibilities that are realized little by little, the fact is to be reckoned with that the processes of realization do not go on ad infinitum, but come up against given limits, determined in the nature of things, in the same way as does expansion over the earth, over the strata of the population, over the historical world. The concept of "new territory" brings with it the problem of how far the new territory extends. This is not to say that the end of all composing is imminent, but that various processes that were part of the original realization of given elements and types of music are arriving at limits, just as the evolution of modulation within the major-minor system has reached limits, or as, while repeated revivals of old music may still take place, the series of original revivals of old styles is from now on entirely, or almost entirely, closed.

It is in fact characteristic of our time, of our phase of the Fourth Age in its beginnings, that most avant-garde styles should be moving towards border zones of music or passing over into the neighboring domains of language and noise. Musicology must investigate this exciting process objectively, without considering it treason if composers leave the realm of *ars musica* and settle in neighboring lands. In this investigation it will not accept any prohibition of independent thinking, but, wherever it exists as a free science, will recognize that to think independently is indeed its chief concern.

To prevent generalizing from the limits of some particular time-bound European style as though they were the limits set for all music, a prerequisite is to survey the subject from the point of view of universal history. We may leave aside the question of in how far the Greek conception of "muse" and "music" is binding in the matter of limits. It will be simpler to start from the definition of music as "the art of tones." This concept tells us, first that music is an art, and secondly that it is an art made out of tones.

1) As an art, by its very nature it brings intrinsic musical or transmusical content to a sensitive ear so that we feel it, understand it; when desensitized to a high degree it loses this character. The polyphonic structure in a good fugue, the thematic work in a good sonata, are audible to a suitable public or at least to connoisseurs of good will. But we approach one limit of the art if even such connoisseurs are unable to perceive a "row" and its transformations sufficiently well by listening and must resort to analysis of the score to establish it. Today, it is true, many achievements of some sciences—theoretical physics for example—have lost all relation to our senses, but such abstraction does not contradict the nature of these sciences; whereas in other disciplines—the writing of history, for example—a higher degree of descriptive clarity is essential, while art loses its character entirely if it ceases to appeal to the ear or the eye. Abstraction in music can bring with it values of its own and the result should not be dismissed as "paper music"; yet it does signify an approach to

the limits of music or a crossing of those limits.¹

Music as an art, in the highest sense of the term, calls for an adequate standard of form. A musical work of art, for example a symphony, is more artistically constructed than other pieces, like potpourris. Various tendencies move away from this essential characteristic of artistic music: the primitivisms; music of severely pointillistic texture; extreme aphoristic music, which renounces the architectonic; the revulsion from constructivism to haphazard forms. Characteristic of the approach to this limit or the crossing of it is the following general injunction in a piano piece by Karlheinz Stockhausen: "The player looks casually at the sheet of music and begins with any group of notes his eye first falls upon; this he plays at whatever speed he prefers."

2) Music is the play of tones, that is, of fixed, clearly defined quantities. Other sounds, like glissandos, cries, noises, may occur as inserts; if they are numerous the result is partly musical; if they predominate, it is no longer music in the proper sense of the word.

A considerable number of modern works lie somewhere between song and speech. First came Schoenberg's *Pierrot lunaire*; other works followed, consisting partly of speech-song, whispers, cries, and even tongue-clicking. Rhythmic speech over a percussion ground provides the very impressive witches' scene in Carl Orff's *Bernauerin*. Elsewhere too, Orff in particular moves

¹ The deliberate asceticism of Schoenberg and composers who came after him has been characterized by Adorno: "Emancipated music casts suspicion upon all real sounds. Similarly, with the realization of the subsurface, the end of musical interpretation is in sight. Mute reading of music in our imagination could make playing aloud as superfluous as the reading of something written makes speaking it superfluous, and such practice could at the same time save music from the wrong that is done to it and its composer by almost every performance today. The tendency to mutescence, in the way it creates the aura around every tone in Webern's lyricism, is akin to this trend that began with Schoenberg. But this comes to nothing less than the result that emancipation and intellectualization in art, together with its material semblance, virtually wipe out the art itself. Emphatically the intellectualization of the art in Schoenberg's late compositions works at the dissolution of music itself and thus joins, in an abysmal coincidence, the barbaric element inimical to art." (*Prismen*, 1955, p. 210 ff.).

towards border zones between music and speech. As a way out of pure music, melodrama has taken on new significance.

