

First American lecture on New Music

~~discussing~~ "new music" we must state first of all what we mean <sup>by</sup> this ~~term~~ <sup>term</sup>. It seems that ~~all~~ <sup>all</sup> music is new which ~~has~~ <sup>has</sup> not yet been heard and that it remains new ~~until~~ <sup>until</sup> long as a newer one arrives. But it is quite evident that only ~~that~~ <sup>that</sup> music <sup>deserves</sup> the name of "new music" in which ~~are~~ <sup>are</sup> said ~~things~~ <sup>things</sup> never said before, in which new expression is given to a new kind of feeling. How can we ~~perceive~~ <sup>discern</sup> if some music is new in this sense of the word? Here many people ~~are~~ <sup>are</sup> ~~hindered~~ <sup>hindered</sup> by a certain difficulty due to the fact that the most ~~widespread~~ <sup>widespread</sup> esthetic theories of the nineteenth century ~~have~~ <sup>have</sup> established a ~~boundary~~ <sup>boundary</sup> between contents and form of a work of art. ~~We have~~ <sup>It is not only to</sup> examine here ~~the~~ <sup>the</sup> value of this theory ~~for~~ <sup>for</sup> the other arts, but ~~I wish to~~ <sup>I wish to</sup> say that ~~in~~ <sup>in</sup> music it ~~is~~ <sup>is</sup> simply ~~not~~ <sup>not</sup> ~~free~~ <sup>free</sup>. In music we can never ~~separate~~ <sup>separate</sup> the contents from the form, we can not distinguish between the object of the expression and its means. More than any art, music is a perfect unity; ~~even~~ <sup>even</sup> more ~~than~~ <sup>than</sup> this: a complete identity of thought and language.

Therefore, we cannot say for instance: "this <sup>music</sup> is new because it carries on ~~some~~ <sup>some</sup> new contents although it uses traditional means of expression" - we can <sup>only discern</sup> the newness of the music ~~only discern~~ ~~if~~ <sup>if</sup> its language, its vocabulary of sounds ~~is~~ <sup>is</sup> ~~new~~ <sup>new</sup> ~~which~~ <sup>which</sup> ~~rules~~ <sup>rules</sup> this vocabulary are new. The history of ~~the~~ <sup>the</sup> tonal music, ~~and~~ <sup>and</sup> the syntax <sup>that is</sup> ~~the~~ <sup>the</sup> music practiced in the European Occident ~~is~~ <sup>is</sup> since 1600, is characterized by a permanent process of seeking new means of expression. In the beginning this process ~~is~~ <sup>is</sup> very slow. But the eighteenth century ~~knows~~ <sup>knows</sup> a musical language in general uniform, the personal style of the different authors is not yet too individualized, but ~~is~~ <sup>is</sup> ~~fit~~ <sup>fit</sup> ~~in~~ <sup>in</sup> into the ruling musical ~~language~~ <sup>idiom</sup>. ~~At~~ <sup>During</sup> the nineteenth century the metamorphosis of the means of expression becomes faster and faster, and since Richard Wagner's appearance each creative personality of certain importance is obliged to introduce new changes of musical means in order to realize his own stylistic purposes. <sup>H2</sup> It was Arnold Schoenberg who, in the beginning of the twentieth century, ~~found~~ <sup>found</sup> the courage to fulfill the consequences of this situation and to proceed to the complete abolition of tonal language.

Here is no time to ~~explain~~ <sup>develop</sup> ~~explicitly~~ <sup>explicitly</sup> the system of tonal language. It must be enough to quote ~~and it is not necessary, of course,~~



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the most characteristic criteria of it, which disappear after Schoenberg's revolutionary action. The perfect triad which was the planetaric center ruling the world of tonal harmonies is no more strong enough to figure as a such center. Instead of it we see a lot of more dissonant chords; many thereof was <sup>already</sup> well known ~~also~~ in tonal music, but the most important difference is that now they are no more dependent of the triad-center, (no more characterized by here relations

their importance in the musical architecture is so the central sound of the key. Therefore it is quite evident that also the key as principle of musical order disappears in the new musical language, and <sup>for</sup> this reason it was often called "atonality". Likewise all ~~possibilities~~ possibilities to build up musical forms by means of tonality must be replaced by other formal principles. ⑩

The knowledge of this latter circumstance was very hard~~ly~~ worked out by Schoenberg and his pupils in long years of daring experiments. For the first time it was only clear that the traditional schemes of musical shaping was ~~no more~~ <sup>no more</sup> able to serve as guide for the new vocabulary. Therefore the first examples of atonal music evoked an impression of chaos and ugliness which terrified and disturbed most of their listeners. An other criterion of this compositions is their shortness owing to the fact that the principles of counterpoint ruling the tonal language was no more valuable and ~~the~~ new ones not yet formed out. The piece <sup>of this kind</sup> can scarcely ~~be~~ <sup>would be</sup> take more time than the breath of one musical thought, of one phrase can be extended. Now, I <sup>would be</sup> play for you as example of this style the "6 little pieces for piano" by Arnold Schoenberg, opus 19, written about ~~the~~ twenty-five years ago.

Here, in this pieces we can find all the characteristic qualities of atonal music: lack of a definite key, prevalence of <sup>the earlier</sup> dissonant chords, shortness, and a ~~great~~ <sup>special</sup> richness of most accentuated contrasts condensed to the smallest room. This latter criterion which remains characteristic

Especially the classical form of sonata, which ~~rests upon~~ <sup>rests upon</sup> the relation between the tonic and the dominant chord is seriously touched by this fundamental change.



for the further development of atonality is ~~to~~ <sup>its</sup> most important ~~inheritage~~ from the romantic style of the nineteenth century. After these experiences the composers felt very soon the need to build up more extended forms in spite of using the new musical language. The result of these trials was the so-called "technic of twelve tones". The essential <sup>(point in this)</sup> method of composition is to choose in advance a certain succession of all the twelve tones we have in the chromatic scale and to develop the whole of the work by thousandfold varied repetitions and derived combinations of this one primitive ~~primary~~ cell. In the variations <sup>(which)</sup> I will play later you will hear an example of this manner to write music and then I will spend a few words more to explain it.

It is true that no many composers followed Schoenberg in his thorny path; except his next pupils almost nobody has the courage to renounce of the commodities offered by the traditional way, almost nobody acknowledged that this renouncement could open the door to a greater and truer freedom of expression. So we see in the further fate of the modern music a very strange paradox: the severity of construction in the twelve-tone-technic, abhorred and detested by many people as a terrible slavery, saved in reality the freedom to express personal and individual feeling by musical means, while the bewildering freedom <sup>which seems to adorn</sup> the ~~traditional~~ <sup>realm of tonality</sup> language must cause a renouncement of personal expression which becomes much worse than the technical limitations of the new method. Modern music which tries to avoid the way of atonality ~~is~~ is always menaced by the danger of a certain emptiness because it must use means which are already exhausted by former generations. Therefore many efforts ~~are~~ are made to find out new contents in spite of conserving the old language. Some composers are ~~seeking~~ trying to establish a kind of restoration of elder styles, to awake (classical and middle-aged forms. A very broad space in modern <sup>to life</sup> music is held by folklore tendencies. The freshness of the material of folk-songs and -dances ought hide the fact that here pure musical reaction is manifest. It is clear



4/ enough that in many countries such artistic mentality is connected with the virulent national tendencies of the present time. All this music ~~may~~ be very interesting in its details and proves often great artistic sense and extraordinary skill of its writers, but it remains in an atmosphere of voidness because it lost the unity with the central stream of universal human feeling. All great music, <sup>beginning with</sup> the spiritual music of the catholic middle-age, ~~but~~ <sup>(general human)</sup> tried to integrate it-self in this center, tendency which culminates in Beethoven. But now ~~there~~ a <sup>break occurs,</sup> ~~splitting~~ in the romantic epoch nationalism and exotism begins to turn aside the music from its really important task. It must be established that only the atonal new music tries to continue the great classical tradition of a true human world-music and so maintain the worthiness which music has acquired by the acts of the great masters of the past. ]

Now, I will play my two Suites op. 26, each composed by five movements. This work is written in 1924, when I began to return from the more unconscious use of atonal means of expression to a stricter study of tonal language. I became unsatisfied of ~~the~~ lack of artistic order in my former atonal compositions, <sup>a certain</sup> but I did not <sup>yet</sup> find the issue to the twelve-ton-technic. So you will perceive in these pieces side by side ~~at~~ tonal and atonal ~~elements~~ elements, and in this regard the composition that I will play is in some measure very characteristic for a certain degree in the development of New Music.

