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CONCLUSION

Si una Filosofía de la Cultura supone una completa Filosofía de la existencia, entonces con el desenvolvimiento de la cuestión axiológica - que conlleva el despliegue también metafísico - los representantes de la Filosofía Existencial Argentina - desde sus sesgos propios - han proyectado su filosofar existencial en el plano práctico de la Filosofía y han contribuido a iluminar y a esclarecer a esa Filosofía, concebida existencialmente, como Filosofía de la Cultura, esto es, como iluminación y vivificación de la Cultura en su desenvolvimiento.

La Filosofía de la Existencia - asumida la existencialidad de la Filosofía por cada uno de sus filósofos - propone sintetizar, integrar, el filosofar y el existir, el vivir; de ahí que al iluminar el quehacer del filósofo como un quehacer de integración con su existir, contribuya - desde una filosofía proba, honrada - a iluminar y vivificar al hombre íntegro, simple, sin composición.

Al mismo tiempo, si la Filosofía supone una completa Filosofía de la Cultura supone una completa Filosofía de la Existencia, ésta en y desde su desarrollo metafísico y axiológico ha de contribuir en su proyección práctica - como Filosofía de la Cultura - a iluminar y vivificar una Cultura de integración, de síntesis creativa - creadora.

Una Filosofía de la Cultura que se desenvuelva como proyección práctica de un filosofar existencial, como lo muestra el desenvolvimiento de la Filosofía Existencial Argentina hasta hacerse autóctona, ha de desenvolverse poniendo el desenvolvimiento de un pensar acerca de la comunidad en que el mismo filósofo se ha pensado y se piensa -y se siente- incluido. Y desde su visión existencial del filosofar- es decir desde la existencialidad de la filosofía - ha de posibilitar el despliegue de un filosofar inserto en lo cronotópico y abierto - al mismo tiempo a la dimensión planetaria.

MUSIC AS A HOLISTIC MODEL OF BEING

*An Onto-Harmonical Contribution to a
"Polyphonic" Understanding of Peace*

by

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1. Preparatory ontological reflections

1.1 Inwardness of timing soul as holistic instance

The following comments can be conceived, so to speak, as an ontological "grammar" of musical basic structures. For, without any doubt, music is a kind of language. I should even like to say: Music is the language of mankind in an exceptional and proper sense. Its "specialty" as a non-verbal form of communication can be found in the advantage of *not* being performed in a special set of "phonemes", which - more or less arbitrarily produced - are characteristic for the singular languages spoken in this world. In contrast to these, music is immediately understandable: European tourists can be charmed and carried away by the dance rhythms of an equatorial African tribe as well as the aborigines of Sumatra - without any preparatory training - are able to enjoy a Bach prelude, and so on. In consideration of such experiences I can formulate the hypothesis: From its deepest meaning music does not signify any obstacle for intercultural encounter; it is much more an excellent possibility for world-wide communication. For the different musical performances, presented by different cultures, grant a *direct* interchange between singular members of these cultures. Or said in other words: With regard to that direct interrelationship music can be conceived not only as an inter-national, but even as an inter-continental medium of communication, - as an universally valid holistic model of being, by virtue of which the ontical conditions of a creative peace can be observed as being realized and also as being realizable.

The question is, of course: What is music? Wherein consists the authenticity of music? According to Eduard Hanslick music consists in

"sonorously moved forms"¹. This pregnant formula implies that neither an "abstract" music - the mere form - nor the formless sound or the bare noise - is a real music. The true reality of music represents much more an inner-shaped (and an inner-shaping) process, in the medium of which an ontical content is expressed into a logical form, which, by itself, reflects the content from which it comes forth. The acting core of music, therefore, can be defined as the vividly *con-sistent* unity, resulting from the con-sonance of an *in-sistent* content and the (hence proceeding) *ec-sistent* form. Through this *in-ec-con-sistence* I try to outline the principal structure of every genuine musical wholeness.

This wholeness is neither an *aggregate* one (as cars in a parking lot) nor a *mechanical* one (as the interchangeable spare parts of a car). The authentic wholeness (especially of music) is rather an *organic* one². By this kind of wholeness the mineral realm is transcended. The cosmic life opens, herein, itself in order to win - through the region of firmly rooted plants and freely mobile animals - an ever and ever increasing freedom and sovereignty over the world dimensions, i.e. over space and time.

It's most interesting in this context to observe that every concrete musical act essentially consists in an insoluble combination of spatial and temporal components. For instance: The halving of the (spatial) length of a periodically vibrating medium (a stretched string or an air-filled organ pipe) implies *immediately* the doubling of the (temporal) frequencies. On account of such experiences we can affirm that every authentic music functions as a genuinely different world symbol of different cultures. The (above mentioned) direct communication of musical events becomes understandable now. It is founded in the spatial-temporal interrelationship, which as such signifies the inextinguishable general condition of authentic music as well as of every human being. Therefore we have the difficult problem now to elucidate more distinctly the ontical meaning of the mentioned interrelationship.

Time is undoubtedly more comprehensive than space. For the material things as well as human self-consciousness are subjected to the condition of time. Human consciousness, however, in which the extensive world is represented in an intensive manner, is not subjected (is not limited) by the spatial condition. It realizes itself in a spaceless manner. (I can not say,

¹ Cf. E. Hanslick, *Vom Musikalisch-Schönen*, Leipzig 1854 [Repr. Darmstadt 1981], p. 32: "Tönend bewegte Formen sind einzig und allein Inhalt und Gegenstand der Musik"

² For this distinction of three kinds of wholeness cf. Archie J. Bahm, *Metaphysics*, Albuquerque 1986, pp. 37-39.

for instance, that my thought has the length of 3 inches.) Thus we have to say that time is the depth dimension of all wordly beings, space, however, the breadth dimension of them³.

That implies: The organic wholes, observable in material nature, are not to be explained mechanically, i.e. by a mere juxtaposition of material elements. As being already expressed, these elements can not be identified with the act of expression "in itself". The depth dimension of the moving principle of natural wholes lies, so to speak, "under the surface" of moulded things. It's the spacelessly timed motion of soul.

Hence we can understand why in antique philosophy 'time' (cr_noV) and 'soul' (yuc_) were conceived as in intimate union⁴. 'Soul' (the cosmic soul, the soul of plants and animals and especially the rational soul of man) does not mean here a shadowily fleeting thing; it's rather the "source and the origin of motion"⁵. This concept results from the deliberation that a mere description of spacio-temporally moved movements leads into a 'regressus in infinitum' and avoids the deeper insight into the constitution of being in itself. In order to avoid such a method of avoidance we have to gather that all observed *moved* movements ultimately originate from a *moving* movement. This "first movement, it's true, is in motion, but it is not moved by another [motion]; it's necessarily moving itself by itself"⁶. And since this self-sufficient motion does not consist of (externally) composed "parts", it can be understood as the wholistic motion as such⁷.

Concerning the intimate connection between the spontaneous 'soul' and the herein proportioning 'time' we can accept Aristotle's opinion that "time is the [measuring] number of movement"⁸. It's meant here the (above mentioned) depth dimension within which we dispose our actions, afterwards performed in the breath dimension of spacio-temporal world. That inwardness of timing soul is likewise the region within which the composer (and everybody who wants to "make" music) discovers - more or less ingeniously - the configurations which he expresses outwards into the

³ For this distinction and further explication see Heinrich Beck, *Der Akt-Charakter des Seins. Eine spekulative Weiterführung der Seinslehre Thomas v. Aquins aus einer Anregung durch das dialektische Prinzip Hegels*, München 1965, pp. 302s. 327 ss.

⁴ Cf. for instance Aristotle, *Physics* IV, 14 [223 a.26]: *_d_naton e_nai cr_non yuc_V m_o_shV*.

⁵ Cf. Plato, *Phaidros* 245 c-d: *Yuc_ ... phg_ka__rc_kin_sewV*.

⁶ Cf. Aristotle, *Physics* VIII, 5 [256 a. 20-21]: *t_d_prcton kino_n kine_tai m_n, o_c_p_ llou d_ _n_gkh a_t__a_to_kine_s'ai*.

⁷ Cf. *ibid.* [257 b.28-29]: *t_g_r_lon ... kine_tai a_t__a_to_*.

⁸ Cf. *id.*, *ibid.* IV, 11 [219 b.1-2]: *to_to_g_r_stin_cr_noV, _ri'm_V kin_sewV*.

sound matter, so that the finished composition appears as a complex of 'sonorously moved forms'.

