

Reflexive and Comparative Review of Musical Trends within the Framework of the 20th Century

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Abstract

Anthropocentric experience - The analysis of specific and determining trends, characterizing 20th century music - covering a multitude of components, and products of various spheres of human knowledge, which are in society's interest. In the 20th century, new and highly important elements came into being in the music pieces composed within this time frame. The typical sound organizing elements (harmonious and monodic), of the fabric of music were imminently inherent and endowed means of self-expression, assisted in determining philosophical or aesthetic formulations, and thus meshed with direct social philosophical suggestion. I.e. The processes being carried out or acknowledged by musicians and music theory specialists have been in eclectic integrity. Hence, the Researcher's attempt to relate determining processes within certain theoretical frameworks. Therefore, specificities in 20th century music will outline a broad platform in this paper. In it, the Researcher shall focus both on the new sound-organizing approaches of composition and on the new elements in the philosophical interpretation and social positioning of creative work in music.

Keywords: harmony, melodic line, composing technique, musica sacra, audience, composer.

1. Introduction

The purpose of this paper is the discussion of a multitude of interesting concepts inherent in 20th century music. The past century's music has lent new meaning to the focus of the theoretical disciplines, becoming a profoundly individualistic projection of aesthetic and philosophical systems, which all lead to new composition technics, which will be roughly named, as representation of the aesthetic aims and projection of the authors of 20th century music. Mostly in the theorization of the 'New Music', musicologists put accent upon technical parts of the art pieces, here in this article the Researcher will focus mostly on the immanent meaning and new appearance of aesthetic categories in the Music Art.

Methodology of the Study : The reflection in thinking the Researcher follows is the structuring of major approaches, arranged in terms of time (within the frameworks of the 20th century) and position (European music), whereby the interest is of musical theory, culture, and music within sociology. Holistically, the author has dwelt on certain techniques of composition, recognized or implemented completely just during that period, and, by deduction, has arrived at philosophical and aesthetic formulations, determining for the music of the period.

Aim of Study: The phenomenon of the 20th century found expression not only in the new types of musical composition techniques, but also in the ideas and musical images acknowledged as functionally interrelated. Or, the music is expressed as a specific reality which can, at some ideal borderline, be covered by an integrated look as completeness of living. Following this paradigm, relying on the cumulative approach, the Researcher has followed the ideas of a number of musicologists and composers, who impress upon us the existence of immanent laws of development in music itself, in direct relation to other spheres of human knowledge, spirit, and different levels of consciousness.

2. The Ideology of the New 20th Century Music

The history of music features a number of changes, but its foundations have never been subjected to such complicated influences and trials as had happened in the 20th century. A key factor for this was the emergence of a confrontation of individual personalities initiating the processes.

Stravinsky, for instance, considered the author of *Salome* to be “steeped in triumphant banality”; Rimsky-Korsakov rejected the work of Debussy; Glazunov called the innovators from the French school “modern monsters” and referred to their music as “a cat taking a walk on the keyboard”.

The new techniques of composition, often tied up with philosophical formulations, remained unfamiliar to the majority of audiences and this resulted in the distancing of the composers. Let us recall how Schoenberg and the composers of his school responded to the failure of their music being understood: by “concerts for initiated”. Such a clash of ideas and aesthetic formulations naturally engendered a lack of confidence in the new, an absence of heritage, and isolation, which was to lead to critical features determining 20th century music. What slides the foundations of the familiar aesthetic platform (to ever greater eclecticism), and henceforth – of the sound-organizing means too, is placing on one plane the typically sensual means of expression of music, and, on another, the universal human ideas about the essence of life, the astral meanings, and the relationship between art and the Lord. In confirmation of this, recall, from his third piano sonata to his late symphonic pieces, that Scriabin tried to associate these with a certain philosophy; Taneyev’s “*At the Reading of a Psalm*” brings his music closer to esotericism. I.e. what is noticeable in that time is identification, musicians were overwhelmed by the idea of intellectualism, resulting in remoteness and deliberation, distancing from everyday life, greater asceticism, culminating in the bringing about of an aberration on the aesthetic plane and, finally, an isolation of art.