~~It may be allowed to me to utter <sup>no</sup> critical opinions because myself I practised such retrograde tendencies ~~and~~ except the nationalistic one before I found the touch with the real atonal style.~~

As I am not a professional virtuoso, I am not able and I refuse to play music by heart. I invite you to consider this performance of my works like a lecture given by a poet who reads his own works in public.



~~In order to understand and define satisfactorily the most important~~  
~~understanding designation, 'atonality' which was often used for the~~  
~~Leibenbergian style, we must try to recognize as clearly as pos-~~  
~~sible the real criteria of tonality. For the first time it seems that~~  
~~the essential difference between the old and the new language con-~~  
~~sists in the different handling of dissonances. While they~~

① The relation of the chords to the triade-center can be defined  
more exactly by ~~the~~ ~~dominant-effect~~ the dominant-effect which  
is the most important phenomenon in the tonal music. You  
know that ~~we understand~~ as dominant-effect the characteristic  
one comprehends  
connection of the triades built up on the first and the fifth  
step of the key. I do not ~~take~~ care to ~~discuss~~ <sup>examine</sup> the reasons of  
this special effect; surely it is possible to explain it by some  
reflections from a physical standpoint, <sup>H3</sup> and many theories  
starting from the overton-row tried to establish the facts  
of tonality as ~~is~~ <sup>is</sup> rooted in the eternal laws of Nature. On the  
contrary, I believe that music is a sheerly spiritual work, and  
that for the musician <sup>it</sup> is only important to know in which  
way the ~~the~~ creative human spirit must and can handle the  
sounding material in order to make it a perfect medium  
for the intended expression. Therefore I find ~~it sufficient~~ <sup>we can take it far</sup>  
~~granted~~ <sup>without wanting the time by ~~any~~ ~~abstract~~ ~~researches~~ in itself doubtless interesting enough,</sup> that the connection of the two named triades is distin-  
guished before all other similar connections. Where this con-  
nection is absent in music, <sup>one</sup> feels for the first time this cha-  
racteristic uneasiness which accompanied the first exhibitions  
of atonal music. Its reason is <sup>neither</sup> the abundance of dis-  
sonances - all these was used already in the late tonal music -  
nor the lack of coherence or relation, but the impossibility  
of realizing this coherence in the form of the typical harmonic  
relations between tonica and Dominant gives the impression of  
chaos and disorder.

The significance of the dominant-effect for the development  
of the occidental music can be very clearly in two examples  
which I like to show you. <sup>(understood)</sup> The first piece is a Christmas-motet <sup>(by)</sup>  
Adrien Villacort, written in 1539 in the well known ~~middle~~ medi-  
eval polyphonic style. <sup>(E)</sup> The harmonic world of this piece is al-  
ready dominated by the triade-structure, all the chords built  
by the free melodic voices are triades, but the typical dominant  
connection between first and fifth step-triades is not yet used in  
the way we know in the later classical music. It seems that  
the composer was not yet really conscious of the spectral power  
of this effect, he used it ~~only~~ <sup>merely</sup> occasionally to mark the



important endings of several sections in his piece. The next example is a Madrigal by Luca Marenzio, written about thirty years later, and it gives a quite different aspect. Here the conception starts already from an entirely harmonic kind of invention, the triadic-structure is no more a secondary product of the counterpoint, but the <sup>five</sup> primitive idea of the composition. Dominant-effects are spread over the whole work with a real prodigality. Here we are close on the <sup>threshold</sup> of the state of music known as tonality. If we ask about the key ruling the work of Marenzio, we could answer it is G-major, especially if we consider the end of the piece. But the consciousness of a concrete key is not yet as explicit as for instance in the latter works of Monteverdi. It is very interesting to ~~examine~~ <sup>examine</sup> the reason of this phenomenon: I believe it is even the extreme richness of dominant-connections which hinders the achievement of one certain key. To create the atmosphere of the key as we know it in our music it is necessary to establish the predominance of one dominante-connection to which all other harmonic relations are subordinate.

The knowledge of this circumstance is completely realized in the tonal cadence which coordinates to the primary connection between the first and the fifth step the corresponding, analogous and symmetrical connection between fourth and first step. This very small harmonic circle (all the facts of tonality. — The whole world (is the nucleus of) of tonal forms, and especially its standard-form, the classical Sonata, rests on the more and more extensive representation of the tonal cadence. The normal level of tonality is the central triad of the key, the content of tonal music is ~~the~~ ~~the~~ equalising the tension between the dominant and the tonica-regions which dominate and include the world of tonality like two opposite poles.

But <sup>(even)</sup> in this process of solving ~~the~~ harmonic tensions <sup>(combining ~~the~~ and)</sup> which is the principle of ~~the~~ existence of the tonality, we recognize very soon the elements rise which are destined to cause the decomposition of this marvellous artistic system. The establishment of the two harmonic zones takes place as you know in the first part of the sonata-form which is going from the tonica-center to the dominant. The return to the tonica is effected in the development, since Beethoven especially by more and more dramatic means. The thematic material of the exposition, mostly consisting in well equilibrated symmetrical periods is worked up in a more <sup>contrapuntal</sup> ~~contrapuntal~~ manner which deprives it of its <sup>primitive</sup> ~~primitive~~ symmetry. In order to reestablish the equilibrium harmonic elements are needed, and so we see in the development-part <sup>(more remote from the principal key)</sup> of the Sonata more and more an invasion of different keys. But what



Does it mean that foreign keys begin to dominate temporarily? It means, after our definition of the key, that foreign connections of Tonica and Dominant-Triades are introduced, because otherwise a key ~~cannot~~ can not be settled otherwise than by the establishment of its Tonica-Dominant-relation. In fact, the later tonal music in the ending of the nineteenth century is characterized by a great deal of such relations. <sup>Nearly ~~at~~ each</sup> harmonic step used in the development of this music is preceded by its dominant-chord. Max Regels was a composer <sup>who followed this principle</sup> ~~which ruled in this way~~ with <sup>(The German author)</sup> an extreme abundance. (E) But also in the compositions of young Schoenberg we find a lot of such intermediate Dominant-effects, and many of the harmonic phenomena in Debussy's music can be explained in this way called in German "Zwischen-dominanten". ~~The result~~ It is very interesting to recognize in this phenomenon of the <sup>latest</sup> tonal music an evident analogy to the matter of fact we could observe in the Madrigal of Luca Marenzio. There was also an hypertrophic richness of dominant-effects which hindered the clear declaration of a key - and here, in the ~~last~~ last state of tonal music, we see again the disappearance of a concrete key-consciousness caused by the abundance of intermediate dominants. The same phenomenon which introduced the modern tonality is destined to destroy it, even more: it seems that also the spiritual force in both cases is the same. When the distant and deliberate medieval style was relieved by <sup>(relatively)</sup> the more direct and immediate language of modern tonality, it was the need of free and straight expression which caused this change. <sup>I want</sup> ~~to~~ only to remember that the establishment of the new idiom is paralleled by the invention of the "musica fecta" and the operatic style, the "Stile rappresentativo". <sup>(which brought tonality into existence)</sup> The same need of <sup>greater</sup> intensity, of stronger expression <sup>is reflected</sup> in the changes of which the tonal music <sup>undergoes</sup> is ~~subjected~~ in the time of its exit. It seems that in general the tendency to the ever stronger expression of personal feeling is the properly moving force which causes the important changes in the development of the occidental music and which gives its thoroughly special character, entirely different from other modes of musical formations. This is not surprising because the principle of individualization and personality distinguishes on the whole the spiritual behaviour of the Occident.

