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Paul L. Frank
Otterbein College

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Otterbein College

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THE OTTERBEIN MISCELLANY

TWELVE-TONE PASSACAGLIA IN C

Paul L. Frank

THE MUSIC OF PAUL L. FRANK

Leslie Pratt Spelman

THE CONTEMPORARY CRISIS AND THE HUMANITIES

Paul L. Frank

VOL. II JUNE, 1966 NO. 1

FOREWARD

The Otterbein Miscellany is published twice yearly as an outlet for faculty writing on a wide variety of topics. The college underwrites this publication in the belief that it will help maintain a genuine community of scholars. Papers are accepted, therefore, on the basis of their interest to the whole academic community rather than to members of a particular discipline. Editorial responsibility rests with a committee of the faculty.

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Westerville, Ohio

The

Otterbein Miscellany

June, 1966

Studio Recital

DR. PAUL L. FRANK

Scholar. Teacher. Author. Composer. — Born in Vienna, Austria, April 25, 1905; died in Westerville, Ohio, October 25, 1965. At the Vienna Conservatory of Music, studied composition with Joseph Marx, piano with Helen Lampl and conducting with Clemens Krauss and Robert Heger, receiving a diploma in conducting in 1927. Took the Doctor of Law degree at the University of Vienna in 1929. Came to the United States in 1940. After four years in the United States army, took an M.A. in music at the University of Chicago in 1946 and joined the Otterbein College faculty as instructor in piano the same year. Received a Ph. D. in musicology from the University of Chicago in 1950. Chairman of the Department of Music, Otterbein College, 1964-1965.

PREFACE

Time will only gradually erode the memory of Dr. Frank—his gentle dignity in committee and classroom, his vital friendship for old colleagues throughout the college and for new instructors in departments not only his own, his scholarly acumen and sincere humility. Except in memory and emulation, however, his personality is not easily recorded or shared. Nevertheless it is the hope of the editorial board of *The Otterbein Miscellany* that this anthology of his published work—both scholarly writing and musical composition—will restrain the effect of time on the fragile memories of those who knew him and will introduce Dr. Frank to others who knew him not. For this brief anthology—a small measure of the work of his pen—represents not simply a tribute to Dr. Frank's excellence as a scholar and originality as a composer, nor is it only a testimony of our pride that we worked beside him; it is, we think, a collection of art and thought the relevance of which will be clear to all who are concerned with the life of the humanistic tradition.

The editorial board has selected those pieces which it believes most illustrative of the catholicity of Dr. Frank's interests: musical composition and pure aesthetics, manuscript revision and music education, music history and contemporary problems in art. The limitations of space compelled the editorial board to exclude many pieces which begged admission. This sampling of Dr. Frank's work, therefore, leaves much to be done: certainly a complete collection of his music would be immoral to neglect; and an edition of the madrigals of Verdelot, the project which he had nearly completed at the time of his death, awaits publication.

Two acknowledgements are in order. We are most grateful to Mrs. Lillian Frank for generously supplying the manuscripts for this volume and for her assistance and cooperation during its preparation; we are also grateful to Leslie Pratt Spelman for his authoritative appraisal of Dr. Frank's music.

It has been a privilege for the editorial board to serve our colleagues and friends in preparing this volume of Dr. Frank's work for publication, especially in our recollection of his early encouragement and contribution to the first issue of *The Miscellany*. It is our hope that this volume may in some way perpetuate the music and words of our colleague, teacher, and friend.

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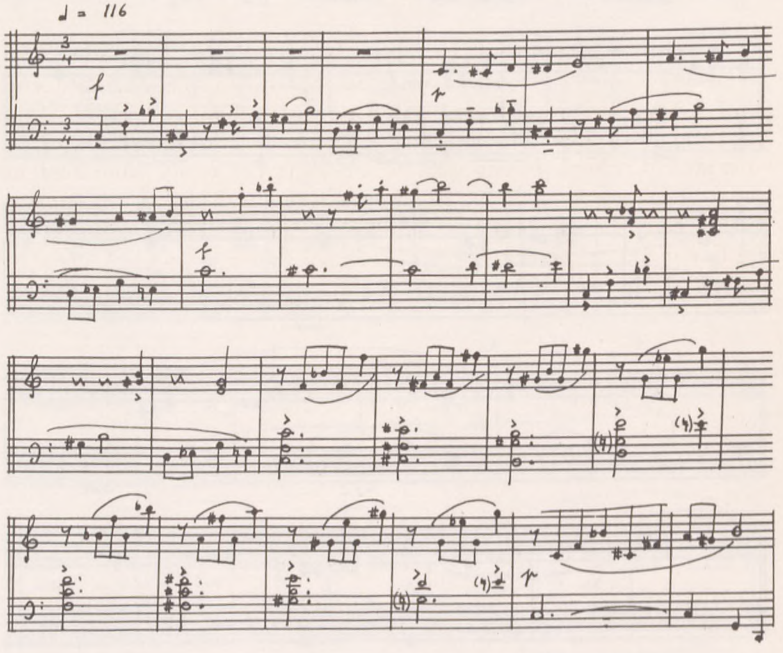
In response to a request by Christine St. Clair, who performed the composition on the following pages several times, Dr. Frank wrote this explanation of the significance of the title of "Twelve-Tone Passacaglia in C major":

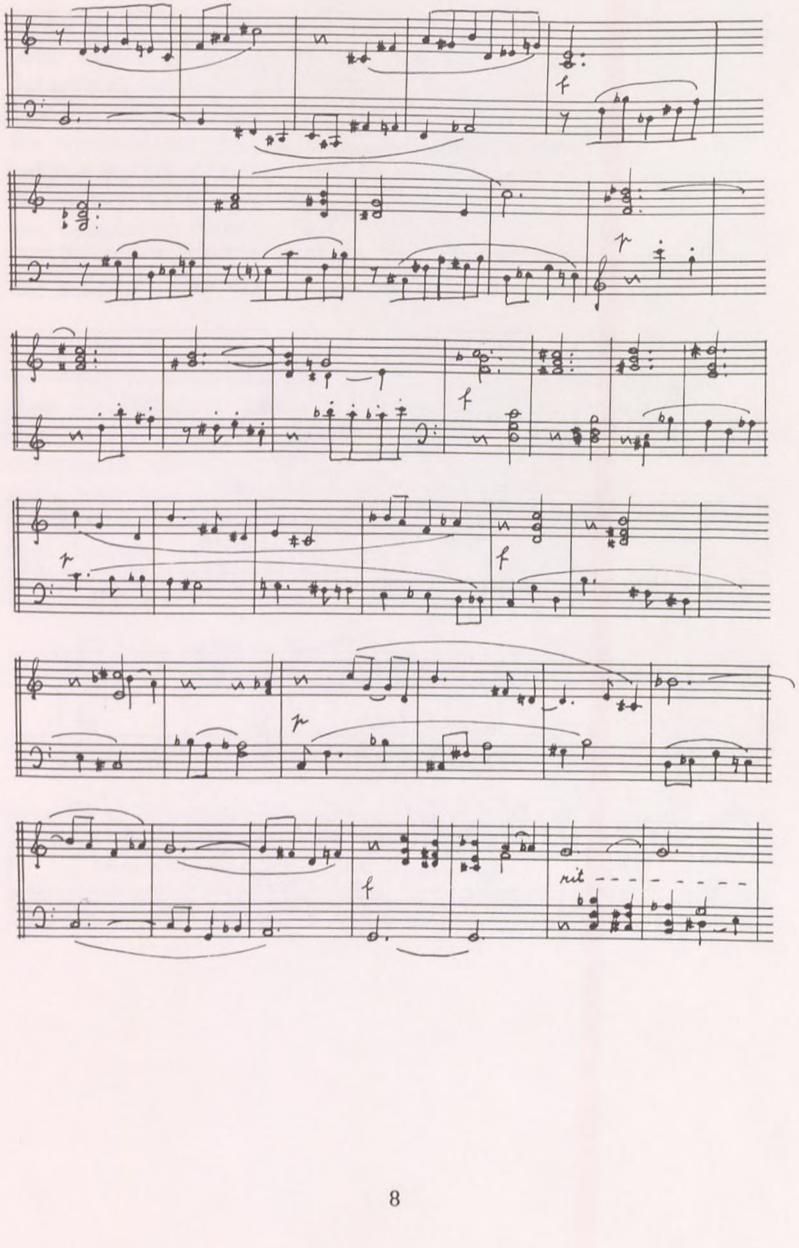
> As to the title: As a rule, the twelve-tone style is connected with atonal music. It is, as you know, the technique that Schoenberg used for his atonal compositions. My piece, however, is not atonal. Each section begins with C, tends toward C, and the whole thing ends on C. So I consider it definitely tonal. By calling it "Twelve-Tone Passacaglia in C," I avoid giving the wrong impression that this is atonal music. It could be left to the listener to discover this, but I believe it is helpful to give the listener an idea of what he is going to experience; it makes the musical experience less difficult.
>
> Is this explanatory? You may be asked the question: Why does any composer want to write in this technique? I would say that I have written other music which is not in this style. Yet, it is a challenge to a composer to have an ordering principle introduced which forces him to account for every tone and to make the music orderly. If, by subjecting himself to such a strict rule, he succeeds in producing music that is interesting and sounds pleasing, he has created something of artistic value.

Twelve-Tone Passacaglia in C

for Harpsichord

by Paul Frank

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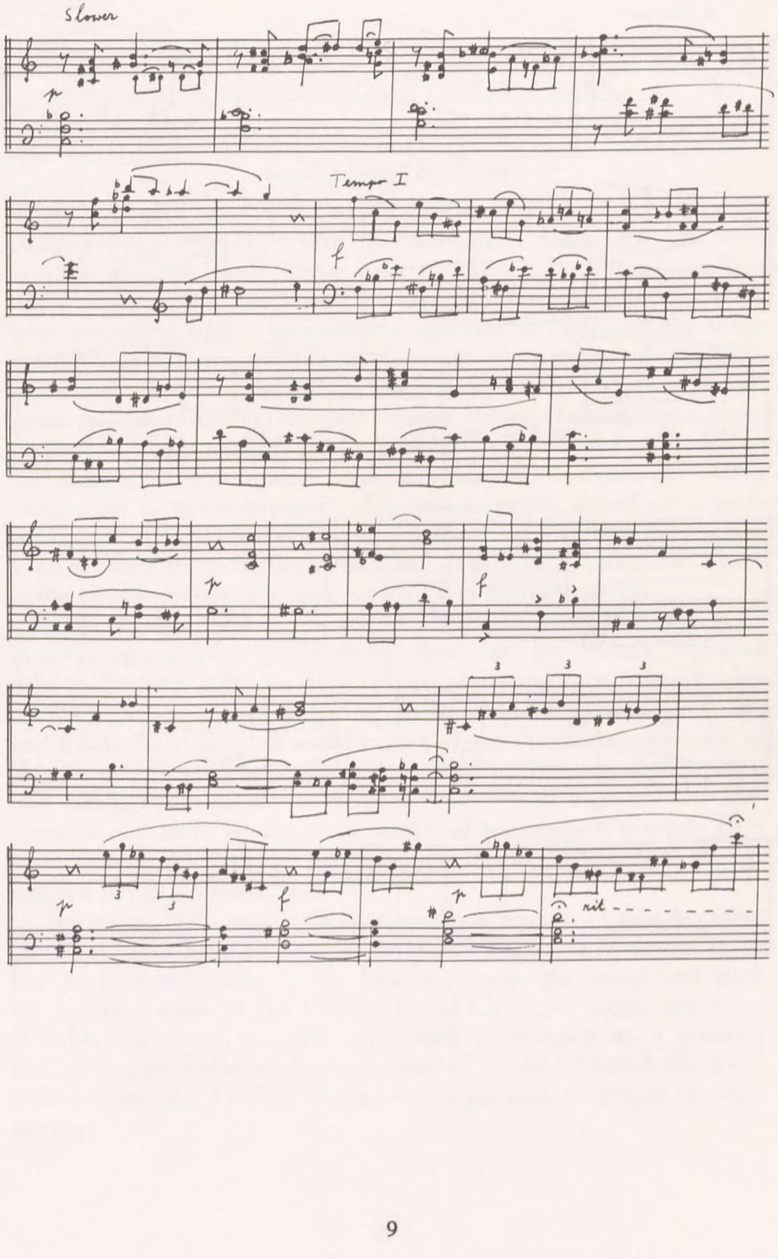
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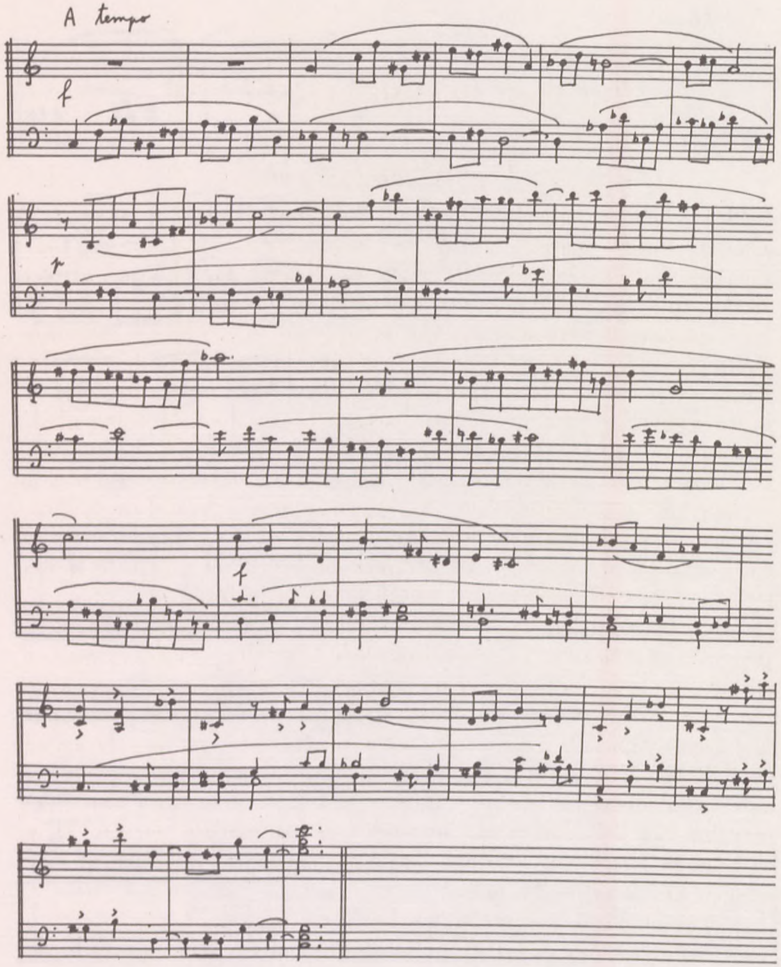

Dr. Leslie Pratt Spelman, composer and concert organist, is head of the School of Music, University of Redlands, Redlands, California. He is a brother-in-law of Dr. Frank.

