

THE ROLE AND PLACE OF MUSIC IN AN INDUSTRIAL SOCIETY

I

Before entering the vast subject that I have determined upon, I must at least make a rapid sketch of the contemporary environment in which we are to place the role and position of music.

The title of the article mentions "industrial society," an expression often used to designate and compare societies which have evolved economically. But it is necessary to go further and deeper: for the phenomena which are typical of the world today, such as mass-production and consumption, mass communications (or mass media), and mass culture, all these phenomena with which music in our time is confronted, are characteristic of a technical civilisation whose chief traits are found in all industrial societies, not only the Western European and North American, but also the Eastern collective ones.

Indeed, the *number* of new elements and effects of technical progress, has, these days, become such that it gives rise to a new *quality* of civilisation, in which new ways for man to be conditioned by his environment assert themselves. "To be condi-

Translated by Sally Bradshaw.

tioned," here, does not in any way mean a mechanical intervention, or an extension of conditioned reflexes to other fields than that of human behaviour. It is merely a matter of using the term to define the multiform action, which is all-embracing and imperious, of a group of techniques whose stimuli reach men in an industrial society, by day and night, in their working and leisure hours: it reaches men in urbanised areas but it also reaches many who inhabit areas still described as "rural."

Thus a new "technical environment" has appeared in human 20th century society. The term environment, chosen in the absence of a better, should not mislead us. The technical environment does not designate a material environment nor any artificial screen placed between man and nature (or what's left of it). Far from being external to society and the individual, it is constituted both by the totality of stimuli that it produces, and the way in which men react to these stimuli. Mass communications and mass culture are thus, like "the scientific organisation of labour," or the computer, some of the features necessary to a technical environment which is also a human environment. Cutting across this incessant interaction, man attempts, by affirming that he is superior to his works, to overcome his new environment, without yet having succeeded.

For he finds himself, henceforward, as if trapped in a jungle which incessantly becomes thicker: the daily and nightly proliferation of techniques, their rhythm, their intensity, the endless round between new needs, and new products made to foster those "needs," just as much as to satisfy them, all this universe that man causes to rise all around him, reacts upon him, affecting his sensibility, his intellect, his physical and moral equilibrium. Hence the multiplication of analogous human types in very different social contexts: for example, in the United States, as in the Soviet Union, one can see a kind of man appearing in whom the use of techniques which confer power, prestige and exaltation of the ego upon him often goes hand in hand with a mixture of aggressiveness and of ignorance of the methods he is employing. The breach between, on one hand, practical power and, on the other, theoretical knowledge and moral force, increasingly defines the behaviour of the mass of humanity, and can be seen from many angles and on many levels. Man does not know how to use to his own full advantage, and to foster

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his liberty, those techniques which he so tirelessly creates and perfects. He does not know how to make use of them. He is not, in some way, *worthy* of the admirable methods which science has put into his hands.

This comment will help us in our final conclusions on the role which music can and should play in the world of today.

II

Before one can define the place and the role which music ought to have, according to our criteria, it behoves us to make use of various sociological inquiries and statistical studies, and collect various facts and comments on the real and present place that music holds in our civilisation. These inquiries are mostly about France. Nevertheless, the information they yield is relevant, not identical, of course, but analogous, to other countries which are technically evolved. We should also note that one often finds expressions such as "classical music," "modern music," "great music" used by the writers, the people they question, and the statisticians. In commenting upon some of their results, one must define the usual meaning of these expressions: "classical music" comprises the entire production of music up to and including Debussy, Ravel, Fauré. The term "modern music" refers to the work of its pioneers and leaders: Stravinsky, Bartok, Schönberg, Alban Berg, Webern, leading on to the exploration of dodecaphonic music and the electronic experiments begun by Stockhausen and Edgar Varèse, and all the contemporary researches into "concrete music," "stochastic," "automatic," "algorhythmic" etc. which are going on at present.

As for the expression "great music," it is, before anything, sociological in content and meaning. One finds it, through the inquiries, most often used in rural areas, working-class environments, and part of the middle classes, to define both classical music and modern music as *opposed* to popular music, accordion music, jazz, dance music, variety and song music.