A broader current leads from music to a sort of part-musical and also to a totally tone-free art of sounds. Already in the *Sturm- und-Drang* period of new music this current announced itself through the increase in percussion batteries and handling of the piano as a percussion instrument, and even then some composers were on their way to "noisism" (*bruitisme*). Diverse trends are carrying this current along: works for percussion alone or as accompaniment, use of pianos and other musical instruments "prepared" to give forth noises, "musique concrète," and above all the electronic generation of "artistic" noises (which indeed often remind one of natural noises and their sources). The various possibilities are also combined: thus in his *Kontakte* (1960) Stockhausen intends to give traditional timbres new qualities through association with electronic sounds.

Discussion about the nature of the new art of sounds, those part-musical and those totally untonal, is beclouded by the fact that it is called concrete or electronic "music." Three problem areas, often confused, must be distinguished: firstly, defining and differentiating between the art of tones and the art of sounds; secondly, determining the value and the developmental possibilities of the new art of sounds, especially whether, like the game with tones and their logical combinations, it can be made into an independent art; and thirdly, specific inquiry into the relationships between tone and tone-free sound in the universal history of mankind. Some points of contact between the primitivism of prehistory and that of today are obvious. This exodus from the realm of music corresponds in reverse direction to the historic transition from pre-musical and part-musical forms into the realm of music. Yet it would be an exaggeration to see in these analogous movements the beginning and the end of music.

S. von J. Neuss...



TECHNICIZATION AND ARTIFICIALIZATION

What is "technique" and "technical" in music? In Antiquity the general term for music as an art was "technē mousikē." Some musicologists call devices in medieval composition "techniques." In a more specific sense one speaks of "piano technique" for virtuoso facility upon that instrument, and correspondingly with other instruments. Around 1800 instrumental technique received a fresh impetus; a particular type of composition appeared, the "étude," and concertizing musicians began to work up their dexterity through forced practice until it became automatic to a high degree. In the sense that today is the age of technique, however, it is only a few decades ago that the art of music itself became technicized, and that in a double manner: first through application in the field of music of the technical spirit of engineering, and secondly, through electronic production and transmission of sounds—the disc, radio, electronic composition, and so forth.

1) How the new spirit of technicization, with the ideas and attitudes evolved from it, has spread over various fields, has been set forth by Hans Freyer, Arnold Gehlen, and other writers. This spirit has also affected a part of today's production and reproduction of music by traditional means. It is behind the perfectionism of soloists and orchestras, and many ways of performing music aim at an expressionless "objectivism," following directly the model of machinery set in motion and whizzing through its task, even though there is often a spiritual superstructure here that justifies the automatism.

Technical patterns and procedures, furthermore, permeated a

good deal of pre-electronic composition. "Play this piece very savagely, but always severely in rhythm, like a machine," says an instruction of the young Hindemith. He and other composers who were trying to transform models of Bach's time in the spirit of the technical age combined the motorization of rhythm with restless continuity into a new sort of *perpetuum mobile* in sound. Technomimicry in music could serve to represent railroad trains and other machines, or people would hear such content into the music.

