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Music and International Relations

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My purpose in this chapter is twofold. First, I shall outline several social processes illustrative of the important role music plays in international relations and cite examples of each drawn from the literature in the history and sociology of music. Second, I shall sketch a theoretical framework in which the interface of music and international relations can be analyzed and suggest considerations for melding aspects of music and international relations in the future.

The list of social processes developed by the sociologist Henry Zentner[1] provides a useful perspective from which to view music and international relations. In particular, seven processes are of interest, namely, image preservation, loyalty maintenance, personification, socialization, information exchange, cooperation and competition. While there is no claim for exhaustiveness in this list, it does illustrate the variety of ways in which music contributes to, and is affected by, international relations.

SOCIAL PROCESSES

Image preservation refers to the way in which a country as a collectivity is either seen, or imagines itself to be seen, by others. Presumably, a state does not wish to convey the impression that it is faltering or in decline, but rather, strives to project a collective consciousness—an image—that is envisaged by others to be stable or progressive. Image maintenance norms control, among other things, the means or the procedures by which this process is to be carried on.

Music provides an important means whereby heads of state may impress others with their personal political power and wealth and that of the state they represent. Combining as it may both sound and spectacle, it is a potent force for conveying the state's image. The history of Western

music is replete with numerous examples,[2] witnessed by such musical patrons as James I, Louis XIV, Frederick the Great, and Pope Leo X.

Historically, music has been used in the context of image preservation on two types of occasions: first, at the celebration of dynastic marriages that were both familial and political events. The tradition of music as an integral element of marriage celebrations exemplified in those contracted between various European houses in the fifteenth and sixteenth centuries, for example in the Gonzaga dynasty of Mantua,[3] continues in the musical pomp and circumstance surrounding weddings in the contemporary European royal families, most recently those in the House of Windsor.

Second, music has long played an important role in political events. The arrivals of visiting ambassadors and heads of state have traditionally been marked with musical ceremonial and entertainment provided in their honor, as, for example, by Henry VIII's King's Musicke, an ensemble of singers and instrumentalists who travelled with the king to supply musical entertainment, and the elaborate displays of music and dancing arranged by his daughter, Elizabeth I.[4] Louis XIV's act of marking his military successes with an opera[5] illustrates a similar musical celebration to that of the Jewish women who greeted King Saul and David and their returning victorious armies with song and dancing: "Saul has slain his thousands, and David his ten thousands."[6] Moreover, music has been a central part of ceremonials associated with the coronation of heads of state, notably in the English royal houses where a long monarchical tradition persists.

A link between political ambition and the lavishness of ceremonial, suggesting that the greater the head of state's political ambition the more pretentious the musical display, is evident in the literature. Guglielmo Gonzaga of Mantua, for example, seized the political advantage of being seen to be "a model Christian prince" of the Counter-Reformation, and devoted himself to the erection of the ducal basilica of Santa Barbara at Mantua—a "dynastic temple" and a "theatre for Gonzaga politico-religious ceremonies."[7] Others, such as Karl Eugen of Württemberg,[8] impoverished their states to finance the excesses of their courts, especially the mounting of operatic spectacles. In recent times, international events such as the opening ceremonies of the Olympic games have included music as part of the proceedings to impress spectators with the political might of the host country.

Loyalty maintenance refers to the need to ensure that the members of the state remain loyal and patriotic, and their morale is sustained. The underlying assumption is that individuals have more or less choice to voluntarily leave (or escape in the case of countries whose borders are closed to emigration) if they are dissatisfied with what their country has to give them. The notion that, over the long run, some reward must be given to the citizenry so that they will desire to remain in a state,

underlies this process which is governed by morale norms that specify the ways in which this is to be accomplished and the principles that are to govern its operation.

Examples of the role of music as a means whereby patriotism and a people's morale is enhanced may also be cited. It played an important part in the spectacle staged by Philip the Good as part of his strategy of rallying Burgundian nobles around his banner to fight another crusade,[9] constituted an agent whereby patriotic and revolutionary feelings were stirred in the French revolution,[10] and exemplified as well as contributed to the rising tide of European nationalism in the nineteenth century.[11] In Italy, for example, Giuseppe Verdi's operas, notable *Giovanna d'Arco, Attila* and *La Battaglia di Legnano,* evoked patriotic sentiment, and music contributed in a significant way to the Italian Revolution of 1848. This tradition of music's role as a means of loyalty maintenance continues, for example, in the present use of music in the military as a means of boosting morale, and the playing and singing of patriotic songs and hymns at important state events.

Personification denotes the process by which a country develops a sense of national identity; the ways in which it differentiates itself from another. This typically involves such visible and symbolic emblems as national anthems and flags, and is governed by identity norms that specify the ways in which this is to be accomplished.