My comments are mainly relevant to classical and modern music, although I am far from contemptuous of the role that can be played by popular and folk music, the best of jazz-music, of song, and of "pop music," in the diffusion and promotion of music. But I must limit the subject to what seem to me to be

the essentials. A critical study of jazz and song, and “pop music,” in the perspective we are taking here, would be enough to start an altercation on a different debating point.

Let us first point out the relatively weak support of concerts. In Annecy, a town in the middle of industrial and tourist expansion, the number is respectively 12%, 19%, 21%, 25% among the workers, employees, artisans and tradesmen, the ranks. The workers go almost exclusively to the free and open-air concerts. Until about 1965, modern music, apart from a few exceptions, was never on the programmes. Since that time, an evolution can be traced. Big concerts, particularly those organised by the JMF in the theatre of Annecy, filled the house.¹

Inquiries demonstrate the considerable role played by records at the moment (even more than radio or television) in the spread of things musical. This is to the benefit of classical music, but also (for the last few years) to that of modern music. Since 1966, an enquiry by SEMA concluded that more than 86% of French homes were equipped with at least one radio, of which 16% were FM receivers. At that time, 50% of them owned a television set, 32% had turntables and recordplayers.² These figures have, today, been well exceeded.

The inquirers have not determined the respective proportions of *hearing* and *listening*, a distinction which would present them with problems—not insoluble ones, but difficult ones. Hearing is the reception of a programme heard by chance, tolerated, maybe suffered—in all cases and all circumstances a programme which has not been *chosen*. Listening, on the other hand, implies the seeking out of a programme, a choice, and sustained attention. René Kaës notes that the non-choice of broadcasts is rarer as the level of education rises, in other words, listening is more common among more educated people: the hearing, more or less suffered, of musical programmes, is found in 63% of those who do not hold the certificate of education (CEP). The figure is only 32% among those who have studied further than the CEP.³

¹ A. Ripert and J. Dumazedier, *Loisir et culture*, Paris, Ed. du Seuil, 1966, pp. 145-154.

² SEMA, *Données Statistiques sur le système musical français*, May 1967.

³ R. Kaës, *Les ouvriers français et la culture*, Université de Strasbourg, Institut du travail, 1962.

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These differences in degree of education (often going with social levels) lead to the establishment, through these inquiries of a fact of general significance: one notes, in rural and particularly working environments, which are confronted with diverse categories of music, certain a priori barriers.

The taste for classical music is far from being equally spread throughout the different classes of the population. Many of them seem, as it were, cut off from classical music. Throughout the discussions recorded by the researchers appeared a theme which expressed itself in different ways but which always implied a sort of fatality weighing on the individual, the inability to understand, and therefore to love: "I don't understand music, and that's all there is to it," "I am not enough of a musician to be able to appreciate." Let us juxtapose these comments with some results of another inquiry whose object was to study the attitudes in French rural environments, to television programmes. Among the broadcasts which were totally rejected was *Music for You*. It appeared to the researchers that here was an example, among others, of a barrier a priori against the forms of culture which were considered as traditionally reserved for an elite.⁴

It is interesting to recall, with relevance to this, the remarks of those who, in Annecy (particularly in the working class, where they make up 50%), claim that they prefer the accordion to any other music: "Great music is reserved for a privileged class," says another.⁵ In this preference for the accordion is one of those collective representations dependent on the structures of society, which Durkheim analysed, showing the functions and their importance.

Let us add that some of the replies go beyond the quasi-fatalistic idea of incapacity, of inability to understand "great music" by blaming the inadequacy of education: "My musical education is not advanced enough," "One does not do enough music at school." Or again, the illuminating words of a workman, one who was a self-taught music fan: "I learned by hearing."

One can see, from now on, that the facts of their own accord

⁴ M. Crozier, *Télévision et développement culturel*, an inquiry carried out under the patronage of the Ministry of Cultural Affairs and the ORTF (Research Service) 1965.