20th century music has been the object of many-sided musicological interests: research (theory, musical history, sociology, aesthetics), theory of composition (harmony, polyphony, musical structure analysis), and performers’ (stylistic, comparative, methodological). Each one of the listed approaches studies a certain aspect of the musical material, differentiating it from the rest of the components. Unfortunately most of the academic studies are focused on the topics of music theory, profane symbolism, emotional palettes, direct associations with the parameters of the personality, and of the sociology of the era. This has been due to the fact that, in getting in touch with these “extra-academic” spheres, musicologists embark on a highly loaded field, which can fling them into frightening personifications of views and formulation of ideas that are not “purely academic”. However, this is the path, which lost along the inimitable psychological meaning of the works, and their historical and temporal force. The unique logistics of the new type of music pushed musicologists of the end of the 20th century to reach towards what they had personally distanced themselves from, towards the irrational surge, the primordial acts of music creation. In our decade (the first decade of the 21st century), musical theory has made a sharp turnaround and has embraced the idea of reviving the paradigm: psychological and historical, specifically the musical objects. Solely, the music of the early 20th century was the original bearer of that idea. This is easy to explain, because precisely this music has been closest to us historically. We can find a great number of factual documents about it, which could be analyzed and compared, and which facilitate the work of researchers. In this way 20th century music has lent new meaning to the focus of the theoretical disciplines, becoming a profoundly individualistic projection of aesthetic and philosophical systems, stirring music theorists to pay attention not only to the technical meaning of phenomena in music, but to their psychological specificity. Let sum up: the 20th century, as the bearer of shattering changes in the world of music, turned the focus of attention from the idea of analyzing the substance (the sound organizing matter, the external parameters) to acknowledging the original internal ties and aftereffects, the cause for the appearance of music images.

In the author’s view as a musicologist this new approach to the musical material has closed the circle of the theory, covering the piece of music in its integrity, so the music has started “to speak” historically.

What has brought about this reviewing of basic principles in music history? This has been the inevitable question the Researcher would like to answer. Is it because for too long European theory used to be based on routine approaches (which had become self-exhausted)? Is it because of tradition, resting on Aristotle’s conception that the key category in music theory and its object has been the structure and integrity, rather than the practice (undoubtedly an obsolete concept)? Or because of the higher individualization in every sphere of human knowledge, characterizing the end of the 20th century?

Or is it that the emanation in the personality of the Composer, the basis of the creative process, led to the rediscovering of the object – meaning, feeling, creativity – culminating in to the deepest level? Or, probably, the drastic change in the way of life, unprecedented for the past 100 years, has altered the recipient’s - the listener’s sense of the world of the product? The answer is sure to be complex, probably owing to each one of these individual questions.

Trying to provide an answer this Researcher shall follow the processes of organizing, differentiating the main images, the causes and the ideas having inspired them, to thereby paint the picture of the innovative processes in 20th century music.

3. Different Composing Technics and Concepts in the Field of 20th Century Music

3.1. The Concept of “Harmony”

Has been reinterpreted in contemporary musicology in its meaning of a music study discipline reflecting the interaction between chords and tones. In this meaning the author shall quote two titans of 20th century theoretical harmony: Walter Giesler “Around the end of the 19th century the theory of composing showed that all the outgrowth of harmonious calculation had ousted melodious and rhythmical thinking, thereby determining an important part of composing on the borderline between the two centuries”. And Holopov: “Harmony is a sound pitch organization of the musical tones, a sound pitch organization of the piece of music”. Obvious is the extension in the concepts, which includes not only vertical correlations (Holopov), but also the horizontal (linear, melodious) connections, as well as the type of analytical creation of harmony (Giesler). Apart from re-interpreting harmony, the 20th century also produced the dropout of the familiar tone organization of the type of Guido Adler. A new type of sovereignty has come into being in the composition systems. Harmony has become converted into an image of a specific historical manifestation, into a unique original approach. Whether we shall discuss this as historical experience (according to Holopov), or uniqueness of the personal choice (according to Giesler) is of no importance. What is important is that the 20th century composer has not accepted the externally stagnant, canonized diatonic, tone-pitch system, subject to uniform theorizing (as this had been established since the Middle Ages with the major-minor system). Community of thinking comes to the forefront of the new composers: conversion of the existing into twelve tones. The twelve tones of the European evenly tempered mode have become a prerequisite for individual approaches without “absolutization” in its meaning of “a tone organizing system”. Let emphasize that the trend to chromatism and dissonance began with Wagner’s *Tristan and Isolde*, whereby the foundations of the major-minor system were first shaken. Ernst Kurth’s foundation-laying work *Romantische Harmonik und ihre Krise in Wagners “Tristan”*, Bern, 1920, pointed out Wagner’s alteration style and the so-called notorious *Tristan Chord*.