To round off these considerations, shall be employed the 'in-ec-consistence'-formula; and we distinguish

1. an *in-sistent* phase: the immanent dynamics of timing soul as real potency for figuring spatial elements;
2. an *ec-sistent* phase: the proceeding movement of timing soul, opening the dynamic space of ideality and producing into it the moved forms (afterwards moving the sound material)⁹;
3. a *con-sistent* phase: the reverting movement of timing soul, fulfilling the ideal space by combining the in-sistent power and the ec-sistent clearness.

1.2. God, the pre-established harmony, as 'soul of the soul'

By means of the foregoing comments is illustrated the *relative* sovereignty of the temporally conditioned human soul over material world. Time gets here a somewhat positive meaning "on the shoulders", so to speak, of the holistic self-ascertainment of 'inner man'. We come upon troubles, however, methodically isolating the time and inquiring what time is in itself. For the present 'now', the continuously shifted "border line" between past and future, refuses to be identified by our thinking: *Every* assumed extension of that present 'now' (one year, one month, one day, one hour, one minute etc.) can be diminished. And in so far as every finite being, *because* it is finite, can be infinitely divided, finally it seems, that present time does not have any extension at all¹⁰. It seems that it is nothing as well as the past, that is no longer, and the future, that is not yet.

Within the 'inner man' the experienced nothingness of time causes anxiety and sorrow (as abundantly described in the nihilistic existentialism, esp. in Heidegger's 'Sein und Zeit'¹¹). The 'principle of time' is conceived now

⁹ This aspect is especially stressed by Alfonso López Quintás; he says: "La música tiene un poder especial para dinamizar los espacios y tornarlos leves. ... La música no es un mero conjunto de sonidos acordados que halagan el oído. Es un principio de ordenación y de energía espiritual que crea ámbitos de dinamismo" (Cuatro filósofos en busca de Dios, Madrid 1981, p. 180).

¹⁰ Cf. St. Augustine, Conf. XI, 15, 20: "Praesens nullum habet spatium".

¹¹ Cf. Margot Fleischer, Die Zeitanalysen in Heideggers 'Sein und Zeit', Würzburg 1991, p. 73: "Das Nichts, vor das die Angst bringt, ist gerade auch das Nichts der Zeit ..., und dieses Nichts ist im besonderen Maße bedrängend".

as a 'monster that devours all things'¹². And by every-day experience is testified that nothing in the world and nothing in human consciousness has such a stability that it could - since ever and for ever - exist by itself. For all spatial-temporal phenomena exist, it's true, *in themselves*, but they do not exist, in a proper sense, *through themselves*. The succesiveness of one part *beside* the other (in material space) and of one imagination *after* the other (in spiritual time) is an infallible sign of incompleteness. A mere 'beside' (or 'after') namely does not produce any form or organic wholeness we are searching for. This lack of authenticity can't be overcome by any kind of indifferentism (in which is presupposed that *nothing* is presupposed): neither in the monistic notion in which unity is hypostasized by levelling all differences, nor in the pluralistic view in which differences are hypostasized by extinguishing every mode of unity. The holistic concept that bestows the inner balance of the (monistic and pluralistic) constituents of being can nor be found in a philosophy that declares that the destructive aggressiveness of time means an internal and *eternal* moment of being in itself¹³. This dialectical immanentism, typical of German Idealism, lets unanswered the question for the sufficient cause of being. Because it does not attain any insight into the original act of pure self-communication, it lacks the transcendental criterion by means of which all timebound phenomena could be analysed concerning their essential constitution, which as such is *not* subjected to the all-encompassing monstrosity of the hypostasized temporal nothingness.

We have to observe in this context a paradoxical change in human self-understanding: As soon as man, propelled by the desire to obtain absolute freedom, decomposes all pre-determination of essential form, he necessarily becomes a slave of the monstrous deformity which as such results from the isolated condition of spatial-temporal nothingness¹⁴.

¹² Cf. Nicolai Hartmann, *Zeitlichkeit und Substantialität*. In: Hartmann, *Der philosophische Gedanke und seine Geschichte*, Stuttgart 1977, p. 79 - 132, esp. p. 82: "Das alles verschlingende Ungeheuer, der Fluch der Realität, ... ist nichts anderes als das Prinzip der Zeit!"; see also Ovidius, *Metamorphoses* XV, 234-236:

"Tempus edax rerum, tuque, invidiosa vetustas
omnia destruitis, vitiataque dentibus aevi
paulatim lenta consumitis omnia morte"

¹³ Cf., for example, Ludwig Feuerbach, *Vorlesungen über Logik und Metaphysik*, Darmstadt 1976, p. 16: "Es ist nicht die Zeit, es ist die Natur des Seins selbst, die die Dinge zerstört; die Zeit ist hiervon nur die Erscheinung ...; die Einheit des Seins und des Nichts ist die wahre, wesentliche, innere Zeit, deren Äußerung und Darstellung nur die sinnliche Zeit ist. Die[se] Zeit thut keinem Ding weh, sie ist ganz unschuldig; sie vollbringt bloß, was längst, von Ewigkeit her geschehen ist" [italics by E.S.].

¹⁴ Cf. E. Schadel, *Sartres Dialektik of Sein und Freiheit. Existentialistische Absurditätserfahrung als Konsequenz positivistischen Wirklichkeitsverständnisses*. In: *Theologie und Philosophie* 62 (1987) 196-215; cf. also Theodor W. Adorno, *Minima moralia*. Frankf. 1986, p. 334: "Je leidenschaftlicher der Gedanke gegen seine Bedingtheit sich abdichtet um des Unbedingten willen, um so bewußtloser,

That implies, however, to utilize one of Origen's allegories: In a similar manner as the children of Israel had to come out from Egypt, the house of bondage, for reaching the land flowing with milk and honey, so each human being has to come out from the enslaving arbitrariness, caused by isolated temporality, for reaching - beyond space and time - the original pure actuality flowing with creativity and inspiration¹⁵.

After these deliberations on the necessity of the inner self-transcendence of human inwardness, the foregoing centralization of timing soul can't be accepted without reservations. We have to state more precisely now that human soul is a *relative center* with regard to the spatial phenomena of the material world; but it is not at all an *absolute center*, because it is subjected to temporal mutability. (For example: It remembers something and forgets it again; it gets inspiring experiences of the origin and it loses sight of them during the every-day life, etc.)

When timing soul essays to overcome its temporal dispersion, concentrating itself on the essential structures of the problem taken into consideration, it transcends itself in direction of the absolute center, or better said: to the timelessly present primordial reality which without any restriction (without any 'before' and 'after') pre-establishes both the constitution of being in itself and the interrelatedness of beings. About this archetypal reality, which as 'causa quae facit nec fit'¹⁶ or as 'lux mentium supra mentium'¹⁷ means an inwardness that is more inward than human inwardness, can be also said that it is God. God is, so to speak, the 'soul of the soul'. For "the life of the body is the soul; the life of the soul, however, is God. And in a similar manner as the life of the body, the soul, is present in order that the body does not die, so the life of the soul, God, must be present in order that the soul does not die"¹⁸.

In this perspective the self-transcendence of timebound soul into the "supernatural" region of the timeless infinitude of the divine origin is by all means a "natural" act of that soul¹⁹. This act is, so to speak, "vitality" necessary

und damit verhängnisvoller, fällt er der Welt zu".

¹⁵ Cf. Origen, Homil. in Exod. 3 [GCS 29, p. 165]: "Exeundum igitur nobis est de Aegypto; relinquendus est mundus"; see also Ludwig Wittgenstein, Tractatus logico-philosophicus 6.41: "Der Sinn der Welt muß außerhalb ihrer liegen".

¹⁶ Cf. Augustine, De civ. Dei V, 6A.

¹⁷ Cf. id., Tract. in ev. Joh. 3A.

¹⁸ Cf. id., Sermo 65, 5: "Vita corporis anima est; vita animae Deus est. Sicut adest vita corporis, id est anima, ne moriatur corpus, sic debet adesse vita animae, hoc est Deus, ne moriatur anima".

¹⁹ Cf. E. Schadel, Anthropologischer Zugang zum Glauben. Implikationen der Beckschen Religionsphilosophie als konstruktive Kritik neuzeitlichen Wissenschaftsverständnisses in

for the soul. And in this context we can remember here the self-understanding of famous musicians and composers: Bach, Hadyn or Mozart, for instance, did not believe that their works were direct expressions of the timebound subjectivity or of their social circumstances. They felt themselves in immediate relation to the eternal actuality of godlike harmony. The inwardly felt presence of this everlasting harmony inspired and incited them to elaborate their works. These works are initiated by the "Einfall" (by a godlike idea that organizes the sound material around an internally moving center) and not by the "Zufall" (by a casual juxtaposition of different sounds). We can even say: The mentioned composers are *outwardly* "masters" of the 'sonorously moved forms' because they are *inwardly* - by transcending their timebound subjectivity - sensitive disciples of the eternally pre-established harmony²⁰.