⁵ A. Ripert and J. Dumazedier, *op. cit.*, p. 157.

turn our attention to the essential problem of our study, that of musical education: in spite of some recent advances, this problem is particularly severe in France, without France having a monopoly of it.

Finally, let us note that in all technically evolved countries, and under pressure from the causes we have referred to, the number of professional musicians tends to decrease. It is there, in a society which is increasingly penetrated by mass-communications, that there lies a weightily significant fact. An inquiry conducted by SEMA studied this change in France from 1921 to 1962, with relevance to the following professions:

- 1) composers and professional performers;
- 2) teachers of music and singing;
- 3) lyrical performers.

Without going into details, I will merely indicate that the total number of professional musicians which reached about 31,600, in 1921, had fallen, in 1962, to less than 19,800. The categories 2 and 3 underwent the greatest losses (about 50%), but that of composers and performers was not spared (it was reduced, between the two dates, by 18%).⁶ In a book which is in other ways very open to the research of new music, Stückenschmidt wrote recently: "For the last few years, one can note a tendency in the musical world appearing: the propensity to eliminate Man not only as interpreter, but also as composer."⁷ Is the reduction in the number of professional musicians a manifestation of this tendency? We will take up this question again in our final comments.

III

The role and position which music holds at the moment in the technical civilisation is connected with many factors. I will select five from the most important of these.

1) First of all, the substance of leisure pursuits, which evolve at the same rate as the whole of a society. This society

⁶ SEMA, *report quoted*.

⁷ H. H. Stückenschmidt, *La musique au XX^e siècle*, Paris, Hachette, 1969, p. 191.

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exercises various pressures on individuals, according to different social categories, professional ones, age-differentiation, levels of education, etc. Here a distinction, or almost a contradiction, introduces itself, between *freed* and *free* time. The freed time is caused by the progressive reduction of the working week. This still amounted to about 70 hours' work in 1860 in the United States, and 85 hours in France. One century later, these averages have respectively dropped to 37 and 48.

But this freed time is not the same as free time, which is the period, protected from all necessities or responsibilities, when the individual personality can exercise his choice and try to express himself or even, if he is made of good enough material, to develop himself. In other words, free time is completely free for the *possible* cultural pursuits, while freed time is, in our industrial societies, swamped by all sorts of pressures, responsibilities, and constraints, which are related to the technical environment: the length of time spent travelling from work to home, the overloading and distribution of work, administrative measures rendered complicated by bureaucracy, the multiplication of responsibilities of a professional nature, or stemming from economic, family, domestic problems, which are all added to the main working responsibility. Let us also note in addition that many workmen, employees, artisans and small-time civil servants devote their time not to the joys of art, of culture (and particularly of music) as theorists and moralists would have it, but to their work, to doing business, to speculating. It is thus found in both prosperous societies and in economies which are in penury, for different reasons in either case. It is found with the second job, with "moonlighting" and with double (and sometimes triple) employment.

Let us come back to the distinction between "hearing" and "listening to" music: Hearing, which is often no more than a background noise accompanying the most diverse occupations, can be adapted to freed time; on the other hand, listening, which alone allows of the involvement of the personality, its enrichment, demands free time, particularly if the music is new to the ear, not a habit, not "comfortable." In proportion as, in an individual, freed time consumes all the free time so as to do away with it altogether (which is frequently the case), the chances of genuine musical culture disappear.

2) Let us note, in the second paragraph, the decline of the amateur executant. The process of this decline seems to go parallel with the diffusion of records. One *bears* often, one *listens* sometimes, to music produced by a gramophone or by the radio. But one learns less and less to produce music oneself. Does the performance of music provide the person listening with a deeper understanding, a greater enrichment? This is Umberto Eco's opinion. According to him, "on the whole, the disappearance of the amateur executant is a cultural loss, it quenches a potential source of musical power." And Eco adds, in a comment which is relevant to all industrial societies, that the level of literacy rises while the number of people capable of reading a score decreases. "The only kind of education which could remedy this impoverishment is one which would take the new situation created by the distribution of records into account."⁸

The question tackled by Eco yields other problems, this one in particular, which is closely relevant to our subject: Can listening to records, as a substitute for performance, if intelligently organised and methodically programmed, take on a pedagogic and formative role in the development of musical culture?