In constructivism the new technical spirit worked together with increasing artificiality. The so-called tricks of old Netherlands origin, like horizontal and vertical inversion, were taken up again in a new polyphony, particularly in dodecaphony, and overdone. The serial movement carried this process into a structure consistent throughout, arranging in "rows" not only successions of tones but rhythm, dynamics, articulation, and other musical elements. Since here construction dominates as an end in itself, it does not matter if the listeners cannot perceive it or if they think so little of it that they would rather spend their time on other intellectual occupations. Like all tendencies of the present, this too was given an ideological superstructure. Thus Ernst Krenek asks: "Is composition then reduced to the filling out of a given, serially calculated scheme? Instead of seeking points of escape that might make the matter more toothsome to the taste of a tradition-conscious public it is fairer to answer the question with a simple 'Yes!'" Heinrich Strobel finds increased artificiality the very thing that determines the essence and the worth of all modern art. "Artificial is a consequence of *ars*, a not 'artificial' art is simply no art . . . Art, like everything intellectual, is sustained by the minority. The creative minority in our century has carried out a magnificent achievement: it has passed beyond the natural arts . . . In music this means turning away from the naturalistic principle of tonality, from rhythmic symmetry, from the thematic scheme. Thinking in terms of sonority has taken the place of tonal painting of pictures and states of soul."

2) A difference that runs deep between the Fourth Age and

all earlier epochs is due to its electro-acoustical discoveries. These discoveries tumble the old foundations and lay new ones: musical life has in large measure changed, former types of sound are re-produced in altered fashion, new artificial types are being created, and over and above this, music has taken on new forms of objectification. The evolution to records and other transmitters is no less great than the change that brought about the notation of music in score; and it is taking place much faster.

a) On records, magnetic tape, and film musical works are not—as in a score—set before us to sing or play, but are presented to us already fully sounding. Records of different performances of a symphony show the work under different aspects. The works of themselves are much more easily accessible than heretofore and in greater number, and they are preserved "forever." A phonothèque is a cross between a library and a museum. It contains many copies in sound of a smaller or larger treasury of musical works, and the universal phonothèque towards which the development is heading could ideally embrace all surviving musical works from all times and peoples in authentic recordings or reproductions. In addition, thanks to these new bearers of tone, the performing musician has the chance that his own performance will live on in the world. Similarly, all oral traditions from all parts of the earth are in this way objectified in new forms of existence, whereby most of them skip the stage of written notation.

b) Radio and television wipe out space, and bring the greatest of masterworks into the smallest of huts. One lets oneself be inundated by plugged-in music and goes walking with one's transistor. A great many people in all parts of the earth have seen and heard a great many operas, but not a single one in a theater; they hear all the instruments through artificial transmission, but rarely any in their natural timbre.

c) New electronic instruments in part latch on to traditional instruments and attempt to reproduce their tone by more economical means, substituting electro-acoustic mechanisms for organic materials like soundboards, pipes (organ), tubes (wind instruments) and modifying the method of playing accordingly (elec-

tronic organs, claviolins, cembalets, etc.) or aiming at the production of new timbres (like the traultonium). In the imitations of genuine instruments not only does the resulting tone deviate more or less from the original, but above all the very act of making music is altered. The more important it is to consider not only the sounds produced but also the playing itself and its value in education, the more the imitation remains *Ersatz*.

d) Electronic apparatus for measuring and recording, reproducing and generating sounds is altering the task of theoretical and practical musicology. In a short time a whole series of special institutes for experimental study of new possibilities in understanding and practice has come into being—for example, Hermann Scherchen's Electro-Acoustic Experimental Studio in the Swiss village of Gravesano, near Lugano (1954). We may count on many more such institutions making systematic advances in the process of technicization.

e) It has become a hobby to alter, mix, or make sounds on a simple magnetic tape recorder. The playback makes it possible for a single individual to record a vocal trio by singing one part after the other on the same strip of tape; or, in the same manner, to play a piece for piano four-hands with his own two. These simple, domestic achievements are far outdone by the technical manipulations possible in a studio. Sounds are altered by leaving out now this, now that band of the tonal spectrum, by reducing and synchronizing, by modifying the echo and other spatial and auditory acoustic effects, splitting tones and generating them synthetically through various sinusoidal combinations. The new technique, says Freyer, "generates synthetically materials with desirable properties unknown to nature, artificially building large molecules. It thus increasingly frees itself from natural growth and accretion." As in general "the makeability of things is being carried to the point of molecular construction of materials, so too the elements of music are not being taken from nature but artificially produced." The realm of tone and clang becomes mere material, with which *homo faber* does as he pleases. Intrinsically, says Heinrich Strobel, "the material of sound has neither form nor character. Both are bestowed upon it by think-

ing man"—more exactly, the composer or the program annotator.