Music constitutes an important means whereby a sense of national identity is developed. States have embraced national anthems written during wars and revolutions enshrining times of fervent action (for example, *La Marseillaise*) or penned during periods of comparative peace as contemplative songs (for example, *God Save The King [Queen]*).[12] Music has also come to symbolize the political aspirations of a people. Governments of small countries who have felt their indigenous musics to be under attack from external influences (for example, Sweden, Canada, Tanzania, Trinidad, and Jamaica), have intervened with policies designed to protect and promote the interests of their distinctive musical heritage.[13]

Socialization refers to the way by which the individuals within a country come to share a collective belief system and to act as responsible citizens in that country. It implies some blending or melding of individual belief systems in arriving at the collectivity, whether envisaged as the will of the people as a whole or of those in positions of power. As such, it is governed by ideological norms that dictate the procedures and means by which this is to be achieved.

Music has played an important socializing role since antiquity. Plato saw music (and, more broadly, the arts) as a central element in education within his *Republic.*[14] Moreover, the idea that "music should be 'thought of as an instrument of civic education' "[15] is certainly not a new one, as the internationally pervasive socializing role of folk songs

demonstrates. The Chinese, for example, have a long history of ideological and political purpose in music exemplified, more recently, in the not entirely successful efforts to promote strict musical guidelines during the cultural revolution.[16] Similar efforts by other twentieth-century totalitarian states to control music according to their ideological aesthetics have had mixed success partly because musicians have long regarded their art as transcending national boundaries.[17]

The concept of a close tie between music and ideological change has been advanced by several writers. Conrad Donakowski, for example, shows how "the idea and practice of music in the romantic era were integral to the awakening of a more complete and democratic view of human nature and society."[18] He argues that musical impulse was translated into revolutionary rhetoric and programs of progressive education by means of similar evangelistic techniques to those used in Judaism and Christianity. Also, Jacques Attali[19] elaborates a theory of music as prophetic of political and economic order and change, and shows that the musical expression of the eighteenth century prefigured the political thought of the nineteenth century and, in turn, foreshadowed the political reality of the twentieth century.

A belief in the importance of the arts in education has led states to consider carefully the nature of music education in their schools and propose programs to promote their objectives. In the United States, for example, the American school music movement was at the vanguard of the common school movement during the mid-nineteenth century, the rationale being that music would help produce better citizens, promote the interests of a democratic state, and inculcate habits of order and discipline along with a greater reverence for God and a concern for one's fellows.[20] Similarly, the Hungarian adoption of a unified program of musical education devised by Zoltán Kodály in the 1940s was designed to protect and promote the heritage of Hungarian folk song that faced possible extinction without a program of mass education initiated by the government. [21]

The rise of internationally pervasive popular musics, particularly since World War II, has complicated this picture because such musics have at times criticized the state or rejected the traditional values and aesthetics underlying, not only Western art music, but other classical traditions and indigenous musics as well. Moreover, the growing internationalism in music during the twentieth century has necessitated socialization not only in the musics of a particular state, but in those of other nations—a fact that has further broadened the scope of socialization in and through music in state schools.

Information exchange is the process by which knowledge is disseminated either within the state or internationally. It is governed by communication norms that specify what is to be communicated by whom, to whom, in what form and under what circumstances, including both overt communication and espionage.

Music has historically formed an important avenue for international communication. Indeed, as John Dewey observes, "works of art are the only media of complete and unhindered communication between man [or woman] and man [or woman] that can occur in a world full of gulfs and walls that limit community of experience."[22] Not only have composers expressed political views on international events, as for example, in Beethoven's support of the ideals of the French Revolution and, later, of Napoleon,[23] but there are numerous examples of internationalism in musical themes themselves.[24] This is illustrated by a fascination with the East apparent in Mozart's opera *Die Entfürung aus dem Serail,* and the borrowing of themes from the music of other countries evident in Brahms's *Hungarian Dances* and Bizet's opera *Carmen.* Migration (either forced or voluntary) has resulted in acculturation, or a melding of various aspects of cultures—the indigenous and the new—illustrated in the development of jazz and the spreading of musics associated with religious minorities such as the Mennonites.[25] Internationalism in music education is also evident in the work of Carl Orff who derived inspiration in the development of the Instrumentarium, or distinctive instrumental ensemble that forms the basis for his *Schulwerk,* from the Indonesian gamelan and various African xylophones.[26]

Music has also provided a vehicle for propaganda and a cover for espionage. Not only did the Stuart kings find a "most persuasive vehicle for political propaganda in the elaborations of the court masque," but it was not unknown for musicians to combine their art with espionage abroad. Christopher Hogwood cites several examples:[27] Richard Coeur-de-Lion is reputed to have been discovered in captivity in the castle of Durenstein in Austria as a result of the efforts of the trouvère Blondel "who wandered Europe singing outside every prison and castle, until finally his song was answered by Richard." Pelham Humfrey, one of the most talented boys in the Chapel Royal, was sent to France by Charles II ostensibly to absorb the style and technique of Lully's "*violons vingt-quatre,*" and on his return received an inordinately large payment of 200 pounds from secret service funds, although, according to Samuel Pepys, he was "not improved by his travels." John Dowland, musician-composer, was also paid from the secret service funds of James I when he returned from employment in the court of Denmark, and it was reported of Count St. Germaine "who made so much noise at that time, not only with his fiddle, but his mysterious conduct and equivocal character" that he had "now retired from the world."

