The excessively small type in the following pages is an attempt to emphasize the intentionally pontifical character of this lecture.

II. Indeterminacy

This is a lecture on composition which is indeterminate with respect to its performance. The Klavierstück XI by Karlheinz Stockhausen is an example. The Art of the Fugue by Johann Sebastian Bach is an example. In The Art of the Fugue, structure, which is the division of the whole into parts; method, which is the note-to-note procedure; and form, which is the expressive content, the morphology of the continuity, are all determined. Frequency and duration characteristics of the material are also determined. Timbre and amplitude characteristics of the material, by not being given, are indeterminate. This indeterminacy brings about the possibility of a unique structure and decided range for each performance of The Art of the Fugue. In the case of the Klavierstück XI, all the characteristics of the material are determined, and so too is the note-to-note procedure, the method. The division of the whole into parts, the structure, is determined. The sequence of these parts, however, is indeterminate, bringing about the possibility of a unique form, which is to say a unique morphology of the continuity, a unique expressive content, for each performance.

The function of the performer, in the case of The Art of the Fugue, is comparable to that of someone filling in color where outlines are given. He may do this in an organized way which may be subjected successfully to analysis. (Transcriptions by Arnold Schoenberg and Anton Webern give examples pertinent to this century.) Or he may perform his function of colorist in a way which is not consciously organized (and therefore not subject to analysis)—either arbitrarily, feeling his way, following the dictates of his ego; or more or less unknowingly, by going towards reference to the structure of his mind to a point in dreams, following, as in automatic writing, the dictates of his subconscious mind; or to a point in the collective unconscious of Jungian psychosynthesis, following the inclinations of the species and doing something of more or less universal interest to human beings; or to the "deep sleep" of Indian mental practice—the Ground of Meister Eckhart—identifying there with no matter what eventuality.

The function of the performer, in the case of the Klavierstück XI, is not that of a colorist but that of giving form to the music in a way which is not consciously organized (and therefore not subject to analysis)—either arbitrarily, feeling his way, following the dictates of his ego; or more or less unknowingly, by going towards reference to the structure of his mind to a point in dreams, following, as in automatic writing, the dictates of his subconscious mind, or to a point in the collective unconscious of Jungian psychosynthesis, following the inclinations of the species and doing something of more or less universal interest to human beings; or to the "deep sleep" of Indian mental practice—the Ground of Meister Eckhart—identifying there with no matter what eventuality. Or he may perform his function of giving form to the music arbitrarily, by going outwards with reference to the structure of his mind to the point of sense perception, following his taste; or more or less unknowingly by employing some operation exterior to his mind: tables of random numbers, following the scientific interest in probability; or chance operations, identifying there with no matter what eventuality.

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However, due to the presence in the Klavierstück XI of the two most essentially conventional aspects of European music of the octave (the regularity of the octave), and the leaps of the 5th (the regularity of the 5th), there with some 1-0/1-0 structure, a regularity of beat (affecting the element of method in the composing means), the performer—in those instances when his procedure follows any dotting method (his feelings, his imagination, his will, his dreams)—will be able to follow the fixed and essentially conventional to European music. These instances will predominate over those which are unknowingly by employing some operation exterior to his mind; tables of random numbers, following the scientific interest in probability; or chance operations, identifying there with no matter what eventuality.

One evening Morton Feldman said that when he composed he was dead; this recalls to me the statement of my father, an inventor, who says he does his best work when he is sound asleep. The two suggest the "sleep" of the composer. In both cases the sleep is not one of soundness. The composer is asleep, but the performer is watching over him. The two suggest the "sleep" of the performer watching over the composer. This afternoon we will talk about the "sleep" of the performer watching over the composer. This afternoon we will talk about the "sleep" of the performer watching over the composer.
of its performance. The writing was not consciously organized. Drawn unknowingly, from the Ground of Metaphysics, it identified the composer with no matter what eventuality. But with the further permission—that of reading the cardboard right side up, upside down, sideways, up and down—the drawing became a picture. The composer is not conscious of this dual function of the performer which he is describing. But he does not agree with this dual-function hypothesis. He believes that the behavior of the performer is not conscious. He believes that the performer is not conscious of his own center.