f) Of the attempts to create electronic musical compositions out of artificial tones and timbres some scarcely go beyond traditional sounds and content despite the new means, while the more radical seek the unprecedented even in such material. Stockhausen and others manipulate language as they do music, transposing a boy's voice, for example—as Stockhausen does in his *Gesang der Jünglinge* (*Song of the Youths in the Fiery Furnace*)—into various registers, deleting formatives, taking consonants apart and leaving only shreds of the wording so that it can be understood. A biblical text here becomes material for the generation of new sounds. In the corresponding ideology the genuineness of this process is set over against the surrogate character of reproduction on records and its progress beyond all earlier natural methods vaunted: "The first step to real musical control of nature," says Herbert Eimert, "has been taken by electronic music. Its dependence for reproduction on the loudspeaker—which moreover has brought about an as yet scarcely noticed subterranean revolution in hearing—at last permits risking the hypothesis that the symphony fixed on disk or tape may be the surrogate and electronic music the true music. Here, we may surmise, is the point at which the true order of music is revealed."



ORGANIZATION, INDUSTRIALIZATION, AND IDEOLOGIZATION OF MUSICAL LIFE

The technical forms and constructivist styles in music of the new Age are "secondary structures" that *homo faber* has erected over

the former natural ways of making music. Other secondary structures have grown up alongside them that are also much more artificial than corresponding aspects of musical life heretofore. They form the modern lattice-work of apparatus, industries, officials, functionaries, ideologies, copyright arrangements, and so forth, which overlay the Muse's part in music and often suppress it, although they are particularly set up to take care of it.

As in all cultural areas, the new Age is distinguished from all earlier Ages in music too by the enormous number and importance of its organizations. Whatever is organic is in part encouraged by them, in part tolerated, in part organized away. The number of societies and institutions has multiplied and the number of activities, especially congresses and festivals, also. The title "music festival" is inherited from the 19th century; the sessions themselves have little festive character.

Where the totalitarian state and economic planning dominate, the pressure increases and the lattice-work is tightened through rules and regulations. Music is placed at the service of political schooling and propaganda. In other parts of the world cultural liberalism makes for a counterpoise, though here new types of organization make possible esoteric tendencies which in concert life, in a "free market" or other areas based on natural supply and demand are not viable. Since in some countries the key positions in mass organizations like radio, publishing houses, newspapers, and governing boards are to a large extent occupied by professionals who are leaders or fellow-travelers in esoteric movements, this music receives plentiful support and encouragement. The term "Macaenas" is scarcely applicable in this situation.

Further secondary structures have arisen in the modern music industry. As a consequence of new techniques, popularization of music, and lengthening of leisure time it belongs among the industries with the greatest financial turnover. This holds for the production and circulation of popular hits, records, popular instruments, phonographs, automatic players. Specifically industrial features appear not only in the type of manufacture and adaptation to the mass of paying customers, but particularly in

the advertising with which hits are launched, demands covered or artificially worked up. Slogans promise "music to dance and dream to," "the world in your home," "with our superautomatic you are never lonely." Art music, church music too, are extolled by new methods if not often with new expressions: "Our Golden Record Album simply belongs in your cozy home. In the dusk of evening's approach, comfortably installed in your armchair or on the sofa, you will peacefully enjoy the immortal music of Mozart, Liszt, or Schubert. Light a candle whose quiet light will shed an aura of romance upon the festive hour. You've been wanting this for a long time!" "We consider it important to catch and cultivate the interest of our young people in the music of their time. The Negro spiritual is perfect for this. The present selection, designed for the schools, will also appeal to youth groups and choruses if they are open and ready . . . Let us give our youth spirituals. They want them, and they'll convince us too!"