If we define ~~a kind of music~~ <sup>(as tonal music)</sup> a kind of music which is characterized by definite keys, we can ~~also~~ designate each other music as atonal. In this case we can say for instance that also the medieval music belongs to the region of atonality as well as the new music of the twentieth century. But the use of the <sup>term</sup> ~~designation~~ "atonality" can <sup>(be permitted)</sup> only by ~~the~~ this condition,



otherwise, if we suppose a larger definition of tonality, it must be misleading and becomes the reason of dangerous confusion. (H5)

The small step from the last tonal music with its overwhelming intermediate dominants <sup>(to the new atonal language)</sup> is equivalent with the conscious affirmation of the unavoidable dictate of history. Who fulfills the consequences of the dissolution of keys, must go further and must abolish all the criteria connected with the <sup>(existence)</sup> of keys. This ~~will~~ <sup>would</sup> say, that ~~the position~~ of the triad as the center of musical events, ~~must~~ <sup>must leave its position</sup>

Therefore it must disappear completely from the scene of this events, for the claims advanced by the triad can no more be satisfied in a musical language without keys. Thence ensues that in the vocabulary of the new language the dissonances will take a most important part, entirely opposite to the tonal music, because the triad is the only <sup>(consonant possible)</sup> chord composed of more than two tones. All these new necessities demand a completely changed handling of the musical material which was worked out by Schoenberg and his pupils in many years of hard and daring experiences. (H6)

The greatest difficulties <sup>were</sup> ~~were~~ to overcome in resolving the problem of the form. <sup>you</sup> could see ~~the~~ which close connection <sup>is established between</sup> the musical form and the opportunities offered by the <sup>(elements of the musical language self, when you considered</sup> <sup>primarily</sup> the anchorage of the Sonata-form in the <sup>ground</sup> of tonality. The musical thinking in the <sup>epoch</sup> of tonality is an essentially harmonic one and its formal conceptions from the simple eight-bar-period to the most extended symphony start from the relation between the two polarically opposed regions of the tonica and the dominant. ~~period~~ In the new atonal language these harmonic fundamentals ~~are~~ <sup>are</sup> missing, and therefore all the principles of musical shaping must root in other hitherto unknown facts. <sup>In the first time,</sup> ~~before~~ these circumstances was really acknowledged and explored, it seemed impossible to build up more extended musical forms in the new idiom. The first atonal creations are characterized by an extreme shortness, the single piece can hardly ~~contain~~ contain more than the breath of one musical thought can ~~last~~ <sup>last</sup>. In this time many short pieces for piano and small chamber-ensembles were written, real musical aphorisms, thereof I will show you as an example two of Schoenberg's piano pieces op. 19. (E) ~~The~~ The fact that harmonic conceptions in this new music will no more have a <sup>basic</sup> ~~primary~~ significance was not yet really understood, and it is due to this circumstance that many <sup>were</sup> ~~were~~ tried to establish a new harmonic style corresponding with the vocabulary of the new idiom and replacing the old third-structure. Sometimes one believed that the ~~second~~ <sup>fourth</sup> could take the ~~part~~ <sup>place</sup> of the third,



Scriabine worked out some other ideas about the structure of chords, but all composers, also Schoenberg in his 'Treaty of harmony' tried to resolve the problem from the reform of harmony. <sup>(Famous)</sup> But later the knowledge arose <sup>(Starting)</sup> that the new language did not offer any opportunity to replace the old

H7

Fourier - Janninard - principle in a sufficient way, and one perceived that the means for establishing extended forms must be found in the <sup>range</sup> of melodic and motivic connections. Such connections were ~~was~~ always known and used in the harmonically conceived tonal music, especially in the development part of the Sonata, but there they were always built upon the solid ground of harmony. Now, when this ground was missing, these connections must exhibit a much greater density and solidity in it-self, and these considerations led Schoenberg, about fourteen years ago, to the conception of the so-called technique of the twelve tones. In this technique the unity of any musical extension is guaranteed by its development from one single twelve-tone <sup>series</sup> ~~series~~, this is one certain succession of all the twelve tones <sup>represented</sup> ~~represented~~ in the chromatic scale, chosen in advance, before starting <sup>to</sup> ~~to~~ compose. It is clear that the first conception of this technique is generated by the desire to have a mostly universal melodic line as central motivic nucleus of the whole work. If our music <sup>would depend</sup> ~~would depend~~ only ~~one~~ of one voice, it would be impossible to use such a melodic prototyp otherwise than by continual repetitions. And in fact, we know a kind of music which had no other means to build up its forms. This is the Gregorian Choral. In spite of the extreme limitation of its technical means, its formations are considerably rich and differentiated. In the example that I placed we can observe an <sup>extraordinary</sup> ~~extraordinary~~ density of motivic relations between the single sections of the melodic line, first of all the frequent use of inverse and retrograde forms of <sup>some</sup> small motive. <sup>(The same derivations are applied in the twelve-</sup> ~~all these derived forms~~ <sup>series and)</sup> systematically elaborated. ~~the~~ <sup>series</sup> ~~series~~ The four forms of the <sup>series</sup> ~~series~~ are its original form, its inversion, the retrograde form which results if <sup>one</sup> ~~one~~ reads the <sup>series</sup> ~~series~~ from the end to the head, and finally the inversion of this latter form. Other forms are not possible, and <sup>(these four)</sup> ~~can~~ <sup>be</sup> compared ~~these derived forms~~ with the images of a geometrical curve located in the four different fields of a plain system of coordinates. Furthermore each one of this forms can be transposed to the twelve different steps of the chromatic scale so that we have forty-eight patterns of the same shape, all different and all connected together according to a certain definite regularity. Like the Gregorian Choral, also the modern twelve-tone work arises by continued repetitions of the different forms of the <sup>series</sup> ~~series~~. But here are much more complicated relations, because our music uses more than one voice. Therefore the <sup>series</sup> ~~series~~ can pass over from one voice



to an other, and ~~several~~ <sup>several</sup> tones of different forms of the ~~series~~ <sup>series</sup> or several succeeding tones of the same form can sound at the same time, condensed ~~to a chord~~ <sup>to a chord</sup>. ~~Therefore~~ <sup>Therefore</sup> comes that the ~~series~~ <sup>series</sup> loses its primitive character as a melodic motive, it ~~disappears~~ <sup>disappears</sup> more and more in the whole musical texture as a thread which characterizes this texture and which can be found wherever ~~one~~ <sup>one</sup> cuts ~~it off~~ <sup>it off</sup>. The ~~series~~ <sup>series</sup> can not be compared in its function with the scale ~~because~~ <sup>because</sup> the ~~series~~ <sup>series</sup> is not a schematic succession of tones representing certain prescribed harmonic relations, but the ~~series~~ <sup>series</sup> is also not a theme because it ~~has~~ <sup>has</sup> not the unmistakable individuality of a musical theme. ~~With~~ <sup>With</sup> the ~~series~~ <sup>series</sup> has <sup>in</sup> common to be a single and characteristic figure while it shares with the scale its quality as a material element.