Not only was music regarded as a propaganda weapon by rulers such as Emperior Maximilian I, whose Hofkapelle became almost unrivalled in Europe,[28] but musicians also devised song texts and opera plots to reflect political concerns or to offer political commentaries. Some of Jacquet of Mantua's motets, notably, "Cantemus Domino," "Jam nova

perpetuo,'' ''Quis Incredibili,'' and the state motet ''Hesperiae ultimate invicto regi,'' underscored various aspects of his employer's political activities.[29] Also, Cornwell Rogers suggests that music, particularly massed choral music, was so well thought of as a propaganda weapon during the French Revolution that patriotic music and singers were exported to assist the revolution in neighboring countries.[30] Later, the Italian opera houses became symbolic battlegrounds during the *risorgimento*.[31]

International relations in respect of music have intensified in the twentieth century partly due to the vastly more important international communication in, about, and through music, notably the impact of phonograph records on cultural communication. In recent decades, the international marketing of records has made possible an unprecedented sharing of musics and musical knowledge, especially of that popular music marketed by the music industry mainly through the multinational companies. As a result of technological changes over the past several decades, it has been possible to use music as a propaganda agent in a manner unprecedented in the past.[32] These new technologies have also created such international problems as copyright ownership and record piracy, problems which international law and agreements have thus far not been entirely successful in addressing.[33]

Cooperation denotes the idea of individuals and groups within states, or of nations, working with each other, and rests on mutuality norms that are based on the mutual and complementary interests shared by those within a country or internationally. Mutuality norms control the procedures by which this is to be done and the limits to which it may extend.

Music has historically provided an important means of promoting political goodwill and peace between nations. Small or weak states have sought good relations with their larger neighbors or conquerers by means of musical flattery, as the portrayal of Francis I of Austria as a ''godlike lawgiver from whom all Italy's blessings flowed'' in an allegory presented at La Scala, Milan, illustrates.[34] Cooperation between, and exchange of musicians, however, has only been possible where political and diplomatic links were already in place, exemplified in the exchange visits by members of the Imperial and Gonzaga courts and those between various Italian city-states ruled by the Este, Gonzaga and Medici dynasties in the sixteenth century.[35]

In more recent times, the Council for Cultural Cooperation, established January 1, 1962, as one of the specialized committees assisting the Committee of Ministers in the Council of Europe, announced one of its objectives: ''To preserve and develop Europe's cultural heritage, having regard to its diversity and to the specific contribution of each country, and to promote access to and appreciation of it.''[36] This followed the Paris Convention signed by 15 member governments of the Council of Europe, in which each contracted to ''take appropriate measures to safeguard and

to encourage the development of its national contribution to the common cultural heritage of Europe;'' to ''encourage the study by its own nationals of the languages, history and civilisation of the other Contracting Parties and to ''consult with one another within the framework of the Council of Europe with a view to concerted action in promoting cultural activities of European interest.'' Indeed, the Council for Cultural Cooperation has seen itself as ''the first example of an international organization responsible for defining and implementing a program based on multilateral cooperation in the cultural field at the level of a major 'region.' ''[37] Its efforts in the field of music are documented in a series of studies published under its auspices[38] and its announced aim is to ''democratise'' music; to encompass and stimulate mass popular musical cultures rather than to solely promote the interests of classical European musical traditions.[39]

Several examples of internationally organized cooperation in music may be cited. The Berne Copyright Convention of 1886 enunciated the basic principle that ''the creator of a work of music or a text is entitled to some kind of remuneration when the work is performed in any country that has ratified the convention. Other copyright conventions—the Copyright Convention (1952), Rome Convention (1961) and Phonogram Convention under the Geneva Convention (1971)—have subsequently aimed at the international protection of the rights of performers, phonogram companies, and broadcasting and television organizations. Various organizations have also promoted international cooperation through music. These include: UNESCO—through such bodies as the World Intellectual Property Organization (WIPO); the International Music Council (IMC)—which has consultative status with UNESCO—through its various affiliated organizations, the International Federation of Musicians (IFM), International Society for Music Education (ISME), and the International Federation of Producers of Phonograms and Videograms (IFPI), to name a few.[40] Moreover, goodwill visits by musicians have been made possible through international agreements for cultural exchange, such as U.S. bilateral agreements with the USSR and the People's Republic of China.

