Charles Seeger and Twenty-First-Century Musicologies:
A Critical Assessment of His Meta-Musicological Thinking

PhD Thesis

submitted by

Mag. Malik Sharif, BA MA

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Doctoral Committee:

Univ.-Prof. Dr. Gerd Grupe (supervisor)

Univ.-Prof. i.R. Mag. Dr. Regine Allgayer-Kaufmann (co-supervisor)

PD MMag. Dr. Helmut Brenner (advisor)

University of Music and Performing Arts Graz

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Abstract

The philosophy of musicology – or "meta-musicology" – is one of the main issues in Charles Seeger's scholarly work. Over the course of more than sixty years, Seeger repeatedly addressed topics such as: the relationship between music and language and its epistemological implications for an academic musicology; the epistemology of musicology as a social practice; the basic dimensions and factors of musicological disciplinarity; musicology's aims, ends and raison d'être, and its relationship to the rest of academia. Given the foundational quality of these issues, Seeger is still referenced in contemporary meta-musicological debates, though usually only selectively. He is often even only invoked as a mere authority without considering the views he actually held.

In general, this study can be divided into two larger parts. The first part has a more historical orientation, while the second part is grounded in contemporary discourse. The historical part reconstructs the development of Seeger's meta-musicological thinking, puts it into historical context, and analyzes his arguments. As such, this part is a contribution to the body of scholarship on the intellectual history of modern musicology, especially existing studies focusing on the thoughts of meta-musicologically minded individuals such as Guido Adler, Hugo Riemann, Carl Dahlhaus, Georg Knepler, or the lesser known Arthur Wolfgang Cohn and Gustav Jacobsthal.

Within the context of this study, though, the historical research also fulfils an instrumental function: it is not only a contribution to the collective "archive" of reflexive understanding of musicology's past but also serves as an "arsenal", as a resource of ideas and concepts ready for use in contemporary meta-musicological discourse. Accordingly, the second part feeds Seeger's meta-musicological ideas back into contemporary discourse. In a first step, Seeger's ideas are used to develop a contemporary "Seegerian" meta-musicological theory. The development of this theory is conducted both on an idealistic and on a practical level. The theory is not intended to be a mere abstract construct; it is rather supposed to be of use in guiding musicological practice under real-life conditions as a kind of concrete utopia in the sense of Ernst Bloch's term. In a second step, this theory is confronted with contemporary meta-musicological discourse. Ideal-typical current positions in the debate on musicological disciplinarity (musicological unidisciplinarity, interdisciplinarity, post-/transdisciplinarity) and related meta-musicological questions are critically analyzed from the point of view of the Seegerian theory.

Die Philosophie der Musikwissenschaft bzw. Metamusikologie ist eines der zentralen Themen in Charles Seegers wissenschaftlichem Oeuvre. Über einen Zeitraum von mehr als 60 Jahren hat sich Seeger wiederholt Themen wie den folgenden gewidmet: das Verhältnis zwischen Musik und Sprache und die erkenntnistheoretischen Implikationen dieses Verhältnisses für eine akademische Musikwissenschaft; die Erkenntnistheorie von Musikwissenschaft, verstanden als soziale Praxis; die grundlegenden Dimensionen und Faktoren musikwissenschaftlicher Disziplinarität; die Daseinsberechtigung der Musikwissenschaft, ihre Ziele und Zwecke sowie ihr Verhältnis zu anderen wissenschaftlichen Bereichen. Da alle diese Themen einen grundlegenden Charakter haben, wird auf Seeger auch noch in heutigen metamusikologischen Debatten Bezug genommen, wenngleich dabei nur sehr selektiv vorgegangen wird. Oft wird auf ihn gar nur als bloße Autorität Bezug genommen, ohne dass seine tatsächlichen Ansichten und Meinungen eine besondere Beachtung erfahren würden.

Die vorliegende Studie besteht aus zwei größeren Teilen. Der erste Teil hat eine eher historische Ausrichtung, wohingegen sich der zweite Teil auf den aktuellen Diskurs bezieht. Der historische Teil rekonstruiert die Entwicklung von Seegers meta-musikologischem Denken, setzt es in Bezug zu historischen Kontexten und analysiert seine Argumente. Insofern ist dieser Teil ein Beitrag zur Erforschung der Geschichte der modernen Musikwissenschaft und steht in einer Reihe mit anderen Studien zu Fachvertretern, die sich ebenfalls zu metamusikologischen Themen geäußert haben, wie etwa Gudio Adler, Hugo Riemann, Carl Dahlhaus, Georg Knepler oder auch die weniger bekannten Arthur Wolfgang Cohn und Gustav Jacobsthal.

Im Kontext der vorliegenden Untersuchung erfüllt die historische Forschung allerdings auch eine instrumentelle Funktion: Sie ist nicht nur ein Beitrag zum „Archiv" der reflexiven Auseinandersetzung mit der Vergangenheit der Musikwissenschaft, sondern dient auch als „Arsenal", als Quelle von Ideen und Begriffen, die im aktuellen meta-musikologischen Diskurs zur Anwendung kommen können. Dementsprechend werden Seegers metamusikologische Vorstellungen im zweiten Teil mit dem gegenwärtigen Diskurs in Beziehung gesetzt. In einem ersten Schritt wird eine zeitgenössische Seeger'sche meta-musikologische Theorie entwickelt. Diese Entwicklung dieser Theorie findet sowohl auf einer idealistischen als auch auf einer praktischen Ebene statt. Die Theorie soll nicht allein ein abstraktes Konstrukt sein, sondern auch als Orientierungshilfe musikwissenschaftlichen Handelns unter realen Bedingungen dienen. Sie hat insofern die Funktion einer konkreten Utopie im Sinne Ernst Blochs. In einem zweiten Schritt wird diese Theorie mit dem aktuellen meta-musikologischen Diskurs gegenübergestellt. Idealtypische meta-musikologische Positionen aus der gegenwärtigen De-

batte über die Disziplinarität der Musikwissenschaft (Unidisziplinarität, Interdisziplinarität, Post-/Transdisziplinarität) sowie damit verknüpfte Themen werden aus Sicht der zuvor entwickelten Seeger'schen Theorie einer kritischen Analyse unterzogen.

Table of Contents

List of Figures

List of Acronyms

ACLS	American Council of Learned Societies
AMS	American Musicological Society
ASCM	American Society for Comparative Musicology
FE	Free elective for students of any year
FMP	Federal Music Project
GC	Graduate course
GVM	Gesellschaft zur Erforschung der Musik des Orients/Gesellschaft für Vergleichende Musikwissenschaft
IMC	International Music Council
IMS	International Musicological Society
ISME	International Society for Music Education
IWW	Industrial Workers of the World
LDC	Lower division course (undergraduate studies, freshman and sophomore years, pre-junior certificate)
NYMS	New York Musicological Society
OAS	Organization of American States
PAU	Pan American Union
RA	Resettlement Administration
SEM	Society for Ethnomusicology
SS	Course at University of California Summer Session (at the end of the academic year)
TENM	Tradition and Experiment in (the New) Music
UDC	Upper division course (undergraduate studies, junior and senior years, post-junior certificate)
UN	United Nations
UNESCO	United Nations Educational, Scientific and Cultural Organization
WPA	Works Progress Administration

Acknowledgements

1. Introduction

1.1 Situating the Author: An Exercise in Scholarly Reflexivity

In the autumn of 2006, I moved to the Austrian city of Graz in order to study musicology.[1] I was one of the first students enrolling in a newly formed musicology program offered jointly by the University of Graz and the University of Music and Performing Arts Graz. This program could draw on the vibrant and diverse musicological scene in Graz's academia and provided an unusual breadth of topics and specializations. Students could specialize in the more common sub-disciplines of historical musicology, ethnomusicology, and systematic musicology (primarily in the form of musical acoustics and music psychology) but also in jazz and popular music studies or music aesthetics. Accordingly, students were exposed to various ontologies of music as well as to diverse epistemologies and methodologies of musicology inside and outside of the seminar rooms and lecture halls. This diversity of musicological institutes, lecturers, and researchers was not always characterized by peaceful coexistence or at least indifferent ignorance but manifested itself on various occasions as more or less open conflict between the approaches, conflict which the students could easily witness.