The division of the whole into parts, is indeterminate. Form, the morphology of the continuus, is also indeterminate. In given interpretations of the original drawing (such as those made by David Tudor sufficient in number to provide a performance by four pianists lasting four minutes) method is determinate and so too are the amplitude, limnare, and frequency characteristics of the material. The duration characteristic of the material is both determinate and indeterminate. It is a function of non-head, ear, eye activity and of the mind. The structure of the whole is indeterminate. The composer does not define the necessary dual function of the performer which I am describing. He does not agree with this dual-function hypothesis. He believes that the behavior of the performer is not conscious. He believes that the performer is not conscious of his own center.

What might have given rise, by reason of the high degree of indeterminacy, to no matter what eventuality (to a process essentially purposes) becomes potential of a time-object. This object, exceedingly complex and varying of the absence of a score, a fixed relation of the parts, is analogous to a futurist or cubist painting, perhaps, or to a moving picture where flicker makes seeing the object difficult. Further, Dual II is a history of a shift from non-dualist to dualist (not by intention, since the composer does not attach to the shift, but as a by-product of the action which the following dualist characteristics of the object is to its performance, a composition must be determinate of itself. If this is indeterminate to have a non-dualistic nature, each element of the composition must have a simple interpretation either than a plurality of interpretations which, in the line of interpretation, will unfold the dualist. Likewise—therefore—each element of the composition must have a dedicated operation within the act of composition itself must not rise to more than a single interpretation, no matter what eventuality. A consequence of this is that the amplitude characteristics, the frequency and amplitude characteristics are by that operation common to both brought into relationship. These relationships make an object, this object, contrast to a process which is purposes, no matter what eventuality. The performance, when present in the making of the object, is depicted as a non-dualist, is a sign not of identification with no matter what eventuality but simply of carelessness with regard to the possible
determination of its performance, not by exigencies interior to the action but by circumstances of the concert occasion. If the other issues on the program take forty-five minutes of time and fifteen minutes more and three more minutes for the encore, Dual II for Pianists may be fifteen minutes long. Where only five minutes are available, it will be five minutes long.

The function of each performer in the case of Duo II for Pianists is comparable to that of a traveler who must proceed cautiously in dualistic action. His purpose is to provide a performance by four pianists lasting four minutes. He is therefore able, as before, to add two to two to get four, or to act in organized ways which on being subjected to the next cue will be more arbitrary. But rather than concentrating his attention here, in the realm of relationships, variations, approximations, repetitions, logarithms, and so on, the composer insists, is a form not of identification with no matter what eventuality but simply of carelessness with regard to the possible determination of its performance, not by exigencies interior to the action but by circumstances of the concert occasion. If the other issues on the program take forty-five minutes of time and fifteen minutes more and three more minutes for the encore, Dual II for Pianists may be fifteen minutes long. Where only five minutes are available, it will be five minutes long.

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the other arts, not to mention scientific awareness. It is indeed astonishing that music as an art has kept performing musicians so consistently huddled together in a group. It is high time to separate the players once again in order to show a musical recognition of the necessity of space, which has already been recognized on the part of the other arts, not to mention scientific awareness. What is indicated, too, is a disposition of the performers, in the case of an ensemble in space, other than the conventional one of a huddled group at one end of a recital or symphonic hall. Certainly the performers in the case of an ensemble in space will be disposed about the room. The conventional architecture is often not suitable. What is required perhaps is an architecture like that of Mies van der Rohe's School of Architecture at the Illinois Institute of Technology, some such architecture would be useful for the performance of composition which is indeterminate of its performance. Nor will the performers be huddled together in a group in the center of the audience. They must at least be disposed separately around the audience, if not, by approaching their disposition in the most radically realistic sense, actually disposed within the audience itself. In this latter case, the further separation of performer and audience will facilitate the independent action of each person, which will include mobility on the part of all.

There are certain practical matters to discuss that concern the performance of music the composition of which is indeterminate with respect to its performance. These matters concern the physical space of the performance. These matters also concern the physical time of the performance. In connection with the physical time of the performance, where that performance involves several players (two or more), it is advisable for several reasons to give the conductor another function than that of giving of beat. The situation of sounds arising from actions which arise from their own centers will not be produced when a conductor beats time in order to unify the performance. Nor will the situation of sounds arising from actions which arise from their own centers be produced when several conductors beat different times in order to bring about a complex unity to the performance. Beating time is not necessary. All that is necessary is a slight suggestion of time, obtained either from glancing at a watch or at a conductor who, by his actions, represents a watch. Where an actual watch is used, it becomes possible to foresee the time, by reason of the steady progress from second to second of the second hand. Where, however, a conductor is present, who by his actions represents a watch which moves not mechanically but variably, it is not possible to foresee the time, by reason of the changing progress from second to second of the conductor's indications. Where this conductor, who by his actions represents a watch, does so in relation to a part rather than a score—i.e., in fact, his own part, not that of another—his actions will interpenetrate with those of the players of the ensemble in a way which will not obstruct their actions. The musical recognition of the necessity of time is tardy with respect to the recognition of time on the part of broadcast communications, radio, television, not to mention magnetic tape, not to mention travel by air; departures and arrivals from no matter what point at no matter what time, not to mention telephony. It is indeed astonishing that music as an art has kept performing musicians so consistently beating time together like so many horseback riders huddled together on one horse. It is high time to let sounds issue in time independent of a beat in order to show a musical recognition of the necessity of time which has already been recognized on the part of broadcast communications, radio, television, not to mention magnetic tape, not to mention travel by air; departures and arrivals from no matter what point at no matter what time, not to mention telephony.