(E) <sup>12 pages</sup> ~~However, with the theme~~ The extraordinary advantage of this technique <sup>not only</sup> is that the ~~series~~ <sup>series</sup> ~~not only~~ <sup>not only</sup> guarantees the structural unity of the work, <sup>which would not be perhaps very much</sup> but ~~it~~ <sup>it</sup> organizes the material of the new language in a way which permits to deduce new formal ideas straightly from the structure of this material. We saw that the Sonata-form was in such a way deduced from the facts of the tonal system and we found that the new, atonal music suffered for the first time of its lack of such connections between form and structure. Now we have the opportunity to develop formal conceptions from the peculiarities offered by the fourfold shape of the ~~series~~ <sup>series</sup> and by the twelve-tone-transpositions of this shape. For instance, I followed in my sixth string quartet ~~the~~ <sup>the</sup> formal idea to build up each of the first four movements upon an other figure of the ~~series~~ <sup>series</sup>, but in the fifth, a quadruple figure, I used all the four figures in the same time. In my last mass-work, "Variations", I proceeded otherwise: the twelve Variations are divided in three parts; the first part <sup>consists</sup> ~~comprehends~~ <sup>comprehends</sup> the first five variations and starts with only two transpositions of the original form of the ~~series~~ <sup>series</sup>. The second variation uses two other transpositions and so on, but since the third variation accedes two transpositions of the inversion, in the fourth two other and so on. In the sixth variation are combined the last transpositions of the original form, but here already the first transpositions of the retrograde inversion enter so that in the middle part, including sixth and seventh variation the greatest density with respect to variety of the material elements is obtained. From this point to the end of the piece <sup>less</sup> ~~more~~ <sup>less</sup> and ~~more~~ <sup>less</sup> figures are used and in the last variation, symmetrically to the first, only two transpositions of the retrograde inversion form of the ~~series~~ <sup>series</sup> remain. You can <sup>with</sup> ~~imagine~~ <sup>imagine</sup> doubtless that the application of this method can supply <sup>with</sup> a great deal of entirely new formal ideas which are in a complete <sup>ac</sup> ~~ac~~ <sup>ac</sup> cordance with the structural qualities of the new musical language. (H9)



② < Comparatively to the tonal style the formations in the new idiom give the impression of a kind of musical prose because the <sup>(rhythmical)</sup> symmetries of the harmonically constructed periods are replaced by a loose succession of freely articulated phrases ~~which~~ being in a sort of moving equilibrium. This phenomenon can be considered as a sign of progressive tendency, for ~~the~~ also in the real languages <sup>one</sup> can observe that the development to the artistic prose takes place in a considerably late ~~state~~. The first experiences to handle a language artistically are always necessarily bound ~~to~~ verses, very often the binding is marked by rhymes. This ~~state~~ is evidently corresponding with the harmonic and rhythmical symmetries of tonal music. Now, in the tonal music, it seems that the musical language enters in the ~~state~~ of an artistically organized prose. It gets rid of the last magical ~~bound~~ and becomes a really enlightened rational medium ~~to~~ to express spiritual freedom. >

① While the structure of tonal music can be considered as a static one because it rests upon the solid pillars of chords, <sup>(in the)</sup> the new structure ~~is~~ preponderates the element of movement. This <sup>reminds one</sup> reminds clearly of the changes which took place in the last decades in the physical aspects. ~~Like~~ <sup>Like</sup> in physics the conception of a solid and corporeal nature of the matter is relieved by the tendency to conceive <sup>it</sup> ~~the matter~~ as a ~~state~~ state of movements, thus in music the idea to build up the work by the static blocks of harmonic periods is replaced by <sup>the</sup> twelve-ton-conception which makes result the work from a chain of in it-self movable cells. This analogy of one music with modern physics and mathematics can be followed up in many details which to explain completely I ~~have~~ <sup>am</sup> ~~am~~ <sup>am</sup> hampered by the lack of

Vernunft  
School,  
Annex

Armin Schind

HF6



Before I am going to discuss the question why new music is unpopular I wish to face the objection of an imaginary opponent ~~who~~ supposed ~~it~~ ~~were~~ the right music. He will perhaps bring forth the argument that contemporary music keeps a ~~large~~ broad, maybe even casting stations, movies, opera-houses and so on. He might tell us that a larger scale than it deserves, ~~with respect~~ <sup>in view</sup> of the proportionally little and short-living success the composers are obtaining by their experiments.

I wish to admit that my opponent is entirely right - that is always the most convenient way to get rid of him. But I propose to ~~discuss~~ ~~contemporary music~~ - now I ask him: is modern music always new music? You will easily guess that my answer is: no. But what is new which is setting forth clearly and unmistakably new ideas, that means ideas not yet set forth in previous styles. How can music set forth new ideas? Of course not by declaring such intentions through extramusical means, such as manifestos, programmes, titles, librettos, or so. The newness of music can be proved only by the character of the applied musical means, by the character of the composition itself. The emphatic declaration of a composer that he believes in a most amazing ~~political~~ radicalism ~~for instance~~ will leave us entirely calm when we observe that his musical language is perfectly traditional and tame. In order to prove this state of things we have only to look to contemporary Russian music which is everything but revolutionary.

I believe that the only real new language in music is still atonality. I know ~~that~~ there are many people believing themselves very much up-to-date who are saying, with a slight contemptuous snuffle, that atonality is outmoded, old-fashioned, a distorted and boring remnant of German romanticism. If it be so I would be delighted to ~~see~~ recognize the overwhelming newness of the music of all those younger composers who are so proud of having overcome this outmoded style. As a matter of fact, I do not see anything of innovation, but I see them all in a great hurry backwards to the haven of still more outworn principles. And why, if atonality be really old-fashioned, is atonal music nearly completely banished from performances, as the public in general admittedly likes very much to listen to old-fashioned things? In fact, atonality has never become ~~popular~~ <sup>fashionable</sup>, and therefore it did not become old-fashioned. In reality, it is still not ~~recognized~~ <sup>known, let alone</sup> acknowledged, in quite of its 30-odd years of existence.

**P** Now, what is atonality? Atonality is the musical language brought into existence by the dilution of tonality ~~through~~ through the desire of a steadily increasing intensity of emotional expression by musical means. I will try to explain gradually the meaning of this appalling definition. First, let us see what about the changes of musical means in general.



2  
It is the privilege, or the curse if you prefer <sup>it</sup> of ~~European~~ <sup>occidental</sup> music to be in a restless change. By this criterion it differs from other musical formations, for instance of the Far East, which are nearly petrified since many centuries. But anyway the movement of changes was <sup>relatively</sup> slow even in Europe until the 19<sup>th</sup> century. The transition from the church-modes of the middle-age to the modern tonality took ~~the~~ <sup>approximately the whole 16<sup>th</sup></sup> century, and still the 18<sup>th</sup> century knows very little of changes in the musical language. There are different and very contrasting styles, as the manners of Rameau, Bach, Haydn and Gluck for instance, but the material of the music, the vocabulary of chords, remains unshaken. Only in the 19<sup>th</sup> century the process becomes faster and faster. ~~Richard Wagner~~ <sup>finally, since</sup> Richard Wagner nearly everybody is looking for striking originality, that means, for new, hitherto unexplored means of expression. (H2)

(HF2) I said before, this process was leading to the destruction of tonality. Now, what is tonality? It is the ~~musical~~ <sup>musical</sup> language in which nearly all music is written we are familiar with. But this ~~fact~~ <sup>fact</sup> ~~proves~~ <sup>proves</sup> by no means that tonality is the only possible language. Of course, we can imagine that the inmates of a far remote area, ~~who~~ <sup>who</sup> say in Central South America, who are not traveling and <sup>not</sup> receiving messages from outside, are induced to believe that there is no language <sup>in the world</sup> except their own. It might be not flat. Being so late that ~~the~~ <sup>the</sup> musical knowledge <sup>of the general public</sup> has something in common with the concepts of a poor Indian tribe, but there is some truth in it. Everybody in Europe has an evident knowledge of medieval and even antique architectures because he can not avoid to look at the venerable exhibits dotting his countries everywhere — but what does he know of ~~medieval~~ <sup>pre-Bachian, let alone medieval</sup> music? If he knew, he would know too that this music used a language differing in several important respects from modern tonality. He would ~~observe~~ <sup>observe</sup> that this music, although highly organized and abundantly endowed with all devices of perfect mastery, did not yet know the whole system of major- and minor scales, not the exclusive ruling of the dominant-effect and the tonal cadence. (E) These three facts, familiar <sup>to</sup> ~~our~~ <sup>our</sup> hearing customs as the daily bread and a real second nature, are the main criteria by which I am defining tonality for the purpose of this lecture. P