3.2. The Relation between Linear and Vertical

In his work Kurth, analyzes the linear, melodious principle in the harmony of romantic music. (It would be honest to note that such a trend of chromatic progression, aggressively covering the texture, can be noticed back in Liszt’s *Faust Symphony*). This outspoken tendency – chromatic progression, built in a 12-note mode, was later developed by Schoenberg and the 20th century composers. Dissonance (in late Romantic and 20th century music) was accepted as a new aesthetic category rather than just a trend. In this way the melody is acknowledged in its meaning of an aim per se, self-sufficient and self-expressing, beautiful in its substance, isolated pointedly. According to Holopov, two consequences have come to the forefront, deriving from this new formulation in the aesthetic interpretation of dissonance. The first: formation of a new set of chords, composed of intervals like seconds, fourths (Skriabin’s mystic chord), which is a structure of chords, unknown up until that time. The second consequence has been making new ways to the melodious movement by way of linear logic, alien to the preceding one, whereby the tones follow their “leanings”. Lastly, there is a final consequence: the colorful treatment of sounds, which becomes a main idea and aesthetic carrier. “Is it possible that you are not capable of understanding the chords, without indication of their civil status and their itinerary? Wherefrom do they come? Whereto do they go? Do you want to know this? Then listen: they are sufficient by themselves”, said Holopov quoting Debussy. This is a prophetic definition of a new trend, a new world outlook, which, like a guiding star, is to redirect the future development of music to self-sufficiency and emancipation of dissonance and color. These modern aesthetic postulates are to bring about the creation of a new harmony. Holopov was to call it *polyphonic harmony*. “Polyphonic harmony refers above all to the sphere of the mode and intonation contents of the counterpoint lines in their counter- opposition one to the other, the vertical and horizontal interaction of the modal complexes”.

The trend clearly stands out according to which the vertical becomes subordinated to the horizontal; in this way the counterpoint character of voice leading comes to the surface and becomes a leading principle in the organization of the tonal material.

The “developments” the Researcher has described lead to a reinterpreting of harmony in the early 20th century; to a shifting of the concept of the thirds structure of the chords within the boundaries of the major-minor system. The subsequent processes forced musicologists to speak about “a collapse” of classical harmony. But tonal reality has shown something else. It has not been the harmony that has been shifted but the tonality, the major-minor system. Obviously, a system of composition was set up in the early 20th century, manifesting both through its tonal material and through its immanent centrifugal ties. These ties or “elements” had been displayed through a “special” chord or a linear complex, or a row. In that “disintegration” - let us call it “a new approach” in the major-minor system - the composer found support in his personal choice. Adorno started talking about “liberation of the material from its chains” and about “the composer becoming liberated together with the tones”.

3.3. The Personal Responsibility of the Choice

Parallel to the possibility of choice, a recognized platform came into existence: the taking of responsibility in life and in creation for each decision in composition, exceeding the professional mentality of that time. Composers selected not only the means of expression, whereby they were to make their music, but also the language within which they would speak. In this way they started building philosophical and aesthetic systems which were to explain and pave the way to the changes and phenomena featuring in their works. In this connection let us remember Scriabin and his *Philosophy Notebooks*, as well as his letters to other artists and acquaintances; Hindemith and his *Craft of Musical Composition*; Boulez and *Orientations: Collected Writings*; Schoenberg and *Harmonielehre, Fundamentals of Musical Composition*; Messiaen and *The Technique of My Musical Language*, as well as *Treatise on Rhythm Color and Ornithology* (completed by Yvonne Loriod). The Researcher notes how closely musical theory has been tied up with the personal biographies, the way of thinking of the composers, their life philosophies, aesthetics, even theologies. Each one of these new types of artists has been stimulated by different ideas about music, based on various teachings and these experiences directly reflect on their creative work. The possibility of choice (the author repeat this) implies taking personal responsibility for every compositional choice of the composer, leading to a new type of professional mentality and ethics. Logically, the composer as a personality accepts the force of an imperative.