THE MUSIC OF PAUL LESLIE FRANK

by

Leslie Pratt Spelman

Paul Leslie Frank (1905-1965) left a small number of musical compositions whose worth is inversely important to their number. Except for an early work a "Sonata for Piano" written while a student at the Music Academy of Vienna, from which he was graduated with a conductor's diploma in 1927, all the other compositions were written in the last nine years of his life. From my performing, teaching, analyzing, and hearing his music, some general observations are clear. These compositions show a steady progress in the mastery of his craft, a constant striving for clarity of expression with a minimum of material, and a dedication to the supremacy of sound in music based on technical integrity. He is always keenly aware of the possibilities of each medium in which he writes and confines his music to those instruments and voices with which he is fully familiar.

The "Kleine Sonata" for piano (1927), in three movements, is interesting mainly in showing how far Dr. Frank traveled musically from 1927 to 1956. This early work is infused with the late Viennese romanticism reminiscent of Anton Bruckner and Franz Schmidt with some traces of the thick chromaticism of Max Reger. His fondness for syncopations, mounting sequences, and alternation between triplets and dotted eighths and sixteenths can still be found in works of his mature period. This sonata is pianistic and the bravura passages demand an advanced keyboard technique.

Between 1927 and 1956 we have no record of any creative work, at least not any that he wished to save. The war brought him to England, then to the United States. He completed work for his Doctorate at the University of Chicago, taught music at Otterbein College, married, did much performing as a pianist, and only after being so happily settled in the "Church House," Westerville, did he find the inner compulsion to return to composing.

The first product of his later period, "Offertory" for organ (1956), shows his groping for his own style. The chromaticism of Brahms hovers over the work, but the sections of two-part writing with pedal obligato anticipate his mature style.

The years 1956 through 1959 found him writing for voices. The first in this series, "Psalm 121" for mixed chorus and organ, has a sombre brilliance, and has found much success in performance. The choral parts are often treated antiphonally with acrid harmonic organ sections. His fondness for beginning phrases after a strong beat appears here in the organ part. This is not a chorus with organ accompaniment but a composition for two forces of equal importance.

"Years of the Moderns," three choruses on words from Walt Whitman, was composed for the 110th anniversary of the founding of Otterbein College. The second in this triptych, "I See Men Marching," is particularly successful with its vivid cross accents and healthy vitality. In "Captain! My Captain!" he has been able to rise to the lofty tragic heights of Whitman. The music follows the mournful drama of the text.

Two compositions, "Remembering" and "Leisure," for voice and piano complete this "vocal period." They both show the following important aspects of his mature style:

1. A devotion to strictness of form, often hidden from the hearer because of the sheer sensuous quality of the sound.
2. Conjunct melodic movement often by half steps.
3. Parallel 5ths and 4ths with the bass.
4. Economy of notes giving a transparency of texture.

"Remembering" utilizes an eight measure ground bass, repeated with variations under a vocal line characterized by the angular skip of a seventh. "Leisure" has an ascending degreewise bass of four notes repeated, augmented, varied, pervading the entire song. These two compositions remind me of the strict forms used by Alban Berg in "Wozzeck" – so apparent to the trained eye in examining the score, but so easily missed by the listener in performance because of the naturalness of the musical flow.

I feel certain that Dr. Frank's acquaintance with the music of Berg, and his admiration for the combination of Berg's strictness of craftmanship with naturalness of sound, were influential in the shaping of his mature style. One can also see some influence of Frank Martin. But nothing that Frank wrote after 1956 is any colorless echo; his music is distinctly his own.

In 1962 Paul Frank wrote the "Twelve-Tone Passacaglia in C" for harpsichord, his only complete composition in the twelve-tone system. Two paragraphs from his letter to Christine St. Clair, for whom it was written, attest to his fascination with problems and his insistence upon internal integrity in any art. He would agree with Tagore that "the greatest freedom comes from working under law."

> As to the title: As a rule, the twelve-tone style is connected with atonal music. It is, as you know, the technique that Schoenberg used for his atonal compositions. My piece, however, is not atonal. Each section begins with C, tends toward C, and the whole thing ends on C. So I consider it difinitely tonal. By calling it "Twelve-Tone Passacaglia in C," I avoid giving the wrong impression that this is atonal music. It could be left to the listener to discover this, but I believe it is helpful to give the listener an idea of what he is going to experience; it makes the musical experience less difficult.
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The "Prelude for Organ in the Manner of a Chaconne" follows naturally after the "Passacaglia" for harpsichord. Here we have a three-measure chromatically descending theme which he skillfully uses throughout, passing through many keys, with inversions and variations. Some of the subordinate themes grow out of the main idea. Certainly this is one of the best of his compositions.

The "Little Fugue" for flute and clarinet (date unknown) is a short exercise in this strictest of all styles of writing. Much variety and charm are packed into these forty-five measures.

The "Meditation" for violoncello and piano (1962-63) contains gracefully flowing cantabile melodies for the violoncello. The piano score does contain many measures of his transparent linear writing, but he also introduces repeated chords quite foreign to his usual writing. He has studiously avoided any such chordal repetition as in the piano part on page two. Perhaps this should not be considered a blemish, but it is so unusual in his music that it does come as a surprise.

"Thou Shalt Love the Lord thy God" (1965) for baritone solo, mixed chorus, and organ is well suited for a Jewish Temple or a Protestant Church. The moving, melodic writing for the solo voice is contrasted often antiphonally with chordal writing for the voices. As in his other compositions for chorus and organ, the organ part has independent thematic interest.

The last composition, "Sonata" for violin and piano (1965), the year of his death, is a fitting last will and testament of his life devoted to the beauty of art and the sharing of his deep understanding and commitment to the best in art and life. The first movement in the conventional sonata allegro form shows a rich texture in the piano part while still using the bare 5ths with the bass, conjunct movement in many voices, and skillful development of the main themes. In the slow movement, he has achieved a simplicity of expression and perfect rapport between the two instruments, and an inspiration that surpasses all his other works. One could analyze it as a study in the melodic use of the interval of the fourth. Here he is restrained, calm, and sure. This is great music. Great music must be heard, not written about. The dedicated sincere performance of this movement at the memorial service will be long remembered by those present.

These few compositions of Paul Frank's maturity represent him well. Many of these will be widely performed and more will be published than are now available in print. His influence lives in the lives of his many students, friends, and family as an example of one who understood much and was able to communicate some of his understanding.

THE CONTEMPORARY CRISIS AND THE HUMANITIES

by

Paul L. Frank

We are told by many observers with different backgrounds that the modern world is in the midst of a grave crisis. One declares at the beginning of his recent book that the world has reached "a total crisis—religious, moral, intellectual, social, political, economic." Through "a crisis mounting for generations" the world has reached a "turning point." It would be difficult to disagree with this statement. Like the beginning of the Renaissance, our time may well be considered by future historians as the beginning of a new epoch, a young era in the history of culture as distinguished from the nineteenth century, the end of an old era.

In this situation we may well ask ourselves in which direction we are about to go. We are full of confusion and fear. Our quest for answers might focus on the area of the arts, which are likewise undergoing a crisis. The arts are sensitive to the problems of their time; thus we may learn of our time through a study of aesthetic problems. Science and technology have progressed in rapid strides and are attracting more attention. From the viewpoint of the humanities, we may be able to see causes and connections and reach judgments denied to scientists.

One distinguished writer in the field of the humanities has concluded that we are standing at the threshold of a new era. At the end of his book, *The Commonwealth of Art,* Curt Sachs wrote: "A new giant cycle seems to have set in." Sachs bases his theory of cycles on investigations of style in music, the visual arts, and the dance. He found a certain unity in the period from 1430 to 1730, which he called "Cycle of Greater Renaissance," and in the period from 1730 to 1910, the "Cycle of Greater Romanticism." Both cycles together form the "Giant Cycle of the Later Ages." About 1910 a new "Giant Cycle" began.

Here, we shall concentrate on music and use as an approach the so-called elements of music. A comparison follows using the elements in the visual arts, especially painting. The analysis of the crises and turning points through which the arts have gone and are going indicates that aesthetic studies are informative and relevant because they deal with means for expressing the vital and basic problems of a time.

With reference to music, the terms "analysis" and "elements" should be understood as in other fields. A chemical substance separated into its constituent parts by chemical analysis yields the various elements which are concrete and measurable. By this process the original substance is destroyed, but the chemist can reconstruct it by putting the elements together again. He thus gains an understanding of how the material is constructed. A mechanic may take an engine apart and will then have its minute parts, each of them useless alone, depending on an over-all organization to become part of a functioning whole. A musical composition can be similarly separated into its elements, each of them more or less abstract and not measurable, but present for the mind, one depending on the other and all of them working together to form the organized composition. If the musical analyst is capable of putting together what he has split into its component parts, he gains a better understanding of the object of his analysis without destroying it.

Logically and historically we may consider the main elements of music in the sequence: rhythm, melody, harmony, tone color (or timbre). They are thus listed by Aaron Copland; Paul Hindemith considers tone color only a subordinate musical element because its power is merely decorative; though it may influence the aural impression of musical form, it cannot modify its construction. Timbre is the least important among the four mentioned elements, but an element of music it is, and during a certain period of music history its significance was great.

Rhythm is the time sequence at which musical tones follow each other. As music moves in time, rhythm is the most important and the only indispensible element. Music consisting of rhythm alone is thinkable and exists, although it does not appear for any length of time at an advanced stage of musical development. We control rhythm by assigning a certain length of duration to each musical tone and by using rests of a certain length in between. Melody presupposes differences in pitch (expressed in terms of higher and lower) in the sequence of time; melody, therefore, can appear only together with rhythm. Harmony is the sounding together of several tones of a different pitch. In this elementary sense harmony is not opposed to counterpoint. Regardless of whether several voices are led with a high amount of independence (polyphonically) or so that one has a preponderant role and the others follow, the result is the element of harmony. As soon as more than one harmony is used, which is practically always the case, the elements of rhythm and melody are present. Timbre is the difference of tone quality produced

by a varying amount and intensity of overtones. It is controlled by the use of certain instruments (instrumentation) of an ensemble or registers of a keyboard instrument (registration), and its use practically presupposes the presence of the other elements.

Historically, the elements came into use and prominence in the order in which they are introduced here. One who has heard American Indians sing their traditional songs or has listened to recordings of primitive music knows that rhythm plays the most important part. Some sections are carried only by percussive instruments, which produce rhythm without changes of pitch. Primitive music is closely related to the dance, which is rhythmical bodily movement.

After the stage of primitivism, in the music of ancient civilizations a state of balance was achieved between rhythm and melody. In Greek music these two elements are used; melody had reached a position equal in importance to that of rhythm. During the early Middle Ages music remained monophonic. Gregorian chant represents the height of rhythmic and melodic refinement. Its melodies are of a noble expressiveness and sublime beauty; they flow in complete rhythmic freedom, unfettered by metric regularity, which in our days is expressed by time signatures and bar lines.

About A.D. 1000 attempts were made to have different melodies sound at the same time. From crude beginnings polyphony rose to its golden age in the fifteenth and sixteenth centuries. Thus the element of harmony was introduced. But for a long time it remained subordinate to rhythm and melody. In the polyphonic music of the Renaissance the individual voices retained their rhythmic freedom and melodic individuality. So independent was the rhythmic shape of the voices that in truly polyphonic style their points of rhythmic accentuation seldom coincided, and a polyrhythmic texture prevailed. Chords were more a by-product of voice-leading than entities planned and existing for their own sake.

A change occurred with the advent of the baroque era about 1600. The concept of tonality arose; the feeling for chords and their logical connections became stronger. Chords became self-contained entities, harmony an element of the first order. The climax of baroque music was reached with Bach and Handel, in whose music the melodic lines unfold in the framework of harmonies, the melodic and harmonic forces being balanced. We can observe, however, the first deterioration of the element of rhythm. Under the influence of dance music and under the co-ordinating impulse of harmony the freedom of rhythm gave way to metric organization. Meter means regularity of rhythm; it is expressed by time signatures and made explicit by the device of bar lines, which actually came into use during the baroque era. Thus a slight shift of emphasis from rhythm toward harmony took place.

The element of tone color had been of no particular importance during the Renaissance period. We assume that vocal compositions were often accompanied by instruments which doubled the voice parts. The preserved manuscripts do not show specific indications to that extent. It was more or less left up to the performers to decide what instruments should assist the singers. The difference of timbre resulting from this voice doubling or lack of it was not deemed important. In this respect, a change occurred with the baroque period. In the scores of Monteverdi's operas we find indications of instrumentation, though more as an indication of what instruments the composer had used himself when directing a performance than as a norm of what should be done at future performances. In Bach's and Handel's scores the instrumentation is clearly indicated. In each of his six *Brandenburg Concertos* Bach used a different group of solo instruments, with the difference of their tone color in his mind.

The classics inherited music in the late-baroque stage. For them the principles of tonality and metricized rhythm were given premises. Within the boundaries of meter they achieved the highest degree of rhythmic variety and refinement. Classic music shows a balance in the use of the elements of rhythm, melody, and harmony. Tone color also has its part, but as a subordinate element, which is in line with its comparatively less essential position among the elements. Thus the music of the classic era has in the use of the elements the orderly equilibrium that characterizes it in so many respects.

During the romantic era, roughly speaking the nineteenth century, a steady shift of emphasis took place. In another place I have explained and shown in many examples that to the romantics melody, harmony, and tone color became more important than rhythm.

> Classic music is more concerned with rhythm than romantic music. The classic composer aims for variety with regard to rhythmic patterns within the bar, harmonic rhythm and the grouping together of several measures into phrases and higher units composed of them. Classic melodies are often the composite of two melodic lines and, therefore, rhythmically complex. Romantic composers are less interested in rhythm and concerned predominantly with melody, harmony and timbre. Consequently, classic composers often change the rhythm of motives or phrases, but maintain the melodic pattern, while romantics prefer to hold on to the rhythmic schemes and change the melody, harmony, range or instrumentation. Both classics and romantics are, of course, aware of these four elements of music, but a gradual and continuous shift of emphasis away from rhythm to the other elements is clearly noticeable.

The last step in this direction was accomplished by musical impressionism. Debussy handled rhythm in much the same way as the romantics; he was not predominantly concerned with it. He used melodic lines so short that at times they consist of only a few notes. Contrapuntal voice-leading, for all practical purpose, cannot be found in his music. Thus the often made statement that Debussy disintegrated the element of melody is correct. His main contribution to the development of musical style is the novelty of his harmonic language and the finesse of his exploitation of tone color. Through his methods of constructing and connecting chords he became a pioneer of modern music. He knew how to produce the most subtle sound effects on the piano, and his manner of orchestration was imaginative to the highest degree. Thus Debussy completed the shift of emphasis from rhythm and melody toward harmony and tone color.

This quick view of the use of the elements in the course of music history shows that the emphasis gradually changed from the more essential to the less essential elements. Logically, there can be no music without rhythm, and practically there is none without melody. Yet in the last phase of nineteenth-century music these two elements were taken for granted and minimized; the composers' interest was concentrated on harmony and timbre. This tendency may be compared with that in the general climate of a ripe civilization, where the essentials of life, such as food and shelter, are taken for granted, and man's interest concentrates on the refinement of living conditions and luxuries.