One thing is already certain, and that is that records, in spreading and multiplying, have had very positive effects on the diffusion of classical music, and recently, of modern music. In France, since 1964, more than 24% of records owned by households which had a gramophone were of classical music, and the estimated number of classical records for the whole of the French population was about 50 million. The amount that

⁸ "La musique et la machine," *Communications*, 6, Paris, Ed. du Seuil, 1965. Is the amateur executant always a "potential source of musical power?" It is permissible to ask this question about, for example, the young lady who entertained the guests in bourgeois drawing-rooms with a barcarolle or an arietta after dinner, as was customary for a long time.

On the other hand, the great and multiform expansion of the guitar, with the greatest diversity in quality and standard, among the young of today, is writ large on the sociological musical table. The young "make music" just as the innumerable "pop orchestras" do, by seeking a seasonable communion between the public and the musicians in open-air festivals where hundreds of thousands of people get drunk and exhausted on sounds which are amplified to the four winds. But should one not, here again, in an inquiry which would be both sympathetic to, and critical of these great movements, ask to what extent both the amateur guitar players and the pop groups are "a potential source of musical power?"

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different kinds of music are listened to, and also the number of FM radio receivers, varies considerably according to social and professional circumstances, and levels of education and income, and the age-groups. However, one can say that records have enabled important groups of humanity who previously lived cut off from classical and modern music, to draw closer to it and to listen to it.

3) In the present situation, the reactions of young people to classical music vary very much according to their social origin. This conclusion arises from an inquiry effected in 1968 into a representative sample of 1054 young people of between 15 and 24 years old. It confirms the preponderance of the listening to records over the attendance at concerts; only 5% of them said that they had been more than ten times to a concert. The father's profession, the richness and abundance of the family record collection, had a very strong influence over both the amount of knowledge of things musical, and the frequency of attendance at concerts. The young, who came from underprivileged social backgrounds (workmen, agricultural labourers, domestic servants) had the most disadvantages: they are in fact deprived of the various sources of information which would enable them to have access to music, and to love it.⁹

To speak of the attitude of the "young" in general with regard to music is therefore not valid. On the other hand, it is important for us, and quite disturbing, that among the young French people those who say that they like "great music" are twice as numerous as those who have been at least once to a concert. Of course, to say that one likes "great music" could, for some, be a simple statement of a principle. But for the others, for all those who manifest, without really understanding it, an aspiration towards the musical universe, for all those (they make up more than 4/5 of the people studied) who consider that their musical education has been inadequate or virtually non-existent, for this numerous category of young people, the State should undertake vigorous and multiple action in favour of musical instruction.

⁹ *Mille jeunes et la musique*, an inquiry effected by the Ministry of Cultural Affairs with the aid of the IFOP, 1969.

4) The *diversity of levels* on which music is received constitutes a very important factor.

I shall elucidate. In a technical civilisation, any cultural message (and, in particular, any musical message) can be received, lived through, by an individual in very various situations. Here are a few of them.

a) A work of quality may be received by an individual with the seriousness that it implies. This is the case of attentive listening, at home, or elsewhere, to a broadcast concert, or to a chosen record, placed on the gramophone.

b) A work of quality may be received without the "seriousness" which it needs, and even in an unnatural manner, according to the lack of musical culture of the person hearing it, or to the situation experienced, for example, a Chopin nocturne or a Schumann lied interspersed with scraps during a lunchtime concert, or sandwiched between two sugary songs on television: a situation which I have had occasion to observe in the United States, on some channels, at hours when there is most listening. It is situations of this kind which bring out the most pessimistic criticisms of the effects of mass media in our industrial societies. Theodor Adorno was thinking of this when he complained, in a moment of bitterness, that "radio has turned Beethoven's Fifth Symphony into a catch that is easy to whistle."

c) The third situation is a mediocre work being received with seriousness: this was, and is still, all too often the case with works included in their programme by orchestras which play in the open air, in gardens and "music pavilions," works which are listened to religiously by an audience which usually is quite without musical education.

d) I call to mind a fourth situation: a low class of musical product consumed as a background noise, or to "kill time"—which is very frequently the case in daily life in our societies.