III. Communication

NICHII NICHII KORE NO NIGEI: EVERY DAY IS A BEAUTIFUL DAY

What if I ask thirty-two questions?

What if I stop asking now and then?

Will that make things clear?

Is communication something made clear?

What is communication?

Music, what does it communicate?

Is what's clear to me clear to you?

Is music just sounds?

Then what does it communicate?

Is a truck passing by music?

If I can see it, do I have to hear it too?

If I don't hear it, does it still communicate?

If while I see I can't hear it, but hear something else, say an egg-beater, because I'm inside looking out, does the truck communicate or the egg-beater, which communicates?

Which is more musical, a truck passing by a factory or a truck passing by a music school?

Are the people inside the school musical and the ones outside unmusical?

What if the ones inside can't hear very well, would that change my question?

Do you know what I mean when I say inside the school?

Are sounds just sounds or are they Beethoven?

People aren't sounds, are they?
without having made any special effort to get into one 14 (if one can discount lamentation).

The in-the-heart path of music leads now to self-knowledge through self-denial, and its in-the-world path leads likewise to selflessness.14 The heights that now are reached by single individuals at special moments may soon be densely populated.

14 Painting in becoming literally (actually) realistic—(this is the twentieth century) seen from above, the earth, snow-covered, a composition of order superimposed on the "spontaneous" (Cummings) or of the latter letting order be (from above, so together, the opposites, they fuse) (one has only to fly [highways and topography, Milarepa, Henry Ford] to know)—automatically will reach the same point (step by step) the soul leaped to.

The machine fathers mothers heroes saints of the mythological order, works only when it meets with acquiescence (cf. The King and the Corpse, by Heinrich Zimmer, edited by Joseph Campbell).

Peggy Guggenheim, Santomaso, and I were in a Venetian restaurant. There were only two other people dining in the same room and they were not conversing. I got to expressing my changed views with regard to the French and the Italians. I said that I had years before preferred the French because of their intelligence and had found the Italians playful but intellectually not engaging; that recently, however, I found the French cold in spirit and lacking in freedom of the mind, whereas the Italians seemed warm and surprising. Then it occurred to me that the couple in the room were French. I called across to them and said, "Are you French?" The lady replied, "We are," she said, "but we agree with you completely." Richard Lippold called up and said, "Would you come to dinner and bring the I-Ching?" I said I would. It turned out he'd written a letter to the Metropolitan proposing that he be commissioned for a certain figure to do The Sun. This latter withheld nothing about the excellence of his art, and so he hesitated to send it, not wishing to seem presumptuous. Using the coin oracle, we consulted the I-Ching. It mentioned a letter. Advice to send it was given. Success was promised, but the need for patience was mentioned. A few weeks later, Richard Lippold called to say that his proposal had been answered but without commitment, and that that should make clear to me as it did to him what to think of the I-Ching. A year passed. The Metropolitan Museum finally commissioned The Sun. Richard Lippold still does not see eye to eye with me on the subject of chance operations.

The question of leading tones came up in the class in experimental composition that I give at the New School. I said, "You surely aren't talking about ascending half-steps in diatonic music. Is it not true that anything leads to whatever follows?" But the situation is more complex, for things also lead back-wards in time. This also does not give a picture that corresponds with reality. For, it is said, the Buddha's enlightenment penetrated in every direction to every point in space and time.

The following article was written at the request of Dr. Wolfgang Steinmetz, Director of the Internationale Ferienkurse fur Neue Musik at Darmstadt. The German translation by Heinz Klaus Metzger was published in the 1859 issue of Darmstädter Beiträge. The statement by Christian Wolf quoted herein is from his article "New and Electronic Music," copyright 1958 by the Audience Press, and reprinted by permission from Audience, Volume V, Number 3, Summer 1958.