Music had now reached a critical point. The emphasis on harmonic variety had led the composers to enrich the chord material and to include harmonies only distantly related to the key center in the family of key-related chords. Tonality is the centripetal force that attracts the tones of the scale and the chords built on such tones toward the key tone. The tendencies of musical romanticism and impressionism developed and strengthened the centrifugal forces through which the chord material was kept longer and farther away from the key-center. Toward the end of the nineteenth century the centrifugal forces became so strong that they were to break the bonds of tonality. There is truth in the statement that we are going through "a crisis in fundamental musical concepts (which) centers on the problem of tonality" (Salzer, *Structural Hearing*, 1952).

From a more comprehensive viewpoint, it is clear that the great break with the past which occurred during the first half of the twentieth century was a historic necessity. Music could not proceed further in the same direction, namely, in its shift of emphasis from the most essential to the less essential elements. The crisis of tonality could not be brought to an immediate solution; tone color had been exploited in the highest possible degree. In its urge for self-preservation, the art of music had to break with the immediate past and begin anew with a re-emphasis of the primary element of rhythm.

The organizing scheme of tonality deeply affects the elements of melody and harmony, but it has nothing to do with rhythm. Conditions, therefore, favored the emphasis upon rhythm at a time when the crisis of tonality had upset the principles which had formerly governed the structure of melody and harmony. So definite was the realization of the return to a beginning stage that one of the stylistic trends felt at the beginning of our century was primitivism or barbarism. Some important compositions, such as Bartok's *Allegro Barbaro*, Stravinsky's *The Rites of Spring*, Prokofiev's *Scythian Suite*, Bloch's *Schelomo*, and Honegger's *King David*, are well characterized as primitivistic or "barbaristic." Yet the interest in and the imitation of certain aspects of primitive music is only one more or less fleeting characteristic of the more important tendency, the revived interest in rhythm. In some parts of Stravinsky's scores changes of meter occur in almost every measure. The "tyranny of the bar line," the fetters of meter, have been broken, and the music enjoys freedom of rhythm as in Renaissance polyphony. Similarly, the points of rhythmic gravitation often do not coincide in the various voices; the result is rhythmic polyphony.

The preponderance of the rhythmic element has often caused the critical remark that modern music "has no melody." The early modernists were actually so interested in rhythm that in their music melody turned out to be a subordinate element. That is also true of the composers of the atonal school, who work on a preconceived tone row which organizes the twelve tones of the scale in a certain melodic order and changes the rhythmic

values of these twelve tones. Modern composers, those of the atonal school as well as neoclassics (Stravinsky, Hindemith, Roy Harris, and many others), show a disregard of the chords that result from the sounding together of different voices. Chords are again more the by-product of voice-leading than planned entities; thus the element of harmony has been placed in a subordinate position. Nor does timbre play a prominent part in modern music.

From our present viewpoint in the second half of the twentieth century, we observe that composers are again showing some interest in longer and more expressive melodic lines. The element of melody seems to achieve higher importance and will probably before long be of equal rank with that of rhythm. But so far no satisfactory theory of modern harmony has been presented. The contemporary composer must follow his musical ear and artistic instinct. The use of modern harmony is fluctuating, and we cannot foresee how and when the problems of harmony and tonality will be solved.

Along with this consideration of the changing use of the elements in music, it is instructive to note briefly some of the basic shifts in the visual arts. The elements of the visual arts are line, shape, value, mass, color, texture, volume, perspective. Two of them, line and color, show especially significant developments. Line is the most essential; it is probably the earliest and simplest element in the visual arts. In primitive art it is often used alone. Rhythm in music and line in art may, therefore, be compared as the basic elements, the only ones that are sufficient by themselves for an artistic creation. There is also some similarity in color and timbre (tone color) in so far as the work of art retains meaning if these elements are suppressed. Reproductions of paintings in black and white and piano reductions of an orchestra score do convey a good idea of form and contents of the original, depending on the style. Color and timbre are both elements of lesser importance.

One of the main differences between Renaissance and baroque art is that in the former lines serve as a path of vision and guide to the eye, while in baroque art not the outlines of objects but their visual appearance is stressed. This change has been called the development from the linear to the painterly. This development is a shift of emphasis from the element of line to those of value, mass, texture, and, particularly, color. It is comparable to the shift of emphasis from rhythm to melody, harmony, and timbre, seen in the development from classic to romantic music. Baroque art and romantic music paid increasing attention to the less essential elements.

At the end of the eighteenth century a period of neoclassicism set in. At that time, according to Heinrich Wölfflin, a new chapter of occidental art history began, because line was again recognized as sovereign and became a tangible value. In the paintings of Jacques Louis David, the great French neoclassicist, we observe the application of classic principles; sharp and expressive edges are the boundary lines of objects and human forms. His disciple, Jean Auguste Ingres, once expressed his artistic creed with the words: "Drawing is everything, color is nothing." But soon the opposing movement of romanticism followed, with Eugene Delacroix as its foremost representative. In his paintings, lines and edges lost their value in determining shapes; masses of color and values of light and dark dominate the compositions, which are in a painterly style. This style reached its consummation during the second half of the nineteenth century in impressionism. In that style the depreciation of line went so far that for the impressionist line hardly exists. Effects are reached through color. Impressionism is the continuation and ultimate development of the baroque way of representing things as they seem to be rather than as they are.

The decline of impressionism coincided with the advent of a completely new period in the history of art, that of modern art. As in music, so in the arts, a break with the immediately preceding tradition took place because the development could not proceed further in the same direction. It is true that line occupies in modern art a place much superior in importance to that it held during the reign of impressionism. The cubists, who are breaking down forms and objects into planes and solid shapes, naturally give them firm outlines and edges. Yet there are problems of contemporary art more basic than the return to the linear way of seeing. One of them is the fact that perspective in painting has lost much of its importance.

We listed perspective as one of the elements of the visual arts. It was introduced comparatively late, when the scientific mind of the Renaissance man chose to draw or paint objects as they present themselves to the human observer who looks at them from one point. From the Renaissance to the end of the nineteenth century this perspectivic representation of reality was emphasized. Perspective is not really essential; Egyptian artists, in order to give their pictures completeness and clarity, drew objects as if they could be seen from several angles simultaneously. Modern artists have experimented with this "Egyptian principle," in which the objects on a picture are drawn from several angles, each from that one from which its characteristic form comes out most clearly.

Thus we find in modern painting, just as in modern music, a shift of emphasis away from an element or principle that had been over-stressed in the development of the later ages, a break with the immediate past, and a return to an attitude that existed in ancient times. In architecture also a fresh way of treating space is noticeable, a manner that distinguishes modern buildings from those of the nineteenth century and establishes a close affinity of modern architecture with the best buildings designed in the more remote periods of the past.

It is not surprising that music and the visual arts did not arrive at the same crossroad at the same time. Compared with the representative arts, music is very young. The recorded history of music begins at approximately A.D. 600; so few musical monuments have come to us from an earlier time that it is proper to consider the periods before 600 as musical prehistory. History of art, however, goes back at least to the second millennium B.C. During the fifth and fourth centuries B.C. one of the all-time heights of art, the era of Greek classicism, was reached. In music the first true classicism occurred during the eighteenth century. The crisis caused by the shift from essential to less essential elements happened in music for the first time in our century, while in the visual arts it had occurred at least once before, namely at the end of the eighteenth century.

Thus we should not expect that developments in the various arts will always occur in precisely the same manner at the same time. We can believe, however, that there are connections between social and political developments and the stylistic changes which shape the course of the arts. The transition from the baroque and rococo styles to neoclassicism during the second part of the eighteenth century was contemporary with the end of feudalism and the beginning of a widespread movement toward democratization. The nineteenth century was full of social and political upheavals; likewise, the story of nineteenth-century art is full of revolutionary reversals from one generation to the other. The contemporary crises in the visual arts and music are parts of the general crisis of our time. Great changes were noticeable first in painting and architecture, then in music and sculpture. Much later the crisis became fully apparent in economics and politics.

We are, therefore, justified in assuming that the arts are indicative in more than one way of the general trends of their time. They mirror the contemporary intellectual and spiritual climate, but they also, like a sensitive barometer, forecast difficulties and changes. One concrete example is Mozart's *Le Nozze di Figaro*. First performed three years before the outbreak of the French revolution, it is written in the truly classic style of that period but is full of a rebellious spirit and revolutionary attitude. Crises do not always occur in all the arts with the same intensity. While the transition from baroque to classic music took place gradually and smoothly, the change from rococo to neoclassic art meant a break with the immediately preceding tradition and a return to the more remote past. The contemporary crisis is equally intense in music and the visual arts, but the problems are not entirely analogous. The visual arts proceeded in not much more than a hundred years from one turning point to another; while the causes of these two crises are similar, the main problems are different. It cannot reasonably be expected that, after a crisis has led to a solution, a permanent state of equilibrium will be reached. As life never stands still, so the arts exist in steady fluctuation and change. After the present crisis there will probably be new problems perhaps similar in their causes but different in their nature.

Music is probably on the way toward a solution of its problems. The current tendency to re-emphasize melody will break the preponderant position which rhythm has occupied in early modern music. It is hoped that a new concept of tonality may emerge, so that some order will be brought to the use of harmonies. Thus a new classicism may be forthcoming in the light of which the so-called neoclassicism of the 1920's and 1930's will appear to have been a preclassicism, comparable to that of the Italian art in the fifteenth century or of the "modern" contemporaries of Johann Sebastian Bach.

If we grant to the humanities sensitiveness to forecast general difficulties and crises, we may go one step further and admit that they also may announce recoveries and solutions, which—to be sure—will lead to further complications. We cannot hope to convince those who do not believe in the importance of humanities in the affairs of men, just as religious faith cannot be forced upon nonbelievers. But it is the general tendency of our time to recognize and re-emphasize spiritual and intellectual values. A positive answer to the bewildering questions and uncertainties of our days is found by many in religion. A forceful supplement to such faith is the belief that, in the arts, symbols of human struggle, sorrow, and happiness are created. These symbols mirror the development of the human race and can give hope and comfort to those who believe in them.

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MUSICAL COMPOSITIONS

"Kleine Sonata for Piano, in Three Movements." Written at the Music Academy of Vienna previous to 1927.

"Offertory" (organ) in *American Organ Music*, Vol. 1, Summy-Birchard Publishing Company, Evanston, Illinois, 1957. Premier, University of Redlands, spring, 1956. Performed at Memorial Service, November 7, 1965.

"Psalm 121 'I Lift Up My Eyes'" (chorus). Premier, Dedication of Rebuilt Organ, Hall Memorial Auditorium, Otterbein College, April, 1965. In repertoire, Otterbein A Cappella Choir, 1965. Performed at Memorial Service, November 7, 1965.

"Years of the Modern" (chorus). Words by Walt Whitman. Composed for the 110th anniversary of the founding of Otterbein College. Premier by A Cappella Choir, Akron, Ohio, March 31, 1957. Retained in repertoire 1957-1958.

"O Captain! My Captain!" (chorus). Words by Walt Whitman, about 1957.

"Remembering" (vocal solo). Words by Cleora Fuller. Premier by Mary Alice Holmes and Dr. Frank, Ohio Theory-Composition Teachers, Denison University, October 11, 1958.

"Leisure" (vocal solo). Premier by Richard Chamberlain and Dr. Frank, September, 1959.

"Twelve-Tone Passacaglia in C for Harpsichord." Written for Christine St. Clair, 1962.

"Prelude for Organ, in the Manner of a Chaconne." About 1962. Performed at Memorial Service, November 7, 1965.

"Meditation for Cello and Piano." Premier by Carolyn and Robert Henning, First Unitarian Church, Columbus, Ohio, May, 1963. Performed at Memorial Service, November 7, 1965.

"Sonata for Violin and Piano." Premier, Memorial Service, November 7, 1965.

"Thou Shalt Love the Lord Thy God" (chorus). Summer, 1965.

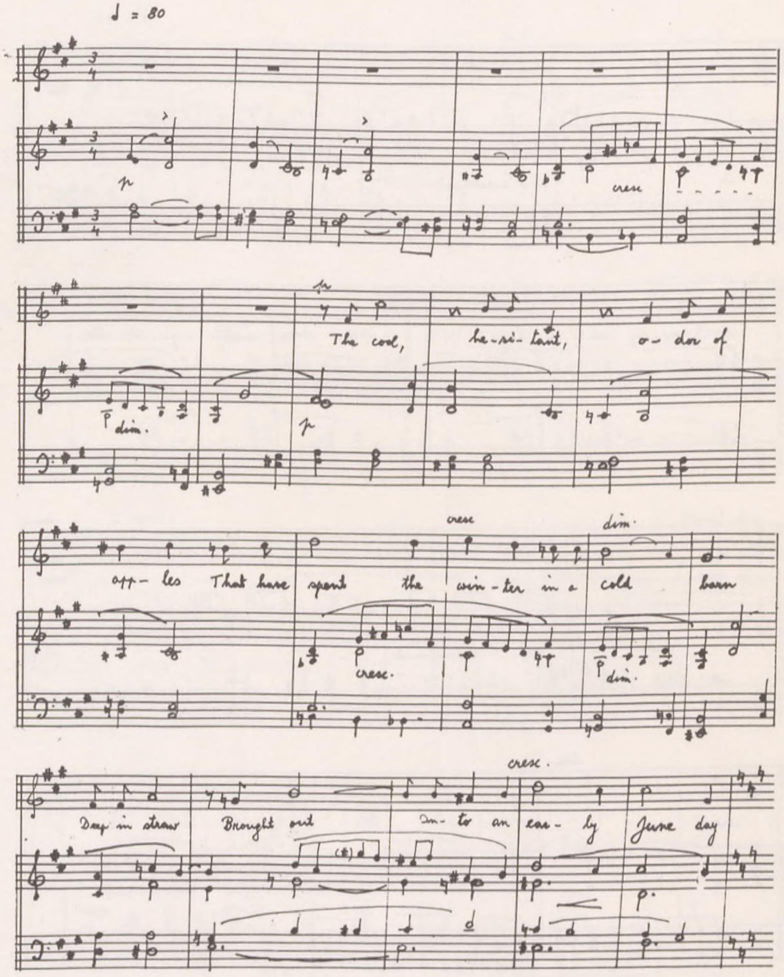
"Little Fugue for Flute and Clarinet," *n. d.*