I did not only attend classes but served for several years as a student representative on the curricula commission of the musicology program, which is the academic body making decisions regarding the general outline and content of the study program. A revision of the musicology curriculum was initiated during my time on the commission, and accordingly, I was not only witness to sometimes heated discussions regarding the scope and aim of musicology and how these should be reflected in the curriculum but also an active participant in these discussions.

In retrospect it therefore seems almost inevitable that I started to reflect on the common nature of the various kinds of musicology which I encountered and the scope and aim of the discipline. As early as January 2008, I published a brief article in the stu-

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[1] This subchapter as well as the following one are methodologically grounded in the lessons learned from the "reflexive turn" in the social sciences, as exemplified prominently by the so-called "writing culture debate" in cultural anthropology (see, for instance, Clifford and Marcus 1986; Berg and Fuchs 1993). The aim is one of "scientific reflexivity", not "narcissistic reflexivity", in the sense of Pierre Bourdieu (1993), in that the intention of the two subchapters is to improve critical engagement with the research presented in this study by illuminating the contexts of its genesis. It should be noted that Charles Seeger also argued for a reflexive engagement with the conditions of conducting scholarship from the 1950s onwards. See the discussion of his concept of the "musicological juncture" in chapter 3.3.3.

dent newspaper of the University of Music and Performing Arts titled "Warum Musikologie?" ("Why musicology?"; Sharif 2008). This article was triggered by my attending joint courses between students of musicology and students of instrumental performance at the University of Music and Performing Arts. The latter often could not understand why one should be interested in the scholarly study of music and what such a study would be good for. I attempted to provide a two-fold, not extremely original answer: I first pointed out that students of – primarily European-classical – music benefit immediately from certain results of musicological research, especially critical editions and research on historical performance practice. Secondly, I argued more generally that musicology is a way of understanding human existence via music, when music is understood as an integral part of sociocultural life. In a later issue of this student newspaper, I published a review of a panel discussion between music theorists and historical musicologists, addressing issues of interdisciplinarity and criticizing the lack of a real dialogue at this event (Sharif 2009).

In 2012, the yearly conference of the Dachverband der Studierenden der Musikwissenschaft (the association of students of musicology in Germany, Austria, and Switzerland) took place in Graz. My friends and colleagues Susanne Sackl, Christina Lessiak, Tobias Neuhold, and I organized this event. The topic of the conference was methods and epistemologies of musicology and I seized the opportunity to address issues of musicological disciplinarity more extensively in a paper presented at this conference, later turned into an article (Sharif 2013). The preparation of this paper led me to delving more deeply into the extensive discourse on the nature, scope, and aim of musicology and laid important groundwork for the current study, which can – from a personal point of view – be interpreted as another step in my journey of making sense of contemporary musicology by drawing on Charles Seeger's ideas regarding musicology.

1.2 Situating the Text: Why Write a Book on Charles Seeger?

In early 2013, I decided to dedicate my doctoral dissertation to "meta-musicological" questions arising from the contemporary state of musicology and music studies in general.[2] Interrelated questions that were puzzling me and to some of which I am looking for answers in this study are: What is the ontology of music? Is there a concept of musi-

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[2] The concept of meta-musicology is defined below.

cology's object that is common or at least acceptable all across musicology? What can we know about music? What kinds of knowledge are there about music? How can we get to know something about music? How can we exchange and teach such knowledge? What is the objective/are the objectives of musicological research? Why should we do research on/in music and to what intrinsic and extrinsic ends? Is there one musicological discipline or are there several? If several, how are they interrelated and what possibilities exist for collaboration? Is any disciplinary talk about music research maybe historically contingent and will there be a time of post-disciplinary research; or does such research even already exist? How should musicological research develop? It is obvious that most of these questions can be read in both descriptive as well as normative ways. To make it clear from the start: This study is not meant as a mere descriptive survey of the contemporary field of musicology, it is rather intended as a contribution to the normative discourse on what and how musicology should be at the beginning of the twenty-first century.

Given the diversified state of current musicological research, reflexion on such foundational matters of musicology is not only relevant on principle, but these questions are actually a recurrent and contested issue in contemporary publications from various areas of music research.[3] The participants in these debates sometimes reference Charles Seeger as an authority, but they rarely draw on Seeger's ideas on these issues in more detail. My intention is to show that a fresh and serious look at his writings promises new impulses for the future development of musicological research. As a secondary aim, the study is also supposed to show which parts of Seeger's thought should merely be remembered as parts of musicology's past and need not be revived.

I had heard about Seeger during my BA and MA studies primarily in ethnomusicology classes, the field in which I had specialized. Seeger's ideas were rarely discussed extensively. He was usually mentioned as a pioneer of the discipline and as a philosophical influence on Mantle Hood. I knew, however, that Seeger had written many articles that addressed the meta-musicological matters that I was interested in and that he was an unconventional thinker and therefore considered using his ideas as a starting point – certainly not the final destination – for thoroughly thinking through these issues.

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[3] See, among others, Stock (1998), Williams (2001), Korsyn (2003), Hooper (2006), Parncutt (2007), Cook (2008), Born (2010), Walter (2012), van der Meer and Erickson (2013), Berger (2014), and Calella and Urbanek (2015).

The composer, musicologist, philosopher, inventor, and political activist Seeger is certainly a fascinating and generally venerated but also polarizing figure. Many authors praise his acumen. In a combined obituary and review of Seeger's collection of essays *Studies in Musicology, 1935–1975*, Gilbert Chase delivers the following remarkable panegyric on Seeger's intellectual powers:

> "The most admirable feature of these selected essays is that they reveal both the great depth and the wide scope of Seeger's insights and interests, as well as the versatility of his analytical and critical powers. In the realm of logic and theory he stands on a par with such thinkers as Russell, Whitehead, and Wittgenstein; in the social sciences, with Durkheim, Kroeber, Parsons, and Weber; in musicology, with Adler, Helmholtz, and Sachs. Yet, by his great powers of synthesis he was able to transcend all categorical boundaries, so that he is literally unique among all those who have sought to codify, to delineate, and to rationalize the relationship of music to mankind and its universal function in society." (Chase 1979: 142–143)

Mantle Hood puts it less verbosely though no less gravely: "read all Charles Seeger has had to say before claiming to have a new idea" (Hood 1979: 79).

