

## WELTMUSIK (World Music)

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Every human being has the whole of humanity within him- or herself. A European can experience Balinese music, a Japanese music from Mozambique, and a Mexican music from India.

A person's openness to vibrations thought to be experienced for the first time cannot be predicted. Some people can be so moved and elated by experiencing the music of another culture that they feel they have rediscovered something long vanished and forgotten.

No matter how many books you read about the music of other peoples, how many photographs or TV programmes you look at, or records or radio broadcasts you hear, the experience of an authentic performance in the right place, at the right time, and together with the right people is irreplaceable. That should never be forgotten.

Tourism offers many people an opportunity to directly experience the music of other nations. At the same time, however, tourism constitutes the greatest danger for the survival of musical traditions where music – like all the other arts – is an integral component of the religious life of all those involved. Anyone who is briefly in Ceylon as a tourist is not just influenced by what he sees; he also influences the people he pays to play, sing, dance, and mime for him.

This process of global cultural 'pollution' cannot be stopped. Even the 'scholar', who tracks down the remotest of human cultures with tape recorder, camera, and notebook – not to mention film and TV teams – critically disturbs the lives he wants to 'investigate' and 'report on'. That ultimately results in even the most unspoiled and – originally – profoundly religious events being gradually trivialized. The Balinese orchestra that plays away for hours in the foyers of big tourist hotels has nothing more in common with the original quality of this music. Everything can be ruined – and pretty quickly too.

That is the way the world is going, and it could be said that what is destroyed was predestined for that. Spirit is not confined to specific forms, and all forms are predestined to pass away. One must rather listen to the *vibrations* which manifest themselves in forms in a thousand different ways.

Nevertheless, the highest obligation of our time is to preserve as many musical forms and performance styles as possible. That is problematic. A coup in a small African state some years ago resulted in the revolutionary 'General', trained in a 'politically progressive' foreign country, ordering all musicians and their families to be killed, and all musical instruments to be publicly burned, the day after his seizure of power. That was his 'counter-revolution'. Thousands of years of musical tradition were destroyed in a single day. This music only existed in an oral tradition handed down from one generation of musicians to the next, and in a special way of constructing and playing instruments. A well-known musicologist, who had spent his life trying to tape record African music and poetry, told me that the political situation had prevented researchers from previously making at least a taped documentation of this tradition.

It is therefore not only curious scholars and tourists who destroy cultures. Cultures also destroy themselves from within. They are overripe and in that state of decay destined to change into something new. The outcome of this rapid process of dissolution of individual cultures is that they all flow into a more unified *world culture*. The first stage of this process is sameness and a levelling down, but that releases an enormous amount of energy which was previously bound up in individual forms. Great awareness, reaching far into the future, is needed in order to combine the energies thus released in flexible forms capable of constant and ongoing self-transformation without soon crystallizing once again.

Only European and Japanese musical cultures have become so strongly crystallized. Even such rigid forms as Nô theatre and Gagaku, Bunraku, Kabuki, or Shomyo music all involve the problem of having been handed down by way of oral tradition with its direct master-pupil relationship. Just a few masters invented the existing forms long ago and then passed them on. All these musical forms were therefore not open to the free involvement of individual 'composers' as happened in Europe. They were instead handed down in a more or less rigidly crystallized form. That is why there does not exist any notation or instrumental development comparable with that of Europe, which is conducive to the creation of the largest possible number of individual forms through utilization of a relatively unified system of constructional principles and materials.

The enormous diversity of other musical cultures thus confronts the relative uniformity of compositional technique and instrumental material in European music. It was nevertheless possible in Europe to establish a multitude of individual musical forms with innumerably many variants.

The argument that Europeans have transformed what was previously territorial colonialism into cultural colonialism is often to be heard today. In other words, tourists are conquerors and exploiters in another form. But people overlook the fact that beneath the surface humanity is affected by developments emerging in all cultures. One cannot talk about the separate problems of some island culture without taking into account the currents linking this culture with all others. The process of inner renewal is getting under way more or less simultaneously in all cultures. Even if there were no tourists, Bali would strive to establish links with the rest of the world. However, it would thus bring to an end its own culture and have to pass through all the complex and largely destructive phases of industrial civilization which are now inevitable anyway. That is also true of all countries in this world, and the centuries ahead will reveal this process of assimilation and integration.

A modern automobile is fascinating for someone who sees such a vehicle for the first time, experiencing the form of transportation it offers; and a modern European musical instrument is equally fascinating for people from other musical cultures who have never seen or heard anything like it. I don't just mean the magical portable transistor radio, which can make music by itself. I also refer to the varnished black Steinway piano whose perfectly graduated chromatic scale, dynamic balance between pitches, and incomparable mechanism makes it a highly differentiated cultural epoch's ultimate achievement. And even less will people be able to withstand the fascination of a modern live-electronic synthesizer, capable of producing the most remarkable acoustic phenomena.