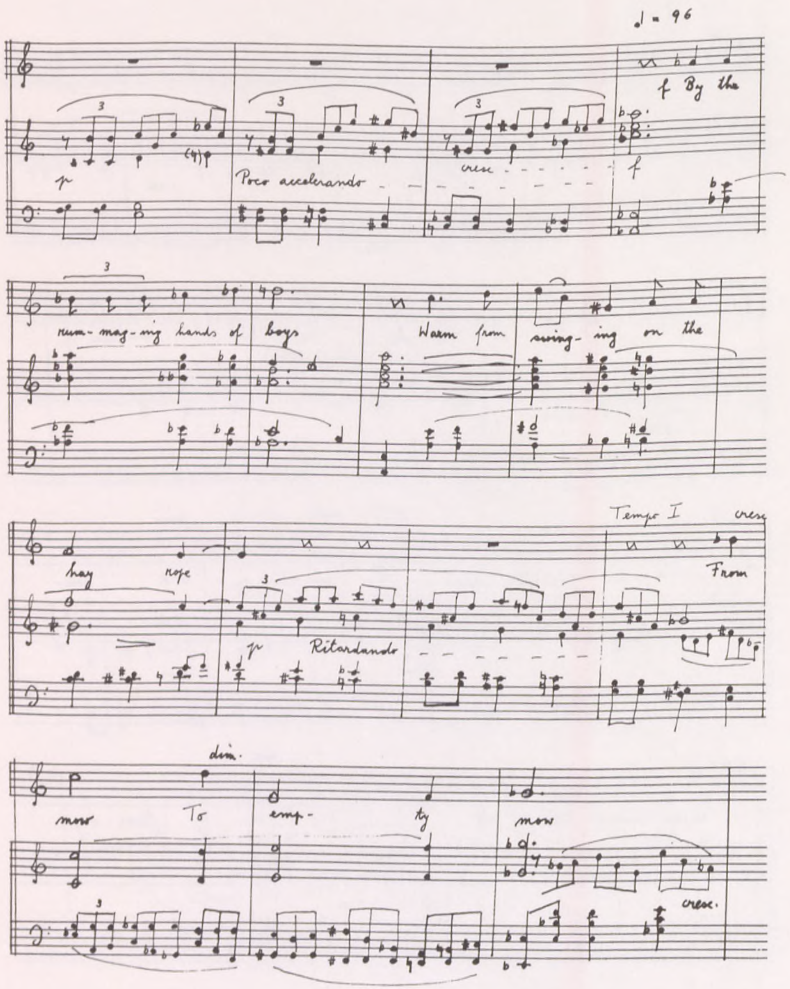
Remembering

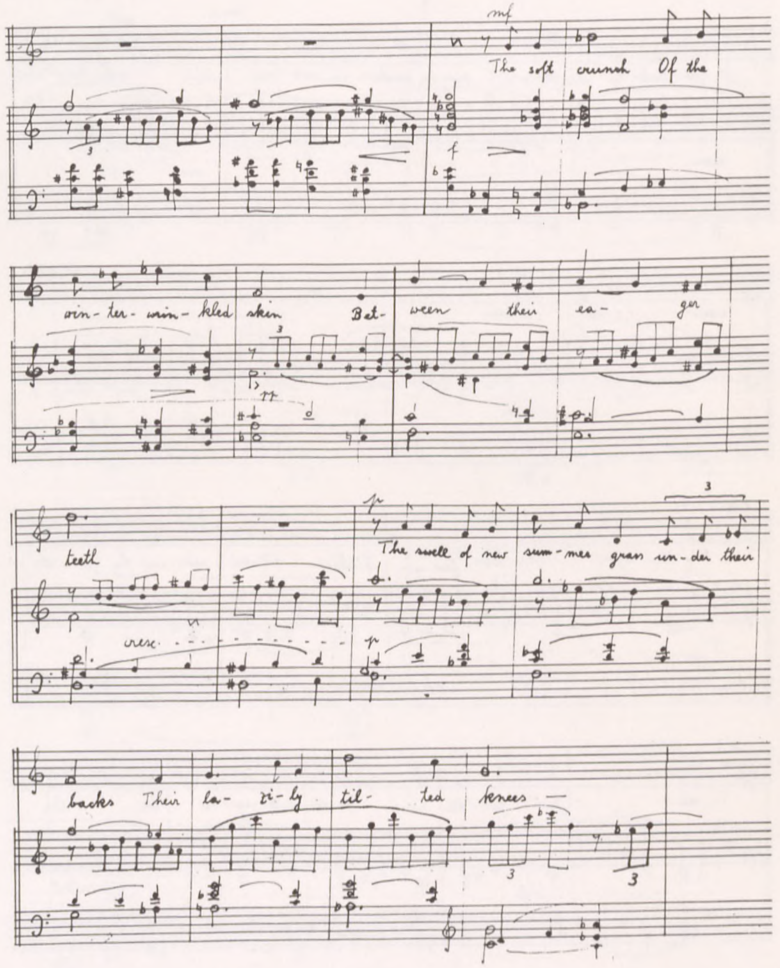
Words by Cleora C. Fuller

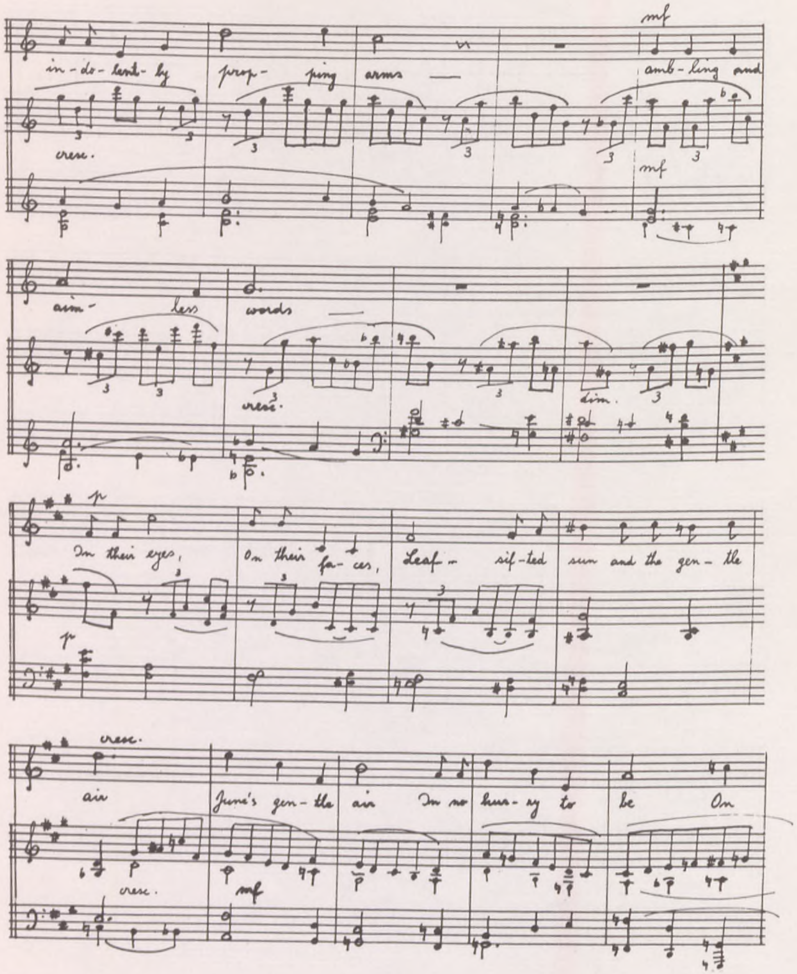
Music by Paul Frank

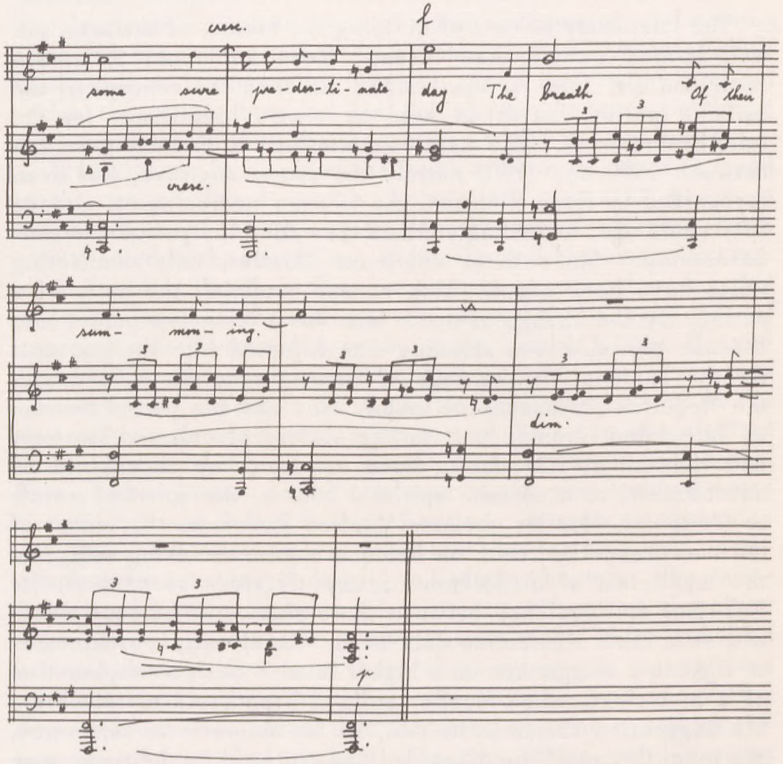
For medium voice and piano


♩ = 80
p
cresc
dim.
p
The cool, he-si-tant, o-dor of
cresc
dim.
ap-ples That have spent the win-ter in a cold barn
cresc.
dim.
cresc.
Days in straw Brought out In-to an ear-ly June day


♩ = 96
f By the
p
Poco accelerando
cresc.
f
rum-mag-ing hands of boys
Warm from swing-ing on the
Tempo I
cresc
hay rope
From
p Ritardando
dim.
mow To emp-ty mow
cresc.


mf
The soft crunch Of the
f
win-ter-win-kled skin Bet-ween their ea-ger
teeth
p
The swell of new sum-mer grass un-der their
cresc.
p
backs Their la-zi-ly til-ted knees —


mf
in-do-lent-ly prop-ping arms — amb-ling and
cresc.
mf
aim- less words —
cresc.
dim.
p
On their eyes, On their fa-ces, Leaf- sif-ted sun and the gen-tle
p
cresc.
air June's gen-tle air In no hur-ry to be On
cresc.
mf


cresc.
f
some sure pre-des-ti-nate day The breath Of their
cresc.
sum- mon- ing.
dim.
p

HISTORICAL OR STYLISTIC PERIODS?

by

Paul L. Frank

The customary method of dividing the history of the arts into well-defined periods has recently been subjected to severe criticism. Dr. John H. Mueller has attacked the concept of the baroque period, as it is held by music historians, for the following reasons.[1] The main characteristic of the music written between 1600 and 1750, namely the *basso continuo*, had been recognized by Hugo Riemann, the German musicologist, already fifty years ago; accordingly, Riemann called the period *Generalbassperiode.* Since then, continues Mueller, only conflicting traits have been added which cannot establish the unity of a period. By the change of name from *basso continuo* period into baroque period a new meaning was injected into the concept. On the basis of the writings of German scholars imbued with the Hegelian philosophy of history, the baroque period became an integrated, organic unit in the history of culture. The arts and the social life during such a period are thought to be subordinated to a common spiritual source, the spirit of a time or *Zeitgeist.* Mueller accuses Manfred Bukofzer, the author of the most respected book on baroque music, of taking refuge in the mysticism of nineteenth century *Geisteswissenschaft*; for Bukofzer distinguishes between three phases of baroque music and sees their connection only in an "inner unity which comes to light in a comparison on a higher level." Such an explanation of a historical period Mueller calls a hypothesis or tautology; his suggestion seems to be that, as far as music is concerned, the term "baroque" be discarded and replaced by the mere name of the century which baroque music occupies.

More than one year before the publication of Mueller's article Professor George Boas had raised similar objections to the method of periodization in general.[2] He criticized the tendency of some writers to talk of the spirit of a certain period and to interpret works of art on the basis of what allegedly constitutes their background, the "spirit" of their time. It is clear that Professor Boas does not think highly of the device of periodization. We read: "As a method of not talking about everything at once, no fault can be found with this practice. But as a method of explanation or interpretation, it is misleading, not to say downright unjustified."[3] It is his contention that periods are simply chronological sections of a longer time-span and nothing more. His conclusion is based on three points: historical periods usually lack homogeneity; common to an age is the problem which the artists face but not the answers to such problems; ages are determined by the innovations which have occurred.

It should not be assumed that such a criticism, as it is found in the two mentioned articles, is merely a protest of American scholars against the importation from Europe of concepts which were created in the atmosphere of intellectual history or *Geisteswissenschaft.* Dagobert Frey, a German scholar, has sounded warnings against the fallacy of assuming the existence of superindividual principles such as the "spirit of the Renaissance."[4] Another German author objected to the use of the term "romanticism" in music for a period that lacks unity.[5] At the present time a certain skepticism toward the value of periodization and the validity of the established periods is noticeable. This is the reaction to the tendency of the past hundred years to establish and define historical periods, in order to systemize the flow of history and to facilitate its learning and understanding by breaking it down into orderly chapters. The satisfaction of having brought order into an otherwise shapeless sequence of events and personalities made some scholars overrate the significance of these chapters; mystic connotations were attached to some historical periods. The present reaction to such tendencies shows that the time has come to rethink the meaning of historical periods. The two quoted articles serve such a purpose; it is hoped that these lines may likewise contribute to that end.

1. *Is there a baroque period in music?* The present writer believes that we should continue to treat the time from 1600 (or 1580) to 1750 as one period in music history. In the course

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[1] "Baroque—Is It Datum, Hypothesis, or Tautology?" *J.A.A.C.*, XII (1954), 421–437.

[2] "Historical Periods," *J.A.A.C.*, XI (1953), 248–254.

[3] *Ibid.*, p. 248.

[4] Dagobert Frey, *Gotik und Renaissance als Grundlagen der modernen Weltanschauung* (Augsburg, 1929), xviii ff. See also Ernest C. Hassold, "The Baroque as a Basic Concept of Art," *College Art Journal*, VI (1946), 3–28.

[5] Leopold Langfellner, "*Romantik oder Biedermeier,*" *Musikblätter* (Berlin), 1947, No. 4.

of the development of aesthetics from a speculative, theoretical discipline to an empirical method of observing works of art[6] we have emancipated ourselves from the use of abstracts to which Mueller and Boas have justly objected. The assumption that there is one baroque period can be justified in concrete, historical terms. The unity of that period is based, not only on the more external feature of the *basso continuo*, but on the fact that the development of music ran its full course from a violent rejection of polyphony around 1600 to the height of polyphonic writing by Bach and Handel; this peak was again followed by the preclassic reaction in favor of melodic homophony. Such important forms as the fugue, *concerto grosso*, and Passion developed and reached their peak or end during that period. The demarcation lines on both ends of the baroque period can easily be drawn, while the three phases of the baroque era (early, middle, and high baroque) can be kept apart with difficulties only. During the time from 1600 to 1750 two important developments took place and reached their end: the change from modality to tonality and the change from the rhythmic freedom of Renaissance music to the strictly metric music as written by Corelli, Scarlatti, Handel, and Bach. It is, therefore, a misunderstanding to argue against the unity of the period because of contradictions. Development means change; when the line of development is deflected or turned back, historians will speak of a new period. That took place in music around the year 1600 and from 1730 to 1750.

2. *Should the name "baroque" be used in music history?* If we do so, do we contribute to the "myth" of cultural epochs, the "spirit" of baroque, and the like? Dr. Mueller denounced musicologists as the staunchest defenders of this mysticism of nineteenth century *Geisteswissenschaft.*

Mueller does not deny the existence of an independent seventeenth century style in the visual arts which is commonly called "baroque style." If we succeed in relating it to the musical style of the same period, we justify the term "baroque music." That entails the thorny problem of comparing different arts, an activity that has fallen into disrepute because its exponents have sinned against the laws of logical, systematic thinking. With this realization another attempt will be made here.