Of these four situations, it is the second and third which ought particularly to attract our attention: their undersirable effects can, in both cases, be counteracted by musical education.

5) I have left one factor until last. Although it has not been the object of methodical study, it seems to me important: I refer to the wearing out of some works of classical music among

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certain categories of listeners. I use the term “wearing out” provisionally in correspondence with a first interpretation which may be criticised and added to by others.

This phenomenon seems to be most widespread among young people in student circles, where it takes on the form I shall refer to presently. But one also finds it noted among music fans of all ages, as I have established by my own experience.

How is it to be accounted for?

a) In France (and there is an analogous situation in other countries) radio stations which are most frequently listened-to diffuse a restricted number of classical works which are repeated at frequent intervals. This is also the case with “France Musique” although the range of programmes is larger (but the amount of listening restricted):¹⁰ some works are broadcast often, and it is precisely these which have formed the hard core, the “old guard” of many family record collections. Moreover they are often the same ones as those that the big symphony orchestras have made the basis for their Sunday concerts, over a long period of time and as a security measure.

In these conditions, and by dint of being heard, some works, despite their intrinsic qualities, do not reach our sensibilities, no longer arouse our emotions, or curiosity, even when the listeners demand “everything to make them feel secure, and to let them sink into their music fan’s ‘comfort’.”¹¹ The examples one could give to illustrate this point are relative to each individual’s experience; as far as mine is concerned, and underlining that this is relative, they are Schubert’s “Unfinished,” Beethoven’s “Pastoral,” and even his Concerto in D major for violin and orchestra, several of the Brandenburg concerti by Bach, some of Mozart’s Divertimenti, and the overture from the *Marriage*, Ravel’s *Boléro* and *Waltz* etc.

This phenomenon of “wearing out” is probably one of the causes of the very clear progression which has taken place in the last few years in the interest fostered by research and experiment in modern music. (There are many other reasons, of course.) French gramophone production is a proof of this growing

¹⁰ 5.7% only of radio listeners listen to it at least twice a week (SEMA, *report quoted*, 1957).

¹¹ Madeleine Gagnard, *Esprit*, avril 1970, p. 782.

interest. In the catalogue of 1966 only 12 works of composers born after 1920 figured. In 1968, 85 of these works, of which 39 were by French composers, figured. In 1969 this tendency had been even more accentuated and the records produced included works belonging to diverse currents which in the eyes of the avant-garde are already "classical": Boulez, Xenakis, Stockhausen, Pierre Henry etc.

b) But the phenomenon of "wearing" can be interpreted in a very different light and considered not as a cause but as an effect, brought about by the conversion of part of the public (particularly among the under-thirties) to research into new methods of expression, new musical languages.

In the margin of this hypothesis let us refer here to the still unedited inquest conducted by Robert Francès with the collaboration of Pierre Roubertoux and Michel Denis.¹² It had reference to two samples which comprised first of all 437 students of psychology (University of Paris: Censier and Nanterre) and showed in them, as far as music is concerned, a clearly predominant interest in avant-garde research. This interest is not accompanied by a tendency towards musical activity, or even an interest in the techniques upon which the new research is based. It is a matter of openmindedness, and not of a properly musical attention, or musical culture associated with the mastery of an instrument, the reading of chronicles or revues, or a desire for a more advanced musical instruction.

The authors of the inquiry, noting the division between practical music and interest in the avant-garde research, tend to explain it by placing practice and accomplishment in opposition: the amateur executant (in this case a student) would not have the time both to practice his art and to be informed about the moving world of music.

The inquiry having taken place in April, 1969, in the student environment at Censier and Nanterre, I wonder if the rather brutal rejection of "conventional" music, and "traditional" music, was not, for a significant proportion of those asked, over and above the constantly renewing conflict of the generations, an individual aspect of the great politico-cultural "dispute." And I think that, in the case of some of these young people, the

¹² R. Francès, P. Roubertoux, M. Denis, *Structure des intérêts artistiques de loisir*, Paris, Institut d'Esthétique (to appear).