Therewith we can summarize the ontological elucidations of the different dimensions of musical authenticity by the following scheme:

	Music	Being	Ontical
Status			
	pre-established harmony time and space [GOD]	pure actuality	immutable; beyond
only in time	timing soul [MAN]	inwardness of human mind	mutable,

trinitätsmetaphysischer Perspektive. In: Freiburger Zeitschr. für Philosophie und Theologie 36 (1989) 129 - 158.

²⁰ A similar epistemological conception we find in Augustine, De magistro XIII, 41: "Quisquis cernere potest, intus est discipulus veritatis, foris iudex loquentis vel potius ipsius locutionis". - For the identification of God and pre-established harmony cf. G.W. Leibniz, Théod., Preface: "Dieu est tout ordre, il garde toujours la justesse des proportions, il fait l'harmonie universelle: toute beauté est une épanchement de ses rayons".

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sonorously moved material world mutable in
time and
forms
space
[WORLD]

1.3. Triadic structure of beingness as toticipative actuality

The totality of being is here to be conceived by a 'three-world-theory', already outlined in Bonaventure's distinction between the regions 'extra nos', 'intra nos' and 'supra nos'²¹. The two upwards directed arrows of the left column mark the *ordo cognoscendi* (the order of cognition) which starts in the sensually given world (the world of sounds) and proceeds from there to the inner man, where - by attending the visible forms (or by listening to the waving sounds) - the logical structures of sensual world (or, at least, traces of it) are disclosed. Human inwardness thus gains the ontic significance of an mediating instance: It recollects the spatially dispersed phenomena (or acoumena²²) into the direction of their origin. Because of its temporality human mind (as well as its tendencies) never can be identical with that absolute origin of finite entities. Human mind always is longing for the origin by its act of self-realization, which, for its part, is performed through the diagnosis of the essential features, presented in sensual word.

The 'inner man' approximates his godlike origin not by a *corporal*, but by a *cordial* ascent²³. This ascent does never mean any loss of *auto-nomy*; on the contrary it implies an increase of inner potencies by *onto-nomy*. It signifies an intensifying of man's sensitive, cognitive and volitional abilities. By ontologically analysing, therefore, a gradual diminishing of the dependence on spatial-temporal conditions is observable: The 'inner man' e.g. who realizes the essential forms of worldly beings, is less "dissipated" than those beings. On account of his objective distinctness he has a greater autonomy than the given phenomena or acoumena. He can recognize himself, in a certain sense, as the inner-shaping dimension of those phenomena or acoumena.

For all that, can't be affirmed that human inwardness represents a complete autonomy. As above already shown, it's mutable and attenuated by temporal conditions. Therefore - according to the mentioned tendency of

²¹ Cf. *Bonaventura*, *Itinerarium mentis in Deum*, C. V, 1.

²² It may be allowed here this neologism, formed in analogy to 'phenomenon': 'phenomenon' means that what becomes 'visible', 'acoumenon' that what becomes audible.

²³ Cf. *Bonaventura*, *Itinerarium mentis in Deum*, c. I, 1: "Nullus postest effici beatus, nisi supra semetipsum ascendat, non ascensu corporali, sed cordiali".

diminishing the dependence on space and time - a pure original actuality beyond space and time is required which also could be named as 'God'²⁴. As an actuality, essentially beyond time and space, God does not have a limited self-awareness, a limited self-control or a limited self-maintaining. Such limitations are observable in human inwardness, but they can be transcended by the intensification of the *positive* features, which only limitedly appear in the 'inner man'. Thus we find a revealing approach to the 'inwardness of inwardnesses', i.e. to the actual immanence of the transcendent principle of being. Thus we can explain now (including an further developing of the above presented analysis of the dynamics of timing soul) that beingness as such means a threefold complexity,

1. an unlimited *in-sistence*: the primordial resting-in-itself of basic reality as self-related unmoved motion and as almighty creative power (*causa efficiens*, the evoking "beginning" of all being),

2. an unlimited *ec-sistence*: the immanently proceeding ideality, by means of which the basic reality - remaining within itself - differentiates itself from itself without any reservation (*causa formalis*, the forming "middle" of all being);

3. an unlimited *con-sistence*: the unconditioned goodness, which, combining in itself both in-sistent reality and ec-sistent ideality, results as lively unit, overflowing with creativity (*causa finalis*, the fulfilling "end" of all being).

With regard to this *in-ec-con-sistent* tricausality of beingness, as indicated already by Thomas Aquinas²⁵, it's possible to explain in the foregoing scheme the downwards verted arrows: Related to the *ordo fiendi* (the order of development) they demonstrate the all-penetrating effectiveness of the "first" principle of being (which according to the cognitive order is reached as the "last" one): It's understandable now that the unlimited *transcendence* of the divine principle of being (the *actus essendi* as such) "officialates" as the *immanent* actuality by means of which all temporally and spatially limited beings (the timing soul as well as the sensual world) are constituted. Or, in other words: All temporal and spatial beings "participate" (more or less intensively) in the tricausal actuality of the principle of being.

²⁴ Vgl. *St. Augustine*, *Epist.* 18,2: "Accipe hoc quidem grande et breve. Est natura per locos et tempora mutabilis, ut *corpus*. Et est natura per locos nullo modo, sed tantum per tempora etiam ipsa mutabilis, ut *anima*. Et est natura quae nec per locos nec per tempora mutari potest; hoc *Deus* est".

²⁵ Cf. *Thomas Aquinas*, *De potentia*, qu. 7, a. 1, ad 3: "Per unum et idem *Deus* in ratione diversarum causarum se habet: quia per hoc quod est *actus primus*, est *agens*, et est *exemplar* omnium formarum, et est *bonitas pura*, et per consequens omnium *finis*".

In order to overcome the "principal" unconsciousness of relativism and historicism, it seems to be useful here to point out the essential difference between the absolute and the relative act of being. We can say: Absolute actuality is the execution of identity as such. Its "difference" to spatial-temporal beings consists in *not* having any real differences within itself. It's pure self-realization in so far as its constitutive moments (its *in-*, *ec-* and *con-*sistence) are not situated one "beside" the other or one "after" the other. The divine actuality beyond space and time means rather a *toticipative*²⁶ interpenetration of its constitutive elements: It *totally* 'remains' within itself as basic reality; it *totally* 'proceeds' out of itself in the pure relationship of ideal form, and it *totally* 'reverts' to itself as "attractive" goodness.

All spatial-temporal beings participate in that *toticipative* interpenetration of absolute actuality²⁷. That means, formulated more exactly: Spatial-temporal beings try to approximate to that absolute interpenetration. They "imitate" it as far as possible; but they are essentially different from it because of an insurmountable 'boundary' consisting in the spatial and temporal successiveness of their self-realization.

For example: When I formulate the simple sentence: "Women are intelligent", so is that, it's true, a "complete" sentence which in accordance with the grammarians comprises at least an (in-sistent) 'subject', an (ec-sistent) 'predicate' and a (con-sistent) 'copula'. The meaning of the given sentence consists, in a certain manner, in the interpenetration of the mentioned three elements. But I can not say that it is a *toticipative* interpenetration, since the predicate ("intelligent") represents only a limited expression of the subject-content ("women"). Thus I'm forced to formulate other predicates ("beautiful", "caring" etc.). Finally I become aware of the fact that it is impossible to exhaust the special subject-content by enumerating a lot of predicates: I become aware of the "boundary" of the capacity of human language. This boundary does not imply a *total* incapacity for expressing any content. (When I say: "Women are intelligent", I do not say nothing at all;

I express, at least, in a limited way what the 'subject' is.) That boundary rather hinders the capacity of a *toticipative* expression which is realizable

²⁶ The term '*toticipatio*', analogously built to '*participatio*', is not usual in classical Latin; it also does not become "naturalized" in modern terminology. Nevertheless it would be helpful in characterizing the *constitutive* (not: temporal!) *precedence* of absolute actuality over all spatio-temporal acts. As a rare reference of the term can be cited: *Thomas Campanella*, *Metaphysica* (Parisii 1638), Pars II, l. X, c. II, a. 2: "Primalitates [sc. potentia, sapientia, amor] communicantur invicem per *toticipationem*".