Sidney Robertson Cowell similarly claims that Seeger "always saw more aspects of an idea than anyone else, and could carry it farther", but continues "– indeed clear out of sight over the horizon" (Cowell 1979: 305). This qualification points to a common point of criticism regarding Seeger's work: the sometimes overwhelming obscurity of his thought and prose. In a reply to a paper by Seeger, George List candidly admitted: "Actually, I must confess that I rarely understand what his position is" (List 1971: 399), an experience that many people appear to share. Seeger himself admitted that his articles are "difficult writing" (Seeger 1970b: 172). Dieter Christensen has suspected that Seeger's "name is invoked probably much more often than his works are read and his thoughts and actions are understood" (Christensen 1991: 207).

Some commentators state that this negligence is unfortunate and that it would be worth engaging with his writings even though they are sometimes hard to understand. Jean-Jacques Nattiez writes, for instance:

> "Although Seeger may be well known among musicologists and ethnomusicologists, there have been few systematic studies or critical commentaries on his thought. He expresses himself in a very abstract, paradoxical manner, rather as Gregory Bateson had. But certain basic ideas of Seeger's, notably his model of systematic musicology, are well worth being reexamined and discussed." (Nattiez 1990: 151n1)

Other authors argue that this negligence has in fact been justified. Stephen Blum once expressed regrets – just like Nattiez – that many of Seeger's "ideas and proposals are currently neglected even as the man is honored" (Blum 1983: 361). Some years later, however, Blum's appraisal of Seeger's writings sounded less enthusiastic:

> "I regret that, as a writer, Seeger did not draw more successfully upon his diverse experiences. Future historians of American musicology, after recognizing his indispensable contributions to

And Joseph Kerman provides the minimalistic counterpoint to Mantle Hood's concise praise quoted above, when he writes that "in his philosophy, Seeger never really got it together" (Kerman 1985: 158).

There is a grain of truth in all of these assessments. Seeger's outlook is as broad and inspiring as his prose is dense and his arguments at times confusing. There are certainly moments in his writings when Seeger does not really get it together, and there is certainly no need to read everything by Charles Seeger like Hood suggested – and I say this as someone who actually has read almost everything Seeger published.

It would, however, be wrong to take these shortcomings as a license to sweep away all of his ideas. There is no other author who has so extensively and intensively meditated upon meta-musicological issues over such an extended span of time, namely more than half a century. In a time of intensified meta-musicological discourse such as the last two or three decades, his meta-musicology is therefore in justified need of serious consideration before one can decide that there are reasons to neglect all or some of his ideas.

1.3 The Scope, Aim, Approach, and Content of This Study

Leaving the reflexive narrative style of the first two subchapters behind, I will now outline the scope, aim, and approach of this study in more conventional, straightforward academic prose. I will also provide an overview of the content of the following chapters. In general, this study can be divided into two larger parts. The first part, comprising chapters 2 and 3, has a more historical orientation, while the second part, formed by chapters 4 and 5, is grounded in contemporary discourse.

The historical part is primarily intended as a contribution to the study of the intellectual history of musicology. Extensive and especially critical engagement with Seeger's thoughts on meta-musicological matters has mostly been selective, without consideration for the general architecture of his ideas, and often in the form of referencing an authority. In this context it should be noted that more thorough engagement with Seeger's meta-musicological theory has to take quite practical hurdles, not only intellectual ones, since he never published an extended and definite exposition of his ideas. Instead, his ideas are continuously developed in a large number of more or less easily ac-

cessible publications of varying length, published over a period of more than fifty years.[4]

Of the literature engaging more extensively with Seeger, one first of all has to mention Ann Pescatello's (1992) book-length biography of Seeger, which also includes summaries of many of his central texts. Her interpretations, though, are sometimes problematic and a thorough and comprehensive analysis and exposition of his meta-musicological thinking is beyond the scope of Pescatello's book. The value of Pescatello's biography lies in portraying Seeger's life and times, not so much in illuminating the details of his scholarly work (meta-musicological or otherwise). Bell Yung and Helen Rees (1999) have edited a valuable collection of articles by various authors addressing different aspects of Seeger's work. Meta-musicology is, however, only one amongst the many aspects discussed by the authors gathered in this book.[5] The only coherent book-length study focusing on Seeger's intellectual work is Taylor Aitken Greer's (1998) *A Question of Balance*. While Seeger's meta-musicological writings feature centrally in Greer's book, among other issues like his compositional theory and his theory of music criticism, Greer's focus is definitely primarily on Seeger's early works. In addition, I disagree with several of Greer's interpretations, which lead, as I argue below, to a systematic misrepresentation of Seeger's thoughts, especially his thoughts on meta-musicological matters.[6]

Given this lack of a satisfying comprehensive reconstruction and critical interpretation of Seeger's meta-musicological thought, chapters 2 and 3 of this study are dedicated to Seeger's intellectual biography and the development of his meta-musicological thought based on a close reading of his published and also unpublished texts, which are the primary data for such a kind of study, combined with a critique of existing, usually more confined discussions of his ideas by other authors.[7] The intention is to improve

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[4] Seeger published altogether more than 100 scholarly articles of different length as well as over sixty scholarly reviews (not counting the newspaper reviews and articles published under the pseudonym Carl Sands). To these official publications need to be added the unpublished sources with relevant content. Almost all of Seeger's scholarly publications as well as a number of relevant unpublished sources were consulted for this study and evaluated in the course of research. The list of works referenced in this study encompasses almost sixty texts by Seeger, though not all, of course, are relevant to the same extent.

[5] The topic of meta-musicology is addressed primarily in the contributions by Lawrence Zbikowski (1999) and Yung (1999).

[6] See especially chapter 3.1.7 for a critical discussion of Greer's interpretation of Seeger.

[7] Seen from a broader angle, chapters 2 and 3 also contribute to research on the history of North but also South American music, insofar as Seeger's compositional and music theoretical work is in many respects related to his meta-musicological thought and also insofar as Seeger influenced musical life in the Ameri-

understanding of Seeger's work instead of merely invoking him, to borrow Christensen's choice of terms.

Chapter 2 provides in summarized form the biographical and historical background necessary to understand at least some of the changes *within* Seeger's meta-musicology over time – discussed in chapter 3 – through correlating them with changes *external* to his meta-musicology. Chapter 2 is to a large extent based on existing research on Seeger's biography but also contributes original research to details relevant in the larger context of this study.

In chapter 3, which constitutes the main part of the historical section of this study, three relatively clearly distinguishable periods of Seeger's scholarly work are looked at from a systematic perspective, proposing comprehensive reconstructions of Seeger's general meta-musicological theory during the given period. These reconstructions are grounded in critical analyses of his texts and arguments and trace the continuities and changes in his meta-musicological theory from one phase to the other.[8] The aim in that chapter is to represent the larger system of meta-musicological theory of which only parts are exposed in each of Seeger's numerous publications. While such a reconstruction has to assume coherence between different ideas where the sources are silent, the aim is neither to gloss over nor to rationally dissolve inconsistencies, contradictions, and obscurities present in Seeger's work by transformative development of his ideas. This work of rational reconstruction is postponed to chapter 4.

The main issues discussed throughout chapter 3 are: the relationship between music and language and its epistemological implications for an academic musicology; the epistemology of musicology as a social practice; the basic dimensions and factors of musicological disciplinarity; musicology's aims, ends and raison d'être, and its relationship to the rest of academia. In addition, there are discussions of the intellectual foundations of Seeger's thought and comparisons between his thoughts and those of selected predecessors and contemporaries.

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cas. Seeger's work as a composer and compositional theorist/teacher, however, is only peripheral to the topic of this study. Readers interested in Seeger as a composer/theorist are referred to, among others, Nicholls (1990: 89–133), Rao (1997), Stevenson (1997), Greer (1998: 121–184), Schedel (2001), Slottow (2008), and Spilker (2010, 2011).