Competition refers to the process whereby individuals within a country or countries strive with others to acquire and control scarce and valued resources and is manifested politically, economically, and in other ways. It is governed by resource allocation norms that control the manner in which these goods and services are to be disbursed.

Music has long been a part of the system of economic exchange. Once musicians organized into guilds and entered into professional service, their art also became a business, one that expanded rapidly, especially in the nineteenth century as a result of technological change and mass marketing techniques. The mass printing of cheap music, the rise of the public concert, the promotion of musical virtuosi, and the growth of

amateur involvement in musical performance during the later eighteenth and nineteenth centuries subsequently burgeoned into an internationalism in music in the later twentieth century in the wake of mounting technological change and international marketing. Popular music, in particular, came to be viewed as the "music industry" in which the profit motive assumed vital importance. Indeed, as Aaron Copland observes, "Music is no longer merely an international language, it is an international commodity."[41]

The impact of technological change and mass communication, especially over the past two decades, has been internationally pervasive. Phonograph record production, for example, is concentrated in the hands of a relatively few multinational companies funded principally by U.S. interests, all part of bigger media and hardware production concerns, and linked together through a network of holding companies and license deals. Moreover, the United States has dominated internationally by virtue of the size of the U.S. market. Such is the international marketing by multinationals that they not only operate in many countries but now refer to "mega-sellers," of sound recordings that sell billions of copies internationally. Further, the growing internationalism in music has generated tensions between those countries who have signed international agreements and treaties that monitor and regulate the "products" of the music industry and those who have not, between those who comply and those who do not.[42]

Small countries find their indigenous cultures under external pressure from the multinationals.[43] The tendency for folk musics to become spectacles removed from their natural social contexts and brought within the economic exchange system, stylistically altered and standardized for the purposes of sound reproduction, and held in low regard or even forgotten by some of the people, has led governments to take action, to sponsor indigenous musics and to help facilitate private enterprise in a bid to compete with the multinationals.

Interpretations of the impact of Western music on indigenous musics differ. Roger Wallis and Krister Malm suggest that the current international music scene generally seems to represent a trend to an overarching transculturalism, where an internationally pervasive Western popular music culture both contributes to, and is influenced by, musics of other countries. They see this as having either of two effects in the future: the "attainment of a global music culture available to almost everybody"; or "the emergence of a multitude of types of music arising out of new living conditions and new technologies, at the same time as traditional music is adapted to new environments. . . ."[44] Bruno Nettl paints a picture of diversity, of the survival of traditional world musics and their adaptation to the Western world. He argues that "the coming of Western music, rather than bringing about the homogenization of world music,

has actually helped to make the twentieth century a period of great musical diversity." Here, he makes an important distinction between "modernization," or "the incidental movement of a system or its components in the direction of Western music and musical life, without, however, requiring major changes in those aspects of non-Western tradition that are central and essential," and "westernization," or "the substitution of central features of Western music for their non-western analogues, often with the sacrifice of essential facets of the tradition."[45] He suggests a trend toward modernization rather than Westernization and concludes:

> If there is a general conclusion to be drawn from the ways in which the world's societies have responded to the coming of Western music, it is that each has tried, sometimes at great cost, to retain some significant degree of musical identity; and that each has found ways to symbolize, in its music, the positive, negative, and ambiguous aspects of its relationship to European-derived lifeways and values.[46]

A THEORETICAL FRAMEWORK

I turn now to the suggestion of a theoretical framework in which the interface of music and international relations may be analyzed. Two assumptions are outlined. Together, they provide a basis for future action. The first is that while music is a universal phenomenon in the experience of humankind, musical meaning is not universal. While anthropologists and ethnomusicologists, for example, John Blacking,[47] have posited the notion of the universality of musical phenomena—that musical experience is common to all known societies from the simplest to the most complex—musical meaning is not universal in that it is not shared by all societies. There is a sense in which an individual from one culture may not fully enter into the musical experience of another in the same way as one who has been born and lived in that culture.

In an attempt to explain the phenomena of musical experience and the nature of musical meaning, some philosophers, for example, Susanne Langer,[48] have conceived of the musical event in terms of individual experience and paid insufficient attention to the social conditioning that is necessary in order for a person to interpret music. Others have seen the meaning of musical experience in sociological terms. Graham Vulliamy and John Shepherd,[49] for example, have viewed it in a Marxist context of ideological class struggle and argue (after Peter Berger and Thomas Luckman)[50] that the psychological construction of reality is itself socially construed in the sense that the social environment shapes the self-image to a large degree. Similarly, Edward Tiryakian[51] posits the notion of an assumptive frame of reference (AFR), the individual interpreting the actions of others (and his or her own) in the light of a unique perspective that is socially informed. Jacques Attali,[52] for example, sees music in

politico-economic terms as the agent whereby power may be exercised. Once music entered into exchange, he argues, it lost its extra-musical contextual, mythical and mystical value and this led to its devaluation as it was exercised in the context of political power. On the other hand, some psychologists, notably, Robert Borger and A.E.M. Seaborne[53] suggest that heredity and genes may play a more important role in explaining causation in human behavior than had previously been thought by environmentalists, implying that a solely social explanation of human behavior—and by extension, of musical meaning—may be somewhat simplistic.