Plenty of ink has been wasted <sup>(in order</sup> to explain tonality, and what it became, ~~by the investigations~~ <sup>by acoustic investigations</sup> about the functions of the overtones, that means some tones supposed to be heard above ~~the~~ <sup>some, without being actually played.</sup> (E) <sup>(every really produced)</sup>

(HF3) I believe that music is a sheerly spiritual work, and for the composer it is only important to know how to handle the given material in order to make it a perfect medium for the intended expression, instead of wasting his time with investigations about which extramusical powers might have endowed <sup>it</sup> with the qualities he encounters when dealing with this material. (H3)



3) P I stated in the condensed definition of atonality (which you re-  
member ~~with a slight error~~) that it was brought into being  
by a desire of greater intensity of emotional expression. But the same  
is true for the genesis of tonality. The medieval language had  
been adequate to the purposes of the distant and deliberate style  
of catholic ecclesiastical music. The rise of tonality <sup>supplies</sup>  
music with a set of hitherto unknown most spectacular gestures.  
The victory of tonality is decided by the invention of modern opera,  
~~which~~ which requires, of course, a much more direct and  
intense kind of expression than the medieval liturgy. (H4)

(H4) <sup>And yet,</sup> the increase of emotional intensity which produced the tonal  
language <sup>is also</sup> <sup>responsible for</sup> its final dilution. <sup>The new</sup> <sup>intensity</sup>  
of feeling is <sup>particularly</sup> sensitive for the sake of certain means of being  
exhausted, banalized and therefore improper <sup>(and therefore)</sup> it is seeking new  
means. ~~Therefore~~ The fact that this <sup>change of means</sup> ~~change of means~~  
~~involved~~ involved a decrease of spectacularity, opposite to the move  
from the medieval language to tonality, has its reason not only in the  
circumstance that there was <sup>technically</sup> <sup>was</sup> no other way out, but likewise in the whole  
social situation in which this move <sup>was</sup> to be undertaken. But it  
is obvious that increasing <sup>intensity</sup> does not ~~mean~~ necessarily mean  
retroverted ostentation. <sup>expressive</sup>

Talking ~~about~~ <sup>technically</sup> we can state, that atonality means a musical language  
without definite keys, without dominant function and cadence as organi-  
zing devices. <sup>major and minor</sup> But the use of the term atonality can be permitted only  
by the condition that one comprehends as tonality the exact ~~con-~~ con-  
trary, and not more. A larger definition of tonality must create a  
disastrous confusion. (H5) (H6)

(H5) After Arnold Schoenberg had introduced the atonal language some  
30 years ago, one tried first to organize this apparently chaotic  
material by harmonic means. That is well understandable as  
the whole music of the past three centuries has been organized in  
this way. Thus certain experiments ~~were~~ started to replace the  
old harmonic structure by some new one which would serve the  
same purpose as the opposite harmonic zones of Tonica and Do-  
minante which ruled so perfectly <sup>over</sup> the world of tonality and  
allowed the creation of the admirable phenomena of the  
Sonata-form. One tried for instance to replace the third struc-  
ture of tonal chords by a fourth-structure, and some ~~other~~ <sup>efforts</sup> <sup>imitar</sup>  
have been ~~set forth~~. (H7)

(H6) I think we found a considerable amount of genuine reasons why  
new music is not very popular. Who ~~is~~ <sup>is</sup> accustomed to consider language  
only as poetry organized by verse and rhyme will certainly be bewildered  
by listening the first time to freely articulated prose. The lack of spec-  
tacular gestures, ~~and~~ the lack of simple rhythmical patterns, the relatively  
complicated construction which abandons the popular distinction  
of melody and accompaniment are other reasons for the lower de-  
gree of immediate appeal of this music. ~~But~~ all these features are  
most exact images of ~~its~~ its social implications. Atonal music reflects  
most convincingly the loneliness to which the individual is doomed  
in our standardized world when he desires to express himself. <sup>Albert Einstein</sup>  
says in his recent book "The Evolution of Physics", in explaining  
the difficulties of his new theories: "Although it sounds paradoxical, we could  
say: modern physics is simpler than the old physics and seems, therefore, more  
difficult and intricate. The simpler our picture of ~~the~~ external world and  
the more facts it embraces, the stronger it reflects in our mind the  
harmony of the universe." The same is true for real new music. The  
more it overcomes the ties by which nature had shackled the remaining  
material and the more it approaches the region of spiritual freedom,  
the more it becomes simpler in itself, although it seems to offer in-  
creasing obstacles to the understanding. Nevertheless, everybody  
by unveiling new images of beauty and ~~truth~~ truth.

And thus the message which is carried by new music seems important enough  
to be heard attentively in spite of the difficulties due to the newness  
of the language of this message.

yet, one of the most important reasons may be found in the fact that the aver-  
age listener has not been trained to listen to the old music in an adequate  
way. By the common methods of music appreciation, he is either accustomed  
to connect his musical experiences with a set of far-offing extramusical con-  
ceptions or, as far as the inner structure of music is concerned, he is in-  
duced to control the music he listens to in regard of its accord to certain  
poor formalistic schemes. Music which does not fit into a set of traditional  
emotional patterns or which does not obviously ~~follow~~ follow established for-  
mal patterns escapes the capacity of such a listener. But before he conceives  
why new music goes its own way he should be informed that this system of  
emotional and formal patterns does not even cover the features of old music;  
that practically no sonata of Beethoven fulfills the requirements of the so-  
called classical sonata form; that the development of musical forms is an ex-  
pression of life and that every work grapples anew with the problems of the form;  
and, finally, that also the emotional associations connected with music are  
changing all time, relative to and depending upon the viewpoints set forth by  
changing social attitudes. When the listener has learned to consider old and  
very well known music from the angle of such an insight, he will become  
aware, that the strangeness and not the unpopularity of new music has a  
very important meaning in the entirety of contemporary culture. For,



(H8) The <sup>(diatonic)</sup> scale is at my opinion not a melodic or motivic element, it is not even something given <sup>(for instance)</sup> before the existence of tonal music. The pre-conditions of tonal music are the perfect triad and the dominant effect as I pointed out in my first lecture. From the musical cosmos determined by these elements the diatonic ~~the~~ scale can be derived afterwards, as a schematic ~~rec-~~cession of tones representing <sup>the pre-established ~~harmonic~~ <sup>harmonic</sup> relations</sup> of tonality (in a certain practical order). Likewise the chromatic scale is not the basic ~~the~~ phenomenon of atonality but ~~only~~ merely an orderly arrangement of its material in a continuous succession. Thus the chromatic scale means even less for the atonality than the diatonic scale for tonality. Therefore the twelve-tone-series ranks much higher than the scale. But on the other hand it ranks ~~the~~ lower than a musical theme. The series is not at all identical with the theme, it delineates only the area within which the theme is to be invented in entire freedom, it furnishes only certain elements <sup>from</sup> which the thematic conception will scoop its individual ideas. The limitation which is involved by these proceedings looks formidable indeed but it is not worse than the limitations imposed to the imagination by the facts of tonality. If some music should respond to the requirements of tonality it is ~~un-~~avoidable too to observe certain rules, otherwise this music would escape very soon the district of tonality.