[8] The distinction of three – and not more or less – periods and the demarcation of their boundaries are justified in the respective subchapters. There one can also find discussions of methodological problems of historiography arising from the nature of Seeger's writings during the respective periods, especially during the final one. The analysis of the voluminous body of qualitative data presented by Seeger's corpus of published and unpublished writings was aided by using the qualitative data analysis software *QDA Miner*.

As I have mentioned above, chapters 2 and 3 can stand on their own as a contribution to the body of scholarship on the intellectual history of modern musicology, especially studies focusing on the thoughts of meta-musicologically minded individuals such as Guido Adler, Hugo Riemann, Carl Dahlhaus and Georg Knepler, or the lesser known Arthur Wolfgang Cohn and Gustav Jacobsthal.[9] Within the context of this study, though, the historical research also fulfils an instrumental function: To borrow a distinction made by the historian of political ideas Marcus Llanque, the historical section is not only a contribution to the archive of the intellectual history of musicology but also serves as an "arsenal", as a resource of ideas and concepts ready for use in contemporary meta-musicological discourse (see Llanque 2008: 1-3).

As a contribution to the archive of musicology, the historical section improves our reflexive understanding of musicology's past – given that Seeger was undoubtedly a relevant actor in the discipline's past, especially, but not exclusively, in the USA. It gives order to part of the ideas forming the fabric of past – but sometimes also of present – musicological discourse.[10] But when seen as an arsenal, the historical section serves as a source of ideas and arguments to draw upon, as intellectual resource, inspiration, reminder, or even deterrent example in contemporary meta-musicological discourse – a source of ideas which are open to *transformation* in contrast to scholarly faithful historical *representation*.

Such an instrumental approach to the historiographic account presented in chapters 2 and 3 is applied in chapters 4 and 5. In chapter 4, I derive a synthetic and coherent "Seegerian" meta-musicological theory from the historical and critical studies of Seeger's writings conducted in chapter 3. The main criteria for the selection and transformation of the ideas from the arsenal are their relevance for contemporary musicology, coherence or absence of contradictions, normative justifiability, and viability. The specific focus is on musicological disciplinarity, meaning the internal relations between the different varieties of musicology and their specific perspectives as well as the relations between musicology and the rest of the academic and also non-academic world.

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[9] Exemplary publications are for Adler Kalisch (1988), for Riemann Rehding (2003), for Dahlhaus and Knepler Shreffler (2003), for Jacobsthal Sühring (2012a; 2012b). Comparative discussions of Adler's, Riemann's and Cohn's meta-musicological thought can be found, for instance, in Janz and Sprick (2010) and Boisits (2013).

[10] For a very recent example see Abels (2016a: 129-130).

I call the theory "Seegerian" because it certainly follows the spirit of Seeger's meta-musicology and retains many parts of Seeger's theories, but it also adapts other parts of his theories and even abandons the less plausible, inconsistent, or outdated aspects of his ideas. It is not an exercise in orthodox "Seegerism" but an attempt to provide a Seegerian outlook on musicology in the twenty-first century.

The development of this Seegerian meta-musicological theory is conducted both on an idealistic and on a practical level. The theory is not intended to be a mere abstract construct; it is rather supposed to be useful in guiding musicological practice under real-life conditions as a kind of concrete utopia in the sense of Ernst Bloch's term.[11] Such a concrete utopia is a non-existing and distant but – as opposed to an abstract utopia – nevertheless possible state of reality which already foreshadows steps which have to be taken in order to reach it, if only in a vague manner. Unlike in the case of an abstract utopia, the desires and hopes for a future reality that are crystallized in a concrete utopia can be conciliated with the tendencies and possibilities of the present. Such a concrete utopia fulfils a double function: it sparks the enthusiasm and excitement that is necessary to pursue the more mundane, immediate goals which demarcate the path to the distant desired state of reality, and it alleviates the frustration arising from possible temporary failures in the present, which might lead to nihilism (see Bloch 1980: 80).

The final chapter 5 feeds this Seegerian theory into general contemporary meta-musicological discourse. It is a critical analysis of ideal-typical current positions in the debate on musicological disciplinarity (musicological unidisciplinarity, interdisciplinarity, post-/transdisciplinarity) and related meta-musicological questions from the point of view of the Seegerian theory developed in chapter 4.

1.4 Some Remarks on Central Concepts

When writing about music research in general, one soon finds oneself caught in a terminological quagmire. With a history of roughly 150 years of academically institutionalized research on music, spread today all around the globe, core terms like "musicology" or "systematic musicology" (and their counterparts in other languages) have often had a

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[11] The notion of "concrete utopia" is central to Ernst Bloch's philosophy and extensively developed in his opus magnum *Das Prinzip Hoffnung* (1985). For a brief exposition of the concept see Bloch (1980: 79–80, 110).

turbulent semantic history and have acquired ambiguous meanings.[12] For instance, "musicology" is usually used as an umbrella term in the United Kingdom, encompassing all kinds of disciplines dedicated to research on music, such as historical musicology, ethnomusicology, music psychology, and so on. But in the United States, "musicology" denominates that subdiscipline which in the United Kingdom would be called "historical musicology" (see Cook 1999). And when Charles Seeger talks about "systematic musicology", he means something else – and even sometimes to some extent different things from case to case and over time – than what is commonly meant by "Systematische Musikwissenschaft" in German.

Similarly, when looking at the German speaking countries alone, one has to consider carefully whether the term "Ethnomusikologie" (used, for instance, in Graz) really means the same as "Musikethnologie" (used, for instance, in Cologne), "Kulturelle Anthropologie der Musik" (used in Bern), "Kulturelle Musikwissenschaft" (used in Göttingen), "Transkulturelle Musikwissenschaft" (used in Weimar and at the Humboldt University, Berlin), "Vergleichende Musikwissenschaft" (the name of the historical precursor of ethnomusicology, still used as part of the name of a study group within the German umbrella organization Gesellschaft für Musikforschung) or "Musikalische Volkskunde" (formerly used in Cologne and now re-labelled to "Europäische Musikethnologie").[13]

Furthermore, the term "Musikwissenschaft" is sometimes used as an umbrella term but is sometimes, often in non-specialist contexts, understood to mean primarily "Historische Musikwissenschaft". Tracing the semantic history of certain terms unearths even more ambiguities. For instance, many people – including many ethnomusicologists – used to hold that "ethnomusicology" meant the study of all musics except so-called Western art music, while today only a minority of ethnomusicologists would exclude this kind of music from ethnomusicology's objects of study. Currently, there is still disagreement whether "historical musicology" means – at least in principle – the study of the history of all musics or whether it is to be explicitly understood in the traditional and restricted sense as the study of the history of Western art music.

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[12] See Cadenbach (1997: 1789–1800) for an overview of the various attempts at defining and subdividing musicology.
[13] See in this respect Mendívil et al. (2014).

Finding a way of dealing with this semantic hell is far from easy. Giving strict definitions for each of the relevant terms seems desirable but does not appear to help much in the current context, since a large part of this study is a discussion of past and contemporary texts whose individual understandings of the terms vary, thereby undermining the possibility of maintaining homogenous meanings throughout the whole text, especially in those parts addressing historical developments. Instead, I will now provide some rough-and-ready guidelines on how I will use certain terms in many cases. But I still urge the reader to stay alert to subtle or less subtle differences in meaning in relation to the context of each instance of a term's usage. I try to make such differences as obvious and clear as possible in the text.