Eternally pessimistic and profoundly negative spirits constantly play with the perfidiously nihilistic idea that a vast nuclear war could radically destroy everything, bringing about a state of affairs where only a few Polynesian islanders would survive and represent the highest state of global culture. However the meaning of history cannot be so easily eradicated, and we must get used to the idea that European cultural standards will retain, and even intensify, their fascination for all other peoples. That entails the great responsibility of preserving in their present state as many of other cultures' crystallized forms as possible. A Museum of Global Culture, where the Museum of Music will play a crucial central role, is inevitable. The view that it is unimportant if all forms vanish since Spirit is thus liberated and will constantly transform itself into new forms is too restricted. Europeans have the technology for both producing something new and conserving what has previously matured. That is why they have an obligation to utilize that as faithfully as possible. We have already said that a great deal will be destroyed in the process, but without such conservation nothing will remain. One can imagine what today's European culture would be if everything from the past had been destroyed.

The Africa musicologist I mentioned previously had virtually no official support for his work, and sought in vain for talented young musicians ready to devote a few years of their lives to musical 'fieldwork' necessary for recording as many

African musics, dances, dramas, and legends as possible. Such staff would have to learn several African languages and dialects, be skilled in recording techniques, and have an excellent ear and an exceptionally robust physical constitution in order to carry out this hard and non-prestigious work. When a young American or European musicologist visits the Africa researcher from time to time, he does not stay very long, merely writing down what can be recounted in words, perhaps participating in a brief recording expedition, and returning home as quickly as possible so as to put together a book and gain a doctorate...

Why should support be given to the preservation of as many of the world's musical forms as possible? So that they lie around in archives on records and tapes, and are occasionally used for historical programmes, films, or books? For that of course too, since even what is apparently the most conservative and reactionary of information secretly changes lives. However, that is not sufficient. The decisive issue is that creative forces in every culture grow beyond the restrictions of their own tradition, developing all those aspects within themselves which come to life when they look into the mirror of other cultures.

If a European is moved by a piece of music from India, he discovers the Indian within himself. If a Japanese is touched by some European music, he finds within himself a European from the period when this music was born out of the inner pressures of an absolutely specific historical moment. The serpent always lurks within exotic charms, leading people to lose the protective paradise of self-confidence. The great shock occurs when someone who approached an unfamiliar culture with harmless curiosity is so moved by this experience that he or she falls head over heels in love with it. Music, a temple ceremony, or a dance cannot be taken home. Either one must stay where this experience occurred, or one is overtaken by unpredictable yearnings when 'back home' again...

Those are discoveries of the deeper self in which there slumbers everything that has ever existed in this world or will come into being at any future time. Once this primal ground has been touched, a *yearning to experience the whole*, bringing to life the entire range of diversity, can no longer be stilled.

No musical transcription (no matter how carefully made), no film, no gramophone record will suffice any longer. They only have the faded impact of postcards. And one knows that what one has fallen in love with is condemned to die. That makes all the stronger the yearning to unite with the ground out of which this form, which one so loves, has also arisen.

Even though from time to time there have been universalists within European history – even among artists –, it is the striving towards a personal style, expressing oneself, and perhaps also the feelings of those among whom one lives, which has predominated amid the limited perspective of a culture and possibly even a specific area within that culture. If, however, an earthling can

for the first time literally embrace the world, becoming aware of the simultaneity of all stages of civilisation and of the fantastic diversity of forms of musical expression and ceremonies, then the dominance of musical specialization will be profoundly undermined. Despite the risk of not yet being able to master the instrument of all human vibrations and of occasionally striking the wrong chords, creative spirits will from now on attempt to play on all registers. At this stage it will therefore be decisive that anyone with any possibility of playing on all "registers", anyone who possesses the most differentiated and diversified instruments and most open system, should allow new structures to come into being, unifying a large number of stylistic qualities.

The preservation of the largest possible number of musical forms from all cultures – even if these are dead forms, crystallized by the very process of conservation – is enormously necessary because the instruments and compositional processes of European music, for example, have become so generalized that any sounds and constellations of sounds can be produced with modern electronic apparatus. That of course involves the great danger of constantly deploying all registers and thus losing all the power once founded on the tremendous concentration and one-sidedness of certain musical cultures and specific forms within these musical cultures. If one can only produce specific notes on a very limited instrument, that very limitation guarantees highly original music, unlike what can be produced with other instruments offering completely different possibilities. Universal electronic equipment, with which one can in theory do anything, is more likely to kill the spirit than to inspire it. An unwritten law has always proclaimed that it is precisely through limitation that mastery can be revealed. Any kind of restrictive channelling accelerates and intensifies the flow of a river. That is why the greatest possible number of *crystallized objects* from the world's musical cultures must be available so as to provide *orientation*. The object is not imitation but rather the possibility of making people aware of the specific vibratory state involved in each single form so that it becomes available as one possible energy when a new organism is composed.