Ideologies are not ideas, plain or abstract, but intellectual supports for secondary systems. They may include knowledge, but in the measure that new knowledge might be unfavorable to the trend or party to be advocated, they are inimical to the will to know. "In New Music circles also," says Adorno, "the enunciation of recognized truths is sabotaged, the implication being that they might benefit the opposition." In the new Age music is conditioned and accompanied as never before by ideological cogitations. Programmatic writings, reviews, criticisms, commentaries, and school courses are not extras one could do without; they are necessary to make possible the secondary system they sustain. They consist in large part of putting a few motifs and popular topics through their paces, such as: audiences are accustomed to comfortable enjoyment of traditional music and are too set and too lazy to understand anything new; the dissonances that scare the ordinary citizen are expressive of his own condition and only for this reason are intolerable to him; there are many tonal systems in the world that have nothing whatever to do with tonality; no composer of new-style music has ever put himself across until late; efforts on behalf of electronic music

are the musical parallel to atomic research, in which the spirit of our time is concentrated. In this fashion various secondary structures—constructivism, organization, ideology—are bracketed fast together, for which reason they may remain viable for a long time.



BETWEEN DEHUMANIZATION AND REGENERATION

To the extent that man is by nature *homo faber* and technical inventor, he is realizing himself in the age of technique more fully than heretofore. To the extent that progress and change are characteristic for him, the permanent revolution at the beginning of this Fourth Age might be regarded as an intensification of his nature; avant-garde composers, according to Hermann Scherchen, see it as their mission "consciously to develop man's organs in a new and finer way." Yet from another point of view the detaching of music from man is an unmistakable feature of the time. Many trends even prescribe and promote this separation. "Where para-artistic enterprises use humanity as a pretext for commerce in esthetic fields," says H. H. Stuckenschmidt, "it is better to take one's stand on the side of inhumanity. Since totalitarian dictatorships have discredited the concept of the human, one should at least keep it out of the domain of the arts."

How far dehumanization goes does not become clear until we glance at its different aspects. To begin with, there is replacement of the performer by apparatus. Singing and playing oneself, at home, has diminished; unlike the time around 1500 or 1800, today's avant-garde do not write for the lay music-lover; and be-

sides their works are mostly too difficult for the amateur and do not attract him. Many of the new compositions ask too much of the professional musician whose function in them is only partial, not involving his whole personality; Stravinsky wanted him to be no more than the bell-ringer who sets the bell sounding. In electronic works he has no share whatever; technicized composition has no need of him.

Even the listener in this technical Age plays a far from fully human role. Much more than ever before the organized concert and opera public leaves to others the initiative and preparation for what it is to hear. For the radio listener preparation is reduced to the turning on of his machine. It is made difficult for the public to develop its own taste and independent judgment, and public opinion is taken care of by professionals of the press. Music inundates the consumer masses and provides a surge of sound as background to reading the newspaper or doing homework. Carried to extremes, the radio needs no listener at all; the music is broadcast at the stated time, even if there is no one to take it in.

New compositions do without the human voice or handle it like an instrument or denature it through electronic manipulation: Stockhausen's *Gesang der Jünglinge* is a model of dehumanization. At the same time the "natural orders" and their play of harmonic equilibrium, on which the idea of *musica humana* rests, are eliminated, and particularly those musical structures that correspond directly to man's psycho-physical organism, like pulsating rhythm, plastic melodic forms, and the periodic alternation of systole and diastole.

Furthermore music is dehumanized by the suppression of the chief subject of most earlier music—man, a psycho-physical whole—the stunting of relations of fellowship and mutual exchange (between musician and audience because of technical intermediaries, between the composer and his world generally) as well as by the loss of all former sense of music as something possessed and inherited. Music is finding itself homeless; disseminated without hinderance, it now belongs only in secluded areas, like monasteries, or functioning, as at Christmas, at given times and places in an ordered life. Become jejune and dreary through tech-

nicization, most of its possibilities of taking part in life have vanished. Work songs cannot thrive in factories, nor any musical atmosphere form about an industrial metropolis, as it once could in Nuremberg or Venice. The church bell was a symbol of old cultures; a symbol of industrial culture is the factory siren.