Music: As an ethnomusicologist by training, I am aware of how problematic the concept of music is, especially in its universal application through all of history and in all past and present societies of the world. Yet, there are many non-problematic cases, in which a common-sense – and in its origin somewhat Eurocentric – understanding fits perfectly well. For instance, Ruth Crawford Seeger's *String Quartet 1931* is music, as is an improvised performance at a jam session in a local jazz club, as are Miriam Makeba's recordings of "Mbube", as are the many variants of the "Erzherzog Johann Jodeler", and so on. For the moment, I deliberately let it remain ambiguous whether music is to be conceived of as primarily – though maybe not exclusively – objects (songs, string quartets, and so on), events (a token performance of a song or a string quartet), or rather types of actions or practices (performing, composing, listening, and dancing).

There are plenty of instances of cultural sonic practices that invite to problematize a universal application of the common sense understanding of music prevalent in European and North American Societies. Take, for instance, pitched Quran recitation, which in many respects resembles certain forms of music but is not to be considered as music from the point of view of more orthodox Islamic commentators (see al-Faruqi 1985: 9). At the same time, however, "humanly organized sound" (Blacking 1973: 3), which goes beyond or differs strongly from the sound organization of everyday verbal discourse common in a given society and which is at the same time similar to the phenomena subsumed under the "common sense notion" of music, is generally recognized to be a phe-

nomenon found in all known societies.[14] Accordingly, this study will to a significant extent consist of discussions of how to understand the concept of music in a scholarly reflected manner, in how far it can be used as a universal concept and in how far it has to be relativized in specific socio-cultural constellations. But as a rough-and-ready rule, it is the common sense understanding applied to non-problematic cases of objects, events, and actions or practices that I have in mind when I use the term "music" without further specifications.

Music studies is the broadest umbrella term that I use in this study to denominate encounters between music and academic study. It comprises all scholarly and artistic studies on and in music as long as they are in some way "academically cultivated" and rely on verbalization. This term does not only encompass what I call "music research" and "musicology" (see below) but also music theory (which is sometimes – and often willingly – ambiguous regarding its status as an artistic or scholarly discipline),[15] music pedagogy, the relatively new branch of artistic or art-based research, and, at least to some extent, even composition and performance. Musical composition and performance are included insofar and as long as composers and performers, especially those working in institutions of higher education, strive to authoritatively contribute to a professional academic discourse about music, for instance in the form of compositional or aesthetic treatises or manuals on certain educational methods. Especially in the artistic field of composition one can find well-established traditions of discourse about music, which today finds a forum in journals such as *Contemporary Music Review*.

Music research is narrower in scope in that it only denominates scholarly *research* on music, regardless of disciplinary provenience.[16] This means that, for instance, a person who is a sociologist, psychologist, or historian by training and institutional affiliation but who conducts research on music, contributes to music research. Music theory, if understood as a scholarly study, also participates in music research. Music pedagogy, when understood primarily as professional training in teaching music, is not part of music research. Nevertheless, there can be research on music by music educationists that qualifies as part of music research.

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[14] See Nattiez (1990: 41–68) for a lucid discussion of music as both a universal and non-universal phenomenon.

[15] See Palisca (1963: 112–116) for a typology of different kinds of music theory.

[16] Note that Richard Parncutt uses the term "musicology" in this sense when he uses it in reference to the contemporary state of music research (see Parncutt 2007: 2).

Musicology is used to denominate all those *disciplines* that are dedicated primarily to the scholarly study of music, such as ethnomusicology, music psychology, historical musicology, and so on, including music theory as a scholarly study. In contrast to "music research", the term "musicology" does not only focus on research output but also takes into account the institutional organization and the disciplinary identity – focus on music being a key definitional criterion for this identity – of people conducting research on music. Even if used in the singular, musicology still means a plurality of more or less distinct sub-disciplines, and I sometimes use the plural musicologies in order to emphasize this plurality. *Musicological research*, then, is research produced in the musicologies.

Some of the terms denominating musicological sub-disciplines are in need of further comment. By *historical musicology* I usually mean the study of the history of music in general, without any temporal, geographical, or social constraint. It will be clear when the term is used in the restricted sense as the study of the history of Western art music. In German, *Systematische Musikwissenschaft* is an umbrella term for a bundle of disciplines, such as music psychology, sociology of music, music acoustics, and several more, which are more or less related to each other (see Parncutt 2007: 7–10). This grouping of disciplines is, for historical reasons, a comparatively specific trait of musicology in the German speaking countries, and the English translation *systematic musicology* is usually used in the same sense today. The problem in the context of the current study is that Seeger also uses the term "systematic musicology" but in a different sense – sometimes meaning "the study of contemporary music" and sometimes "the study of music from a musical point of view, in its own musical terms, etc.", a notion that will be explored extensively in chapter 3. In order to avoid confusion, I will draw upon the German term "Systematische Musikwissenschaft" in order to refer to the common understanding and use the English term "systematic musicology" in the way Seeger does.

In order to facilitate the understanding of the later chapters, it is helpful to anticipate the more extended discussions of Seeger's notion of systematic musicology and briefly sketch the semantic shifts surrounding his usage of the term. In Seeger's earliest, unpublished writings from Berkeley, systematic musicology means the study of the mu-

sic of the present day.[17] A little later, in his first articles, it is defined as the study of music from a musical, so to speak "emic" viewpoint without regarding music's historical genesis, leaving it ambiguous whether this orientation encompasses only the study of contemporary music – which is likely – or also that of past music.[18] In the 1930s, "systematic musicology" is defined as the study of music as it currently is and how it is developing, irrespective of whether music is studied from a musical or non-musical viewpoint.[19] This meaning of "systematic musicology" is closer to the earliest meaning.

The term *ethnomusicology* is used in this study in the modern sense but usually encompasses the whole disciplinary tradition of ethnomusicology *avant la lettre*, which includes especially the early *comparative musicology* as practiced by Erich Moritz von Hornbostel, Carl Stumpf, Béla Bartók, and others. The latter term is used only in its historically restricted sense.

Another terminological problem is related to the semantics of the terms *science* and *scientific*. In contemporary English, the term "science" commonly denominates only the natural sciences, including formal disciplines such as pure mathematics and pure informatics as well as psychology and social sciences such as sociology and economics, with the status of this third group of *social* sciences being somewhat contested. Sciences are constituted by scientists who use scientific methods. The counterpart to the sciences is usually known as "the humanities". People practicing research in the humanities are usually referred to as scholars using scholarly methods but not as scientists using scientific methods. *Scholar* is, however, a broader term that might also be applied to a scientist. In contrast, the German word "Wissenschaft" can be used for both natural and social sciences ("Naturwissenschaften" and "Sozial-/Wirtschaftswissenschaften"), humanities ("Geisteswissenschaften"), and even for the study of law ("Rechtswissenschaften") – basically for all academic research disciplines.