This process of integration, which has been taking place in music and all other spheres at ever greater speed throughout the world in the second half of this century is occurring concurrently with humanity's first attempt to fly away from the earth – and that is not just a matter of chance. It may be anticipated that world culture will have largely achieved integration at the moment when mankind first makes contact with a hitherto unknown culture in space.

Up to now talented musicians have striven to deploy their skills so as to give pleasure to themselves and friends within the society where they live and receive training. In Balinese culture almost everyone is either a musician or a dancer. In Europe the predominance of scholarly training and the over-valuation of intellectual capacity have resulted in the suppression of artistic qualities together with the under-valuation and neglect of musical talent. Of course that is only a transitional phase within a culture whose very high rate of development entails

succumbing from time to time to one or the other extreme. That state of affairs will persist for the foreseeable future and possibly even worsen. The scholarly approach to spiritual life as a whole has only just got under way, and apparent trends in the other direction are deceptive. This will continue until a cultural nadir is attained where the arts will be declared superfluous – as is already happening in some propagandistic writings and speeches.

For people whose musical talents are above average, and also for those who love music as an existential necessity, that means reckoning with a decline rather than an increase in opportunities – musical employment, forms of performance, range of instruments, and more advanced training. That automatically exerts an influence on the atrophy of musical life on the one hand and creative energies on the other. Musical talent will not continue simply being present, let alone increase alongside the growth in world population. Spirit instead manifests in forms offering the richest possibilities of development. Many 'musical talents', which hitherto achieved self-realization in an extremely lively and extensive musical culture, will therefore end up in very different professions until another epoch comes when the arts and sciences unite, complementing one another harmoniously.

That is why suggestions such as those put forward by the Africa musicologist are particularly important as indications of new vocational opportunities for musical talent which has no chance of being engaged in a European orchestra or a Japanese Gagaku ensemble. Greater publicity should be given to new forms of employment for musical 'field-workers' and archivists – and as directors and staff in Museums of Music – so that at least exceptional talent remains within the sphere of music rather than pupating as flight personnel.

This first phase of the intermingling and integration of all the earth's musical cultures will be followed by the opening of a second where – just like a mounting spiral whose windings constantly bring it to the same point one level higher – a powerful trend opposing the move towards uniformity will establish itself. After a time when conservation predominates, the emphasis in individual spheres of culture will once again be on developing original forms as a contribution to harmony between all cultural groups. There will even be created a kind of artificial new folklore, utilizing electronic equipment and heaven only knows what other technical apparatus. (In this context, for once "artificial" really means "artfully made.")

Such individual styles, consciously shaped from the most remarkable hybridization of all historical and freely-invented possibilities, will then extend the world of musical forms and rites of performance in a completely new way. A number of compositions from the past ten years – including my TELEMUSIK, HYMNEN, KURZWELLEN, SPIRAL, MANTRA, STIMMUNG, etc. – provide some idea of what such symbiotic forms could be.

Of interest in that connection is the reaction of a number of contemporary Japanese composers to a work like TELEMUSIK, which was commissioned by the Tokyo NHK Studio and realized by me there in 1966. In it, various Japanese styles and elements from the folklore of many other cultures were integrated in a unified composition of electronic and concrete music. After TELEMUSIK had been performed in Japan, several composers, who had hitherto only imitated and processed European avant-garde music of the fifties, produced works combining European and Japanese musical instruments, and aiming at stylistic symbioses between modern European and old Japanese music.

For someone who is not just interested in the restricted realm where his existence is led but also discovers the earthling within himself whose culture is that of the entire world – alert to shared responsibility for humanity's future – to him, involvement with other societies' music is from now on a necessary precondition (rather than just a hobby) for better understanding of other people, thereby awakening and 'cultivating' the *whole* human being.

Music is the medium that touches human beings most deeply, capable of impelling his or her most delicate inner vibrations to resonate sympathetically. Our Central European culture is more than ever in need of general sensitization to music. The full significance of that will only be recognized a few centuries from now when the crisis of the 'religion of science' will be dying away, and a time will come when humanity's musical aspects – the resonance of all human rhythms and their harmonization through music – will exert an impact on the entire culture.

Musical spirits must prepare themselves for a lengthy period of being truly 'underground', maintaining the flow of life-sustaining currents beneath the surface.