

Culture, music, art and beauty should be judged in the eye of the beholder, but due to societies elevation of the genius individuals have given up any sense of personal reason. Desires, expectations and the structure of mass culture has been defined by psychologically deceptive genius.

Classical music was the most influential weapon used by the elite to maintain status and deter revolutionary thought in the time of the Enlightenment. Brut force blatantly worked in conjunction with Classical music, and was very likely necessary to keep control, but the psychological ramifications of Classical theory reverberate in every corner of today's world of mass culture with a voice far louder than any demonstration of violence. Frederic Bastiat created a model which can be used to describe the cultural product of Classical music theory. Bastiat identified three approaches humanity can take when exploiting one another, Bastiat used the term plunder to describe these phenomena:

1. THE FEW PLUNDER THE MANY.
2. EVERYBODY PLUNDERS EVERYBODY.
3. NOBODY PLUNDERS ANYBODY.

Before the age of the enlightenment option number one was carried out by the elite (the church and the state). The main instrument the elite used to commit plunder was brute force. What the wealthy wanted they took with no fear; land, resources, woman, etc. Coercion, extortion and usurpation was carried out by soldiers and rarely by painters, poets or preachers, but psychological control through cultural means was being developed in this period, and would eventually surpass the influence of brute force as a silent and invisible weapon with a timeless quality. Churches commissioned (or forced by divine right) the creation of massive murals in the interiors of gigantic cathedrals to preserve the appearance of sacred benefits and to create culture. Large inspirational (and fear inducing) choirs also functioned through the grace of the churches resources to affirm acceptance and praise. Being a part of one of these choirs was a cherished opportunity, and a way to participate in sophisticated cultural activities. The few lords, lieges, monarchs, aristocrats, kings, and princes have through any means available plundered the many all through out history - the only difference in the time leading up to the age of Enlightenment is that the very culture which one lives begins to emerge as a weapon to preserve the status quo (The few plunder the many), and a reason to defend a nation through force.

To the dismay of those in power Bastiat's option number two (everybody plunders everybody) gradually becomes common practice through the adoption (and eventual decay) of an extensive patronage system for the arts. In the 16th and 17th century the arts, especially the musical arts, were seen by the elite as an elegant form of entertainment with which they could express their cultural taste and wealth. Keeping wealthy friends of the court entertained and distracted from the distress brewing in the public realm was just as necessary as exerting power on the common man to deter his humanist thoughts, and his personal reason. Order, peace, and enjoyment must have been maintained amongst the aristocrats, or they too, even in their quest for power might have succumbed to the ideals of humanism or the Enlightenment. At first this exploitive system only benefited the few while further plundering the many through creation of a coveted cultural product, but the eventual decay of the system encouraged and created opportunities with which everyone could plunder everyone.

The patronage system that followed the perceived decline of the church and state used musicians to create cultural status for the patron (virtual owners of the musician, and actual owners of their work and time). To publicize cultural awareness wealthy Italian patrons quickly defined the ways of the Italian Camerata as being worthy of their attention due to its desire to emulate and improve upon the great knowledge of the Greeks. Elevating the emerging styles of the 17th century by selective (but regular) monetary contribution created the personal and cultural credibility which patrons sought, and also created desire amongst common people to emulate the elite. This desire to emulate the taste of another supplanted the revolutionary tendencies the Enlightenment should have encouraged. One's own reason was not as important as making enough money to collect the daily bread and to hopefully attain the elegant style of the nobility. This desire to advance in society even effected the musicians of the day, and suppressed their full potential. Haydn was known to complain about not having enough time to perfect his trade through study due to unrealistic demands of the suppressive structure of the economic world.

The Enlightenment (the age in which one was encouraged to use their own reason) held the potential to make Bastiat's option three the norm (nobody plunders anybody), but Classical ideals, and the cult of genius successfully deterred the wide spread use of reason. High society and wealthy nobility easily triumphed over reason and began to define the way of living which one should covet; Classical music was the pinnacle of this society. The wealthy, even today, understand that they control music creation; without money, or recognition by the state a musician can hardly function in society. Through stupendous patronage in 17th and 18th centuries the elite were able to define genius tendencies while creating coveted cultural products. The genius operas created in Italy long remained the model for European society due to perpetual desire of musicians to attain status thorough patronage, as well as the lust of the common man to advance to high society and a 'higher realm' by consumption of cultural products. Music in this period became the first cultural product of mass consumption, and a great psychological distraction from personal reason, and economic woes.

As soon as the genius Monteverdi established tonality as desirable nearly every patron's ear became tuned to expect such conventions and most practicing musician followed his lead. Ultimately artists realized if they built on past achievements which the wealthy enjoyed they could justify personal creations and maintain their place in history while further capitalize off of their masters. New musical forms were created from time to time, but a dominant seventh which justified the tonic was the aesthetic norm. The ultimate creation of the sonata capitalized not only on Monteverdi's use of tonality, but it capitalized on the social unrest of the public, in an unjustified celebratory fashion. The first movement of a sonata introduces two themes; the first in a tonic key which is justified as the tonal center by the introduction of a latter dominant theme which represents the disharmonious nature of everyday life. The dominant theme of dissonance is harmoniously over come in the last movement (the recapitulation) of the sonata. The later Romantic artist to some extent abandoned this convention and maintained that society was disharmonious and the music of the time should reflect this, like the Storm and Stress style did by honoring dissonance.