(H9) The series which I used in this work has some other peculiarity: it is reversible in itself, that means that the second half is identical with the retrograde form of the first half. To be exact, there is a small modification which I introduced deliberately. For if the identity between the two sections of the series would be complete all retrograde forms of the series would coincide with the original forms, and all inversions with its retrograde forms. Then I had only ~~24~~ ~~inversions~~ patterns instead of 48. The small change which I performed causes on the one hand the conservation of 48 different patterns, on the other ~~the~~ hand their differences are very small. Hence comes that with respect to the demonstrated formal organization of the whole work most interesting coincidences and variations take place between the corresponding formal elements of the first and the third part of the piece. Moreover the series contains all eleven intervals which <sup>can be</sup> ~~can be~~ built up between twelve different tones. Of course, the intervals in the second half of the series must be counted in the same direction as in the first half. The consideration which induced me to look for such kinds of series was not a vain intellectual sport. You may imagine that the intervals represented in the basic series will become of a most striking importance for the whole composition because of their manifold repetitions. In order to obtain a maximum of freedom in spite of the given set of intervals the idea of looking for a series which includes ~~all~~ all possible intervals and everyone of them only once was not as absurd as it may seem at the first look. (E)



9

with its implication of recurrence to the origin. I wonder whether there could not be found very interesting relationships to the basic philosophic conceptions of the modern tendencies in mathematics, especially to the idea of relativity.

There is another striking correspondence of our music with recent physical accomplishments, reaching much deeper than the less important investigations about the function of the overtones.

Hauptwerk

As far as I am ~~concerned~~ acquainted with these things it seems to me that especially the non-reversibility of the time factor, the stronghold of classical physics, ~~has been~~ underwent a different handling by the modern science, and I mean there could be found some kinship to <sup>basic philosophic</sup> one's ideas about time. It would be interesting to discuss the matter with some modern mathematician if there could be found one who does not look too scornfully on the approach of an amateurish outsider.



Luca Marenzio, Madrigal (7587)

The first system of handwritten musical notation consists of two staves. The upper staff is in G major (one sharp) and 4/4 time, featuring a vocal line with various note values and rests. The lower staff is the piano accompaniment, starting with a whole note chord and followed by a series of quarter and eighth notes.

The second system continues the piece with two staves. The vocal line in the upper staff shows a melodic line with some chromaticism. The piano accompaniment in the lower staff provides harmonic support with chords and moving lines.

The third system of notation shows the continuation of the madrigal. The vocal line in the upper staff has a more active melodic line. The piano accompaniment in the lower staff includes some rests and active bass lines.

The fourth system of notation features a vocal line in the upper staff with a mix of eighth and quarter notes. The piano accompaniment in the lower staff is more rhythmic, with many eighth notes.

The fifth system of notation continues the piece. The vocal line in the upper staff has a melodic phrase. The piano accompaniment in the lower staff includes some rests and active bass lines.

The sixth and final system of notation concludes the piece. The vocal line in the upper staff ends with a final cadence. The piano accompaniment in the lower staff also concludes with a final chord and rests.



Adriaen J. Baert, wickwandtsmestekke (1539)

Handwritten musical notation for the first system, consisting of three staves. The top staff is in treble clef with a key signature of one flat and a 4/4 time signature. The middle and bottom staves are in bass clef. The music features a mix of eighth and sixteenth notes, with some rests and a fermata in the first measure of the top staff.

Handwritten musical notation for the second system, consisting of three staves. The notation continues with similar rhythmic patterns and melodic lines across the staves.

Handwritten musical notation for the third system, consisting of three staves. The music shows more complex rhythmic figures and melodic development.

Handwritten musical notation for the fourth system, consisting of three staves. The notation concludes with a fermata and the word "etc." written below the staff.



Altin.

Hauptvertrag, + H 2

H 3

Opt. = 7 1/2

H 5 abaca

H = 1 1/2

H 6

2 1/2

H 8

1

H 9 ~~...~~

12 1/2

bis S. 7  
Antwille  
dann S. 8.  
Mitte

Hauptv. 3/4

Columbus I

Uebers. Viennese School  
Einführung: von „Lohwitzer“  
bis S. 3 oben  
dann Hauptvertrag  
L. Poyen von... In this  
technique H 8 + H 9 bis  
(zusammen 7) — S. 6)

Columbus II

	HF 1
	H 2
	HF 2
	H 3
	HF 3
HF = 4	H 4
H = 4	HF 4
Vcu. = 1/2	H 5 + 6
H 9 = 1/2	HF 5
Hpt. = 1/2	H 7
<u>9 1/2</u>	Viennese School S. 3 1. Absatz
	H 9, S. 8 Mitte bis Lohw. 3
	Hauptv. 1/2
2. Absatz Viennese School am x	HF 6



## Paradema:

HF 1. teile unten "that is..."  
2 1/2 { HF 2 bis "lecture" dann  
          HF 3 von 1. 3 oben  
          HF 4  
          H 5

1 H 6

1 Hauptvortrag "in this"...

3/2 H 9

1/2 Hauptvortrag (1) (2)

1/2 HF 6

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8

## Interessing:

There can be no question that modern music is not very popular especially insofar this music <sup>is to</sup> ~~can~~ be characterized as atonal music. It might be interesting to examine the reasons of this state of things.

Well, we have to ask first: What is tonality?



Miscellaneous  
Supplements to  
Oivers Lectures



H1) Of course, the same relationship between object and expression takes place in the realm of the language of words: there is no thought which would be thinkable without words, on the other hand <sup>no</sup> language ~~exists~~ exists without being directed by thoughts, otherwise it were a meaningless stammer. But while the words of the language correspond with general conceptions getting their sense from the world of things, the musical thought is not directly connected with elements of the extramusical world. It is completely impossible to define musical events by extramusical conceptions.  
(the very essence of) (introducing)

H2) The very reasons of this process can not be explained by the inner develop-ment of the musical style alone, (especially its increasing speed) but one must look to the general conditions of the society in the 19<sup>th</sup> century. Accordingly to the victorious ascent of capitalism music too becomes industrialized and commercialized, especially in regard of its performance and reproduction. Musical business claims a practically ~~unlimited~~ unlimited extension of the number of listeners and buyers. Music which is ready to satisfy such demands is practically always somewhat behind the progress of musical means, but it does not renounce at all of using the recent achievements. Yet it deprives them of their unparalleled originality. What has been first the personal property of a genius, ~~the~~ the utmost expression of his own, becomes a commonplace accessible to the simple-minded, a formula to be learned early and ~~was~~ endowed with a conventional significance. You can identify <sup>for instance</sup> the most refined elements of the harmonic world of "Trojan", its strange combinations of chords which bewildered former generations, everywhere in new music - of course not its spirit, but its technicalities. (the practice of)  
This progressing banalization of the means of expression urges the musician who ~~cares~~ <sup>cares</sup> of originality to seek other regions of means not yet submerged by the flood of banality; ~~is more and more widened~~ <sup>is more and more widened</sup>  
thus the gap between serious and entertaining music. From this viewpoint the whole progress in music <sup>is the</sup> results of ~~the~~ flying the menacing flood which devours the <sup>just</sup> ~~even~~ acquired <sup>territories</sup>. serious music in our days is both an erratic block, a remnant of former times, and a pledge of a sounder attitude to be brought into existence in the future.