HISTORY OF EXPERIMENTAL MUSIC IN THE UNITED STATES

Once when Daisetz Teitaro Suzuki was giving a talk at Columbia University he mentioned the name of a Chinese monk who had figured in the history of Chinese Buddhism. Suzuki said, "He lived in the ninth or the tenth century." He added, after a pause, "Or the eleventh century, or the twelfth or thirteenth century or the fourteenth." About the same time, Willem de Kooning, the New York painter, gave a talk at the Art Alliance in Philadelphia. Afterwards there was a discussion: questions and answers. Someone asked De Kooning who the painters of the past were who had influenced him the most. De Kooning said, "The past does not influence me; I influence it."

A little over ten years ago I acted as music editor for a magazine called Possibilities. Only one issue of this magazine appeared. However: in it, four American composers (Virgil Thomson, Edgard Varèse, Ben Weber, and Alexei Haieff) answered questions put to them by twenty other composers. My question to Varèse concerned his views of the future of music. His answer was that neither the past nor the future interested him; that his concern was with the present.

Sri Ramakrishna was once asked, "Why, if God is good, is there evil in the world?" He said, "In order to thicken the plot." Nowadays in the field of music, we often hear that everything is possible; (for instance) that with electronic means one may employ any sound (any frequency, any amplitude, any timbre, any duration); that there are no limits to possibility. This
is technically, nowadays, theoretically possible and in practical terms is often felt to be impossible only because of the absence of mechanical aids which, nevertheless, could be provided if the society felt the urgency of musical advance. Debussy said quite some time ago, "Any sounds in any combination and in any succession are henceforth free to be used in a musical continuity." Paraphrasing the question put to Sri Ramakrishna and the answer he gave, I would ask this: "Why, if everything is possible, do we concern ourselves with history (in other words with a sense of what is necessary to be done at a particular time)?" And I would answer, "In order to thicken the plot." In this view, then, all those interpretations which seem at first glance to be hellish—history, for instance, if we are speaking of experimental music—are to be espoused. One does not then make just any experiment but does what must be done. By this I mean one does not seek by his actions to arrive at money but does what must be done; one does not seek by his actions to arrive at fame (success) but does what must be done; one does not seek by his actions to provide pleasure to the senses (beauty) but does what must be done; one does not seek by his actions to arrive at the establishing of a school (truth) but does what must be done. One does something else. What else?

In an article called "New and Electronic Music," Christian Wolff says: "What is, or seems to be, new in this music? ... One finds a concern for a kind of objectivity, almost anonymity—sound come into its own. The 'music' is a resultant existing simply in the sounds we hear, given no impulse by expressions of self or personality. It is indifferent in motive, originating in no psychology nor in dramatic intentions, nor in literary or pictorial purposes. For at least some of these composers, then, the final intention is to be free of artistry and taste. But this need not make their work 'abstract,' for nothing, in the end, is denied. It is simply that personal expression, drama, psychology, and the like are not part of the composer's initial calculation: they are at best gratuitous.

"The procedure of composing tends to be radical, going directly to the sounds and their characteristics, to the way in which they are produced and how they are notated."

"Sound come into its own." What does that mean? For one thing: it means that noises are as useful to new music as so-called musical tones, for the simple reason that they are sounds. This decision alters the view of
painting and architecture: collage and space. What makes this action like Dada are the underlying philosophical views and the collage-like actions. But what makes this action unlike Dada is the space in it. For it is the space and emptiness that is finally urgently necessary at this point in history (not the sounds that happen in it—or their relationships) (not the stones—thinking of a Japanese stone garden—or their relationships but the emptiness of the sand which needs the stones anywhere in the space in order to be empty). When I said recently in Darmstadt that one could write music by observing the imperfections in the paper upon which one was writing, a student who did not understand because he was full of musical ideas asked, “Would one piece of paper be better than another: one for instance that had more imperfections?” He was attached to sounds and because of his attachment could not let sounds be just sounds. He needed to attach himself to the emptiness, to the silence. Then things—sounds, that is—would come into being of themselves. Why is this so necessary that sounds should be just sounds? There are many ways of saying why. One is this: In order that each sound may become the Buddha. If that is too Oriental an expression, take the Christian Gnostic statement: “Split the stick and there is Jesus.”