These different conceptions of musical meaning are reconciled when one recognizes that the psychological and social experience of music are in tension.[54] To focus attention on the individual experience and individually interpreted meaning of music does not negate the compelling importance of the social reality, of meaning that must be understood in terms of the structures and functions of music in society, and vice versa. Such a wider view takes account of those aspects of music that seem to lend themselves to intuitive apprehension and those that are more influenced by, or apprehended in, social and cultural terms.

Various philosophers of music including musicians, for example, Ferruccio Busoni and Charles Ives,[55] have described what they variously saw as a tension between what on the one hand may be represented as the substance, the inner spiritual quality of music, and the manner, the outer sensuous form or appearance as it were, of music. As Ives wrote, this inner substance seems to give some music a timeless quality, an appearance of moving in keeping with the flow of society so that it appears ever with us, in contrast to that music which ''dates'' or is seemingly left behind the societal flow because it relies upon outward appearance or form. Moreover, Friedrich Schiller[56] posits the idea of artists as both *in time*, in that they are children of their time, and *for all time* in that their work is intended to have lasting value. The view of music as constituting a dialectic of tension between substance and manner implies a similar dialectic in musical meaning, where meaning is apprehended both as an inner psychological experience and one that is principally informed by an understanding of its style and outward social manifestation.

Similarly, one might also conceive of a dialectic between the form of music and its function; between form, or that musical meaning to be found within the music itself in an understanding of its structure, or what Langer describes as its ''significant form,''[57] and its function, that is, the purposes it fulfills within the social group and its extra-musical meaning.

Given that these polarities intersect—substance and manner, and form and function—it seems that substance and form are more individually apprehended and amenable to psychological analysis while manner and function are construed in more social terms and thereby suited to sociological analysis. Allowing that psychological interpretation is

informed, in some degree, by social experience and vice versa, this allows a richer image of the nature of musical experience. While it may be true that a social explanation is couched at a higher level of generality than is a psychological explanation and is therefore more inclusive, it cannot replace the latter. A combination of approaches allows the true complexity of the picture to emerge.

I have elsewhere viewed the problem of the universality of music and the multiplicity of musics and musical meanings that these imply within the context of "spheres of validity," a concept borrowed from K. Peter Etzkorn (following Georg Simmel)[58] to denote sociomusical groups, each sharing a common view of the meaning of music where persons outside a particular sphere of validity do not share the same meanings as those within it. Moreover, spheres of validity are dynamic entities that are constantly in a state of "becoming." Given the assumption of a dialectic between the individual and social experience of music, this notion of a sphere of validity may be broadened to encompass tensions between individual and social interpretations of music, between substance and manner, and form and function of music.

Spheres of validity in music form, maintain themselves and decay in a variety of ways during the course of their life cycles, influenced by a variety of social institutions including the family, church, government, music profession and commerce, among others. The seven processes, identified above, illustrative of the role played by music in international relations provide evidence of only several of these influences, notably, those of government, commerce, and technological change, and thereby constitute an as yet incomplete picture.

The idea of music as a universal phenomenon without universal meaning has important implications for international relations. Spheres of validity may transcend political boundaries, for example, Western art music may be shared by individuals and groups in European states or beyond. They may be more or less contiguous with state borders to the extent that these circumscribe a particular culture within a unitary society. Or a plethora of overlapping or distinctly separate spheres of validity with a corresponding variety of musics may coexist within a given state, manifested in a variety of musical subcultures as is the case in Canada, the United States and Belgium, among others. In countries that have been colonized by Western Europeans, for example, Jamaica, a variety of musical meanings are apparent in the contrasts between Western art and folk music, and indigenous musics, some of which are influenced by the West. Evidence of musical imperialism is seen in the lower status accorded indigenous music in favor of the music of the old British Empire. In such "small countries," aspiration for political and economic independence causes them to promote the interests of their indigenous musics and to assert the validity of their own particular musical heritage.