H3) I personally could never appreciate the musical importance of ~~these~~ this kind of scientific researches. Of course, the difficult problems we have to face in contemporary music arouse the desire to penetrate the whole matter until the bottom, and <sup>thus</sup> many thinkers are enticed to examine the very nature of the resounding material in order to find <sup>here</sup> ~~some~~ <sup>by investigating the very nature of sound</sup> ~~some~~ revelation. Most of them are reaction-  
minded and try to point out that from the overtones nothing can be derived but tonality so that tonality must be considered as imperturbably rooted in the eternal laws of Nature. In fact, the results of these theories are not thoroughly striking. While the perfect



Triad can still be demonstrated as the combination of the first five overtones, the explanation of the major and the minor scale, both basic phenomena of tonal music, encounters serious difficulties. The difficulties are considerably augmented if one tries to explain the modern idiom by the physical analysis of the natural tones, and I could not understand why Paul Hindemith who is at least progressive in his attitude if not in his mind, cared to freight his noticeable book ~~with~~ with all that physical stuff. His undertaking: to prove the chromatic scale, the basic phenomenon of our music, ~~as~~ as legitimated by the overtones as well as the diatonic scale cannot but turn out as a failure because he has to introduce too many exceptions and reserves which deprive his theory of its convincing power. Therefore, when he finally arrives to an apotheosis of the perfect triad one is allowed ~~to~~ some doubts whether he really would demonstrate the righteousness of the new language. I believe the rounding material which we have to deal with ~~can~~ cannot be considered as a raw material like oil or mineral which must be examined first in regard of its natural qualities before one can proceed to their adequate technical application. Our rounding material is already molded in many ways by history before we get it at our hands, and especially after the invention of the tempered pitch)

it is not only not necessary, but even impossible to regress to its primitive state. The present state of this material has very little in common with its natural form. It is very interesting to remark that the tempered pitch ~~was~~ was not only an unavoidable consequence of ~~the~~ the victory of tonality, but also a necessary assumption for its full life, for, as you know, it were impossible to modulate through the fifth circle and to come back to the point of the start without using the tempered pitch. ~~Thus~~ <sup>Thus</sup> ~~the~~ tonality, <sup>which was at its time</sup> a very progressive movement in musical history, <sup>has</sup> just cut off by its own consequences the possibility of locating its origins in the realm of Nature, and experiments in this direction must remain fruitless.

(H 4)

This move is closely connected with the secularization of music. I do not pretend that there was no profane music in the ~~medieval~~ medieval world, but the center of gravity has been obviously located in the realm of church music. Only in ecclesiastical music there is ~~an~~ an unbroken line of tradition, only this kind of music has been relatively carefully written down, secular music was neglected in regard of its conservation. As I believe it is <sup>a</sup> very significant symptom of the importance of ~~music~~ a musical creation how much of it is laid down in clear graphic signs and if at all. When for instance pre-classical music shows an astonishing lack of dynamic prescriptions it is not due to a most unluckily ~~and~~ carelessness of its authors, but it proves that this branch of interpretation was obviously less important than in later music. When the ~~the~~ profane music of



the middle age was not as carefully conserved as the ecclesiastical music it seems to me that ~~indeed~~ what was going on in this sphere had less importance than the developments in the other one. All that changes very much after the victory of tonality. ~~Still~~ the first operas have been treated most carelessly, and we have to deplore the loss of such treasures as must <sup>have</sup> been the long series of operas (irreparable) of Monteverdi thereof we do not know but three. But very soon profane music becomes the real ~~stage~~ <sup>stage</sup> of all tremendous events in the fate of music altogether, and opposite to the state of things in the middle age, the music written by the various composers for church purposes has a merely occasional character, with the sole exception of Bach, but even that is disputable. By the means of tonality music acquires an unexpected degree of spectacularity because its ~~exclusively~~ <sup>exclusively</sup> harmonic conception allows the most popular discrimination between a leading melody easy to grasp ~~to~~ even for unprepared ears and a merely subordinate accompaniment of chords. The striking dramatic gesture of the operatic style invades also the realm of the ~~symphony~~ <sup>symphony</sup> which by these circumstances becomes susceptible to function as a <sup>only</sup> symbol of a whole civilization as in such figures like Beethoven or Mahler. <sup>most evident</sup> It must be alleged that the atonal style inaugurates an opposite way. I would not go as ~~far~~ far to say that the new music again will be subjected to a specified religious faith but anyway with its decreasing content of spectacular appearance is connected a strong pull to spirituality. There is, of course, to be found ~~literature~~ <sup>one of</sup> the reasons of its evident lack of big success and popularity. Nevertheless, it is the same power which induced these very contrary effects: ~~the need of a greater freedom for the expression of personal feeling.~~

P45 This confusion has been created ~~deliberately~~ <sup>deliberately</sup> by the enemies of modern music who invented the term "atonality" just for this purpose. It is no more possible to find out who was the first to use this term, we only know it was some critic in Vienna, panic-stricken when listening to the first exhibits of Schoenberg's new style. Anyway, it must have been a clever and malicious fellow. Very soon after the invention of this tremendous slogan malignant scholars brought out a most obvious definition of tonality. Tonal is, <sup>(according to them)</sup> everything which ~~is~~ belongs to the very nature of tones. After that, of course, the term "atonal" must be entirely meaningless. Insofar as music operates tones music must be tonal (and if anything at all is atonal, it can not be music. <sup>(according to the above definition of tonality)</sup>) Therefore, if one adopts this definition of tonality, the new music by whatever methods written ~~it~~ can never be atonal insofar as it operates tones. But those clever boys faked the syllogism ingeniously. They said, <sup>and still saying,</sup> ~~and still saying,~~ "until now: "Well, there is some music which its writers call atonal music. But we proved that tonality is an intrinsic quality of music altogether, therefore this music ~~is~~ in fact is no music, and that's all we wanted to prove." We will never escape this vicious circle as far as we do not promote the narrower definition of tonality, as



a music characterized by the dominant effect and definite keys. Only in this case we are safe to confess that we are writing atonal music, that means music without dominant effect and without keys, but anyway music insofar as it operates tones like ~~any~~ anything else we know of music.)

H6

The ~~main~~ <sup>central</sup> issue in the internal struggle of the new music was the problem of the form. This problem deals with the idea of time. The dimension of music is time, and the musical form depends on the faculty of the applied musical means of dividing a ~~certain~~ <sup>given</sup> space of time and of making it evident as an organized unity. ~~It is~~ Tonal music is extremely enabled for both purposes. It possesses a great deal of characteristic chords which empowers it to fill even broad extensions with various events, on the other hand the interdependence of these chords given in the system of <sup>their</sup> definite relationships establishes a clear scaffolding which guarantees the unity of such extended areas. When the new atonal music was dealing with the ~~new~~ problem of the form it had to develop entirely new viewpoints in regard of the relation to the idea of time. In following these developments it is very exciting to remark how musical conceptions are interwoven with the general trend of ideas in modern mathematics and physics. Which results our music has already accomplished in this field shall be the subject of our next meeting when I will explain the famous and fearful twelve-tone-technique. This viewpoint were mostly advanced by the 12-tone technique which Dr. Loh. elaborated about 15 years ago.