There is in our new Age, however, continual criticism of "dehumanization with all the comforts" (as Freyer calls it) and threatened values are being newly appreciated; when everybody else is glued to the television, we find an oasis wherever amateurs make music themselves. People seek areas of compensation, musical sprees, improvised jazz, rock'n'roll—some spontaneous, some planned—in which they can be more humanly active, have their fling more freely than in the centralized zones of a mechanized and organized consumer society. Regenerative movements are under way, too, that link back to those of the *Sturm-und-Drang* period, to Romanticism and youth-movements. Distinct from such utopian efforts at romantic revival there are realistic endeavors going on, very similar to the movements in urban and landscape planning which, now that the period of industrial communities with their seas of houses is past, are introducing green areas into the cities and surrounding them with garden communities. Musical education and cultural policy are developing as a necessary counterbalance in the Age of dehumanizing technique. In addition there are fresh efforts to explore the uses of music in physio- and psychotherapy and in the corresponding medical education.

Apart from utopian attempts at reform, the advantages of making music for oneself are exploited under the slogan of "do it yourself." Countries particularly advanced in industrialization, like the United States, also develop particularly strong counter-measures. Thus different spontaneous trends are moving in the same direction—the awakening to musical experience and activity in kindergarten, a considerable part of jazz activity, the up-setting of constructivist principles in compositions that leave great freedom to the preference of the individual performer.

The insights of modern psychology and ethnology point to a restoration of the human; the unity of all music throughout the

whole of humanity, preformation of the perceptible world, "natural orders" that underline all musics. The cognitions of psychology, Gestalt and Complex, for which Christian von Ehrenfels prepared the way using melody as a model and which Wolfgang Köhler, Max Wertheimer, Felix Krüger, E. M. von Hornbostel developed, have been carried further by the work of Wolfgang Metzger, Albert Wellek, and others. They contribute to a new foundation for music theory and education.

The forces of dehumanization and regeneration work concurrently, with and against each other. The neo-romantic movements have lost momentum and gained in realism. They have mingled with developmental traits against which they once took the field—"museumizing," for example; but in return their ideas have worked out to the benefit of school, church, organized musical activity. Radio music and home music are not opponents only, but partners as well, as, for example, when special radio programs effectively stimulate people to play themselves. Exhortations to return to the past are illusionary in face of the massive powers of the new Age. Really to overcome dehumanization or confine it, the more realistic forces seek to carry on the idea of renewal in such a way that it may become an effective counter-point and counter-balance to the cantus firmus of technique.



PROGRESS OR END?

Through the 19th and 20th centuries ran trends aiming directly at progress. Different in content as the "futurism" of Busoni and our own "avant-gardism" may be from Wagner's "music of the future" and the "progressive party" of his day, still in their con-

cept of historical becoming they are carrying on these earlier trends, forcing them forward. One utopia follows upon another. Thus Busoni proclaimed that "only a long and conscientious experimentation, a continuous educating of the ear, will make this unaccustomed material tractable to a growing generation and to art. What fine hopes and visionary perspectives are wakening for them!" Such utopian aims and the belief that one is of the vanguard are basic to the solidarity of parties conscious of their time. "The new!" becomes a slogan as "Kyrie eleison!" did once. A religiously irreligious passion drives creative composers and their adherents ahead into the future, as once it drove earlier spirits to absorb themselves in the Eternal.

Yet however much the will to progress grows and stiffens, a number of facts indicate that it no longer altogether corresponds to the present stage of evolution. It has become clear that in music there are no longer infinite stretches of new territory open to conquest, that its expansions have come up against boundaries or must pass over these boundaries into neighboring realms of noise. For the creating of ever new modes, rhythms, harmonies, polyphony, and so forth, the same thing holds as for the revivals of old music and for the spread of music over the globe and the masses of its population. The present successors to the avant-garde are actually so few that it is doubtful whether they could be called avant-garde in the proper sense of the term. The utilization of the border zones of music and the human soul leads to particularly severe attrition; what was once intended to frighten and to shock has become "cooled-off material." Moreover, up to now only a few new works have been incorporated into the permanent repertory of concert halls and opera houses. In consequence, the position of today's composers has deteriorated in comparison to that of performing musicians and conductors. It is by no means a matter of course that the composer should at all times be as much a leader in the shaping of musical life as he was from Josquin to Bartók.