²⁷ For this see the more detailed elucidations in E. Schadel, *Zur onto-triadischen Begründung ganzheitlichen Denkens*. In: Schadel (ed.), *Ganzheitliches Denken*. Festschrift für Arnulf Rieber zum 60. Geburtstag, Frankfurt-Berlin-Bern-New York-Paris-Wien 1996, p. 13-48.

(and realized) in the triunitarian godlike actuality. Thomas Aquinas points to it, saying: "Deus ... uno verbo omnia dicit"²⁸.

2. Preliminaries for ethno-musicological research

After these considerations we get some problems with David Epstein's conception that music is a mere 'time-art' ("Zeitkunst")²⁹. It seems to be necessary here to state more precisely the onto-anthropological connections. For within and by ourselves we are, it's true, the very (timebound) instance which - by beating a certain rhythm or intoning certain intervals - forms the elementary units of musical structures. In this special sense our timing soul is the *active* measure of the formed sound material. But, as explicated above, soul can't be understood as an absolute activity: It does not realize the *toticipative* process of archetypal harmonic formations; it participates in these only in a limited manner. Thus we can say: In a similar manner, as according to a strong tradition of classic philosophy *time* was interpreted as an *image of eternity*³⁰, so *timing soul* (together with its 'sonorously moved forms') is a measured measure or an *image of pre-established harmony*.

By these deliberations, as principle of integration, the principle of 'Analogia Entis resp. Trinitatis' is introduced now. The "nerve" of this principle is without doubt the concept of 'similarity', by which it becomes possible to establish the peaceful community of different beings by respecting their specific properties. 'Similarity' signifies here a "middle between absolute sameness (or identity) and absolute difference (non-identity) of the mode of being"³¹. And since the constitutive "inwardness" of being in itself means, as already shown, an in-ec-consistent motion, the apostrophized 'similarity', holistically conceived, is to be interpreted as a respective triadic process. (It's noteworthy in this context that neo-platonists have a strong predilection for triadic arrangements. They recognize that "the triad is the smallest and simplest grouping the members of which are restfully balanced in relation to one another"³². Their motto is: "In the whole world shines the triad" [pant_ _n

²⁸ Cf. *Thomas Aquinas*, *De natura intellectus*, c. 2 [Opuscula philosophica. Ed. R. M. Spiazzi, Taurini-Romae 1954, p. 97].

²⁹ Cf. *D. Epstein*, *Das Erlebnis der Zeit in der Musik. Struktur und Prozeß*. In: *Die Zeit, Dauer und Augenblick*. (Veröff. der C. F. von Siemens Stiftung. Vol. 2), München-Zürich 1990, p. 345-364, esp. 346.

³⁰ Cf. *Plato*, *Timaios* 37 d; *Plotinus*, *En. II, 7, 11.20*; [more details in the commentary of *Werner Beierwaltes* in: *Plotin, Über Zeit und Ewigkeit* (Enneade III 7), Frankfurt/M. 1981, pp. 252-256].

³¹ Cf. *Heinrich Beck*, *Natürliche Theologie. Grundriß philosophischer Gotteslehre*, München-Salzburg 1988, p. 170: "'Ähnlichkeit' ist ein Mittleres zwischen absolute Gleichheit (bzw. Identität) und absoluter Verschiedenheit (bzw. Nichtidentität) der Seinsweise".

³² Cf. *Laurence Jay Rosán*, *The philosophy of Proclus. The final phase of ancient thought*, New York

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k_sm_l_mpei tri_VJ³³. And Proclus explains more precisely: "The triad is found everywhere in each region of being, but always together with a specific property"³⁴.

We can try now to apply these onto-hermeneutic deliberations in the field of ethno-musicology or, at least, to formulate some preliminary viewpoints which can help us to find a path through the huge variety of seemingly incompatible music styles presented around the world. For if the various music styles were investigated, in a positivistic method, as mere "facts", then, indeed, the result would be an irreducible plurality of described different customs to produce different sounds. It couldn't be said at all, in which the, at least, minimal connection consists, that permits to explain the described musical styles as *musical* ones (and not as any kind of noise). To this (pluralistic) indifferentism, typical of contemporary postmodernism, is opposed the (monistic) idolizing of only one local or historical music style (the Vienna classic, for instance, the flamenco of Sevilla, certain Indian ragas, Mexican folklore, certain patterns of African drum rhythms, and so on). In this case the possible inner richness of the principle of music would be dismissed. For *every* singular music style of this spatial-temporal world can't be anything else than a (more or less) succeeded expression of the pre-established harmony; therefore it can't be hypostasized to the disadvantage of numerous other possible forms of expression.

In order to overcome this dilemma, caused by merely pluralistic or monistic conceptions of music, it seems to be necessary to find an approach to *timing soul*, the (relatively) inexhaustible moving principle of all musical events to be found in the different world cultures. For in the region of timing soul the dynamic "inwardness" of various musical objectivations is to be found. And from here the operative performing of music as well as the co-operative listening to it become possible. The lively inwardness of timing soul is, so to speak, the interculturally efficacious instance, by means of which the different examples of different music styles can be directly received, authentically realized and - with regard to the conditions of pre-established harmony - critically evaluated.

Thus it's possible to affirm that timing soul represents the ontical dimension, accessible to everybody, in which the mentioned extremes of

1949, p. 98.

³³ Cf. *Damaskios*, *Dubitationes et solutiones*, P. I [Ed. C. A. Ruelle, Paris 1889, Repr. Bruxelles 1964, p. 87].

³⁴ Cf. *Proclus*, *Théologie Platonicienne*. L. IV. Ed. par H. D. Saffrey and L. G. Westerink, Paris 1981, p. 15.

resigned pluralism and ideological monism are to be overcome and mediated in a positive manner. It's the dimension within and through which the intercultural exchange (according to Yehudi Menuhin, the 'special task of our time') actually happens; it's the real humane "power to give and to receive, to teach and to learn"³⁵.

In relation to timing soul the externally abundant plurality of different music styles finds an internal orientation. That means: By operative (or co-operative) performance of those styles we can identify them as (more or less) authentic ones, being aware simultaneously of the enormous multiplicity of expressive forms with regard of their rank, quality, value etc. The scale comprises a rhythmical hand-clapping or foot-stamping as well as the skilled performance of Beethoven's fifth symphony. As a common criterion functions hereby that the mere juxtaposition of indifferent sound elements is transformed into an articulated and inner-shaped whole, or, said in other words, that the transition is executed from bare noise to a musical unit. Under ontological aspect this unit means a self-related motion. The simplest manifestation of such a motion is the duple beat (audible by a slight stress on the first beat). This duple beat can be, it's true, carried on to groups of a triple, quadruple, compound triple beat etc. It is, however, not possible to find a simpler group than the duple beat, since from a mere oneness (from the abstract number one) can not be derived any form of self-relation.

To say that self-motion is essential to musical unit signifies in general that every authentic music is to be characterized as a dynamic tension, - as a tension in which at least two poles function as presuppositions for the realization of a balanced coherence between them. That means: The *authenticity* of music is rooted in the *onticity*, so to speak, of a triadically structured holistic process. For every consistent mediation of a given polarity implies the ec-sistence of the mediated content; this ec-sistence, however, can't be conceived at all without the presupposed moment of in-sistence.

The duplicity, interpreted in this way as a tri-unitarian wholeness, signifies the utmost elemental all-penetrating "actuality" of music, of its

³⁵ Cf. *Yehudi Menuhin*, *Austausch und Synthese*. In: Peter Gradenwitz, *Musik zwischen Orient und Okzident. Eine Kulturgeschichte der Wechselbeziehungen*, Hamburg-Locarno-Amsterdam 1971, p. 390 - 392; esp. p. 391: "Es ist die ... besondere Pflicht unseres Zeitalters ..., die große Fähigkeit zu nutzen, die wir und alle Völker und Kulturen besitzen: die Kraft zu geben und zu nehmen, zu lehren und zu lernen". - In an other passage, in a prayer for the enlightenment of mankind, Menuhin (after enumerating a lot of triads) formulates the entreaty: "Hilf mir, in allen Konfrontationen den 'Dialog' zu sehen im Unterschied zum 'Dialog'" (*Y. Menuhin*, *Mein Gebet*. In: Hans Küng [ed.], *Ja zum Welthethos. Perspektiven für die Suche nach Orientierung*, München-Zürich 1995, p. 102 - 105, cite p. 104). This entreaty manifests an integrative feeling; but it seems a little bit "artificial". For a genuine dialogue fulfils itself by transforming the positive elements of the disputed extreme positions into a wholeness. This wholeness, however, is not a triologue, but rather a deeper conception of the discussed problem, combining the extreme positions into an integrative original process, which as such is triadically structured.

simplest manifestations as well as its highly developed ones. The statement that the ultimate musical unit is a duplicity is as "natural" for authentic music, as it is "natural" for man to stand on two feet and to walk with two feet. (This comparison claims a special attention, because it indicates the coincidence of statics and dynamics, indissoluble both in every holistic process and in every authentic music.)