We know now that sounds and noises are not just frequencies (pitches): that is why so much of European musical studies and even so much of modern music is no longer urgently necessary. It is pleasant if you happen to hear Beethoven or Chopin or whatever, but it isn’t urgent to do so any more. Nor is harmony or counterpoint or counting in meters of two, three, or four or any other number. So that much of Ives (Charles Ives) is no longer experimental or necessary for us (though people are so used to knowing that he was the first to do such and such). He did do things in space and in collage, and he did say, Do this or this (whichever you choose), and so indeterminacy which is so essential now did enter into his music. But his meters and rhythms are no longer any more important for us than curiosities of the past like the patterns one finds in Stravinsky. Therefore not objects but processes providing experience not burdened by psychological intentions on the part of the composer.

And in connection with musical continuity, Cowell remarked at the New School before a concert of works by Christian Wolff, Earle Brown, Morton Feldman, and myself, that here were four composers who were getting rid of glue. That is: Where people had felt the necessity to stick sounds together to make a continuity, we four felt the opposite necessity to get rid of the glue so that sounds would be themselves. Christian Wolff was the first to do this. He wrote some pieces vertically on the page but recommended their being played horizontally left to right.
as is conventional. Later he discovered other geometrical means for freeing his music of intentional continuity. Morton Feldman divided pitches into three areas, high, middle, and low, and established a time unit. Writing on graph paper, he simply inscribed numbers of tones to be played at any time within specified periods of time.

There are people who say, "If music's that easy to write, I could do it." Of course they could, but they don't. I find Feldman's own statement more affirmative. We were driving back from some place in New England where a concert had been given. He is a large man and falls asleep easily. Out of a sound sleep, he awoke to say, "Now that things are so simple, there's so much to do." And then he went back to sleep.

Giving up control so that sounds can be sounds (they are not men: they are sounds) means for instance: the conductor of an orchestra is no longer a policeman. Simply an indicator of time—not in beats—like a chronometer. He has his own part. Actually he is not necessary if all the players have some other way of knowing what time it is and how that time is changing.

What else is there to say about the history of experimental music in America? Probably a lot. But we don't need to talk about neo-classicism (I agree with Varèse when he says neo-classicism is indicative of intellectual poverty), nor about the twelve-tone system. In Europe, the number twelve has already been dropped and in a recent lecture Stockhausen questions the current necessity for the concept of a series. Elliott Carter's ideas about rhythmic modulation are not experimental. They just extend sophistication out from tonality ideas towards ideas about modulation from one tempo to another. They put a new wing on the academy and open no doors to the world outside the school. Cowell's present interests in the various traditions, Oriental and early American, are not experimental but eclectic. Jazz per se derives from serious music. And when serious music derives from it, the situation becomes rather silly.

One must make an exception in the case of William Russell. Though still living, he no longer composes. His works, though stemming from jazz—hot jazz—New Orleans and Chicago styles—were short, epigrammatic, original, and entirely interesting. It may be suspected that he lacked the academic skills which would have enabled him to extend and develop his ideas. The fact is, his pieces were all expositions without development and therefore, even today, twenty years after their composition, interesting to hear. He used string drums made from kerosene cans, washboards, out-of-tune upright pianos; he cut a board such a length that it could be used to play all the eighty-eight piano keys at once.

If one uses the word "experimental" (somewhat differently than I have been using it) to mean simply the introduction of novel elements into one's music, we find that America has a rich history: the clusters of Leo Ornstein, the resonances of Dane Rudhyar, the near-Eastern aspects of Alan Hovhaness, the tact piano of Lou Harrison, my own prepared piano, the distribution in space of instrumental ensembles in works by Henry Brant, the sliding tones of Ruth Crawford and, more recently, Gunther Schuller, the microtones and novel instruments of Harry Partch, the atonality of clichés of Virgil Thomson. These are not experimental composers in my terminology, but neither are they part of the stream of European music which though formerly divided into neo-classicism and dodecaphony has become one in America under Arthur Berger's term, consolidation: consolidation of the acquisitions of Schoenberg and Stravinsky.