Hence it is not surprising if Arthur Honegger, in his book *Je suis compositeur*, is convinced of the decline of the art of music. "Our art is leaving us and disappearing. I fear that music

will be the first to leave us. The further I advance, the more I realize that it is releasing itself from its own destiny: from the charm, the wonder, the solemnity that should aureole artistic revelation." Thomas Mann, in *Doctor Faustus*, and other authors too, have expressed the doubt already suggested by Hegel and Beaudelaire about the future of art. To every side has spread a weariness of progress, a weariness of history.

Yet back of this alternative between avant-gardism and pessimism ideas are stirring that Ernst Jünger has formulated as "entry into the trans-historic world." Inadequate as such formulas are, they point to a change in the structure of historical becoming. Profound alterations have taken place in it before; the high cultures, late Antiquity, the Middle Ages, Modern Times—they differ not only in what happened, but in how it happened. Progressive conquest of new territory is a particularly important mode of historical becoming, but it is not the only one. This pattern of thought does not do justice to much of importance that has happened in the past and in the present. Thus Béla Bartók's late works represent not a going forward towards the future but a deepening in another direction. What was once called eternity is more than a plain illusion. Schoenberg's late works, like his Fourth String Quartet, or Alban Berg's Violin Concerto, are not to be understood as inspired primarily by the idea of continuation along a single-track line of progress, any more than are the particularities of an Orff or a Distler, or the efforts to deal with liturgical music and *Gebrauchsmusik* with the immediate situation in mind rather than with progressive intent. The history of composition may unfold in a steady line of progress, like the history of science, but it may also go from one high point to another, just as the history of philosophy moved on, indeed, from Plato to Kant and Nietzsche, but made no actual progress. It is not unreasonable to think that in future the history of musical composition may proceed in this second mode of historical becoming rather than in the first.

So far as any prognostication is possible, it presupposes diagnosis of the present and insight into the course of past history. Our survey of music history in its entirety has revealed evolu-

tionary features that began partly in prehistoric, partly in later times, as for example the artificialization of instruments or the decline of oral tradition as it was pushed aside by script and later by techniques of recording. It is to be assumed that these lines of development will continue and we may picture the future to ourselves in so far as we imagine them extending on beyond the present. Yet some lines, as we have seen, come up against limits beyond which they cannot go. And we cannot foresee how far the counter-movements against them will carry—for example the tendency toward regeneration against the trend to dehumanization. Even if we think we know how the opposing forces are made up, we do not yet know what will be the results of the battle between them.

Another established point significant for a diagnosis of the present and for prognosticating further developments concerns the historical differences in all music heretofore. After a passing modern trend that took into account only divergences in styles, today's comparative musicology is finding alongside the differences a considerable number of common features in the substructures of all times and cultures, just as in present-day general anthropology the traits common to all mankind appear to be greater than many authors of Lévy-Brühl's day assumed. And herewith light falls upon the position in history of the radically new directions in composition today. In their style as in their attitude toward the contemporary public they appear to be exceptional, a unique phenomenon when compared with all other times and cultures. This helps to explain why they have heretofore persisted only in small circles of specialists, and it points to the likely limits of their future reception.

Yet a pessimistic prognosis would be just as little founded on fact as an optimistic one. As in the present, so too in the near future music will be living a life extraordinarily rich and multi-form. Surely many compositions will be produced and among them important ones, but probably the view will again grow stronger that the substance of a culture is not exhausted in what it produces, that the culture itself consists of something more than the possession of works of the past and the begetting of

works for posterity. In the last hundred years ideas came to take command that had not existed before or that in music had not fully developed: creating for posterity, serving a common progress, and the steadily continuing conquest of new territory. Will these ideas keep their force, or will perhaps other ideas, which during this time have been repressed, become effective in some new way: the culture of life itself, the fulfillment of the moment, and together with these a turning toward what is eternal in music?