The second assumption is that the Gaia Hypothesis[59] offers a view of planet earth as an interrelated dynamic system of organisms of different levels of complexity in delicate balance. Whatever affects one part of the ecosystem affects other parts. This hypothesis applies not only literally to human stewardship of the earth's environment but figuratively in the world of social affairs and international relations as well. It offers an alternative vision to that prescribed in a technological society[60] and suggests spontaneity and intuition as complements to deliberate rational behavior, and the possibility, indeed the necessity, of reflection on the validity of ends rather than the preoccupation with a quest for efficient means that become ends in themselves. It opens up debate, promotes new ideas and fresh images that threaten or even contradict those that undergird the rule of technology, and, in so doing, it places technology in a proper perspective and enhances the dignity of humanity within society.[61]

The variety of world musics is a precious heritage worthy of protecting and nurturing. As dwellers on planet earth, international goodwill and understanding are also purposes that are important to all human beings. To this end, various potentially conflicting social processes must be kept in balance: international competition with cooperation; hedonistic tendencies of nations toward personification and image preservation with the need for information exchange among them; and a state's concern for loyalty maintenance with the sense of a person's wider responsibility to the entire earth achieved through the process of socialization.

Music provides an important means whereby such a balance may be achieved. It offers evidence of competition and cooperation; personification and image preservation, and information exchange; and loyalty maintenance to a state and socialization of a sort that promotes internationalism in music. While its role may tend both toward or away from international understanding, the Gaia Hypothesis suggests that it be used in the context of international cooperation. Certainly, the socialization process constitutes a way this may be done. Within a state's educational system, music provides a means whereby students may be made aware not only of their own musical heritage, but of those of other countries as well.[62] States may also promote the exchange of musicians providing a continuing lifelong education for their citizens. Two examples of these processes at work may be seen in the continued development of the International Society for Music Education in promoting the interests of internationalism in music, and a widening interest by music researchers in ethnomusicology—the study of world musics—as a branch of serious study.

But music offer more. In a world oriented toward technology and materialism it enriches the life of the mind and the human spirit through an appreciation of the beautiful. Friedrich Schiller and Herbert Read follow Plato in his radical argument that the arts, among them music, are so

fundamental to the educational process as to constitute education *through* the arts.[63] Others point to music's contribution to the imagination, indeed, as Aaron Copland[64] notes, music cannot be appreciated without the imagination. Not only does it enhance personal well-being, but if envisaged within the context of the Gaia Hypothesis, music can contribute to harmony in international understanding and relations.

NOTES

1. Henry Zentner, *Prelude to Administrative Theory* (Calgary: Strayer, 1973), ch. 7.

2. See Christopher Hogwood, *Music at Court* (London: Victor Gollancz, 1980); Henry Raynor, *A Social History of Music from the Middle Ages to Beethoven* (New York: Taplinger, 1978) and *Music and Society Since 1815* (New York: Schocken, 1976).

3. Iain Fenlon, *Music and Patronage in Sixteenth-Century Mantua*, 1 (Cambridge: Cambridge University Press, 1980), p. 84.

4. See Henry Cart de La Fontaine, ed., *The King's Musicke: A Transcript of Records Relating to Music and Musicians (1460–1700)* (London: Novello, 1909); Edward F. Rimbault, *The Old Cheque-Book, or Book of Remembrance of the Chapel Royal, from 1561 to 1744* with intro. by Elwyn A. Wienandt (1872; reprint, New York: Da Capo, 1966); Hogwood, *Music at Court*, pp. 29, 30, 36.

5. Hogwood, *Music at Court*, p. 9.

6. Samuel 18:7 *Revised Standard Version*.

7. *Fenlon, Music and Patronage*, pp. 83, 116.

8. See Alan Yorke-Long, *Music at Court: Four Eighteenth Century Studies* (London: Weidenfeld and Nicholson, 1954), pp. 43–70.

9. See Hogwood, *Music at Court*, pp. 20–24.

10. See Conrad L. Donakowski, *A Muse for the Masses: Ritual and Music in an Age of Democratic Revolution, 1770–1870* (Chicago: University of Chicago Press, 1977), pp. 50–51.

11. See Arnold Perris, *Music as Propaganda: Art to Persuade, Art to Control* (Westport, CT: Greenwood, 1985), ch. 2.

12. For a survey of national anthems see Paul Nettl, *National Anthems*, 2nd. enlarged edition, trans. Alexander Gode (New York: Frederick Ungar, 1967).

13. See Roger Wallis and Krister Malm, *Big Sounds from Small Peoples: The Music Industry in Small Countries* (New York: Pendragon, 1984), chs. 3, 7.

14. For Plato's theory of education through art see his *Republic*, 3. 401–402; *Laws*, 2. 653–656, 7. 796–816.

15. Donakowski, *A Muse for the Masses*, p. 250

16. See Arnold Perris, "Music as Propaganda: Art at the Command of Doctrine in the People's Republic of China," *Ethnomusicology* 27, no. 1 (1983): 1–28.