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[6] See Thomas Munro, "The Morphology of Art as a Branch of Aesthetics," *J.A.A.C.*, XII (1954), 438–449.

The arts differ from each other primarily because each of them uses a different medium. The medium has to be employed according to some principle; tones can be used successively to produce rhythm and melody, or simultaneously to result in harmony. On this level, called that of the elements, the arts can be compared under certain conditions: e.g., rhythm and meter are common to poetry and music. The next level presupposes the combined use of several elements; it is called form or organization and involves principles such as repetition, variation, contrast, and others. These are common to all the arts and in these respects a comparison of the arts can be undertaken. Still more successfully will comparative analysis be attempted on the next higher level which is that of preferences for technical means, devices, or ways of expression. A preference for the principle of variety rather than similarity, for separation rather than unification, would be in this line.

A comparison of music during the Renaissance and baroque periods shows that an important change in the use of the elements of music occurred. While in primitive music rhythm was the predominant element and in Gregorian chant rhythm and melody were the only elements used, there are three elements found in polyphonic music from its beginnings to the end of the sixteenth century: rhythm, melody, and harmony.[7] But for a long time harmony remained subordinate to rhythm and melody. "In the polyphonic music of the Renaissance the individual voices retained their rhythmic freedom and melodic individuality. So independent was the rhythmic shape of the voices that in a truly polyphonic style their points of rhythmic accentuation seldom coincided, and a polyrhythmic texture prevailed. Chords were more a by-product of voice-leading than entities planned and existing for their own sake."[8]

At the beginning of the baroque era the concept of tonality arose; gradually chords became self-contained entities, harmony an element of the first order. In the music of Bach and Handel the melodic lines unfold in the framework of harmonies; the melodic and harmonic forces are balanced. The element of rhythm, however, deteriorated during the baroque era; its freedom gave way to metric organization. Time signatures and bar lines came into use. Thus we can observe a shift of emphasis from rhythm toward harmony.

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[7] The changing emphasis on the various elements of music during different historical periods is explained in more detail in my article "The Contemporary Crisis and the Humanities," *The South Atlantic Quarterly*, LIII (1954), 220–230. Use of material from that article and literal quotations are made with the kind permission of the editor.

[8] *Ibid.*, 222 f.

Besides, interest in another element made itself felt. "The element of tone color had been of no particular importance during the Renaissance period. We assume that vocal compositions were often accompanied by instruments which doubled the voice parts. The preserved manuscripts do not show specific indications to that extent. It was more or less left up to the performers to decide what instruments should assist the singers. The difference of timbre resulting from this voice doubling or lack of it was not deemed important. In this respect, a change occurred with the baroque period. In the scores of Monteverdi's operas we find indications of instrumentation, though more as an indication of what instruments the composer had used himself when directing a performance than as a norm of what should be done at future performances. In Bach's and Handel's scores the instrumentation is clearly indicated. In each of his six *Brandenburg Concertos* Bach used a different group of solo instruments, with the difference of their tone color in his mind."[9]

In the visual arts, line is the most essential, and probably the earliest and simplest, element. In primitive art it is often used alone. Rhythm in music and line in art may, therefore, be compared; they are basic elements and the only ones that are sufficient for an artistic creation. Tone color in music and color in painting are similar insofar as the work of art retains some meaning if they are suppressed. Reproductions of paintings in black and white and piano arrangements of orchestral music give an idea of form and content of the original, better or less good depending on the style. Color and tone color are, therefore, elements of lesser importance.

One of the main differences between Renaissance and baroque art is what Heinrich Wölfflin has called the development from the linear to the painterly. In Renaissance art lines serve as a path of vision and guide to the eye, while in baroque art not the outlines of objects but their visual appearance is stressed. This is a shift of emphasis from the element of line to those of value, mass, texture, and, particularly, color. It is comparable to the shift of emphasis from rhythm to harmony and

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[9] *Ibid.*, p. 223.

tone color, seen in the development from Renaissance to baroque music: the less essential elements receive more attention than before while the most essential element is taken as granted and slightly neglected.

Another pair of opposites which, according to Wölfflin, distinguish Renaissance and baroque art are multiplicity and unity. In a classic composition the single parts maintain a certain independence, although they unite together harmoniously into a whole that is more than the sum total of its parts. In baroque art the parts surrender their independence to the whole; unity is achieved through their union under a single dominating theme or principle. A similar stylistic change is noticeable in the development from Renaissance to baroque music. The fugue which is the most unified musical form is a product of the baroque period. The Passion is a large musical composition unified through the drama of the suffering of Christ, while the Mass, as so often set to music during the Renaissance era, consisted of independent parts which only coincidentally could be based on a common musical theme.

It is probable that more stylistic features common to baroque art and music can be found. For our purpose it is sufficient to point at these two in order to prove that a common name for the art and music of that period is justified.

3. *Homogeneity of style within a period?* Professor Boas has raised the question of how much homogeneity of style is found in a period. As far as music is concerned, unity of style has not existed since the end of the Renaissance period. The new style which was introduced around 1600 did not completely displace the older manner of writing; musicians were at liberty to choose the typical baroque style (*stile moderno*) or the old style (*stile antico*) which was the continuation of the Palestrina style. "The Baroque is the era of style-consciousness."[10] Similarly we find that during the classic era, which is in the main characterized by homophonic writing, Mozart and Beethoven occasionally composed fugues in which they showed a contrapuntal mastery equal to that of Bach or Handel. During the romantic period two distinct trends in music can be observed. One, closer to the classic models, begins with Schubert and goes through Mendelssohn and Schumann to Brahms. The other tends toward a greater freedom of form and the merger of music

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[10] Manfred Bukofzer, *Music in the Baroque Era* (New York, 1947), p. 3.

with other arts; it begins with Berlioz and goes through Liszt and Wagner to Richard Strauss. These two trends seemed to be opposed to each other, especially in the days of the conflict between the followers of Brahms and Wagner. From the more detached view ofour time we recognize both stylistic tendencies as valuable aspects of musical romanticism: the conservative, neoclassic romanticism of Brahms and the progressive, even radical romanticism of Liszt and Wagner. Yet, unity of style in the strictest sense did not exist.

All this is the confirmation of what Professor Boas has stated: we must not expect a complete stylistic homogeneity within a period, but we can recognize the prevalence of a certain style which determines the overall character of a period. The arts are in a steady flux of development; even if a period is as short as thirty years, such as high classicism in music, the general style at its end differs from that at its beginnings. We consider, therefore, the baroque period as one larger unit. The romantic era can, similarly as the baroque period, be divided into three phases: early romanticism (from 1815 to the death of Schubert), middle romanticism (from 1828 to 1850), and late romanticism (from 1850 to 1883, the death of Wagner). There is quite a difference between early and late romantic music, but the difference between late romantic and modern music is still greater.

4. *How are ages determined?* Names given to the various historical periods have more than one meaning. For this discussion two sets of meanings for such terms as Baroque, Romanticism, Modernism, are relevant. One is chronological, the other stylistic; thus there is a baroque era and a baroque style. In the visual arts the baroque period is conveniently considered to be the seventeenth century, in music the time from 1600 to 1750. Yet works in the baroque style could have been created before or after that span of time; during the baroque period there could, and actually did, appear works of a different style. As we define a historical period as the time-span during which a certain style is prevalent, we do not exclude the existence of other stylistic trends during such a time.

Professor Boas has stated that periods are determined by the important innovations which have occurred in each of them. As a rule that is right; the new style becomes the ruling style and determines at least for the historian the period. An exception from this rule must be mentioned. We call the first half of the eighteenth century the time of Bach and Handel although these two masters were not innovators but the climax of the polyphonic style of the past. While they lived and labored the younger generation was at work laying the foundations for the subsequent classic style. But these pioneers were not strong enough personalities to be remembered; their names are overshadowed by those of Handel and Bach.

When we try to determine historical periods we must avoid easy generalizations and oversimplifications. There are differences in the various arts and there are geographical differences. It is known that the Renaissance began in Italy long before it reached the northern countries. Baroque art comprises approximately the seventeenth century; baroque music reached its end in Italy around 1730 while in Germany it found its consummation in Johann Sebastian Bach who died in 1750.[11] The romantic periods in English and German literature lasted from about 1800 to 1830, but in French and North American literature romanticism began only around 1830 and lasted for two or three decades. The periods of romantic music do not coincide at all with these mentioned literary periods.
considers the chronological connotation of those terms which denote periods the only acceptable one, the present writer believes that dividing history into time-spans is a mechanical device of little significance while the establishment and description of stylistic periods is valuable and even necessary. The classification of works of art by their stylistic aspects is one of our important tools for studying, teaching, and learning the principles of aesthetic criticism and historic evaluation; to underrate it is almost as bad as to overestimate its value. Surely to recognize that a work of art is baroque, or classic, or romantic, is only a beginning step in its critical analysis, but such a first step must be made. The analyst will proceed from placing a work of art in the orbit of a stylistic period to circumscribing the style of the individual artist and defining the style of the work itself: *Tristan und Isolde* is romantic; it shows the personal style of Richard Wagner but has an individuality of its own and is different from other works by the same composer.

Classification involves dangers: oversimplification; overemphasis on similarities with neglect of important differences; the use of concepts which are so wide that they are practically useless. If these possible pitfalls are kept in mind they can be rendered harmless. The following two quotations show the spirit in which stylistic classifications should be made.. The first is a defense of opposite stylistic types, such as Renaissance and baroque, abstracted or frozen from the continuously changing world of works of art; stylistic archetypes without which we would find ourselves in a maze of facts, artists, and works, without a sense for development and continuity: "Another question is how far we have the right to speak of two types at all.. Everything is transition and it is hard to answer the man who regards history as an endless flow. For us, intellectual self-preservation demands that we should classify the infinity of events with reference to a few results."[12] The second quotation explains the need for typologies despite their shortcomings: "A little reflection shows that all the classifications ever made by man are arbitrary, artificial, and incorrect. But an equally simple reflection shows these same classifications to be useful and indispensable, and indeed unavoidable, because they arise out of an inborn tendency of our mind. For the will to classify is deeply rooted in the human being."[13]

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[11] *Ibid.*, p. 17.

Thus we achieve by the device of periodization an increased degree of orderliness in our conception of the history of the arts. The price we are paying for it is not too high if we are aware of the necessary sacrifices in correctness, precision, and the necessity of paying attention to the common ground rather than to the exceptional artistic accomplishments. Style is more easily recognizable in the works of second class artists than in those of rare genius and individuality. Neither historical nor psychological research can explain how the mind of the genius works and creates, but we can and should ascertain the background, the soil from which the greatest artists develop. Concepts of style are helpful even when they are vague, theoretical, and dialectical rather than empirical, as in the case of classicism and romanticism. We will hardly find works of music which are totally and solely classic or romantic; usually elements of both stylistic types are combined. Works of art can be analyzed as to their stylistic elements and be placed closer to the one or the other type of style. To deny that there is some value in such an orientation would be as wrong as denying the value of the parallels of latitude and longitude because large cities seldom lie exactly on one of them.

It is also of value to ascertain the cross relation between the period style and that of an individual work of art. To state that a composition with romantic characteristics was written before or after the romantic era, or that baroque features can be found in vocal compositions of the sixteenth century, is a legitimate procedure of musical criticism. Such an evaluation can lead to the conclusion that certain artists were ahead of, or behind their time. Such a conclusion is not to be understood as a value judgment but as a historical finding. Thus critical and historical studies should supplement each other and lead to a deeper understanding of the arts.

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[12] Heinrich Wölfflin, *Principles of Art History*, trans. M. D. Hottinger (New York, 1932), p. 227.

[13] Egon Friedell, *A Cultural History of the Modern Age*, trans. Charles F. Atkinson (New York, 1933), Vol. I, p. 51.

THE MADRIGALS OF VERDELOT

Since 1961, Dr. Frank had been much occupied with preparing a modern edition of the madrigals of Philippe Verdelot. This Flemish composer, who died in Florence about 1567, had contributed richly to the development of the madrigal form in the sixteenth century. His works for four, five and six voices appear to have been widely known, especially in Italy and France where they were frequently included in popular collections.

No comprehensive gathering of Verdelot's work has been published since 1557, however. At that time, a two-volume edition of madrigals set for four voices was issued by Plinio Pietrasanta of Venice. This was the edition which Dr. Frank located in the Biblioteca Riccardiana in Florence in 1961. Working from microfilm copies, he had since collated the verifiable texts from various European libraries and completed the long and scholarly task of transcribing the sixteenth-century notation into modern scores.

Dr. Frank was planning to present three of these madrigals in an Otterbein recording before the Midwest Chapter of the American Musicological Society meeting in Chicago on November 13-14, 1965. For this presentation, he had prepared a set of notes which read in part as follows:

"1. My source is an edition of the first and second book of the four part madrigals of Verdelot, published in 1556 by Plinio Petrasanta in Venice, found in the Biblioteca Riccardiana in Florence. These four beautifully preserved part books contain 57 madrigals, 9 of which are not by Verdelot but by such composers as Costanzo, Festa, Willaert, and others (according to Vogel, *Bibliothek der gedruckten Vokalmusik,* revised by Einstein). That leaves 48 madrigals by Verdelot.

"My other source is an arrangement for one voice and lute, "Intavolatura de li madrigali di Verdelotto da cantare et sonare nel lauto," by Messer Adriano (Willaert), published in 1536 and found in the Nationalbibliothek, Vienna. It contains 22 madrigals, 21 of which are identical with madrigals found in the part books of 1557.

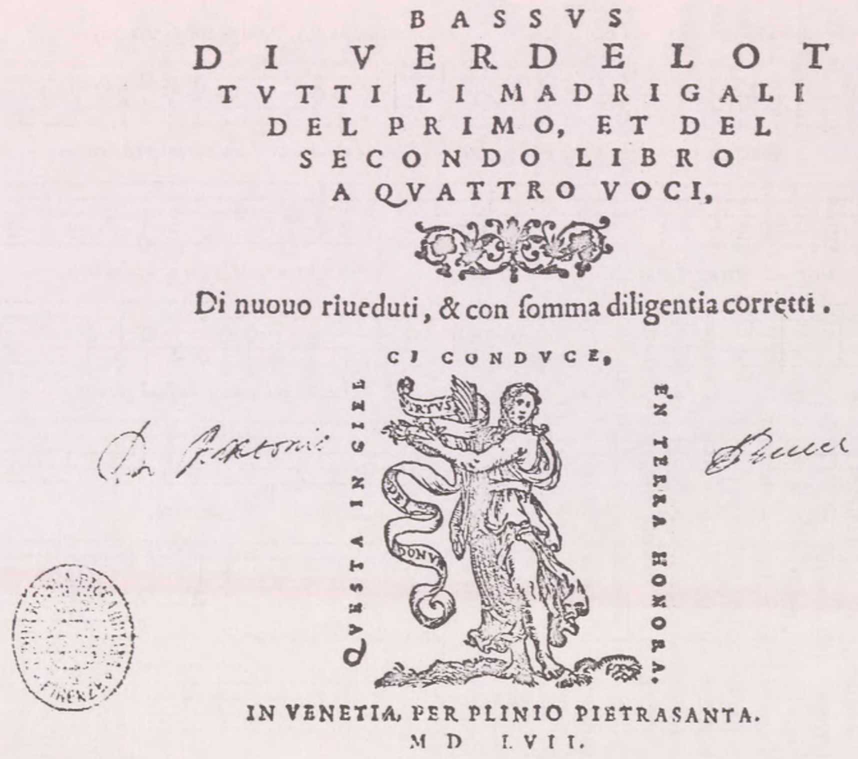
"2. I have completed a transcription of Verdelot madrigals into a four part score with modern clefs, reducing the note values by half. As far as I know, only four of these madrigals are existing now in a modern edition, namely the four contained in the third volume of Einstein's *The Italian Madrigal.*

"The two main problems which I have encountered were the application of the musica ficta and the distribution of the words

to the music. I considered the lute arrangement, made by the contemporary master Willaert, as an authentic guide line to the performance practice regarding musica ficta. Thus I had the chromatic alterations in the three lower voices of the 21 madrigals verified. The *cantus* in Willaert's arrangements is written in staff notation and, therefore, subject to unwritten chromatic alterations.