Well known composers began to push the limits of music's social reflectiveness, not only to please (monetarily exploit) the crowds, but to encourage the fall of the patronage system. Mozart's Marriage of Figaro breaks from the tradition of Opera Seria. His creation is called an Opera Buffa, and it playfully mocks the inhuman tendencies of the ruling class while praising the ingenuity and

creativity of the common man. This opera was banned from some performing venues. The Italian linguistic tradition in opera was even replaced; this could only have been done by a recognized genius who had already attained great status. Mozart's Magic Flute was in German, but there was already a history of performance in the vernacular throughout Europe (singspiel in Germany) - It was just not recognized by the elite as having the potential to raise someone's spirits to a higher level of existence.

Little by little artists gain a sort of freedom, but it typically came at the expense of plundering another (patrons, other musicians), or at least the exploitation of the audience's desire for cultural acceptance (creation of works in vernacular, perpetuating the belief that music will elevate your soul and status). Artists such as Haydn were known to exploit the system by publishing the score for the same work of chamber music in multiple countries to gain recognition, cut profits of the publisher and boost his own profit. To perform the purchased score the purchase of expensive instruments were of course necessary, as well as the purchase of lessons to play the instrument. To obtain these cultural products the common man had to devise some plan to plunder another to gain necessary economic means. The perpetual cycle of exploiting one's fellow man did not start with Classical musical culture but it was certainly elevated along with other habits to have a heightened meaning; becoming cultured. This desire elevated the lower classes (slightly) due to competition for resources and purchasing power, but the result was that everyone plundered everyone, and no one was really any better off due to the continued centralization of power amongst the elite.

In developing the thesis of this essay the term cultural product is used rather than culture because one's desire to assume the status of another is not true culture. Culture is formed by individuals acting free from the judgment of officials and genius creators. When one assumes that they are a part of another culture simply by observation they can easily be deceived and taken advantage of. The ideology of Classical music is created through admiration of so-called geniuses of previous areas. These so-called men of genius are typically defined by those in power for personal or political gain, as Gustav Klimt said of the artistic circle in Vienna.

I WILL NEVER, AND CERTAINLY UNDER THIS ADMINISTRATION, PARTICIPATE IN AN OFFICIAL EXHIBITION... I WANT TO FREE MYSELF. I WANT MY FREEDOM BACK FROM ALL THE UNEDIFYING AND RIDICULOUS MATTERS WHICH ONLY KEEP ME FROM MY WORK. I WANT TO STAND UP TO THE CAVALIER WAY ARTISTIC MATTERS ARE DEALT WITH BY THE MINISTRY OF EDUCATION IN THE AUSTRIAN STATE. EVERY OPPORTUNITY IS TAKEN TO DISCOURAGE REAL ART AND REAL ARTISTS. ONLY THE WEAK AND FALSE GET SPONSORED... THE CIVIL SERVANT HAS NO BUSINESS IN THE ART SCHOOLS.

Around the turn of the 20th century, in Klimt's time, the state became increasingly aware of the power of arts influence on the public. Klimt made the above statement in 1905, eleven years after works of his commissioned by the state were burnt due to fear that his 'new art could destabilize the fragile structure of the state' (Leopold Museum, Vienna). During the years of debate surrounding the creation of his works a conservative paper, *Deutsches Volksblatt*, even went so far as to call his work 'amoral, which was likely why the Jews approved so much'. Art was and still is utilized by the elite in any way they can imagine to further their propaganda, at the expense of the public, and the artist.

The state and the influential elite were very selective in supporting works of art in this age of upheaval, revolution, and secession. The elite intended to maintain plundering power, which was becoming noticeably dispersed though out societies fragile structure. Those in control wanted the common man to covet the wealthy, but not to actually participate in their world of decision making. It is no wonder that artists around this time, like Shoenberg found acceptance by 'denouncing' previous elements of musical construction (tonality). In denouncing (and building upon) previous forms he was defining and elevating the status of the previous Classical era, thus praising the elite and securing a definite place in history for the cultural greatness of these earlier men of genius, while hardly changing the purpose of music in a noticeable way to the common man. What Shoenberg (along with earlier Romantics) did do that was auspiciously noticeable at this time was to instill the regular use of the arrogant term Classical when describing past achievements, which he was supposedly improving on. Shoenberg was creating cultural capital - a very coercive, psychological weapon, which still resonates through out the world today. European art prior to the industrial revolution is the defining factor in the cultural admiration of people all around the world. Cultural admiration blinds people of the exploitive nature of the times, past and present, turns them into consumers of false ideals, and leaves them wide open to ever expanding varieties of exploitation.

Not much has changed since the age of the Enlightenment and Classical music - in the 21st century everyone exploits everyone, the only difference in contemporary times is that the absurdity and lack of elegance in cultural consumption (taking digital snapshots of orchestral performances and composers gravestones) dwarfs any sense of personal reason that still existed in the Classical period. In the global world of 2009 exploitation of individuals outside of ones personal circle to elevate status and self esteem is most definitely not just for the elite, anyone can plunder anyone (even the dead) - this is a consequence of the cultural elevation of Classical theory which encourages lifestyles based on the consumption of someone else 's divine genius creation rather than following ones own reason to find or create what one desires for ones self. A person using reason will seek a more harmonious world instead of entertainment and status in the form of coveted cultural products. Thanks to the intellectual achievement of Classical music, and the cult of genius a myriad of cultural products are celebrated and consumed by todays mass culture, and the world is becoming increasingly polluted with waste, debris, and nonsensical, irrational thoughts.

Those with wealth and status desire more wealth, more status and more power. When those in power take control of something it will be used for personal satisfaction and advancement, and if possible this will be achieved thorough psychological deception. Classical music is no exception to this rule, rather it is the exemplar of an instrument used for exploitation and plunder, and it forms the foundation for a world based on obviously destructive consumption.