3.4. The Extended Tonality

This concept becoming part of musicology during the 20th century – has shown that it is a matter of the expanded interpretation of tonality, preserving the idea of a specified tonal center. Losing the classical major-minor understanding of the chord ties, the new idea of tonality has stuck to the presumption of tonal support in the conditions of the changed idea of chord and dissonance. Under the extended tonality, the stability of the Tonic has been preserved, even when it is in a position of non-chord. The technique of the extended tonality is based on the principle of keeping the tonality, but by adding some non-diatonic tones and consonances, as well as extra-functional sequences. But it is always possible to determine the tonal center or its parts, i.e. there are completely audible musical relations to the central chord, consonances or at least one tone. By Koroutek “Naturally, along the line of the compositions there may be numerous such centers, whereby should one of them dominate, it would turn into a basis of the tonal center.” Pieces of music were composed such as Stravinsky’s *Serenade in A*, Hindemith’s *Ludus Tonalis*, and *Fugue in D*. A striking example is the no-thirds tonality in *Ludus Tonalis*, where the tonalities have a monophonic ring. An extended tonality is to be found in the bitonality phenomenon, but in it there are two layers of texture, obviously supporting a different tonal center, cf. Bartok’s *Bluebeard’s Castle*.

3.5 Hindemith’s Reiche

An intriguing element in the new technique language is the Hindemith phenomenon with the attempt “to give back to music the idea of a universal acoustic law.” Hindemith brought to the forefront the twelve tones of the harmonious scale in a certain sequence as derivatives of the overtones of one simple tone (i.e. its row) thereby explaining the relationship of the tones. Hindemith’s *Reihe*, row, is relevant to vertical concords, “the intervals” he explained as a natural acoustic phenomenon and showed “the degree of endurance, the degree of firmness, density of the individual building stone” (according to Holopov *The Three Foreign Systems of Harmony*). The chronology of work with rows or a melodious succession of non-repeating tones has been the result of a musical structural transformation (Schoenberg, Berg, and Webern).

The term *serial (disambiguation)* introduced by Ernst Krenek, means tonal succession regulated by the row of its intervals, like Schoenberg’s twelve-tone rows technique. Josef Hauer upholds the idea of composing using twelve-tone rows in *Vom Wesen des Musikalischen* (About the Essence of the Musical).

Textbook on Atonal Music), 1920; Rene Leibowitz in *Schoenberg and His School: The Contemporary Stage in the Language of Music* 1949; Herbert Eimert in *Lehrbuch der Zwölftontechnik*, 1950; Schoenberg in *Composition with Twelve Tones* 1950; Milton Babbitt in *The Function of Set Structures in the Twelve-Tone System* and *The Aspects of Twelve-Tone Composition*, 1955; Bozhidar Spassov in *Attempt at Classification of the Contemporary Composition Methods* 1979.

“The row (set) seems to exhaust the 12 tones in their equal rights (with no tonal subordinations based on the principle of stability-instability)” by Yapova. Composers backing this technique stand as the vanguard of the 20th century (Alban Berg, Karlheinz Stockhausen, Pierre Boulez, Luigi Nono, Jean Barraque, Alfred Schnittke).

It would be just to emphasize that the modal technique (or the melodious presentation of the sound pitch relations by way of melodious distances between the scales of the mode) repeats as a principle the idea of the diatonic system of the Medieval Church modal composition technique. But in the 20th century it is received as a new revolutionary tempering, based on the idea of equality of the acoustic half tones. It is just to note that through the folklore idioms he used, Mussorgsky laid the beginnings of this type of technique, which was further developed by Bartok. Olivier Messiaen, for his part, organizes the theory of the seven tone rows, which symmetrically ties up one with the other, whereby the first tone of every sequence coincides with the last of the preceding one. In this way he introduced the idea of the modes of limited transposition, models related harmoniously, rhythmically and ideally, which was his personal discovery. Thus the modes produce not only a melodious progression but also an interval and chord material for the composition build-up. Well-known from among his theoretical works are: *The Technique of My Musical Language*, Paris, 1944; *Twenty Harmony Lessons*, Paris, 1944 and *Treatise on Rhythm, Colour and Ornithology* 1949-1992. Messiaen is one of the composers, closely tying up the theological aspect and philosophy with the techniques of composition.