The terminological problem of this study arises from several circumstances: On the one hand, there are some parts of musicology which use scientific methods in the narrow sense, especially in *Systematische Musikwissenschaft* and also to some extent in ethnomusicology, while other branches use methods known from the humanities. On the other hand, Charles Seeger sometimes uses "scientific" and "science" in the broad sense

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[17] See chapter 3.1.1.
[18] See chapter 3.1.4.
[19] See chapter 3.2.2.2.

of "wissenschaftlich" and "Wissenschaft",[20] contrasting it with "critical" and "critique", a pair of terms that cannot be easily situated in the terminological distinctions already introduced. I will usually use "scientific" and "scholarly" in the modern sense, unless I explicitly discuss texts by Seeger in which he uses "science" and "scientific" in the broad "German" sense. This is primarily the case in chapters 2 and 3 and will be clear from the context. In order to avoid unnecessary confusion in the context of contemporary discourse, the term "scientific" in Seeger's sense will be substituted by "descriptive" in chapters 4 and 5. In general, I consider musicology as positioned at an intersection of what is traditionally called humanities and social sciences, with more or less strong connections to the natural and cognitive sciences. In accordance with conventional linguistic usage, I will therefore call musicology a "scholarly study" and musicologists "scholars". This usage allows for the inclusion of scientific approaches in musicology, while not limiting the discipline to them.

With these clarifications in mind, I now turn to the terms *meta-musicological* and *meta-musicology*. I use the term "meta-musicology" as a word constructed in analogy to philosophical disciplines like meta-ethics, meta-logic, meta-ontology, and, of course, the venerable metaphysics.[21] It should, however, be noted that in its conception, meta-musicology is closer to the former disciplines than to metaphysics. Meta-musicology could less pretentiously be called "philosophy of musicology", and I will use these two terms synonymously.[22] The adjective "meta-musicological" could then be substituted by "musicologico-philosophical". While neither word is a morphological beauty, the former appears to me to be more elegant. Therefore, I only use the adjective "meta-musicological".

What is meta-musicology or the philosophy of musicology? Meta-musicology is the philosophical reflection about the preconditions, foundations, and frame of musicology (and more broadly music research). It critically questions the presumptions that are mostly taken for granted in everyday research. It deals with questions of ontology, epistemology, ethos, and disciplinarity, such as: What is music, what is the object of music

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[20] This is not a mere idiosyncrasy of Seeger's. Glen Haydon uses "science" in the same broad sense in his *Introduction to Musicology* (1941).

[21] Other authors who use the terms meta-musicology/meta-musicological similarly are, for instance, Ballantine (1981: 507), Richard Taruskin (1995: 195; 2009: 16) or Peter Bloom (2014: 465).

[22] Bruno Nettl uses the term "philosophy of musicology" in order to refer to Seeger's main area of interest (see Nettl 1991: 269).

research? What is the object of musicology, which might be broader or narrower than the object of music research? What kinds of knowledge are there in relation to music? What can we know about music? What can we know by or in music? How can we gain such knowledge? What is the relationship between music and language? To what end do we conduct music research? What are our motives for conducting such research? What is musicology's disciplinary organization? How diverse or unified is musicology? What is the relationship between different fields of inquiry?

Meta-musicology encompasses both the reflection on the factual state of musicology and music research and the formulation of normative judgments and suggestions, aiming at an improvement of musicology and music research based on reflective disciplinary self-knowledge. Obviously, the philosophy of musicology shares many questions and problems with the philosophy of music. Nevertheless, the two disciplines are not co-extensive. The philosophy of music deals primarily with music; it can be considered to be a part of musicology but usually does not have musicology as its object. The philosophy of musicology has musicology as its object and therefore also to an important extent music, but its emphasis is on the specific questions regarding musicology.

1.5 Objections and Replies

In the course of composing this study and discussing it with peers, several fundamental objections were put forward against the extensive engagement in meta-musicological theorizing as practiced in this study. This last subchapter of the introduction addresses these objections, analyzes the arguments put forward, and offers replies where necessary, in order to clear the way for the main body of this study.

The first objection is that theorizing of this kind should not be undertaken by a young scholar. It is instead the prerogative of seasoned musicologists, who can draw upon the full experience of a rich scholarly life, meditating upon the foundations and frame of musicological knowledge, and sagely guiding the younger generations into the future. Phrased this way, this objection is an ad hominem argument; and if we accept it, Guido Adler should have never published his famous "Umfang, Methode und Ziel der Musikwissenschaft" (Adler 1885), given that he only turned thirty in the year it was published. But meta-musicological theory should – like any kind of rational argument – be judged by its logical coherence and content, which means in itself and regardless of provenience. Nonsense produced by a venerable member of the scholarly community will still be nonsense as much as sense produced by a neophyte will stay sense. Thus,

for the benefit of scholarly progress, everybody should have a fair shot at meta-musicology, no matter who they are.

This objection could be reformulated, giving it more argumentative thrust: Sure, one could say, it is in principle *possible* that neophyte scholars can make an interesting and valuable contribution to meta-musicology. But is it *probable*, given their lack of experience of a rich scholarly life? The objection would then be that it is not *reasonable* for young scholars to engage in extensive meta-musicological theorizing, since their contributions will probably be of low quality. Thus, they should not waste their time, leave this reflexive business to the veteran scholars, and engage in proper musicological research. This more pragmatic objection sounds much more convincing.

I have two replies to this objection. First, there already are young (or relatively young) scholars who do in fact publicly engage in meta-musicological theorizing. This may be foolish of them, but it nevertheless leaves their fellow scholars of the same age in a position where they have to react somehow to these proposals. After all, they will all have to deal with each other in the decades to come, be it in scholarly debates or more political negotiations about the development of musicology within the political and economic framework of academia. Refraining from reacting to meta-musicological theorizing could be interpreted as silent consent, one's true opinions notwithstanding. Thus, it is much more reasonable to explicitly voice one's consent or dissent.

My second reply is derived from the already mentioned fact that the young scholars, and not the veteran scholars, are the ones who will spend the future decades in the field of musicology. Instead of looking back over a rich scholarly life, the young scholars are facing an unknown future of musicology (and academia in general), which is at least partly their own future; a future that they would understandably prefer to shape actively. Seen from this perspective and supposing that the young scholars can actually assert some agency in shaping the musicological future, one could on the contrary say the following: It is almost a young musicologist's obligation to reflect on the foundations and frame of what they currently do and will be doing (that means, musicological research) and how the field of musicology is organized and should in accordance with one's meta-musicological reflections develop. Who if not they? They will have to live with it. By this I do not mean to suggest that *only* young scholars should have a say in meta-musicological matters. It is indeed a well-warranted claim that experienced scholars can make important contributions to meta-musicological theory and that they can be a source of the most valuable advice. There is enough evidence to corroborate this. But

young scholars have the most vital interest in meta-musicological issues, since what is said now about these issues has a direct influence on their future lives.[23]

This leads to the second fundamental objection against extensive engagement in meta-musicological theorizing, which is more fundamental than the first one. At the end of the last paragraph I asserted that meta-musicology has real consequences for the field of musicology. One could doubt this and instead consider such theorizing to be a vain and narcissistic exercise bearing no practical fruit.[24] This study would then largely be a sophisticated waste of paper. This objection is ambiguous and can be understood in two ways: On the one hand, it could mean that meta-musicology could have practical consequences for musicology, but so far it has left actual musicological practice untouched. On the other hand, it could mean that meta-musicology does not and furthermore should not have any practical impact on musicology.