As shall be seen later on, the 1:2-relation represents (within the interpretation of the senaric structure) the "paternal" element of the octave. We, therefore, are tempted to affirm - in accordance to the biblical dictum "*In my Father's house are many mansions*"³⁶ - that the duplicity introduced above is the widest and most comprehensive horizon within which each one of the widespread music styles can have its own "mansion".

2.1. Various singular examples as challenge to mutual completion

In a similar manner as the duplicity of male and female is the creative condition for the propagation of mankind, so the 1:2-relation is the common source of the different music styles and the basically irreplaceable precondition of their historical development. This development itself is not an absolute one; it depends upon the texture of worldly contingencies and human mentalities which often seems to be inextricable³⁷. The difficulty of diagnosing the patterns of traditional music styles sometimes is still increased by the variety of materials out of which the singular music instruments are - more or less skillfully - made (the drums as "skin-sounders", the "string-sounders" which are plucked, struck or bowed, the "wind-sounders": the flutes, horns, trumpets etc.). To the material differences corresponds the so-called "timbre". 'Timbre' (or sound color) is a characteristic quality of sound determined by the material peculiarity of the used instrument or voice. A trumpet, e.g., sounds "sharply" because a great number of dissonant overtones is excited simultaneously with the played melody. A flute, on the contrary, produces "slender" tones, because these tones are accompanied by some consonant overtones.

An important factor that must be taken into account ethno-

³⁶ Cf. *St. John* 14,2; also *Johann Amos Comenius*, *Via lucis* XIV,5: *Coelestia [homines] docendi sunt: quia caelum nobis patria est Patrisque nostri domus illa, in qua nobis habitacula parantur* [Opera omnia. Vol. 14, Praga 1974, p. 331].

³⁷ Sometimes even trivial circumstances are to be taken into account. In Asia, for example, the European music prevails over the native and traditional music, because the teachers of European music come to the conservatorium by car, whereas the teachers of traditional styles use the bicycle (cf. *Alain Danielou*, *Die Musik Asiens zwischen Mißachtung und Wertschätzung*, Wilhelmshaven 1973, p. 96).

musicologically is without doubt the "mentality" of the music-producing 'subject' (a clan, a tribe, a nation or an individual composer). In that 'mentality' are joined together various constituents (the respective status of self- and world-cognition, of religious revelations, but also effects of climatic conditions, historic situations etc.). Especially relevant seems to be in this context the self-understanding of human being in respect to cosmic order. Whereas, generally spoken, in Europe man finds himself as an individuated person, opposite to nature, the Asiatic and African people remain embeded in surrounding cosmic and communitarian structures. That's the reason why in Asiatic (and African) music does not exist an individual composer as on the European continent³⁸. And in a certain accordance to this the Korean "composer" Isang Yun (who lived and worked at Berlin) explains: "Each of my pieces must contain the whole of my musical world. That means: Each smaller sound figure must contain the basic conception of the whole piece"³⁹. A "real polyphony in the European sense" does not exist here⁴⁰. This feature corresponds with the Asiatic behavior to time: "The Asian has a concept of time, totally different from ours. His relationship to time is much more passive. Europeans want to have a grasp of time; they want to limit, influence and form it. People from the Far East in contrast, let time simply to 'work on them'. This reaffirms their feeling of constant connectedness to the cosmos, a feeling which is of vital interest to them"⁴¹.

In all archaic cultures, as Marius Schneider elaborates, "music is, as a pure sonorous phenomenon, the primordial form of movement in so far as the rhythmical sound presents the basic structure of the world"⁴². The West African Hu-Yehweh religion, for example, teaches "that the entire existence, the whole cosmos and all life consist of rhythm, vibration, sound, music and

³⁸ Cf. *id.*, *ibid.*, p. 87: "In der asiatischen Musik gibt es keine Absichten des Komponisten, weil es keinen Komponisten gibt".

³⁹ Cf. *Luise Rinser / Isang Yun*, *Der Verwundete Drache. Dialog über Leben und Werk des Komponisten*, Frankfurt/M. 1977, p. 100 [I. Y.]: "Jedes meiner Stücke muß das Ganze meiner musikalischen Welt enthalten. Das heißt: jede kleinere Klangfigur muß die Grundkonzeption des ganzen Stückes enthalten".

⁴⁰ Cf. *ibid.*, p. 101: "Die Musik des Fernen Ostens kennt keine reale Mehrstimmigkeit im europäischen Sinne. Sie ist im Prinzip einstimmig".

⁴¹ Cf. *Hans Vogt*, *Neue Musik seit 1945*, Stuttgart 1982, p. 427: "Der Asiate hat einen gänzlich anderen Zeitbegriff als wir. Er steht zur Zeit in einem viel stärker passiven Verhältnis. Europäer möchten die Zeit im Griff haben, abgrenzen, beeinflussen, formen. Menschen aus Fernost lassen dagegen die Zeit einfach 'an sich geschehen'. Dies bestätigt ihr Gefühl ständiger Verbundenheit mit dem Kosmos, ein Gefühl, welches für sie lebensnotwendig ist".

⁴² Cf. *M. Schneider*, *Klangsymbolik der fremden Kulturen*, Wien 1979, p. 30: "Als reines Klangphänomen ist die Musik die Urform der Bewegung, insofern der rhythmische Klang die Grundstruktur der Welt bildet".

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light⁴³. This cosmic significance in African music is directly expressed by drum-beating. By means of periodical units (which, as mentioned above, at least, consists of a duplicity) timing soul represents here a creative flow of motion. By virtue of this motion all entities (nature, man and godhead) are combined. Nobody is able to evade the embracing force of elementary beats. Singular individuals are not destroyed, but included into a communitarian movement.

This immediate participation in African music is practised, too, by responding antiphonies. And we have to mark in this context that a "concert", typical of European civilization, is not usual (or even: not thinkable) in African percussion rhythms⁴⁴. A strict distinction between "listeners" and "players" (or "singers") is not usual. Music by itself is dance music, and as such one it is primarily not concerned with "vertical" objective pitches and melodic movements. Its stress lies in the "horizontal" (or successive) organization of time⁴⁵. In this specific field African drummers show a masterly ability and precision⁴⁶. Their 'talking drums' reveal a highly developed kind of communication⁴⁷.

It would be rather foolish, however, to over-stress the rhythmical element of music by pushing away every form of melodic tonality. As it, on the contrary, would be silly to over-stress the melodic element of music by contemplating the rhythmical dimension. According to an insight of Jean Gebser "we have to win the new integral structure without losing the

⁴³ Cf. *Samuel Datey*, Rhythmus als umfassendes Gestaltungsprinzip im Kosmos. Afrikanische Erfahrungen und Einsichten. In: "im Gespräch" 2,2 (1989) 22-24, esp. p. 22: "Seine [meines Großvaters] Hu-Yehweh-Religion lehrte ihn, daß die gesamte Existenz, der ganze Kosmos und alles Leben aus Rhythmus, aus Vibration, Klang, Musik und Licht bestehen".

⁴⁴ Cf. *Eduard Pütz*, Afrikanische Musik. In: E. Pütz / H.W. Schmidt (edd.), *musik international. Informationen über Jazz, Pop, außereuropäische Musik*, Köln 1975, pp. 291-334, esp. p. 292.

⁴⁵ Cf. *ibid.*, p. 295: "Die afrikanische Perkussionsrhythmik ... ist grundsätzlich nicht an melodische Vorgänge gebunden und hat ihre völlig eigenen Zeitgesetze". - In this sense reports *John F. Carrington*: "I have often used the European conception of 'high' and 'low' when making inquiries into drum timbre or into other musical questions with Africans and my queries have met a lack of comprehension" (*Talking drums of Africa*, London 1949, p. 24).

⁴⁶ Cf. *op. cit.* [footn. 44], p. 302: "Eine erstaunliche Fertigkeit und Präzision zeigen Afrikaner beim gleichzeitigen Spielen von ungleich unterteilten Zeiteinheiten" [z.B. beim Spielen von 2 gegen 3 oder 3 gegen 4 Anschlägen].