Actually America has an intellectual climate suitable for radical experimentation. We are, as Gertrude Stein said, the oldest country of the twentieth century. And I like to add: in our air way of knowing newness. Buckminster Fuller, the dymaxion architect, in his three-hour lecture on the history of civilization, explains that men leaving Asia to go to Europe went against the wind and developed machines, ideas, and Occidental philosophies in accord with a struggle against nature; that, on the other hand, men leaving Asia to go to America went with the wind, put up a sail, and developed ideas and Oriental philosophies in accord with the acceptance of nature. These two tendencies met in America, producing a movement into the air, not bound to the past, traditions, or whatever. Once in Amsterdam, a Dutch musician said to me, "It must be very difficult for you in America to write music, for you are so far away from the centers of tradition." I had to say, "It must be very difficult for you in Europe to write music, for you are so close to the centers of tradition." Why, since the climate for experimentation in America is so good, why is American experimental music so lacking in strength politically (I mean unsupported by those with money [individuals and foundations], unpublished, undiscussed, ignored), and why is there so little of it that is truly uncompromis-
ing? I think the answer is this: Until 1950 about all the energy for furthering music in America was concentrated either in the League of Composers or in the ISCM (another way of saying Boulangere and Stravinsky on the one hand and Schoenberg on the other). The New Music Society of Henry Cowell was independent and therefore not politically strong. Anything that was vividly experimental was discouraged by the League and the ISCM. So that a long period of contemporary music history in America was devoid of performances of works by Ives and Varèse. Now the scene changes, but the last few years have been quiet. The League and the ISCM fused and, so doing, gave no concerts at all. We may trust that new life will spring up, since society like nature abhors a vacuum.

What about music for magnetic tape in America? Otto Luening and Vladimir Ussachevsky call themselves experimental because of their use of this new medium. However, they just continue conventional musical practices, at most extending the ranges of instruments electronically and so forth. The Barrons, Louis and Bebe, are also cautious, doing nothing that does not have an immediate popular acceptance. The Canadian Norman McLaren, working with film, is more adventurous than these—also the Whitney brothers in California. Henry Jacobs and those who surround him in the San Francisco area are as conventional as Luening, Ussachevsky, and the Barrons. These do not move in directions that are as experimental as those taken by the Europeans: Pousseur, Berio, Maderna, Boulez, Stockhausen, and so forth. For this reason one can complain that the society of musicians in America has neither recognized nor furthered its native musical resource (by "native" I mean that resource which distinguishes it from Europe and Asia—its capacity to easily break with tradition, to move easily into the air, its capacity for the unforeseen, its capacity for experimentation). The figures in the ISCM and the League, however, were not powerful aesthetically, but powerful only politically. The names of Stravinsky, Schoenberg, Webern are more golden than any of their American derivatives. These latter have therefore little musical influence, and now that they are becoming quiescent politically, one may expect a change in the musical society.

The vitality that characterizes the current European musical scene follows from the activities of Boulez, Stockhausen, Nono, Maderna, Pousseur, Berio, etc. There is in all of this activity an element of tradition, continuity with the past, which is expressed in each work as an interest in continuity whether in terms of discourse or organization. By critics this activity is termed post-WEBernian. However, this term apparently means only music written after that of Webern, not music written because of that of Webern: there is no sign of klangfarbenmelodie, no concern for discontinuity—rather a surprising acceptance of even the most banal of continuity devices: ascending or descending linear passages, crescendi and diminuendi, passages from tape to orchestra that are made imperceptible. The skills that are required to bring such events about are taught in the academies. However, this scene will change. The silences of American experimental music and even its technical involvements with chance operations are being introduced into new European music. It will not be easy, however, for Europe to give up being Europe. It will, nevertheless, and must: for the world is one world now.

History is the story of original actions. Once when Virgil Thomson was giving a talk at Town Hall in New York City, he spoke of the necessity of originality. The audience immediately hissed. Why are people opposed to originality? Some fear the loss of the status quo. Others realize, I suppose, the fact that they will not make it. Make what? Make history. There are kinds of originality: several that are involved with success, beauty, and ideas (of order, of expression: i.e., Bach, Beethoven); a single that is not involved, neuter, so to say. All of the several involved kinds are generally existent and only bring one sooner or later to a disgust with art. Such original artists appear, as Antonin Artaud said, as pigs: concerned with self-advertisement. What is advertised? Finally, and at best, only something that is connected not with making history but with the past: Bach, Beethoven. If it's a new idea of order, it's Bach; if it's a heartfelt expression, it's Beethoven. That is not the single necessary originality that is not involved and that makes history. That one sees that the human race is one person (all of its members parts of the same body, brothers—not in competition any more than hand is in competition with eye) enables him to see that originality is necessary, for there is no need for eye to do what hand so well does. In this way, the past and the present are to be observed and each person makes what he alone must make, bringing for the whole of human society into existence a historical fact, and then, on and on, in continuum and discontinuum.