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phenomenon of “wearing out” and the tendency to reject are associated: the two currents are brought about in the practical conditions of existence created by technical civilisation as rapidly outlined at the beginning of this article.

c) The phenomenon which concerns us is not entirely made clear by these comments. It is necessary, going further than the Parisian student milieu, to tackle a third hypothesis, both more general and more profound.

Many young people, and older people, musicians and professional critics or simple amateurs who reject music of the classics, often with contempt, violence, and aggressiveness, and who make up the marching, enthusiastic wing in public music festivals, say—and I have often heard this comment, formulated in different ways—that they don’t “feel” classical music. According to them, it represents a “finished period,” and they make this judgment with assurance, implying a sort of “sociologism” which reabsorbs music in history, denying it its quality, which has been affirmed by so many great creators and theorists, of being a “pure universe of sound,” outside time, and autonomous. Without engaging in this particular debate, which is not relevant to our subject here, I call upon the old claim: “We must have *something else*: the music of our time.” This is expressed both by the fervent protagonists of new experimental research, and by those of “pop music.”

According to the third interpretation which I am putting forward, “traditional music” (and in particular Romantic music, including Wagner, Brahms and even Strauss) would correspond effectively to a dated period, when works of music offered music enthusiasts a sort of private reserve, a refuge into a world which became less and less “natural”, more and more technical. Many young people today, and yesterday even, surely express the malaise they felt in this affective refuge, whose “comfort” and “ease” they rejected, turning towards the researches of new music, meaningful to them, confused though it may be. In support of this hypothesis, let us note that across the currents of present creation, which are in some ways so different, one can see, as a common denominator, several signs of reaction against “anthropomorphism in music.”

Having said this, it is important not to overestimate the extent of the phenomenon of “wearing out,” or of total rejection of

classical music: they are only found in limited environments today. In the population of industrial societies, among the mass of those who, we have seen, have become estranged from "great music," it remains to reclaim a vast area of musically virgin territory.

With reference to these unexplored reserves, I must point out an important lacuna in the inquiry devoted to the attitudes of diverse social categories and professional levels as regards music: I mean the absence of statistical information about innate ability to sing in tune, often familiarly referred-to as "having a good ear."

This ability seems to be much more widespread than we generally consider. Having been for a long time interested in the sociology of work, I have had numerous opportunities to observe workmen working in the open air, for example at building-sites, roadways, naval shipyards, and bridges—not forgetting house-painters and roof-builders, in whom the taste for singing seems to be a professional and traditional trait. I am not the only one to have been able to note that very often workmen sing or whistle songs or even operatic airs with perfect intonation. This accuracy of the ear may be cultivated and consolidated in children by diverse methods of active initiation and musical teaching.

IV

From this group of facts, and comments, arises that it is impossible to augment the position and role of music in industrial society without promoting its teaching from the primary school, and even from the nursery school.

At the time of the national campaign "Let music live," instigated in 1961 by René Nicoloy, Jacques Chaillet noted that the average Frenchman, "less incited than in the past by the pleasure of making music, found himself constantly today called upon everywhere to hear it" (and I would add, to hear it in spite of himself, often). In the same series of radio broadcasts, Bernard Gavoty drew attention to the fact that "the more complicated music became the more need had it to be entered-into to be enjoyed, and the less people prepared to understand it, there were."

Hence the need, before this great fleet of sonorous messages,

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to give the young the means to understand and choose, thanks to a musical education.

The state should progressively dispense, throughout the entire network of its establishments, a musical education which makes up part of general education, bearing in mind that this education is in preparation for the knowledge and understanding of musical works, but does not impose any school of thought, any system of values. It is a matter of giving the taste and interest in music to as many individuals as possible, including, of course, an interest in new music (all this is a very large goal), and finally to put into their hands, according to their aptitudes, the musical instruments which are popular.

But for this it is important first to create competent teachers, who are possessed with a sense of their mission, capable of working in the educational institutes and schools of various levels. The installing of a well equipped system of music schools and musical secondary schools throughout the country would enable future professional musicians, teachers, performers, and composers to get up their musical studies and their general education, and would be an important step along the road.