17. Some musicians in Nazi Germany, for example, cooperated with the Germanization process in music and others did not. Hans Werner Henze, *Music and Politics: Collected Writings, 1953–81*, trans. Peter Labanyi (London: Faber and Faber, 1982), p. 30, mentions Karl Amadeus Hartmann who refused to allow his

compositions to be published or performed by the Nazis. Norman Lebrecht, *Discord: Conflict and the Making of Music* (New York: Universe, 1983), ch. 7, notes examples of musicians who fled into exile during the period leading up to, and during World War II.

18. Donakowski, *A Muse for the Masses*, Preface.

19. Jacques Attali, *Noise: The Political Economy of Music*, trans. Brian Massumi (Minneapolis: University of Minnesota Press, 1985), p. 4.

20. See Estelle R. Jorgensen, "William Channing Woodbridge's Lecture, 'On Vocal Music as a Branch of Common Education' Revisited," *Studies in Music* (University of Western Australia), no. 18 (1984): 1–32.

21. See *The Selected Writings of Zoltán Kodály*, Ferenc Bónis, Zenemukiadó Vállalat, eds., trans. Lili Halapy and Fred Macnicol (London: Boosey and Hawkes, 1974), pp. 24–33, 119–126, 160–162.

22. John Dewey, *Art as Experience* (1934; reprint, New York: Paragon, 1979), p. 105.

23. See Maynard Solomon, *Beethoven* (London, Toronto, Sydney, New York: Granada, 1980); J. H. Elliot, "The French Revolution: Beethoven and Berlioz," in Arthur Jabobs, ed., *Choral Music* (Harmondsworth [Middlesex], England: Penguin, 1963), pp. 201–216; Fan Stylian Noli, *Beethoven, and the French Revolution* (New York: International Universities Press, 1947).

24. See K. Peter Etzkorn, ed., *Music and Society: The Later Writings of Paul Honigsheim* (New York: Wiley, 1973), pp. 165–169, for a discussion of internationalism in music.

25. See Helen Martens, "The Music of Some Religious Minorities in Canada," *Ethnomusicology* 16, no. 3 (1972): 360–371.

26. See Carl Orff, *The Schulwerk*, vol. 3 of *Carl Orff/Documentation. His Life and Works*, trans. Margaret Murray (New York: Schott, 1978).

27. See Hogwood, *Music at Court*, pp. 9, 12, 16, 41–43.

28. See ibid, pp. 25–28.

29. See Fenlon, *Music and Patronage*, pp. 76–77.

30. See Cornwell B. Rogers, *The Spirit of Revolution in 1789: A Study of Public Opinion as Revealed in Political Songs and Other Political Literature at the Beginning of the French Revolution* (Princeton: Princeton University Press, 1949), pp. 25–26.

31. See Donakowski, *A Muse for the Masses*, ch. 10, especially pp. 242–243; Walter H. Rubsamen, "Music and Politics in the 'Risorgimento'," *Italian Quarterly* 5 (1961): 100–120; R. J. B. Bosworth, "Verdi and the Risorgimento," *Italian Quarterly* 14 (1971): 3–16 (suggesting some equivocation in Verdi's political views).

32. Kenneth Shore, "The Crossroads of Business and Music: A Study of the Music Industry in the United States and Internationally," diss., Stanford University, 1983 (Dissertation Abstracts International, 44/05A, p. 1233) notes that the multinationals have been able to shape public taste "not so much by a direct predetermined control by record companies over the music product, but rather by the exclusion of alternatives."

33. See Wallis and Malm, *Big Sounds from Small Peoples*, ch. 6; Helmut Steinmetz, "Copyright, Neighbouring Rights, and Piracy in Austria," in Kurt Blaukopf, ed., *The Phonogram in Cultural Communication* (Wien, New York: Springer-Verlag, 1982), pp. 141–150.

34. Donakowski, *A Muse for the Masses*, p. 242.

35. See Fenlon, *Music and Patronage*, chs. 3, 4.

36. Council of Europe. *An Experiment in Multilateral Cultural Cooperation in Europe: The Council for Cultural Cooperation*, 1972, p. 6.

37. Ibid, quoting articles 1, 2, and 3 of the Paris Convention (1954).

38. See Council of Europe. Council for Cultural Cooperation. *Music Industries and Creativity*. Cultural Policy Studies, ser. 4., 1983; *Technological Development and Cultural Policy*. Cultural Policy Studies, ser. 5., 1984.

39. See *An Experiment in Multilateral Cultural Cooperation in Europe*, pp. 20–22.

40. See Wallis and Malm, *Big Sounds from Small Peoples*, ch. 2.

41. Aaron Copland, *Music and Imagination* (Cambridge, MA: Harvard University Press, 1952), p. 18.

42. See Wallis and Malm, *Big Sounds from Small Peoples*, ch. 4. Ongoing problems are reported in the press, notably *Variety* and *Music Trades*, passim.