3.6. Atonal Music

By definition, of Rerle is “music, which has no definite tonality but is not dodecaphonic” (the music of Schoenberg’s school in his post-tonal pre-dodecaphonic period). The term has been repeatedly subjected to criticism and Schoenberg himself revolted against it, noting the presence of a morphological negation. He suggested a substitution by *polytonal* or *pantonal*. In *Composition with Twelve Tones*, the Kohnotek, quoting the composer says: “What is peculiar in this style is working with dissonance and consonance, giving up the Tonic, excluding the modulation, because modulation is succession implying a transition from an established Tonic to the establishment of a new tonality”. Opting for this spearheading technique maximally distanced composers from the older convention, of rigid harmonious structures and music stereotypes, considered to be a standard model.

3.7. Punktuelle Music

Music is the term given by Herbert Eimert to dodecaphonic set composing by K. Goeyvarts, K. Stockhausen and P. Boulez to define “a technique in which the quality of the individual tone results from the crossing of different of its parameters - not only in terms of pitch, but in terms of duration, timbre, motion, octave belonging, organizations manifest in their rows” accordingly to Knaurs. Subsequently this method of composition adopted the French term *Pointillisme*. The conviction gains grounds that Benner has been the founder of Punktuelle Music. Music theory literature was to comment his conception of time, space, and form, accepted by Webern’s disciples from the late 1940s-1950s and proving to be a rejection of keyboard/piano development.

3.8. The autonomy of the Musical Form

The Researcher has taken the liberty of listing the fundamental new musical composition techniques guided by the presumption that they entail a number of changes: changes not only in the technique of composing, but also in the musical form. The music form is subordinated to functional objectives and is built into an independent category. The autonomy of the form results in ignoring the genre category and its’ complete individualization and emancipation. Every piece of music resolves its’ own problems related to the form-model, without enabling its association with a certain genre-form. Petrovasays: “The new music tends to drop genres and present an uncompromising individualization of the works.

This was first discovered in Bebborn, who disintegrated the interrelation between the model of the form and the structure of the music form determined by the genre of the works into types of compositions.

It is an exaggeration to claim that tradition was broken precisely by him though, because the disintegration of the genres went far earlier to the 19th century” In Mahler the sonata form was broken whereby the composer’s world outlook revised the given norm and synchronized it with life’s aesthetics and individual idioms. With Honegger and Shostakovich there was still kinship with the traditional form and faith in the ideal of the sonata-symphony cycle. Stravinsky began “playing” with the form itself and in the case of the “innovators” just the constant, and not the form itself was preserved. This is a logical consequence of the change of the paradigmatic substance of the basic thought-idea of the form. The classical sonata and symphony cycle is based on thematic synthesis or anti-synthesis, which is “a casualty manifest through music” accordingly to Yapova, while the new search for autonomy, uniqueness and self-sufficiency does not logically overlap with the traditional comprehension.

3.9. The Melody as a Spiritual Essence

Essential for the new comprehension of the form is the question regarding the substance of the melody, a factor influencing the thematic building of form, hence of the form, too. Melody is thoroughly discussed in Ernst Kurth’s book *Foundation of the Linear Counterpoint*. Accordingly to Diamandieva “Beyond us there is a succession of tones, but what we refer to as Melos is a process of development within ourselves” and “The feeling of movement (in the melody) speaks about the existence of primary processes of music formation; of energies, whose character is identified in the state of psychological tension, striving to steam off through movement.”. Kurth claims that the making of the melody is on an instinctive, senseless level by way of a primary, psychological force. Let this Researcher specify: the term force is differently treated by different authors. Kurth calls it “*energy of movement*” or “*formation*”, while in Jaworski we encounter the concept energy of excitation. Asafiev avoids the use of terms such as “*energy*”, but the dialectical substance of his conceptions is not subject to any doubts. Masel uses energy metaphysically. In this way an important element comes to the forefront in the theory of energy in music gaining momentum, or the so-called energy conception. This is the essence and nature of the energy formed. Asafiev: “The state of tonal tension determining the music process I call intonation”. This tension is no doubt construed as mental energy and precedes the real resounding of the tones. In referring to historical specificity, then the qualitative development of melodiousness can no doubt be seen. So, in the 18th century, with the greater role of the personality in society, a bitter struggle was fought for democratization in art, as a result of which melody was noticeably individualized, acquiring new features and solid structure. The method of thematic development took shape. In the 19th century, parallel to the heightened individualistic trends, composers turned to the means of expression involving intervals and rhythms. The melody boosted its originality at the expense of its objectivity and its possibility of motive development. This process gradually led to the 20th century, which is of interest to this Researcher, when the melody stopped “expressing” itself, achieving self-realization through a mood or a specific way of sounding (Scriabin, Debussy). The time came of a static character in music build-up. The breakthrough in the familiar melodious style came at that point. Of priority were: the freedom of specific association, themes of generalizing imagery (Hindemith, the neopolyphonic style of Stravinsky, 2 sonatas for piano by Shostakovich, the tonality in Prokofiev, dodecaphony). In this way the qualitative change of the melody led to dynamic changes in the structure of the form. In this sense the studies of Jaworski and Asafiev are particularly valuable.