It is also important that the State should encourage and support institutes of leisure music in answer to the needs of this increased musical public: and the first step is to establish a system whereby over the whole area of a district, there are concerts accessible to those of modest means. May I, in passing, deplore the fact that most international music festivals, at which so many great virtuosi and conductors come together, are so expensive to attend that they draw a public which consists of cultivated music enthusiasts and snobs who are accessible to any fad, any convention, in large numbers. These people are dangerous as they are ready to applaud mediocre camp-followers just as much as authentic innovators.

Apart from the concerts, one must, of course, add to the well equipped record libraries, and broadcast good radio or television programmes, which should be placed at favourable listening hours (which, as far as French television is concerned, is rarely the case at the moment). These should place the historic progression of the works, and include unacademic commentaries which should be free of the preciousness of some specialists who close doors to their listeners instead of generously opening them.

It is now necessary to conclude:

Technical progress, which has developed automation from all angles, with the use of computers, and cybernetics, tends to deprive man of his contact with what used to be his natural habitat, with its age-old biological rhythm. Instead, we have endlessly improved mechanisms, which suppress much of our creative activities, and in doing so, substitute themselves for our fecund physical relationship with materials. In every way technology frees man.

In the face of this formidable mutation which has both a positive and a negative meaning for man, it is important that music should remain an area where technology cannot free man either as a creator or as an executant.¹³

Some contemporary research (and I must stress that I do not refer to the entire corpus of work towards invention of musical expression) believes itself to be free innovation, a healthy reaction to what the pioneers termed "the idolatry of self," "sentimental effusions," "limited anthropomorphism," the "myth of man as the scale for everything," "music which is too human." In fact, this research is subject to the pressures of the technical environment, the immense movement towards the spoliation of man as such, which we see, in the art and thought of today, represented in so many different ways. These works of research, in their electronic, mechanised, even automated production, surely manifest that the great temptation towards abstraction has entered the musical world (even when, emitting noise, they call themselves "concrete"). Algorhythmic music, which condemns any appeal to feeling, affective states, musical notation, and which, in order to record revolutionary sounds due to unrecorded techniques of composition, proclaims its "indifference to audibility," both these manifest a tendency to dispense with man as the listener in music.

And yet, whatever the need may be for daring in the creation

¹³ Let us note that there is one tendency which works in contrary motion to the movement we have described, and which has the effect of increasing the role and responsibility of the executant: the adoption by some composers of uncertain notation of various kinds, and their conversion to the aesthetic of the unfinished.

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of new methods of musical expression, it is equally necessary that music itself should remain a human thing as far as the role assigned to its creators, interpreters, and the total involvement (heart and soul) demanded of those who really listen to it, is concerned. It must be a fleet, or rather an archipelago of humanity, in the irreversible flux of mechanisation and automation which industrial societies have been drawn into, in the vast current where Man's battle with the products of his own genius is played out.

George Enesco bears witness to the anthology brought together by the French Musical Youth organisation on their twentieth anniversary by evoking the "high social and moral mission of music." This mission is seen in all its grandeur when confronted with the imbalance (to be seen today in so many unhappy ways) between the formidable powers which scientific technique has conferred upon man, and, on the other hand, the weak moral resources at his disposal to control them with, or humanise them with. According to Yehudi Menuhin's fine definition, music is "the art which is at once the most intimate and the most universal." It is one of the most lively spiritual forces, going beyond all ethnic ideas, all frontiers, and, in its infinite possibilities, it is a force which is eminently capable of helping man to retrieve himself, to protect and enrich his leisure time in the face of all constraints, all the rotten waste of freed time. It is one of the forces which is most capable of helping to overcome the imbalance of which it, in fact, bears all the signs.

Music, in our world, must, as much in the East as in the West, make up one of the essential elements of the provisions offered by society to the young to enable them to make their way, to create their work, as men, for themselves, to cultivate themselves, and to flourish, in a technical civilisation which is full of alarming dangers, but which, also, holds a magnificent and exalting promise.*

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