H7

~~Such experiments~~  
Although such experiences seem to be logical enough, they are somewhat naive because the third structure of the tonal harmonies is not an accidental one which could be simply replaced by some other structure inceptible to be carried through. The third structure is closely connected with the whole conception of the dissonance-consonance relation in tonal music, and as the essential point of the new style is even the abolition of this conception no ~~other~~ <sup>of another kind</sup> harmonic construction can be found which would offer the same values as the vanished third structure. Besides the ~~investigations~~ <sup>the</sup> investigations in the field of harmony some direct attempts were made to deal with the problem of form. ~~of~~ <sup>when</sup> the ~~synthesis~~ synthesis of polaristically opposed harmonic zones could not be replaced satisfactorily one tried at least to conserve the idea of dramatic contrasts presented in some specimens of the sonata-form. As they could no more be based on harmonic fundamentals, one overemphasized the ~~contrast~~ dynamic and sonorous contrasts, using most extreme and remote positions of the instruments and confronting tremendous fortissimos with scarcely perceivable soft passages, ~~which~~ <sup>this</sup> practice lies very much along the line of increasing emotional expression. Hence follows the bewildering and even appalling appearance of some orchestra-pieces of the middle period of Schoenberg, Webern and Berg which are very seldom or never played by this reason.) (Hauptstadt)



A counter-example showing a series where one specific interval preponderates ~~so~~ conspicuously in the following series used by Alban Berg ~~into~~ as basic figure of his violin-concerto. In fact the overwhelming quantity of thirds in this series has the most evident consequences for the whole appearance of the work, especially in regard of its harmonic colour and construction. By the numerous recessions and combinations of thirds various triades are built up so that the harmonic atmosphere of the work gets a more tonal aspect. (E piano) In his latter years Berg occupied himself very much with the idea of ~~a~~ a sort of reconciliation between the new technique elaborated by Schoenberg and the tonal language. This ~~strong~~ tendency is very deeply rooted in Berg's natural propensity of securing himself in whatever direction. He did not rest before his work was not fulfilling even heterogeneous theoretical claims. Thus for instance, 'Wozzeck' ~~is~~ is not only supposed to be a very sample of the new language but at the same time a most perfect opera in the traditional meaning of this term, on the other hand it should not only present the whole freedom of a most intense dramatic expression, but also be indisputable from the viewpoint of masterly elaborated purely musical forms. Although this personal inclination enabled Berg to create pieces which rank in the very first line of all contemporary music, I do not believe ~~that~~ it would be promising to follow this way by the simple reason that the application of the twelve-tone-technique does not add anything substantial to a tonal concept of music. This technique was worked out in order to get through the problems of atonality, and I think its application to tonality can not but miss the real values of this technique although it is, of course, technically possible to write tonal music <sup>(using a twelve-tone-series.)</sup> ~~using a twelve-tone-series.~~ although

You will probably have the impression that the whole twelve-tone-technique is rather a stiff business which ~~rather~~ <sup>one</sup> reminds more of the job of a book-keeper ~~of a department~~ than the things a musician is supposed to deal with. There seems to be the most striking contradiction between the kind of work I tried to describe and the ideas ~~of~~ about artistic creation dwelling <sup>on</sup> the mind of the average public. They ~~use~~ <sup>use</sup> to imagine the genius taking a walk through the shady woods or sitting besides a gentle river and putting down the ~~notes~~ <sup>inspired</sup> divine melodies infused in his soul by the ~~means~~ <sup>means</sup> of inextinguishable inspiration. Such ideas, by the way, are most cherished especially by rather tough businessmen. In fact, the freedom of inspiration is not at all affected by ~~this~~ the twelve-tone-technique although it might seem to be so at the first look. For the great richness of primitive patterns and the flexibility of the whole system enables the composer to realize practically every kind of musical <sup>idea</sup> ~~idea~~ <sup>he might conceive</sup> by the means of this technique. Yet, there is another question which <sup>is</sup> escapes the attention of the layman in spite of its higher importance, that is the question of the <sup>easy</sup>

The main objection which is made against this technique is that it ~~sharply~~ <sup>sharply</sup> means ~~the freedom~~ <sup>the freedom</sup> of inspiration



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freedom of working. It is not the <sup>active</sup> primary idea which is restricted in its expressive qualities, but the further continuation, the whole development of the idea is very much influenced by the twelve-tone-technique. Although this technique is not a dungeon as horrible as many people are likely to presume, I agree that by ~~the~~ principle a music would be desirable which does not need the strict limitations of such a technique. I personally ~~was~~ am ~~strongly~~ convinced strongly that atonal music will arrive to a certain state of development where the twelve-tone-technique will fall down like a scaffolding which is no more needed or like the chrysalis of a butterfly. The outstanding values of this technique will be conserved in the natural habit of this ~~higher developed~~ later state of atonality without ~~supplanting~~ <sup>articulating</sup> explicitly the complete system of the different patterns of the series. In order to get a right idea of the relation between ~~freedom~~ freedom and construction it might be useful to emphasize ~~the~~ studying of the Dutch polyphonic music of the ~~late~~ middle-age. Its well-known rigidity of contrapuntal construction has many parallels ~~with~~ the features of the twelve-tone-technique and it would be interesting to investigate how this construction refers to the thoroughgoing harmonic structure of this music. As I believe the question was not yet examined from an adequate point of view because one took the triadic structure of the old medieval music for granted. But this reflexion does not hold good because this music has developed centuries before the establishment of tonality. One can guess that the whole field of harmonic facts ~~was~~ was still (in the eyes of the Dutch composers of this epoch) as unexplored as for us the region of atonal chords and its constructive significance. One can further guess that their tendency to a most elaborated contrapuntal technique was due to the same fact as one decision to undergo the <sup>ordeal</sup> ~~perceptions~~ of the twelve-tone-technique, that is the purpose to domesticate the jungle of a new harmonic world. But ~~it~~ I would not exclude the possibility that the twelve-tone-technique <sup>would</sup> go too far ~~of it~~ in trying to establish itself as a kind of monopoly. I think we shall arrive to the point where this technique will be recognized as the best way of training the composition in the realm of atonality, as a most suitable pedagogical device, but the ripened state of work would not need to follow the features of the twelve-tone-technique in a strict and exclusive way. I confess that the considerations which I acquainted you with in this paragraph are very recent with myself, therefore I cannot yet present any definite results, but it might be interesting for you to see ~~that~~ that this whole complex of ideas is not petrified as a mandarinlike pedantic doctrine, but still living and subjected to changes.

Thus its harmonic triadic structure was not yet at all self-evident.



In my piano concerto which I shall play Friday and Saturday with the Boston Symphony I followed a sensibly less rigid formal ~~formal~~ concept than in the variations in spite of using strictly the principle of the twelve-tone technique. The series does not contain <sup>(structural)</sup> as much thirds as the quoted Berg series but anyway a certain amount of it which characterizes the harmonic colour of the piece. In regard of the formal concept there is an introductory Andante. The idea is to establish the main thematic material first in soft, undistinguished sounds, like coming from far away and becoming more and more consistent. The following Allegro movement alternates a rondo-like repeated rough bits of the orchestra with more lyrical sections ~~which~~ which are dominated by the piano. In every section are used other combinations of the series and its derivations, thus the whole movement is built up according to a kind of modulatory plan. It finishes with a sort of cadenza where the ~~hitherto~~ hitherto performed thematic material is worked up and the ideas of the second part of the piece are prepared. The center of the work is the Adagio, elaborated as a canon: the piano repeats everything played first by the orchestra in the inversion some bars later. The musical substance of both streams being entirely identical, there are very strange mirror effects due to the complete change of colour when high and low elements change their places. The last part is a quick, light dance-like movement built up as a sort of passacaglia over a bass figure of 48 tones representing the succession of the four primitive patterns of the original series. The thematic material narrows more and more in pure movement, and while the orchestra recalls the indefinite sounds of the beginning, the piano ~~flits~~ flits the end of the ~~work~~ piece in a soft quick passage-work.

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I want to emphasize that the listener is supposed to get a complete and true impression of all this kind of music without knowing anything about its technicalities. Of course, it is impossible even for the instructed connoisseur to identify all the intricate combinations of the series by listening to this music. But as the construction affects necessarily the appearance of the music he is impressed directly by the qualities of this construction. It is our belief, of course, that the most elaborated construction acts immediately in regard of the spiritual level of the music, thus the genius who is ~~not~~ blessed with the most convincing ideas will automatically care for a most dense construction as ~~the~~ the sole adequate means of his extraordinary ideas. This statement can be easily proved throughout the whole history of music.

The most important part taken in this music by the whole complex of conceptions like inversion, retroversion, canon and so on involves an entirely new dealing with the element of time in music. Whereas the formal music considers the time to be filled with musical events as static, starting from a so-called ~~musical~~ musical space-like conception of time, atonal music has a more dialectic idea of time. Its forms express always the contradiction between the irrevocably vanishing time and the idea of eternity.