⁴⁷ Cf. *John F. Carrington*, *Talking drums of Africa*, London 1949. - The above introduced hypothesis of the elementary duplicity of every authentic music is corroborated here in a certain manner by Carrington's information that African all-wooden drums are hollowed in such a kind that a 'high' and a 'low' lip (symbolizing the male and the female sex) can be distinguished her (cf. *ibid.*, pp. 21-23). Additional to this see also *ibid.*, p. 77: "Yet another instrument on which the signal language can be played out is the *two-toned horn*" [italics by E.S.].

effective forms of hitherto existing structures⁴⁸. That means, however, the various musical styles, within which the original plenty of pre-established harmony is communicated in a differently limited manner, imply by themselves an impulse to mutual completion and appreciation⁴⁹. A splendid example for the fertility of such a behaviour can be perceived in Negro spirituals, in which are combined into a new integral structure both African rhythmical elements und European tonality patterns.

In a wider sense, the holistic interrelatedness of African drum-rhythms (and the stressed communitarian aspect within them) can be understood as a motive for the correction of subjecto-centric isolation that, for instance, is expressed in Schoenberg's 'method of composing with twelve tones which are related only to one another'⁵⁰. As, on the contrary, the melodic and polyphonic "valencies", developed in European music, especially from the 16th to the 19th centuries, could stimulate to unfold the "horizontal" drum music also into the "vertical" dimension of tonality structures. Such mutual stimulations must not lead into a confusion of styles or even into a "style-break"; the aim should rather consist in the intention of the timing soul to produce an exciting sample of its everlasting efforts to encounter the divine origin of itself and of worldly things by more and more distinguished representations of harmonical wholeness.

2.2. Elementary senaric proportions and their world-wide dispersion

Some hints introducing into the cognition of the principle of music are to be disclosed, without any doubt, in the so-called "overtone series". By this series is concerned a special regularity, described in physical acoustics: As soon as a certain substance (a stretched string or an air-column) is set into periodic vibration, simultaneously higher tones, more or less perceptible, are produced. The first of these tones vibrates in the double frequency of the

⁴⁸ Cf. *Jean Gebser*, *Ursprung und Gegenwart*. P. 2, München 1988, p. 403: "Wir müssen die neue integrale Struktur gewinnen, ohne der effizienten Formen bisheriger Strukturen verlustig zu gehen".

⁴⁹ This is indefatigably pointed out in a more general sense by *Heinrich Beck*; cf. for example in his essay: 'World peace as dynamic unity of cultural contrarities. The onto-hermeneutic basis for an understanding of the structure of the culture of mankind as a perspective for a "dialectic-triadic" conception of reality'. In: H. Beck / Gisela Schmirber (edd.), *Creative peace through encounter of the world cultures*, Delhi 1966, pp. 19 - 65.

⁵⁰ Cf. *E. Schadel*, *Neuzeitliche europäische Rationalität und ihr Ausdruck in der Zwölftontechnik*. In: H. Beck / I. Quiles (edd.), *Entwicklung zur Menschlichkeit durch Begegnung westlicher und östlicher Kultur. Akten des IV. Interkontinentalen Kolloquiums zur philosophischen Insistenzanthropologie*, 1. - 6. Sept. 1986 an der Univ. Bamberg, Frankfurt/M-Bern-New York-Paris 1988, pp. 221-240.

principal tone, the second in the threefold, and so on⁵¹. Because the overtone series is not limited by itself in the direction of the increasing frequencies, it is not possible to derive from that series all harmoniously available intervals. Such a "naturalistic" music theory would necessarily perish in a 'regressus in infinitum'. That implies, however: For the development of a commonly valid system of tonality is indispensably required a diagnosing mind, - a mind that not out of itself (as it is tried in a rationalistic worldview), but in a continuously "listening" relation to the overtone series, discloses the specific qualities of the naturally given quantities (1:2; 2:3; 3:4 etc.)⁵². This integrative way of thinking is utmost demanding. It presupposes a distinct-compositive insight into every singular moment as well as into the holistic structure of the reality-process as such. This (in the literal sense) meta-physical insight is attainable for human mind only by an ontologically conclusive analysis of absolute beingness, to be found in all physical beings as well as in the mentally effective "inwardness".

As it can be shown by a passage through the history of ideas this most important "fathoming" of the beingness of being is realized only in a different and deficient manner. Thus I should like to formulate the thesis: The enormous number of musical systems and scales, difficult to survey, results from a widespread lack of genuinely metaphysical diagnosis (by an insufficient development of this diagnosis or even, as in positivistic and analytical philosophy, by a "repression" of it).

The mentioned lack can be overcome, as I think, by employing the holistically conceived in-existence of primordial movement. It can be shown there that through the senaric ratios (the principal tone and its first five overtones) is presented, in an astonishing exactitude, the tri-unitarian "nuclear" reality of music: an *in-sistently* resting element (1 : 2; "octave"), an *ec-sistently* proceeding one (2 : 3; "first fifth"), and a *con-sistently* accomplishing one (4 : 5 : 6; "second fifth" [4 : 6], symmetrically fulfilled by the double "natural third" [4 : 5 and 5 : 6]). Famous European theorists⁵³ have dealt with these senaric intervals which were commonly applied in occidental music

⁵¹ For better understanding: Because the *first* overtone realizes the ratio 1 : 2, it is signed by the ordinal number 2, the *second* overtone on account of a respective reason by the ordinal number 3, and so on. Cf. the corresponding schemes in Ludwig Bergmann / Clemens Schaefer, *Lehrbuch der Experimentalphysik*. Vol. 1, Berlin-New York 1974, pp. 505, 508 and 511; furthermore Donald E. Hall, *Musical acoustics. An introduction*, Belmont (California) 1980.

⁵² A suggestion to this holistic method is to be found in *Thomas Aquinas*, *Sum. theol.* I, qu. 78, a. 3, ad 2: "Figura ... est qualitas circa quantitatem".

⁵³ For example Gioseffo Zarlino [1517-1590], Jean Philippe Rameau [1683-1764], Giuseppe Tartini [1692-1770], Moritz Hauptmann [1792-1868], Peter Singer (1810-1882), Hermann von Helmholtz [1821-1894] Hugo Riemann [1848-1919], Paul Hindemith [1895-1963], Friedrich Neumann [1915-1989].

since the 16th century. As these theorists did not dispose, however, of a distinct knowledge of onto-trinitarian wholeness (explicated primarily in neo-platonic and medieval philosophy), they were not able to give ontologically sufficient reasons for the inner arrangement of senaric proportions. They held, so to speak, the "gold" of principal insight in their hands, but the ultimately didn't know with what they dealt

The result was that the universal significance of the senaric intervals couldn't be pointed out. Likewise couldn't be shown the way how the diatonic and chromatic scales are constituted in direct connection with the senario. All these harmonic elements were registered as dominant in Western music, they were estimated only as a more or less arbitrary musical "convention".

By an ontological argumentation can be demonstrated, however, that the mentioned harmonic elements are not a mere convention, but rather an expression of commonly approachable primordial movements. That signifies: It's true that the senaric, diatonic and chromatic divisions of tonal structures are gained and presented in "European" music. But it would be wrong to affirm that those elements are *only* European ones. As it is, namely, a positive capacity of European thinking to conceive by virtue of an intellectual distance the things as they are in themselves, that thinking is also able to elucidate the "archetypal" field of interculturally valid harmonical constituents.

By means of the archetypal tonality structure, especially by the senaric intervals, it becomes possible now, to understand the different music cultures of the world in a different manner according to the status of their development. It can be observed now an over-determination of the employed intervals as well as an under-determination. (This misbalance must not produce the opinion of a total incompatibility of various music styles. In this context it is to be conceived as an expression of the contingency of timing soul which, as shown above, is only a relative center of musical forms and not an absolute instance. Of course, that timing soul is at work, too, in the individual composers of Western music. And although it can be understood that the tonality structures that appeared in Western music theory are unconditional with regard to their ontical content, nevertheless it is - simultaneously to that - understandable, too, that every singular music style of Western tradition must be a conditional, i.e. a more or less exhaustive, a more or less adequate representation of original proportions. That implies, in other words, that it is never possible to hypostasize the predilection of one of the highly cultivated Western music styles (the imitative counterpoint of the late Renaissance, the

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skillful art of the voice leading in the Baroque era, the elaborated compositions of the so-called Vienna Classics, or the dramatic-symphonic music of late Romanticism). We have to affirm much more that every singular Western music style is - as well as each other music culture out of Europe - a special "participant" of the world-wide "competition" for presenting - under spatial-temporal conditions - the best possible expression of pre-established harmony.