As to the first reading of the objection, it can be said that while it is true that meta-musicological theory does not have as much of an immediate normative effect as the authors would wish their respective proposals to have, it is nevertheless at least sometimes translated into action. Adler's famous article "Umfang, Methode und Ziel der Musikwissenschaft" (1885) has left a lasting impression on the musicological landscape of the German-speaking countries – if not entirely in the way Adler intended – and sometimes still serves as a point of reference in arguments about musicological disciplinarity. A hundred years later, Joseph Kerman's *Contemplating Music* (1985) had a strong transforming influence in North America and beyond – again, if not fully in the way Kerman intended. But contemporary meta-musicological theory can have real consequences for musicology, too. For instance, the proponents of "cultural musicology", among them most notably Wim van der Meer and Birgit Abels,[25] not only organize conferences in accordance with their meta-musicological position but also transformed (ethno-)musicology programs into cultural musicology programs. Thus, meta-musicological theory may not only in principle have manifest consequences for musicological practice,

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[23] I formulated this second reply in Sharif (2013: 57).
[24] It should be noted that this objection is extremely far reaching, since it could easily be generalized and then be levelled not only at the niche-activity of meta-musicological theorizing but also at the philosophy of science and the humanities as a whole, a century-old activity in which literally thousands of philosophers and other scholars have been participating. Is it really plausible that they all engaged and keep engaging in futile intellectual masturbation?
[25] See van der Meer and Erickson (2013) for a synopsis of the meta-musicological agenda behind this specific understanding of "cultural musicology", see also Abels (2016a, 2016b).

it actually does have such consequences and these can lead far away from the lofty realms of abstract theorizing directly into the profanity of academic politics with its quarrels about hegemony among musicological (and non-musicological) disciplines for leadership, prestige, and funding.

This leaves the second reading of the objection and the question whether meta-musicological theory *should* have any impact on musicological practice. This question is much more subtle. It is a normative question, and while certain empirical observations have implications for answering it, the question cannot be answered by reference to facts alone. Suffice it to say at this point that I believe meta-musicological theory should indeed have consequences for musicological practice. I will deliver my argument in chapter 4. It goes without saying that if meta-musicology were to supersede actual musicological research, something would have gone terribly wrong in musicology, leaving behind empty and scholastic theory with nothing to which it could be applied. However, I do not think that we are in any danger of such a detrimental development. If limited to a reasonable amount, meta-musicological theorizing can – this is my conviction – be a healthy and recommendable activity from which musicology and musicologists can benefit as a whole.

A final critical issue brought up in some discussions was that of the deliberate normativity of the later parts of this study. While chapters 2 and 3 are historically descriptive and analyze and reconstruct Seeger's arguments and theories intrinsically without discussing whether they *should* have normative bearing on musicology, chapters 4 and 5 deliberately formulate *oughts* for contemporary musicology. This unease with the normative character of parts of this study seems to root in a – to some extent – habitual and conventional standpoint regarding the principle of *Wertfreiheit* (or more precisely: *Wertungsfreiheit*), axiological neutrality in the sense of an "absence of evaluation", in scholarship.[26] The premise is that scholars should assume a neutral stance regarding their object of study and work purely in a descriptive fashion. While this is probably the default position in many parts of musicology today, it should nevertheless be noted that it is not an unchallenged principle. Just think about the kind of criticism propagated by the so-called New Musicology, or the enthusiasm for applied study in ethnomusicology – both are practices which depend on or necessarily include value

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[26] On the notion of *Wertfreiheit* see Blaschke (1996).

judgments about music's aesthetic and/or utilitarian value, not to mention the less explicit partisanship or disdain for specific types or pieces of music spread all across the field of musicological publications, more or less subtly mixed into more neutral prose. While Seeger argues – and I follow him in this regard – that critical, evaluative practice is, in certain forms, a valid part of musicology, I will argue at this juncture only that much: one can firmly stick to the principle of *Wertfreiheit* regarding musicology's object of study without having to reject the normative character of chapters 4 and 5.

How can this be the case? First of all, even the staunchest champion of *Wertfreiheit* regarding one's object of study cannot deny that scholarship is in itself a practice guided by values, some of which are explicit while others are implicit (see Albert 1991: 74–75). The wide-spread practice of peer review is evidence to this fact. Peer review necessarily relies on values and necessarily produces evaluations of what is good and what is bad scholarship. Some relevant values in scholarship are, for instance, truth or at least probability of truth, absence of intrinsic contradictions, plausibility, reproducability, falsifiability, or rigor of methods. In addition, there are many other sources of evaluations which de facto play a role in scholarship but of which it is generally believed that they should not play a role, such as vanity, greed, nationalism, and so on. The latter values can be ignored in the current discussion.

Accordingly, if one considers oneself a scholar, one necessarily has to endorse *some* scholarly values. One needs to have more or less clear ideas of what one considers to be good scholarship and what one considers to be bad scholarship, what one expects of one's peers, how one's discipline should develop at least in rough outlines, and so on – ideas which guide one's own scholarly practice within the scholarly community as long as one conducts scholarship in an honest way. This also applies to scholars endorsing *Wertfreiheit*, which is itself a scholarly value. The normativity of this study is normativity regarding musicological scholarship, not normativity regarding music; and it is clear that the former kind of normativity cannot be eliminated from musicology, which is why there is no reason to avoid explicit discussion of such matters.

Some may argue that while it is true that this kind of normativity cannot be eliminated from scholarship – musicological or otherwise –, it is not something that is open to the degree of rational discussion necessary to qualify as subject-matter for a study like the current one. According to such a view, we either have to accept certain values, principles, and ideals or not, but there is no way of rationally justifying one's decisions. Acceptance or non-acceptance is a matter of intuitive feeling, attractive rhetoric, or

mere power, not of rational argument. It is certainly true that the highest goods and norms from which other lower values and value judgments are derived are especially hard to justify in a conclusive way. Should pleasure be the highest good? Should it be individual pleasure or pleasure of the largest number of people? Should individual liberty be the highest good? Is god the source from which all values and norms derive? Is it the nation, the *Volk*? In such cases, one is dealing with unconditional normativity, normativity that does not depend on the normative force of something else.

However, in the case of this study we are not dealing with unconditional normativity but with conditional normativity of the kind "if you think A is right, then you also have to think that B is right", "if you think C is desirable, then you have to think D is desirable as well", "if you want to achieve E, then you should do F", and so on. For instance: "if you think that it is right to eat meat whenever you feel the desire to do so, then you also have to think that it is right to butcher animals in order to provide meat at any given point in time", "if you want to be a professional tennis player, then you should train a lot", and so on. Such conditional normativity is perfectly open to rational analysis, debate, and check against empirical evidence. It is – or rather: should be – possible to argue on logical or empirical grounds why A, C, and E entail B, D, and F, even if it may not be possible to rationally justify the rightness or normative force of A, C, and E. It may not be morally right to eat meat whenever one desires to, but if it were right, then it would also be right to butcher animals.

The normative claims made and argued for in this study are built on normative premises which are, I suspect, widely accepted among the primary intended readership. The most important premises are that it is better to know more about the world and human existence than less, that it is good to have this pursuit of knowledge academically institutionalized, and that this pursuit should be institutionalized in the most promising way possible.[27] I will not provide arguments in favour of these premises. The claim that there should be an independently institutionalized musicology is, however, not a premise. It is a claim for which arguments are provided in the course of discussion.

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[27] A famous example for an argument *against* the validity of these normative premises is Jean-Jacques Rousseau's *Discours sur les sciences et les arts* (1750).