"3. A problem that first baffled me was reading the lute arrangements. The voice part is identical with the *cantus* in the Verdelot part book, but its key did not make sense together with the three lower parts. The voice part had to be transposed according to directions given for each madrigal such as 'Al quinto del canto' or 'Al terzo della sottana.' Canto is the highest string of the lute, sottana the one next to the highest. The direction indicates that the pitch for the first tone to be sung is found on the 5th or 3rd fret of the highest or next to the highest string. Most of the madrigals in the 'Intavolatura' are transposed upward because Verdelot often uses F in the bass part while the lowest string of the lute is G."

Several of these madrigals in Dr. Frank's transcription are included in the repertoire of the Otterbein College A Cappella Choir for its European tour in the summer of 1966. They are to be sung, among other places, at the "Music of the Renaissance: Ars Nova" workshop held in Florence under the auspices of the Regional Institute of International Education, University of Pittsburgh.



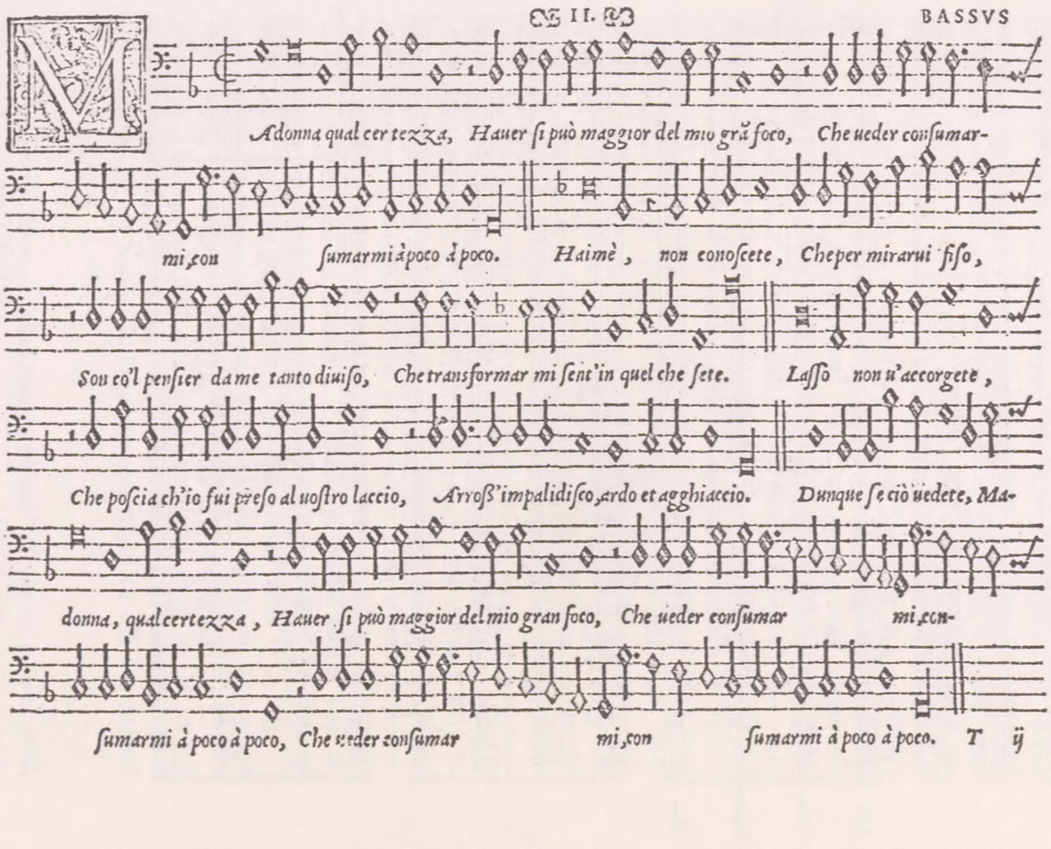
BASSVS
DI VERDELOT
TVTTI LI MADRIGALI
DEL PRIMO, ET DEL
SECONDO LIBRO
A QVATTRO VOCI,

Di nuouo riueduti, & con ſomma diligentia corretti.

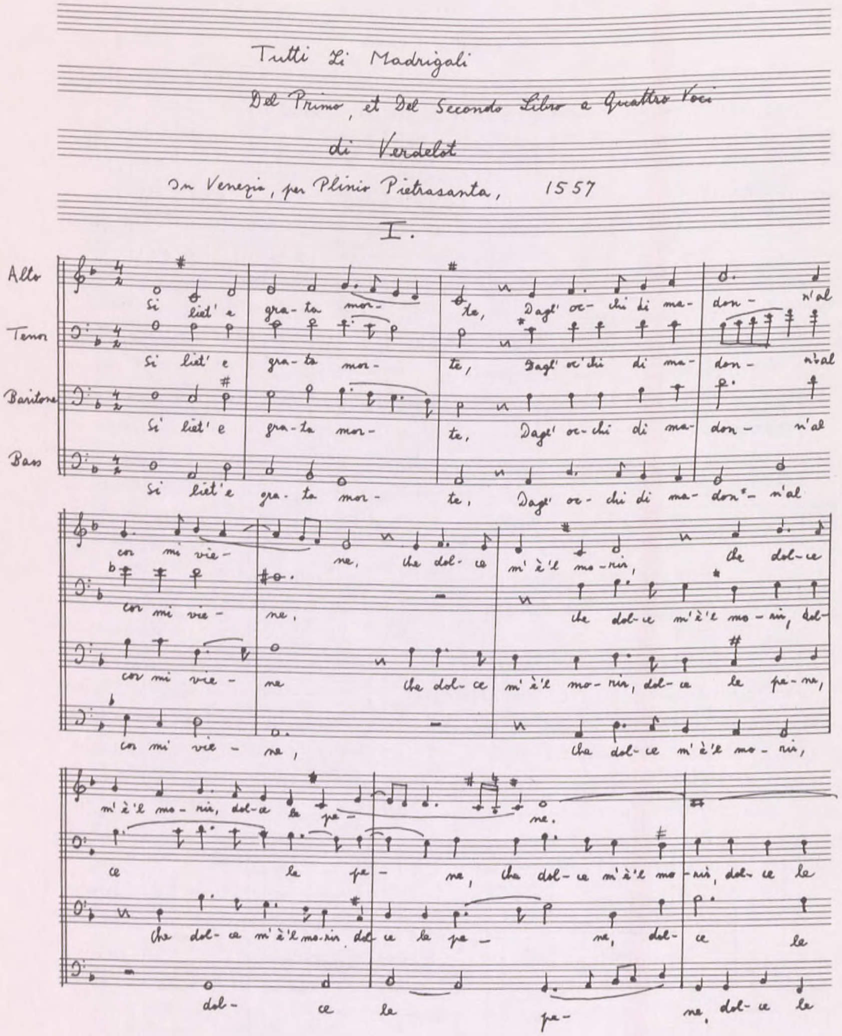
QVESTA IN CIEL CI CONDVCE, E'N TERRA HONORA.

IN VENETIA, PER PLINIO PIETRASANTA.
M D LVII.

A xerox reproduction of the title page from the 1557 edition of Verdelot's madrigals.


II.
BASSVS
Adonna qual certezza, Hauer ſi può maggior del mio grã foco, Che ueder conſumar-
mi, con ſumarmi à poco à poco. Haimè, non conoſcete, Cheper mirarui fiſo,
Son co'l penſier da me tanto diuiſo, Che transformar mi ſent'in quel che ſete. Laſſo non u'accorgete,
Che poſcia ch'io fui preſo al uoſtro laccio, Arroſſ'impalidiſco, ardo et agghiaccio. Dunque ſe ciò uedete, Ma-
donna, qual certezza, Hauer ſi può maggior del mio gran foco, Che ueder conſumar mi con-
ſumarmi à poco à poco, Che ueder conſumar mi, con ſumarmi à poco à poco. T ij

A reproduction of a page from the original score on which Dr. Frank worked.


Tutti Li Madrigali
Del Primo, et Del Secondo Libro a Quattro Voci
di Verdelot
In Venezia, per Plinio Pietrasanta, 1557
I.
Alto
Tenor
Baritone
Bass
Si liet' e grata morte, Dagl' occhi di madonn'al
con mi viene, che dolce m'è'l morir, che dolce le pene,

A page from Dr. Frank's manuscript in his own hand, indicating his arrangement, editing, and transcription of Verdelot's madrigals.

REALISM AND NATURALISM IN MUSIC

by

Paul L. Frank

Norman Cazden's attempt at introducing a theory of realism in music* is a desirable step in the right direction. Even respectable authors have used the term *realism* loosely and have created confusion in the minds of students, laymen, and critics. Other terms which denote stylistic trends, such as classicism, baroque, romanticism, share the same fate. In the case of the latter the confusion is so bad that the sensible, though not practical, suggestion has been made to drop the term *romanticism* completely from the vocabulary of aesthetic criticism.[1] We have to expect that the use of the term *realism* in critical writings will continue. The same is true of the other terms analyzed in Cazden's article, namely, *naturalism* and *pictorialism.* While scientists have not much trouble in establishing and preserving univocal, precise terminologies, we cannot hope for a comparable precision in the areas of aesthetics. Cazden's attempt of connecting certain terms with certain meanings seems to be somewhat dictatorial and does not respect usages and meanings of terms which have had some standing and tradition in the fields of criticism. If his suggestions are not generally accepted—which is not likely to happen—he will have increased the amount of existing confusion rather than diminished it. In the following pages the attempt will be made to defend a terminology which does not conflict with the one that has proved useful in areas other than music criticism and, therefore, has a better chance of being widely accepted; and to understand realism as a basic attitude which can be expressed in the outer appearance—the style—of works of music, similarly as in literature and the visual arts.

Cazden discussee three concepts: (1) the imitation of sounds that occur in nature; (2) the musical representation of non-acoustic phenomena that can be understood only by an intervening intellectual process; (3) "The totality of references to the experience of human beings as embodied in all the formal

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*"Towards a Theory of Realism in Music." *J. Aesth.,* Dec. 1952, Vol. X, No. 2, pp. 135–151.

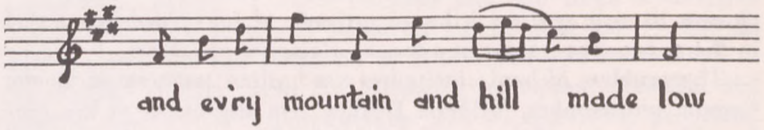
[1] Arthur O. Lovejoy, "On the Discrimination of Romanticisms," in *Essays in the History of Ideas* (Baltimore: The Johns Hopkins Press, 1948).

elements of musical art."[2] For these three concepts Cazden suggests the terms *naturalism, pictorialism, realism.* The first two are manners of representing extra-musical matter through tones. Cazden mentions the *leit-motif* technique as a third way of associating music and objective content; it differs from pictorialism in that there is no reference at all of the musical symbol to what it expresses.[3] Realism, however, is more than representation. It is present in all music because composers and audiences necessarily have common experiences and associations; it constitutes "the real content of music."[4]

It seems that Cazden is dealing with two different problems. One refers to music as representation. Cazden is right pointing out that *naturalism* and *pictorialism* are of comparatively minor significance. For, as is generally known, music is largely abstract or non-representational, although some music contains reference to, and causes associations with extra-musical matter (descriptive music, program music; best called representational music). The other problem is the old question whether music has any content besides its sounding, purely musical form. Cazden is taking the side of those who answer the question in the affirmative. Yet, as far as I know, it has occurred to no one to call such contents or the quality of music of having such contents, *realism.* Cazden's complaint that discussions on musical realism have dealt with what he calls *naturalism* or *pictorialism* is not justified because the problem has been discussed, though under different names. Suffice it to point out J. W. N. Sullivan's investigation on spiritual values in music and his attempt of showing and analyzing them in Beethoven's music,[5] and the three levels of aesthetic experience which John Hospers distinguishes.[6] These levels or dimensions are those of the aesthetic surface, the aesthetic form, and of life-values. Hospers says: "It is by virtue of this third dimension that we can employ the language of life in speaking of art; we can recognize human characters and situations in a drama, melancholy or sprightliness in a piece of music. Even when we call a marble column "graceful," we are employing a life-value. Life-values play an important part in the artistic appreciation of most persons—rightly or wrongly, they figure more largely than the formal or surface values."[7] What Hospers treats under the name of "life-values" is not much different from what Cazden chooses to call *realism.*

A few remarks should be made about the modes of musical representation which Cazden calls *naturalism* and *pictorialism.* Usually the imitation of things, whether they can be heard or seen, by musical tones is indiscriminately called "tone-painting." Cazden's distinction between the imitation of acoustical phenomena and the representation of visible or abstract matter through music is logical, though in practice it will prove to be pedantic. The imitation of thunder in the *Pastoral Symphony* would be *naturalism*, the suggestion of lightning, *pictorialism.* Often it is difficult to distinguish between the two. Does the music at the end of *Die Walküre* imitate the crackling of the magic fire or does it give the impression of the visual appearance of the flames?

It is my belief that a more significant distinction can be made on a different basis. What Cazden calls *pictorialism* is really two different things: the representation of visual objects and of abstracts. It is known that Handel was a visualist; his musical setting of words was largely influenced by the visual connotations found in them. Calvin S. Brown has explained how, in the first aria of *Messiah*, Handel imitated literally the meaning of words such as *valley, exalt, mountain, hill, low,* etc.[8] Thus a mountain would be described by the shape of the melody:



Different from such a mode of representation is the one, more frequently used by Bach, by which abstracts are symbolically expressed, such as the law by a canon, the devil by a tritone.

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[2] Cazden, *op. cit.*, p. 150.

[3] Whether Cazden is right in this respect is doubtful. It seems to me that many of Wagner's *leit-motifs* are at least as "iconic" as many of Bach's pictorialisms.

[4] *Ibid.*, p. 149.

[5] J. W. N. Sullivan, *Beethoven—His Spiritual Development* (New York: Alfred A. Knopf, 1936).