An example for the *under-determination* of musical elements mentioned above we can observe in the pentatonic scale which is to be found in East Asia (especially in Japan and Tibet) as well as in South America, Scotland or in the region of the Bantus (in Central or Southern Africa). The structure-building element is here the *fifth*, which is employed in tuning of modern volines, which was utilized in the parallel organum of Gregorian Chants and which probably was already applied in the Sumarian harps of the 3rd millenium b. Chr.⁵⁴ The pentatonic scale *c - d - e - g - a*, for example is to be explained by the fifth-progression *c - g - d' - a' - e''* (whereby the last three tones are reduced to the octave-space in which the progression has started). We can say, therefore: When a special music cultures refers itself to the fifth, it participates directly in the nuclear reality of music. But by employing *only* the fifth as a structure-building element (as it is done in the consitution of the pentatonic scale) the respective music culture manifests its specific mode of participation. It dismisses the morpho-poietic valencies of the natural third.

The mentioned *over-determination* can be illustrated by Martin Vogel's lifelong effort to introduce the "natural" seventh (4 : 7 instead of 8 : 15). Vogel suffers from the strong dissonances of contemporary atonal music. His praiseworthy aim consists in restricting these dissonances for common welfare. But it remains doubtful, if Vogels method for reaching more consonances has any ontical meaning. For Vogel does not try to clear up the basic complex of consonant intervals neglected by atonal composers. He rather tries to enlarge the tonal space by the mentioned seventh (which as such presents a somewhat pleasing sound)⁵⁵. Methodologically is to be objected to Vogel's undertaking that it can not stop the fatal 'regressus in infinitum' which as such requires the reception of other "ec-melic" proportions, the eleventh, thirteenth, and so on. It may be commented here, furthermore, that the seventh step of the diatonic scale, the so-called leading tone, is declared in an ontologically sufficient manner as the third of the dominant triad (and Vogel's natural seventh as a lowering of this third by a semitone). There is not the least need of an enlargement of the tonal space as

⁵⁴ Cf. *Erich Moritz Hornbostel*, Musikalische Tonsysteme. In: H. Geiger / K. Scheed (edd.), *Handbuch der Physik*. Vol. VIII, Berlin 1927, pp. 425-449, esp. p. 447.

⁵⁵ Cf. *M. Vogel*, *Schönberg an die Folgen*. Part I, Bonn 1984, esp. pp. 42 s.; 134-140; 146-148.

suggested by Vogel. And as it seems, his aim to win a renewed esteem of consonances is rather attainable by a critical examination of the elementary senaric intervals and their interrelatedness than by the introduction of the natural seventh which by itself involves a lot of useless intricacies concerning a commonly valid concept of harmony.

Empirically searching for the basis of the various music cultures of the world we can trace out more common elements than expected in the first encounter with the manifold musical appearances. First of all is to be noticed the *octave* (1 : 2), whose duplicity above was characterized as creative tension and the starting-condition for further musical developments. It's not astonishing, therefore, that the octave is called the "principal interval of all music cultures of the earth"⁵⁶. In ancient Greece the octave was already perceived as the consonance as such or as the 'harmony' by all means⁵⁷.

Into the upper octave (2 : 4) proceeds the first *fifth* (2 : 3) producing simultaneously the supplementary *fourth* (3 : 4). These two intervals can be found in nearly every music culture: The scales of the Korean music "are derived from the fifth and the fourth"⁵⁸. In ancient Indian music "a frame of fifths and a frame of fourths are mutually related"⁵⁹. In accordance with the mythical Yin-Yang-symbol in ancient Chinese music even a twelf-tone-scale is engendered: The rule is here that a descending fourth must be compensated by an ascending fifth. Thus emerges as a series for example:

$F \emptyset C \emptyset G \emptyset D \emptyset A \emptyset E \emptyset B \emptyset F^{\#} \emptyset C^{\#} \emptyset G^{\#} \emptyset D^{\#} \emptyset A^{\#} \emptyset$.

Arabic music originates "from the three classical consonants of the Greek: from octave, fifth and fourth"⁶¹. The ratios of these intervals are expressed in the numeral group 1 : 2 : 3 : 4. The Pythagorean school venerated this group, the so-called 'tetraktys' (), as the "source and root of eternal nature"⁶². And it can be understood as a sign of the transcultural (or: archetypal) validity of basic intervals that in the China of the 6th century b.

⁵⁶ Cf. *Heinrich Husmann*, *Grundlagen der antiken und orientalen Musikkultur*, Berlin 1961, p. 27.

⁵⁷ Cf. *Bonaventura Meyer*, *APMONIA*. Bedeutungsgeschichte des Wortes von Homer bis Aristoteles, Zürich 1932, esp. p. 34.

⁵⁸ Cf. *Martin Deuchler / Lee Hye-Ku*, Korea. In: *Außereuropäische Musik in Einzeldarstellungen*, München-Kassel 1980, pp. 277-292, esp. p. 282.

⁵⁹ Cf. *Hermann Pfrogner*, *Lebendige Tonwelt*, München-Wien 1981, p. 21.

⁶⁰ Cf. *id.*, *ibid.*, p. 62; see also *Horst-Peter Hesse*, *Harmonikales Denken in der alchinesischen Musik*. In: Peter Neubäcker (ed.), *Harmonie und Glasperlenspiel*. Beiträge 1993, München 1994, pp. 161-191.

⁶¹ Cf. *Heinrich Husmann*, *Grundlagen der antiken und orientalen Musikkultur*, Berlin 1961, p. 88.

⁶² Cf. *H. Pfrogner*, *Lebendige Tonwelt*, München-Wien 1981, p. 240.

Chr. it is already taught that "1 : 2 : 3 : 4 contains the deepest wisdom"⁶³.

Problems are arising, however, when the *third* (or, formulated with regard to the *senario*: the second fifth [4 : 6] and its fulfilling by the double third [4 : 5 and 5 : 6]) is taken into consideration. Arabic music theorist, for instance, were disturbed by the fact that the 'natural' third exists in the double form of a major third (4 : 5) and a minor third (5 : 6). They tried to find a 'neutral' third by mere mathematical operations. Since, hereby, a commonly accepted solution couldn't be reached, 1932 a pan-arabic musicological congress was convoked to Cairo in order to find the 'neutral' third. In this congress "vehement controversies" arose⁶⁴, but it couldn't gain any results; finally they had to break up "registering insuperable divergencies"⁶⁵. And as it seems, up to our times the problem of the neutral third remains unsolved. (Remarkable may be in this context, too, that by number five animating tenderness is symbolized: "love, sexual difference, copulation etc."⁶⁶. One can wonder here, whether there is a connexion between the avoidance of archetypal number five in arabic music theory and the "disturbed" male-female-relation in fundamentalistically governed Arabic countries.)

The outstanding significance of the natural third for scale-building can be seen when we observe the ratios of the so-called Pythagorean scale:

The characteristic of this scale is that affectionate feeling, caused by natural third, is rejected in favour of the bright irradiating power of the fifth. Under presupposition of the given 'tetraktys'-intervals (the second 8 : 9, the fourth 3 : 4, the fifth 2 : 3) and the third 64 : 81 as a double whole-tone ($[8 : 9] \times [8 : 9]$), the remaining ratios are won now by addition of the fifth. Thus the sixth 16 : 24 (= $[8 : 9] \times [2 : 3]$) and the seventh 128 : 243 (= $[64 : 81] \times [2 : 3]$) emerge. The last ratio is practically unrealizable and points to the paradox that the intention of an exclusively "pure" tuning turns over into an unintentional impurity and mistuning. The presented scale-ratios become clearer and easier to survey and to realize, as soon as the natural third that completes the *senario* proportions is employed. According to respective calculations the third 64 : 81 changes now to 4 : 5 ($\frac{64}{81} \approx \frac{4}{5}$), the sixth 16 : 27 to 3 : 5, the seventh 124 : 243 to 8 : 15!

⁶³ Cf. Friedrich Glorian, *Indische Ragas - Inhalt und Struktur*. In: Peter Neubäcker (ed.), *Harmonik und Glasperlenspiel*. Beiträge 1994, München 1995, pp. 41-97, esp. p. 49.

⁶⁴ Cf. Alexis Chottin, *Arabische Musik*. In: *Außereuropäische Musik in Einzeldarstellungen*, München-Kassel 1980, pp. 131-152, esp. p. 137.