4. The relationship between audience and composer, and the new philosophic outlook on to the musical art.

The Researcher would like to mention yet another historical aspect, a key parameter of the music art: the status of “the public forum” of the concert hall, which is reforming. The trend towards restricting the circle of listeners, the search for a responsible, elite, trained circle of listeners has brought about uniqueness: a chamber nature of the music processes. Adorno: “By its independent discussion of its tasks and techniques, traditional music becomes detached from its social basis and is transformed into the *autonomous*”. Accordingly to Yapova: “Music is detached from the broad circle of listeners and becomes MUSICA RESERVATA.” That is to say that there is a break in the composer-performer-audience chain. Each one of the artists resolves this problem on his own: Schoenberg, by “concerts for initiated” (VereifurmusikalischePrivatauffurngen); Hindemith, through the possibility of “associating the audience with the new trends”; Stravinsky, by his attempt to get the upper hand intellectually over the audience. The consequence was isolation of art, loss of the basic objective of art, viz. its democratization. According to Mann: “It becomes clear that the social musical conception of the 20th century – expressionism, neo-classicism - cannot save music from its ever greater abstractionism.”

And Hlebarov: “Every art has to be rescued from its shining isolation, which is the result of emancipation.... Music needs to be rescued from its seclusion within an exemplary elite, called “audience”, which will not exist soon, which is no longer in existence, either, so that soon art will remain completely on its own, secluded until dying out, provided it does not find a way to the people.”

Viewed through this prism, the musical autonomy taking shape in the 20th century remained closed or, as Adorno quoted Kant “art with no objective, existing on its own for itself”. During that same time of isolation, a trend took shape, looking for its roots far back in the Middle Ages. A trend, turning the inner eye of the artists to what was esoteric, divine and what had been referred to as *musica sacra*. There was talk about “the magic remaining in music even after its magic period proper” by Combariue..Penderecki stated that” the basis of European culture was laid in sacrum; Adorno on his side, declared that in the art of music “the spirit was becoming a structural principle”, or as Professor Krasteva strongly summed up “The traditional virtues of the sacred are a prerequisite of high art, which declares its independence from any institutional constraints....Then spiritual art erects its temple, not built by human hand, wherein it finds expression via word, image, sound.” Actually, conceptions like *res facta* or *musica perfecta etabsoluta* appeared back during the Renaissance. The idea of divine music has resurfaced, showing how contemporary, globalized, consumerist thinking of musicologists and composers goes beyond music as a material manifestation. Analyzing the process of creation, Hanslick said that “music composing is work of the spirit, a process, elevated above concepts like immanence and transcendentalism”.

From the standpoint of the ethno-musicologist, Marius Schneider found symbolism in music, construing it as a relation of one substance to another and the idea in “a power capable of creating forms”. Symbolism and the theme of the cross have appeared not only as a principle, but in the tissue of musical images, directly relating to the transcendental.