[6] John Hospers, *Meaning and Truth in the Arts* (Chapel Hill: The University of North Carolina Press, 1946), pp. 9 ff.

[7] *Ibid.*, p. 12.

[8] Calvin S. Brown, *Music and Literature* (Athens: The University of Georgia Press, 1948), pp. 55 ff.

The distinction suggests itself between musical effects that aim toward producing a likeness of sensuous impressions in the listener—mostly impressions of hearing and sight, with those of smell or touch as the exceptions—and musical devices which aim toward producing intellectual associations. In his investigation of the musical language of Bach's chorales and cantatas, Albert Schweitzer speaks of pictorial and symbolic representation. Although he does not define these terms precisely, it is clear that to him pictorial representation—or tone-painting—means the representation of things to be heard or seen, symbolism the musical description of abstracts.[9] This distinction seems to me more valuable than Cazden's, and the terminology adequate. Thus I suggest to call *pictorialism* (or tone-painting) the tendency to evoke sensuous impressions in the listener, *symbolism* the tendency to produce intellectual associations between music and extra-musical subject matter.

It might be objected that the literal meaning of *painting* and *pictorialism* refers to the visual representation of things and the causing of visual impressions. It is true that the use of these terms for the acoustic field, as suggested here, somehow stretches their original meaning, the same as Cazden's usage does because it extends them into the field of abstracts. Yet there is a precedent for our usage in the area of literature. Imagery, in literary criticism, is called the reproduction of sense impressions in the reader's mind, visual, auditory, or otherwise. Although the word *image* means primarily a corporeal, visual semblance of a represented object, images of hearing are recognized as part of the poetic technique.

I agree with Cazden that realism in music is not a way of expressing extra-musical content in sounds. Rather than considering it the true, universal content found in all music, I choose to call *realism* a basic attitude which expresses itself in the outer appearance, the formal elements of music.

The problem of basic attitudes was raised and treated by the German philosopher, Wilhelm Dilthey. On the basis of his profound knowledge of the manifold philosophic systems he reached the conclusion that three different basic attitudes were at the root of the various metaphysical systems. Every existing philosophic system would fall into one of the three philosophic archetypes because each of them is representative of one of

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[9] Albert Schweitzer, *J. S. Bach*, trans. Ernest Newman (London: Adam & Charles Black, 1923), vol. II, pp. 56 ff., also p. 44.

the three basic psychological processes: to think, to will, to feel.[10]

The first type, naturalism, sees man as subject to the powers of nature, his will subordinated to natural instincts. No spiritual life independent from physical life is recognized; only mechanical explanations for the views on the world are admitted. Life is not seen in terms of values or scope. Man has the desire to understand the reality and get a correct picture of the outer world. He does so by enlisting the powers of his intellect and by logical thinking; his attitude is cognitive.

The second type, idealism of freedom, also called personal or subjective idealism, is dualistic. It claims the independence of the spirit from the body and from nature. God is separated from man and from physical matter. The personality is free, but limits itself by rules of morals. The heroic man, exercizing the power of his will, can overcome the world. There is no scientific proof for this system; it is based upon the ethic conviction and consciousness of the free man.

The third type, objective idealism, also called pantheism, emphasizes the unity of the universe, of spirit and body, God and man and nature. The individual animates the world by feeling himself one with the divine order of things. Dissonances of life are resolved into the universal harmony of things. A tension between good and evil is not pronounced or does not exist in this type, in contrast to type two where it is essential. The general attitude is contemplative with interest in feeling and aesthetic enjoyment.

This typology points toward three basic human attitudes which can be assumed to exist, not only in philosophy, but also in the arts and even in practical areas such as politics or economics. Dilthey himself decided that the three archetypes could be applied to poetry in so far as the poet has to take an attitude towards the problems of life which can be noticed in his works. Dilthey gave the following examples: Stendhal and Balzac see in life a purposeless web of illusions, passions, beauty, and destruction (the naturalistic type); Goethe finds in life a formative energy which unites the organic forms, human development, and the order of society into valuable connections (the pantheistic type of objective idealism), while Corneille and Schiller consider the world a scene of heroic actions (personal idealism).

[10] Wilhelm Dilthey, "Die Typen der Weltanschauung und ihre Ausbildung in den metaphysischen Systemen," *Gesammelte Schriften* (Leipzig: B. G. Teubner, 1931), VIII, 73.

Dilthey's typology was skilfully applied to painting by his disciple, Hermann Nohl.[11] He found the naturalistic type in those painters who represent reality as it is or appears to be (realists, impressionists); those painters or schools which represent man or saints alone, without the background of nature, usually in super-human size and with super-human expression, belong to the type of subjective idealism (Byzantine painters, Michelangelo); the rest of the painters, belonging to objective idealism, are those who reveal the universe, the relationship of parts to the whole, the communion of human beings with each other, nature, and God.

Hermann Nohl took a further step and tried to establish an analogous typology for music and composers.[12] He used a theory, propagated by the German scholars, Rutz and Sievers, who claimed to have discovered three types of body attitudes which correspond to three types of artists. Nohl stated that through research and experiments of his own he had discovered that each of these three types of poets and musicians uses a certain type of rhythm in poetry and music.

Nohl's rhythmic theory does not bear out under a strict musicological investigation. The existence of three different, well-defined, rhythmic types has not been confirmed. Yet through aesthetic analysis and judgment it is possible to distinguish between three basic types of music which correspond, or are analogous, to Dilthey's archetypes of subjective idealism, objective idealism, and naturalism. For these three types the names dramatic, lyric, and descriptive music seem to be appropriate.

The best example of dramatic music is Beethoven's; its dramatic character can be discovered by analysis of his movements in sonata form. The center of interest is the development section. In it contrasting elements clash against each other and there is an increasing amount of tension, until a turning point is reached. After an emotional climax, which usually occurs in the coda, the solution of the struggle is achieved.

Such an aesthetic evaluation of Beethoven's music which is based on the formal elements of his compositions leads to the same result as J. W. N. Sullivan's investigations which are mostly based on biographical material.[13] According to this author, Beethoven went through suffering and struggle all through his life, but he overcame victoriously the bitterness of his affliction; his character and development show features which we have identified with the archetype of subjective idealism.

The term "dramatic music," as used here, is not to be understood as music pertaining to opera or music drama; the latter can be lyric or descriptive and need not be dramatic in our sense. Even Beethoven's *Fidelio* contains many pages which are more lyric and less dramatic than many of his instrumental compositions.

A good example of the contemplative, lyric type can be found in Schubert's music. Also Mozart belongs to this group which represents the archetype of objective idealism in the musical art. If Mozart and Schubert had to suffer under the adversities of a hostile world, their music does not show signs of their struggle to overcome such a world, as Beethoven's does.

The naturalistic type, it seems, cannot express itself in music as well as the other types because it relies on cognitive factors which are more akin to scientific than artistic talents. Yet we can find significant points in a certain kind of music that can be related to the naturalistic archetype. Thus we find a group of composers who stress the qualities of sound without emphasizing much depth of feeling. Richard Strauss is one of those who concentrated on sound effects. In his symphonic poems there are conspicuous passages with mere tone-painting and in his operas the descriptive element prevails even more. Impressionism, considered in the fields of literature and painting to be a subspecies of realism, belongs also in music to the naturalistic type; for it stresses the acoustical, sensuous side of harmonies and neglects the functional treatment of chords and their logical connection.

Seen against the background of this typology, realism in music is a style connected with the basic attitude, called *naturalism* by Wilhelm Dilthey. Impressionism is the other style related to the same basic attitude.

Realism in this sense of the word became significant in music at the same time as in literature and painting. Music is not an isolated art but subject to trends which are part of the history of culture and civilization. The philosophic basis of most of the thinking done during the second half of the 19th century was a materialism which can be related only to the mentioned philosophic archetype and the basic attitude which represents predominantly the process of thinking. To the student of history of culture the 19th century offers a picture of manifold trends which follow one another at a certain order. The beginning of the century saw the great representatives of subjective idealism, Schiller and Beethoven. The romantic era, in the main, tended toward the lyric type of objective idealism. It was followed by a period which had a basically naturalistic attitude. In literature and painting the realistic schools attempted to describe and represent things as they really are, while the impressionists recognized that we are not able to know the truth, but can only reproduce the impressions which we receive of the nature of things. The turn from impressionism to expressionism which occurred in all the arts seems to be a return to the basic type of subjective idealism. The music of Bela Bartok and Igor Stravinsky belongs to the type of subjective idealism. It has nothing of the lyric attitude of romantic music, of the descriptiveness of impressionism. It forces itself upon the listener, it overcomes his resistance, it is dramatic; it is effective through its powerful rhythmic drive rather than through melodic persuasion.

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[11] Hermann Nohl, "Die Weltanschauungen der Malerei," in *Stil und Weltanschauung* (Jena: Eugen Diederichs, 1920).

[12] Nohl, "Typische Kunststile in Dichtung und Musik," *ibid.*

[13] See Note 5.

Music history is part of the general history of culture; music criticism, likewise, is a special field in the larger area of aesthetics and art criticism. If Cazden's definition of realism were accepted, a double meaning of the term would be created. For realism, in literature and the visual arts, denotes a stylistic trend. Also Cazden's definition of naturalism[14] is unfortunate; this term denotes another trend in literature which followed realism and is related to it. If we want to apply it on music, we should use it for that music which is related to naturalistic literature, such as *Salome* and *Elektra* by Richard Strauss. Cazden's choice of the word *naturalism* for the imitation of actually occuring sounds through music is not to be recommended also for the reason that, according to most definitions, nature does not comprise things made by man, so that the imitation of a sounding bell or a ticking clock should not be termed *naturalism.*

The definitions suggested in this article fit into the framework of the customary terminology in the large field of general

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[14] It has been necessary to use the word *naturalism* in this article in three different meanings: in the sense of imitation of sounds through music, as suggested by Cazden; as a basic type or attitude, as suggested by Wilhelm Dilthey; as a literary movement, as generally recognized.

aesthetics and criticism. Thus we see that music criticism can take its place as a branch of the larger field that deals with all the arts as products of the human mind, the Humanities.

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ORFF AND BRESGEN AS MUSIC EDUCATORS

by

Paul L. Frank

Great composers have most frequently distinguished themselves in fields other than creating great music. Seldom do we find an inspired musical genius who, like Franz Schubert, gave himself solely to composing. The oldest tradition is that of the composer-performer such as the organists Bach and Handel, the pianists Beethoven, Chopin, and Liszt. Less old is the phenomenon of the composer-conductor such as Mendelssohn, Wagner, Richard Strauss, Gustav Mahler, and Igor Stravinsky. Composers have been theoreticians such as Rameau, Paul Hindemith, and Walter Piston, or critical writers such as Schumann, Wagner, Berlioz, or Aaron Copland. Composers have also been great teachers. Johann Sebastian Bach and Bela Bartók have, in the course of their teaching, created educational music the study of which imparts to the pupil the technical mastery of playing the keyboard instrument and more than a mere introduction to the mastery of the compositional style represented by each of these two great masters.

Likewise, Carl Orff is a composer who has been concerned with the musical education of the young. He has created many volumes of material for the teaching of music to elementary school pupils. These volumes represent Orff's philosophy of music education. To some degree they are also typical of the style created by Orff the composer, and they introduce the young to some aspects of contemporary music in general. Also Cesar Bresgen is a composer who is interested in finding more effective ways of teaching music and musicianship to the young.

The object of this essay is not to prove that Carl Orff is a great or significant composer. There is no doubt that his music has become popular, primarily in the German speaking area of Central Europe, but also elsewhere. In the United States his *Carmina Burana* has been performed frequently. This series of secular songs (*Cantiones profanae*) is the first of three choral works, *Trionfi*, which can be performed in one evening. Also Orff's opera *Die Kluge* is being performed in this country. Irving Kolodin has pointed out that much of *Carmina Burana*, composed in 1936, is "not merely a derivation but a reproduction of Stravinsky's *Les Noces*" which was composed between 1914 and 1917 and orchestrated in 1923.[1] It would be still more tempting to compare *Les Noces* with *Catulli Carmina*, the second work of the *Trionfi* trilogy, finished in 1943. In it, as well as in Stravinsky's cantata, the only instruments used are four pianos and percussion instruments. Yet more important are the similarities that pertain to the very substance of the music. *Les Noces* was a turning point for Stravinsky. After having reached the height of primitivism, hammering dissonances, and unrestrained vigor in *The Rite of Spring* (1913) he turned to a simplified style. Still dissonant and moving in full rhythmic freedom unrestrained by meter and bar line, *Les Noces* has a thinner texture and a more restricted range of tone color. There is not much emphasis on counterpoint; the trend seems to be away from harmony and toward an embellished monophony, or heterophony. The style of *Carmina Burana* can be described in similar terms. This work is the beginning of Orff's known output, but it is a turning point if viewed against the general trends in music of its and our own time. It is overwhelming through the simplicity of its harmonic and contrapuntal idiom. The main interest lies in the imaginative and refined rhythmic freedom and the melodic appeal. While Stravinsky's melodies are original but difficult to sing and remember, Orff's are highly singable and appealing to the unsophisticated, though unusual and, likewise, original. To call Carl Orff the Bavarian Stravinsky is superficial and beside the point. For Stravinsky, *Les Noces* was not only a turning point but also a point of departure toward a rich, new style that reached a high point in such works as *Oedipus Rex* or *Symphony of Psalms*. Orff persevered in the limitations of *Carmina Burana*. His later works such as *Catulli Carmina* and his operas *Antigonae* and *Oedipus der Tyrann* show a further retreat from the use of harmony, counterpoint, and orchestration, the achievements which are the glory of western music and the result of centuries of hard work and struggle.

All this has something to do with Orff's accomplishment as a music educator, his *Schulwerk*. Orff's music is truly distinguished by his imaginative treatment of rhythm. His educational music, likewise, emphasizes the rhythmic element. This emphasis is natural, logical, and appropriate. Rhythm is the element of music most intimately connected with the human body. To stimulate the development and refinement of rhythmic

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[1] *Saturday Review* of October 27, 1962, p. 52.

feeling in children is a sound procedure. One need not be a Freudian to admit that much of the training we give our children is directed against their natural impulses and apt to cause frustrations. We work with nature when we help the young ones to release the rhythmic drives which are in their bodies. To emphasize the importance of rhythm in the educational process is appropriate at the present time. During the period in music history that has preceded our own, composers have been more concerned with the elements of melody, harmony and tone color than with rhythm. That is true of music commonly called "romantic" and still more of the impressionistic music of Debussy who stands at the threshold of modern music. The new emphasis on rhythm is one of the main factors that distinguish modern music from that of the nineteenth century. In Bela Bartók's *Mikrokosmos* rhythms are found which, because of their complexity, are a far cry from the simple rhythmic patterns of such educational music as Schumann's *Album for the Young*. Thus a new meaning has been given to the famous words of Hans von Bülow, "In the beginning was rhythm."