⁶⁵ Cf. H. Pfrogner, *Lebendige Tonwelt*, Wien-München 1981, p. 140.

⁶⁶ Cf. Rudolf Haase, *Die harmonikalen Wurzeln in der Musik*, Wien 1969, p. 29.

Natural third and *senario* order show, certainly, a noteworthy age. They can be traced back to Sumerian-Babylonian culture⁶⁷. A distinct indication is to be found also in the Old Testament, where the "divine" instruction is transmitted, according to which Noah's ark should have "the length of 300 cubits, the breadth of 50 cubits and the height of 30 cubits"⁶⁸. These measures, applied to a monchord, mean the length-proportions 1 : [1 : 6] : [1 : 10] or the (reciprocal) frequency-ratio 1 : 6 : 10, i.e. an extended major triad, e.g. *c - g' - e''*.

That the natural third belongs to the archetypally harmonical field is indicated, too, by its frequent occurrence in folk-songs and in the music of so-called primitive races. A Pygmy wife in equatorial Africa, for example, yodels in the same major triad as a Tyrolean Alpine dairy-maid⁶⁹.

Greatest difficulties, however, are to be observed in the historical development which aims at the installation of the natural third as a regular element of scale. Under systematic aspect the hindrance consists in the problem to find out the accomplishing element of musical system. And in an analogy between the history of ideas and the development of musical elements one can say (in certain relation to Nicholas of Cusa)⁷⁰: In a similar manner as in philosophy an internal necessity arose to combine the distinct elements of 'paternal' *_rc_* and 'filial' *l_goV* by 'spiritual' *pne_ma*, so, in a certain state of music theory, it was necessary to formulate the 'principium connexionis': - the *con-sistent* phase of the third, in which both the *in-sistent* octave and the *ec-sistent* fifth are mutually mediated.

This process of the theoretical completion of the musical nuclear reality was realized in Europe and required here (as detailedly explained by the French musicologist Serge Gut) for more than five centuries: From the 9th to the late 12th century the natural (or: harmonic) third had no value of its own; it originates only from passing notes. In the second half of the 13th century in England the 'gymel' appears which consists of a succession of thirds. An increasing place is granted to thirds and sixths, also on the continent, during the 14th century. For the second half of this century two examples of final triad (one major, the other minor) are traceable. In the poly

⁶⁷ Cf. Wilhelm Stauder, *Sumerisch-babylonische Musik*. In: *Außereuropäische Musik in Einzeldarstellungen*, München-Kassel 1980, p. 98-112, esp. 111.

⁶⁸ Cf. Genesis 6, 15.

⁶⁹ Cf. Walter Wiora, *Nochmals: Die Natur der Musik und die Naturvölker*. In: Wiora (ed.), *Die Natur der Musik als Problem der Wissenschaft*, Kassel-Basel 1992, pp. 112-122, esp. p. 112.

⁷⁰ Cf. Nicolaus Cusanus, *De beryllo* 26, 42: "Omnes philosophi ad Spiritum, qui est principium connexionis et est tertia persona in divinis secundum nostram perfectam theologiam, non attigerunt, licet de Patre et Filio plerique eleganter dixerunt, maxime Platonici".

phony of the 15th century a more frequent use of the third is observable, the triad or the third, major or minor, are to be found now on prominent positions. During the 16th and 17th centuries the third gained the status of a standard consonance and from the beginning of the 18th century onwards the final major and minor triads are common everywhere⁷¹.

3. Polyphony as 'synergistic alliance of freely moving shapes'

We have to mark here that this laborious introduction of the natural third renders possible the real polyphony⁷². This polyphony can be characterized as a "synergistic alliance of freely moving shapes"⁷³. It seems, therefore, to be obvious to conceive polyphonic pieces as "symbols" for a succeeding social interchange, - an interchange by which all "dissonances" are worked through and ultimately solved in the consonance of the final triad. It's in my opinion even evident that through the articulated abundance of polyphonic music a splendid and most adequate possible likeness of the 'perichoretic' interpenetration of intra-trinitarian life and creativity is perceivable.

It's typical to polyphony that it combines in a most skillful and ingenious manner the horizontal flow of melodic motifs⁷⁴ and the vertical melting power of harmonic chords. The whole volume of musical possibilities seems to be actualized here (or at least: actualizable). The plenty of harmonic experiences bestowed by polyphony as well as the full enjoyment of it can be understood, so to speak, as the "reward" which European mind receives as "recompense" for its persistent theoretical efforts to elucidate completely the in-ec-con-sistent totality of tonal structures.

Polyphonic tonality, indeed, represents a highly developed "language" of the commonly approachable harmonic elements (demonstrable, for example, by a specific characteristic of intervals⁷⁵). A polyphony, similarly

⁷¹ Cf. *Serge Gut*, *La tierce harmonique dans la musique occidentale. Origines et évolution*, Paris 1969 [pp. 195-197: an English summary]; furthermore *Don M. Randel*, *Emerging triadic tonality in the fifteenth century*. In: *The Musical Quarterly* 57 (1971) 73-86; *William Hutchinson / Leon Knopoff*, *The significance of the acoustic component of consonance in Western triads*. In: *Journal of musicological research* 3 (1979) 5-22; *Ian A. Morton*, *Numerical orders in triadic harmony*. In: *Journal of music theory* 4 (1960, nr. 2) 153-168.

⁷² Cf. *M. Vogel*, *Beiträge zur Musiktheorie des 19. Jahrhunderts*, Regensburg 1966, p. 9.

⁷³ Cf. *Ehrenfried Muthesius*, *Logik der Polyphonie. Beiträge zu einer philosophischen Musiktheorie*, Meisenheim 1971, p. 127.

⁷⁴ An impression of the overwhelming plenty of melodic "ideas" can be gained in *Diether de la Motte*, *Melodie. Ein Lese- und Arbeitsbuch*, Kassel 1993.

⁷⁵ Cf. for this *Deryk Cooke*, *The language of music*, London-New York-Toronto 1964; *Curt Mey*, *Die tönende Weltidee. Versuch einer Metaphysik der Musik. 1st Part. Die metaphysischen Urgesetze der*

elaborated as the European one, does not occur in any other culture of the word (neither in the Arabic music nor in the Asiatic or African). By Karl Popper European polyphony is therefore said, with some justification, to be "the unique, original and really marvellous achievement of our occidental civilization"⁷⁶. This dictum shouldn't be interpreted in a Euro-centric sense. For the complete development of tonality-elements, it's true, was obtained in Europe, but the tonality is essentially *not* something European. It's much more expression of *ontical* connections and, therefore, approachable to every human being.

In a monumental study Werner Danckert has impressively shown that traces of tonal elements are to be found all over the world both in high cultures and in primitive ones⁷⁷. To use only one example: The broken major triad by which Navaho-Red Indians introduce to their 'Song of the daylight'⁷⁸ is exactly the same as that by which Joseph Haydn begins the 'Andante' of his well-known Symphony 94 ("with the beat of the kettledrum")

Thus we can affirm: *Every member of every culture of the word is able to discover within himself and to actualize also by himself the harmonic potentiality which, articulated in different fields of tonal structures, presents the ontical presupposition for really polyphonic music. Polyphonic music in which the distinctly proceeding melodies and the elastically uniting rules of harmony are joined together advances hereby as an excellent "model" for creative peace. For in this peace both individualization (of a person or of a people) and the socialization (or solidarity) play an irreplaceable rôle. And in as similar as such a reconciliation is already done in well-arranged polyphonic music, so it should be done in world-politics.*

Melodik, Leipzig 1901; *Albert Schweitzer*, *J.S. Bach*, Leipzig 1947 [pp. 450-466: *Die musikalische Sprache der Choräle*, pp. 466-508: *Die musikalische Sprache der Kantaten*]; *Vladimir Karbusicky*, *Grundriß musikalischer Semantik*, Darmstadt 1986; furthermore *Werner Wolf Glaser*, *Intervalle - therapeutisch gesehen*. In: *Heilkunst* 5 (1950) 170-180.

⁷⁶ Cf. *K. Popper*, *Überlegungen zum Ursprung der polyphonen Musik*. In: *Popper, Ausgangspunkte. Meine intellektuelle Entwicklung*, Hamburg 1979, pp. 74-80, esp. 75.

⁷⁷ Cf. *W. Danckert*, *Tonreich und Symbolzahl in Hochkulturen und in der Primitivenwelt*, Bonn 1966.

⁷⁸ Cf. *ibid.*, p. 51.