43. Ibid, p. 11. Also see pp. 12–15, and ch. 7, for a description of the specific actions governments have taken.

44. See ibid, pp. 297–302, for a discussion of the distinctions between transculturalism, cultural exchange, cultural dominance and cultural imperialism and pp. 324–325, for a sketch of future possible developments.

45. Bruno Nettl, *The Western Impact on World Music: Change, Adaptation and Survival* (New York: Schirmer, 1985), pp. xiv, 20.

46. Ibid, p. 165.

47. John Blacking, *How Musical Is Man?* (London: Faber and Faber, 1976).

48. Susanne K. Langer, *Philosophy in a New Key*, 3rd. ed. (Cambridge, MA: Harvard University Press, 1957).

49. Graham Vulliamy and John Shepherd, "The Application of a Critical Sociology to Music Education," *British Journal of Music Education* 1 (1984): 247–266; "Sociology and Music Education: A Response to Swanwick," *British Journal of the Sociology of Education* 5, no. 1 (1984): 57–76; "Sociology and Music Education: a Further Response to Swanwick," *British Journal of the Sociology of Education* 6, no. 2 (1985): 225–229.

50. Peter Berger and Thomas Luckmann, *The Social Construction of Reality: A Treatise in the Sociology of Knowledge* (1966; reprint, Garden City, NY: Doubleday, 1967).

51. Edward Tiryakian, "Sociology and Existential Phenomenology," in Maurice Natanson, ed., *Phenomenology and the Social Sciences*, (Evanston,IL: Northwestern University Press, 1973), 1: 199–201.

52. Attali, *Noise*, p. 19, points to three strategic uses of music by power: "to attempt to make people *forget* the general violence," "to make people *believe* in the harmony of the world"; and "to *silence*, by mass producing a deafening, syncretic kind of music, and censoring all other human noises."

53. Robert Borger and A. E. Seaborne, *The Psychology of Learning*, 2d. ed. (Harmondsworth [Middlesex] England: Penguin, 1982).

54. This theme is also discussed by John Shepherd (John Shepherd et al., *Whose Music?: A Sociology of Musical Languages* [London: Latimer, 1977], pp. 55–56), who suggests "an open-ended relationship between music and society."

55. Ferruccio Busoni, "Sketch of a New Esthetic of Music," and "Charles Ives, "Essays Before a Sonata," in *Three Classics in the Aesthetic of Music* (New York: Dover, 1960).

56. Friedrich Schiller, *On the Aesthetic Education of Man in a Series of Letters*, trans. and foreword, Reginald Snell (1954; reprint, New York: Frederick Ungar, 1965), pp. 50–55.

57. Susanne K. Langer, *Feeling and Form* (London: Routledge and Kegan Paul, 1953), p. 32.

58. See Estelle R. Jorgensen, *A Critical Analysis of Selected Aspects of Music Education* (Calgary [Alberta], Canada: Department of Educational Administration, University of Calgary, 1977), ch. 4; K. Peter Etzkorn, "On the Sphere of Social Validity in African Art; Sociological Reflections on Ethnographic Data," in W. L. d'Azevedo, ed., *The Traditional Artist in African Societies* (Bloomington: Indiana University Press, 1973), pp. 343–373.

59. This hypothesis originally suggested to me by Professor Ronald Laura, is outlined in Fritjof Capra, *The Turning Point: Science, Society, and the Rising Culture* (1982; reprint, Toronto, New York, London, Sydney: Bantam, 1983), pp. 284–285. On the goddess, Gaia, see Charlene Spretnak, *Lost Goddesses of Early Greece* (Boston, MA: Beacon, 1981); I am indebted to Mary Reichling for the suggestion of these references. The female imagery here evokes the notion of a different perspective or "voice" beyond the masculine in human affairs. See Carol Gilligan, *In a Different Voice: Psychological Theory and Women's Development* (Cambridge, MA: Harvard University Press, 1982). A similar systems view of the world is offered in Verner Bickley and John Philip Puthenparampil, *Cultural Relations in the Global Community: Problems and Prospects* (New Delhi [India]: Shakti Malik, Abhinav Publications, 1981).

60. Jacques Ellul, *The Technological Society*, trans. John Wilkinson (New York: Vintage, 1964).

61. K. Peter Etzkorn, "Notes in Defense of Mass Communication Technology," in Blaukopf, *The Phonogram in Cultural Communication*, p. 103, suggests that mass communications technology has much to offer society, especially in enabling the individualization of musical experience and making it more widely available.

62. Christopher Small, *Music—Society—Education*, 2nd. rev. ed. (London: John Calder, 1980), ch. 9, offers an approach to music education consistent with these ideas.

63. See Reginald Snell's Introduction in Schiller, *On the Aesthetic Education of Man*, p. 17; Herbert Read, *Education Through Art* (London: Faber, 1943), p. 1.

64. See Copland, *Music and Imagination*, p. 7.