Musical realism, emerging in the 20th century as a consequence of a definite political platform, has temporarily split music from *musica sacra*, depriving it from its relationship to the esoteric, but also laying the foundation of unwitting acknowledgement of the in-depth relationship of music with what is immaterial, subsequently addressed by both researchers and composers. It was not accidental that a great number of musicologists and scientists came to the forefront dedicating their work precisely to this subject: A.Schering, J.Amann, E. Fernad, W. Meyer-Eppler, H.Besseler, C.Dahlhaus, A. Berg, H.FuchsRoberttin, J.Poul. The idea about the spiritual in art nevertheless remained predominant in the 20th century. It was not new; it had gradually moved across the centuries – sought, lost and recovered. Let us recall the words of the great Goethe: “The sciences have to influence the external world solely through elevated practice, because they are all esoteric and could actually become such by improving some kind of reality. Everything else is leading to nothingness”. In this way the 20th century, the age of technological boom, of globalization, of the consumerist society has made the man of art turn his eyes “inwardly” and look for the values in another dimension, neglected in the course of human civilization. There can hardly be any other science, so directly dependent on the social, political, psychological and cultural characteristics of our contemporary time like history, and history of music, in particular. “What do contemporary times mean? This means complete taking of the historical development from the past onto your shoulders and setting out to the future.”

Conclusion

In the process of reinterpretation of the conventionalities in musical culture of the 1940s and 1950s looked for new axes in the existence of music. Two-pole ideologies came into being: ideal and material. New techniques, approaches and categories of composition emerged, which had not been presented earlier – such as the *musical audience* (i.e. reverse connection in the process). Greater emphasis began to be laid on the personality of the musician-performer, on the factors determining the music phenomenon as an integral multi-stage process. The internal structure of the music phenomenon started to be dealt with, determined by the musical culture’s way of thinking, by the bearer, by the conception and then - as far as the piece of music. The dialectic of the process or the ideal-materialistic was brought to the fore by Kurth, then by Asafiev and Druskin, later this was treated as a key to understanding the substance of the music process. Music was considered a material expression of an ideal essence, a unique reflection of the spirit in human society.

A new theocentric, transcendental conception was presented (existing in 17th century works), which became conceptualized in the musical theory of the 20th century.

Hindemith, Bloch, Rihm, Adler started to talk about cosmic harmony, supra-personal choice, transcendental, each one of them taking an individual approach to the idea. Music became acknowledged as “a multistory building” by Pipkov. Each musical piece was shown as a “current”, “energy” passing in time, entailing corresponding energy influences. Through such conceptions E. Kurth, Boleslaw Jaworski, and B.Asafiev explained phenomena, unexplainable in any other way.

From this point of view, the new historical and social conditions of the 20th century produced a multitude of composition techniques, or rather greater expression of the intellectual and philosophical quests than bearers of “live music”. (As a confirmation of this Researcher shall give an example from the creative work of Stockhausen, who produced the cycle *Light: Seven Days of the Week* in seven parts, duration 29 hours, not performed to date, which must be performed within the frameworks of a week, and the performance would cost approximately €10 million). Music has been conceptualized and reinterpreted through a new platform, completely esoteric in its substance and backed up by philosophy and mysticism. This Researcher shall quote again Stockhausen, who in an interview with musicologist RomyanaEvrova, said the following: “I hope that people listening to my music will be perfected”. Summing it up, “Karlheinz Stockhausen believes in the task of music, which by way of individual vibrations, which the ear receives as sounds, reflects the overall cosmos, from the individual vibration of the atom to the grand vibrations of the sun and the planets in the Universe”. The change in the aesthetic quests entailed phenomena like this one: on August 22, 2003, Stockhausen presented a new type of music show *Helicopter Quartet*, performed at the Salzburg Music Festival, where the four musicians on board different helicopters played music while flying, conveying to each other the sounds they produced by microphones and cameras. Each one of the four images was in turn projected in the hall for the audience, where the sound was transmitted via a loud speaker. Tremolos predominated in the piece of music, which fused with the noise of the helicopter engines, while the organizers projected landscapes over which the musicians were flying.

The music imperative has been consolidated in new aesthetic, which was anticipated by Hanslick: “The final verdict on the value of the beautiful will be based on the evidence of the direct feeling....The striving for the possible objective knowledge embracing in our times all spheres of learning must also cover studies of the beautiful. If aesthetics is not to become a final illusion, it should draw closer to the natural scientific method... regardless of the infinitely changeable impressions”. Hence the conclusion that the choice in the approach or the point of view to the music processes of the 20th century has presented a rich diversity of forms and sound matter, relativity, self-sufficiency, new aesthetic principles and striving for absolutization of the processes within the very existence of the musical.

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