Orff's educational ideas must also be viewed in a historical perspective. During the first quarter of this century, music education was badly neglected in the German speaking countries of Europe. Only singing was taught in schools as a subsidiary teaching subject, frequently as an elective. No attempt was made to introduce the young persons into the deep aesthetic and cultural values of music. After the defeat suffered in World War I, Germany tried to rally her spiritual forces. The reorganization of school music in the 1920's, connected with the name of the recently deceased Leo Kestenberg, is a part of this attempt. According to a new philosophy of music education it became the objective of teaching music in the public schools to awaken the creative forces of self-expression and to expose young people to musical experiences which would enrich their lives and broaden their personalities. For this purpose, music had to be elevated to a subject equal in status to the other traditional subjects, and music teachers had to gain equality of status with the other teachers in public schools.[2]

Orff's interest in music education dates from the same time. Born in 1895 in Munich, he collaborated in the 1920's with

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[2] Egon Kraus, "School Music Education in Germany," *Music Educators Journal*, April-May, 1956; and "To the Memory of Leo Kestenberg," *International Music Educator*, Spring, 1962.

Dorothee Günther who had established a school for dance, the *Günther-Schule*, in Munich. In 1930 the first version of the *Schulwerk*, several volumes of educational music, was published. A new version of five volumes was published in 1950 by B. Schott's Söhne in Mainz, Germany.[3] Volumes I and II exist in an English adaptation, prepared by Doreen Hall and Arnold Walter.[4] Four more books appeared between 1950 and 1954. All of these publications are based on Orff's actual teaching experience with children.

In a discussion of the so-called Orff method one should keep separately the underlying ideas and the methods by which these ideas are put into reality. An objective appraisal of the achievements of Carl Orff as an educator must discount the extravagant praise heaped upon him by critics and observers who come from a background similar to his. Orff, the music educator, should be appraised not by what others say about him or what he says himself, but on the basis of his educational publications and the results achieved by his approach.

Orff wants young children to receive musical training, so that musical talent can be discovered and cultivated early in life. Such training should not be onesided, such as only by singing or playing an instrument, but it should involve the whole body. The activities of dancing, clapping, stamping, rhythmic speaking, singing, and playing percussion instruments should be combined or associated to awaken the sense of rhythm and melody in the children. Creative improvisation through music or dance is emphasized to stimulate the desire for self-expression which, in turn, is an important factor in the harmonious development of a total personality. The musical material used is either taken from folk songs or very closely related to the style of folk music. In general terms, Orff's philosophy of music education considers "music" to be not only the mere employment of sounds but comprising the arts as they were symbolized by the Muses in ancient Greece.[5]

The question remains to what extent these ideas are original with Orff. He developed them at about the same time that music educators in this country, under the influence of John Dewey, established a philosophy of music education that has remained valid to the present time. No basic disagreement between the aims of music education recognized generally in this country and those envisaged by Orff can be detected. The question of the originality of Orff's ideas is, however, of no major concern; it is, at least, of lesser significance than the problem of the originality of *Carmina Burana* versus *Les Noces.* From the pragmatic point of view, which dominates our philosophy of education, it matters more how well these ideas can be translated into actual teaching and how valuable results can be achieved.

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[3] Carl Orff and Gunild Keetman, *Musik für Kinder*.

[4] *Music for Children*, also publ. by B. Schott's Söhne.

[5] The German terminology refers to "musische Erziehung," a term which Egon Kraus translates to "aesthetic education."

The method and technique developed by Orff and his followers is of high interest to American music educators. Teaching is a skill based on sound principles. It is possible to discuss such principles in an article; the skill can be acquired only in classes, workshops, through observation, and through practice teaching. The following pedagogical principles seem to permeate Orff's *Music for Children.*

The *Schulwerk* begins with pentatonic melodies because, as Orff says in the Preface to Volume I, "music based on a five tone scale represents a stage of development which closely corresponds to the mentality of children." Yet, before using the full five tone scale, several melodies of two tones and some consisting of three tones are introduced.[6] The melodies are accompanied by clapping, stamping, and monotone percussion instruments such as triangle and tambourine. Concurrently with these elementary exercises goes the practice of speech patterns and of merely rhythmic exercises. For the element of rhythm can be isolated and assimilated without melodies, and Orff considers the acquaintance with rhythm the most important and basic study for children. As the scope of the pentatonic melodies increased, more and more instruments are introduced: Alto and Soprano Xylophone, Alto and Soprano Glockenspiel, Musical Glasses, and other percussion instruments. The tunes are taken from traditional sources or are composed by Orff. The English version contains tunes by Doreen Hall. The parts for all instruments involved are fully written out. At the end of the volume several melodies are given. It is left to the children, guided by their instructor, to improvise parts for whatever instruments they use.

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[6] These initial numbers of Vol. I, English version, are credited to Doreen Hall. The Original German version of Vols. I and II is not available to me.

Within the framework of the pentatonic scale, the concepts of consonance and dissonance are nonexistent. All five tones of the scale can sound at the same time without creating the effect of tension or the need for resolution. This is an advantage that makes a spontaneous and unsophisticated improvisation possible. Objections against the Orff method, based on this lack of an early definition of consonance and dissonance, have been raised and will be discussed later.

Also the feeling of tonality is absent from these exercises in the pentatonic style. The second volume introduces melodies in six and seven tones. Thus the major scales and the major harmony enter into the consciousness of the children. The *Bordun* technique adds a new experience. This term signifies longer-held supporting tones and is usually equivalent to "pedal point" or "lying voices". In the third volume, finally, dominant effects in the major mode are taught. Volume four adds the minor mode with *Bordun* accompaniments, while Volume five includes dominant degrees in the minor mode. Also some songs in ancient modes—Aeolian, Dorian, Phrygian—are used. Already in the first volume a song is found in which a change of meter from six-four or three-two occurs. In the subsequent volumes such rhythmic and metric intricacies are used more frequently. There are changes from four-four to three-four and two-four time. Thus the children are prepared for the heavy demands made of performers and listeners of modern music in the field of rhythm.

This short summary of the curriculum for children, embodied in five volumes, shows the steps which, according to Orff and his followers, should lead from the most elementary stages to a level of well-developed musicianship. The powerful rhythmic accents of the spoken language are the starting point. Next comes bodily movement such as playing and dancing. This leads to melody, beginning with the smallest possible range and a limited scale, ending with songs with extended ranges and in various modes. Also the rhythmic intricacy increases. But the main point remains to be emphasized: the elaborate arrangements of many melodies with a diversified instrumentation are not there in order to be memorized by the children. They rather should help the teacher in making suggestions to the young players how to improvise on their instruments. The children should learn to create accompaniments appropriate to the capabilities of the instruments which they are handling. Such semi-creative work is an excellent means to develop musicianship.

Observers who, like the present writer, are not active practitioners of the Orff method themselves will wonder if as much material as found in these five volumes and the additional publications is actually necessary to fulfill these purposes. A smaller amount would probably suffice. There is perhaps some danger in this abundance as the teacher may be tempted to remain too long at the beginning stages of the curriculum. This danger is particularly existent on this continent as only the first two volumes of the *Schulwerk* are available in English. The present writer has observed many demonstrations and actual classes of teaching according to Orff. In no case was material other than pentatonic used. And here lies the very real objection to the Orff method. In pentatonic music no distinction exists between consonance and dissonance. Yet this distinction is essential for western music from Bach to Brahms. A sound organization of rhythm is based on the progression from dissonance (strong beat) to consonance (weak beat). In pentatonic music, rhythmic accents are produced by percussive means, which are artificial. To begin melodic and harmonic training through pentatonic music is a sound procedure only if the transition is made soon enough to music based on functional harmony and a rhythmic organization based on the psychological factors of tension and relaxation which, themselves, go back to the perception of the dissonance requiring resolution into a consonance. This psychological conditioning must not be delayed too long.

It is, of course, a truism that no method is effective unless it is taught by an inspired teacher who fully masters such method. That is particularly true of Orff's method. Only teachers who, themselves, are good enough musicians and creative enough to improvise can guide young persons toward learning to improvise. If they are not able to do so, they may make the mistake of drilling children into performing music as Orff and Keetman wrote it rather than creating their own version of it. Teachers should be taught how to improvise. A brilliant example of such teaching is given by Cesar Bresgen.

It was at the Congress of the International Society for Music Education in Vienna in the summer of 1961 that Mr. Bresgen came to the attention of American music educators. During the summer of 1962 he was a visiting professor at the University of Oregon in Eugene and at Potsdam University, New York; he conducted workshops with much success. Born in 1913, he has distinguished himself as a composer. Many of his works have been published in Germany by various publishing houses. A good part of his music is composed for educational purposes.

Being a teacher, he has worked with children and written music for them, such as cantatas and operas. His first cantatas appeared between 1936 and 1940, at a time when Orff's *Music For Children* did not yet exist in its present form; they were written independently of Orff. He has also published a practical guide for improvisation, *Die Improvisation* (Quelle & Meyer, Heidelberg, 1960). Much of his music composed for children is only partially written down, the full realization being left to improvisation by the young musicians.

It should be understood at this point that the meaning of the term "improvisation" cannot be narrowly defined. "Absolute improvisation," the art which Bach, Beethoven, or Liszt handled so masterfully, is not teachable. Cesar Bresgen teaches "relative improvisation," a subject that is important and useful in music education.[7]

Bresgen approaches the problem with a wide knowledge of folk songs of many nations and cultures. In his presentation he proceeds from the use of melody to the study of rhythm and harmony. He suggested giving the children first a set of three tones or *terno*, which they can use to improvise a melody to simple words. Thus their creative impulse is both set into motion and limited. After one child has suggested a melodic pattern by singing it, the whole group should repeat it. This is to be done until the group has expressed a preference for one of the suggested melodies. The three-tone pattern used as material could contain two whole-tone or one whole-tone and one half-tone step. Thus the difference between the major and minor second and third can be taught.

The next step is the use of four tones, the tetrachord. Using the same procedure as before, the class will create folk song-like melodies. The transposition of melody patterns by a fourth or fifth and even their melody inversion can be applied to compose music for a longer set of words. The extension of the tetrachord to the pentatonic scale, which is the actual basis of many folk tunes, will meet with no difficulties. At this point models from Gregorian chant, which often uses pentatonic elements, can be referred to. Thereby the children will learn the different feeling conveyed by melodies based on the church modes.

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[7] The material for the presentation of Cesar Bresgen's teaching method is taken from my article "Improvisation as a Teaching Device," published in *Triad*, January, 1962. Extensive sections from that article are here repeated literally. This is done with the permission of the editor of *Triad*, who was then Calvin Y. Rogers. My thanks are hereby expressed to Mr. Rogers for his courtesy.

Cesar Bresgen begins exercises in the element of rhythm independently of melody, as Carl Orff does. The teacher should direct himself to one of the pupils and, by clapping or using a percussion instrument, should improvise a rhythm (usually within two bars in four-four time) which is inconclusive. The pupil is expected to answer with a rhythmic phrase of the same length that continues the question and comes to a conclusion, a "rhythmic cadence". While Orff's exercises are within the customary Central-European system of square or triple rhythms, Bresgen recommends to soon introduce the irregular patterns found in Eastern-European, Oriental, or African music. Thus rhythms of five, seven, nine, or 3 plus 3 plus 2 should be practiced. Bela Bartók's folkloristic compositions can serve the teacher as model and inspiration. Once a rhythmic pattern is established it can be varied. Shifts of the accents will produce syncopations which, if systematically used, bring in the jazz elements, known to most young people all over the world.

An important step is the transition to singing or playing more than one part. The least complicated method is adding a low held tone, the formerly mentioned *Bordun*. It can be hummed or played by low instruments, the same as droning tones in some folk music. This can be amplified by two *Bordun* tones at the interval of a perfect fifth or, possibly, a fourth. If one or both of these tones move to their upper or lower neighbor, they are called "moving" or "vagrant" *Bordun*. The melody can also be supported by an *Ostinato*, a recurring group of tones at a definite rhythm, to break up the *Brodun* tone into a moving pattern. The general advice is not to put too heavy a load of accompaniment on simple tunes. This also holds true for the stage at which a harmonization with customary chords or piano patterns is attempted.

It is difficult to improvise true polyphony. At times, singing in thirds or sixths will be suitable. Some melodies lend themselves to canonic imitiation or even to a strict canon. A method of undeveloped polyphony is "heterophony"; two voices move together in their melodic outlines, but one of them uses embellishments, delays, or anticipations, notwithstanding the dissonances that occur thereby. Oriental music uses this method to a great extent; it can be well applied, particularly when a more flexible instrument, such as the piano or recorder, joins heavier instruments or voices in a song.

Finally, the techniques known as *Organum* and *Fauxbourdon* can be used. Both existed well before the beginning stages of polyphony in the Middle Ages. While they became obsolete in art music through the growth of the art of polyphonic writing, they have been preserved in the folk music of some areas. *Organum* is writing in parallel fifths, *Fauxbourdon* in parallel sixths and thirds (i.e. in consecutive first inversions of the triad).

Thus we recognize Carl Orff and Cesar Bresgen as two composers and teachers with common aims: to improve the methods used to give children a vital training in elementary musicianship. In many respects their views are similar. They organize the curriculum in a systematic progression from simple melodies within limited scale patterns to the full utilization of the major and minor and church modes; they emphasize the element of rhythm; they use the devices of *Bordun* and *Ostinato*; they find in creative improvisation an excellent means of developing musicianship; they employ instruments—such as the xylophone, the metallophone, and others—which previously had either been unknown or used very little as particularly appropriate in the hands of young players; they recognize folk music as the basis for the musical training of children. Yet there are differences in their approach. Bresgen avoids the overemphasis on pentatonic music which has been a point of criticism of the Orff method. He does not hesitate to include the piano among the instruments used for improvisation. He begins at an earlier stage than Orff does to train the children in irregular rhythmic and metric patterns, using Eastern folk music as model. In general, Orff's approach is more strongly based on the Germanic folklore, Bresgen's has a stronger tendency to include musical roots from different nations and cultures.

Both Orff and Bresgen are concerned not with theories but with practical results. As all good teaching, their method is an art based on rational foundations and principles. This art can be learned not from treatises but by live instruction, observation, and practice. It is, therefore, appropriate that a center for the teaching and the dissemination of the Orff method, and a place for its further development by research and experimentation was established as a department at the Academy for Music "Mozarteum" in Salzburg in 1961. Carl Orff himself is in charge. He is assisted by his co-worker Gunild Keetman and many other teachers, among them Cesar Bresgen who is a Professor of Music Theory, Composition, and Music Education at the "Mozarteum". Various subjects are taught in that department such as: rhythmic-melodic exercises, training in the instruments employed, improvisation, pedagogy, analysis of music, study of folk music, eurhythmics. It can be expected that music educators from many lands will receive training in Salzburg and return to their own countries to pass on what they have learned. Because of the close connection between the Conservatory of Oberlin College and the "Mozarteum" many American music students have already made contact and have become familiar with the Orff method. It always happens that the disciples of a master teacher change, add to, and develop the master's teachings. This process already seems to be taking place. Many American and Canadian music educators have assimilated Orff's ideas and practices and many more will do so in the near future. Some of Orff's suggestions have, some more will become part of the main stream of our thoughts and practices in music education. When Orff's method—changed, simplified assimilated—will have ceased to be a special method but have become part of our philosophy and technique of elementary music education, it will have made its full contribution to the musical and humanistic treasury of our time.

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