2. Charles Seeger's Biography

As I wrote in the introduction, I follow the basic premise of enlightened discourse that the value of a person's ideas should be judged independently from the person's life.[28] Nevertheless, knowledge about a person's individual history may help to understand her or his thinking by shedding light on the contexts of its genesis, the intellectual climate in which the person's ideas thrived. It therefore seems apt to provide at least a comparatively brief overview of Charles Seeger's biography, especially of his intellectual and professional development. Ann Pescatello (1992) has written the most extended account of Seeger's life up to date, and it was originally planned to be co-authored by Seeger himself. Though Pescatello's book is not without flaws (for some points of critique see Broyles 1994; Davis 1994; Perlis 1995), it is sufficient for the present purpose of retracing Seeger's intellectual and professional biography. Other relevant and available biographical sources consulted for this chapter are the extended oral history interviews conducted by Adelaide G. Tusler and Ann M. Briegleb with Seeger (1972a), a shorter biographical interview conducted by William R. Ferris (2010) in 1975, David K. Dunaway's (1980) interview with Seeger about his activity in the Composer's Collective during the 1930s (see also Reuss 1971), Henry Cowell's (1933) essay on Seeger, an article by Richard A. Reuss (1979) on Seeger's political biography, several longer obituaries in memory of Seeger (Chase 1980; S. Cowell 1979; Green 1979; Hood 1979; 1980; Rhodes 1979), and other biographical sketches (see Blume 1979; 2006; Greer 1998: 9–17; Pescatello 1980; 1994a: 1–4; 2001; Rosenberg 2007; P. Seeger 1979). Given the close work relationship with his second wife Ruth Crawford Seeger, biographical literature dealing with her (see especially Gaume 1986; Tick 1997; Allen and Hisama 2007) is also relevant to writing Charles Seeger's biography.

I co-checked all these texts with Pescatello's account but generally found no major differences, at least not regarding the topics at issue in this chapter. It is not surprising that the accounts do not differ fundamentally, since the backbones of many of these texts are extended interviews that Seeger gave in the 1960s and 1970s to several people (Ann Briegleb, David Dunaway, Vivian Perlis, Ann Pescatello, Richard Reuss, Penny Seeger Cohen, Adelaide Tusler). Judging from the material at hand, it seems that over

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[28] In enlightened scholarly discourse, one tries to avoid ad hominem arguments, such as "This statement is false/true because the author is a jew, a woman, a socialist, an arab, too old, too young, a nobel prize laureate etc.".

the years Seeger developed a set of standard narratives for certain central events and longer episodes of his life, and these standard narratives had already solidified by the time the interviews were conducted and were subject to only mild variation or different emphasis. Thus, unless indicated otherwise, the information in this biography is a digest of Pescatello's book-length narration of Seeger's life. Bibliographical information on which parts of Pescatello's book are relevant will be given at the beginning of each sub-section.

2.1 Charles Seeger's Early Life

Charles Seeger was born in Mexico City on December 14, 1886.[29] His father was a New England businessman who worked as a sugar merchant in Mexico and whose family therefore repeatedly moved back and forth between New York and Mexico. Seeger accordingly received a mixture of school education (while in New York) and private tutoring (while in Mexico). Seeger had piano lessons as a child, but was reluctant to practice the way his teachers wanted him to. He therefore studied the piano mostly as an autodidact and had only little formal training. While staying in Mexico during his teens, he started to play the guitar. He also came into contact with the popular music of Mexico, but as far as his family background was concerned, he was almost exclusively socialized in the tradition of European art music, meaning mostly music by German composers such as Ludwig van Beethoven or Richard Wagner. Pescatello writes that "Seeger was [...] initially influenced by the view of his parents, particularly his father, that the only real music was written music" (1992: 10).

In 1904, Seeger enrolled at Harvard University. He disappointed his parents' expectation that he would study in order to join his father's business and instead attended courses in the music department with the plan to become a composer. Seeger and his fellow students had a very low opinion of the music professors at Harvard, who had a conservative approach to composition and knew nothing about contemporary composing in Europe, and so the students had to educate themselves in more modern approaches to music and were composing for each other. The Boston Symphony Orchestra's concerts helped them to learn about compositions by Claude Debussy, Eric Satie, Gustav Mahler, and others.

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[29] This subsection is based on Pescatello (1992: 3–49).

If Seeger had a low opinion of his composition classes, he had an even lower one of the courses in the history of music:

> "When it came to the history of music, I claimed that no musician need bother about history. History was talking about music, and the only people who talked about music were the people who either wanted to make fun about it, or else just talk about it because it was fun, or who didn't have any music in them. So I never took a course in history of music, but I took all the other courses, I think: harmony, counterpoint, canon, fugue, free composition, and so forth." (Seeger 1972a: 37)

Despite his low esteem for the music department's offers, Seeger graduated magna cum laude from Harvard, receiving this distinction mostly because of the good grading of his senior composition and not because of his point average.

After graduation, Seeger decided to spend some time in Europe in order to learn more about new developments in music. His father could be persuaded by one of Seeger's professors that this was an enterprise worth supporting and granted Seeger enough money for staying in Europe for one year. After this first year, Seeger could secure more money from friends and was able to stay in Europe for two and a half years altogether. He lived in Munich, Berlin, and Cologne and visited several other European cities, such as Vienna, Venice, and Paris. In Cologne he served on the conducting staff of the city's opera house, but after a while he realized that his hearing was not good enough for a career as a conductor. He didn't have perfect pitch and suffered from a chronic hearing deficiency that had gradually worsened since childhood. When interviewed as an old man, Seeger didn't have very fond memories of his time in Germany: "I didn't enjoy it much and except for fine routine training in what might be called musicianship, I gained nothing from it" (Seeger 1972a: 64).

Rather surprisingly, and to a certain extent mysteriously, Seeger remembered a love affair that he had in Germany as important for his further development as a musicologist:

> "The outstanding experience for me was my first love affair, which has to be mentioned here on account of the reaction after it, which shows some reasons why I turned from music and composition to musicology. The day after the most exciting event of the affair, I put myself immediately to work, as any artist should, so that the full inspiration should be expressed in the music. But the full inspiration didn't come out in the music at all. It came out in the form of a whole lot of diagrams that interpreted my experience in terms of the relationship of what I knew and what I didn't know, and of myself to the universe. This kept me in a state of high excitement for the next night and the next day and I hardly took time off to eat or move from my desk. The total waking period was three days and two nights, which is something of a record as far as I'm concerned. On the fourth day, the music began to flow comfortably and I wrote a song a day for a week, and they were good songs." (Seeger 1972a: 72–73)

What these diagrams looked like and what their exact content was is unknown, so one can only guess whether they were similar to the diagrams that Seeger used in publica-

tions during the later stages of his career and whether they already contained ideas that would be fully developed later.

2.2 Professor of Music in Berkeley

Seeger returned to New York in the spring of 1911 with a number of letters of recommendation written by European musicians.[30] Soon after arriving in New York, Seeger met the violinist Constance de Clyver Edson who would become his first wife. At first, Seeger became Edson's accompanist, but only a few weeks later they were engaged and finally got married in December 1911. They played concerts together and both of them worked as music teachers. Some of Seeger's songs were published and performed in public concerts during that time.

In 1912, Seeger was approached by Benjamin Ide Wheeler, the president of the University of California at Berkeley, who offered him the professorship in music which had only recently been established at his university. Seeger accepted the offer, even though he had no real ambitions to be a professor. He saw the professorship as an opportunity to have a reliable income for a few years, during which he and his wife could have a first child; and he also intended to use this time of economic security for establishing himself in the American musical world.

Seeger's professorship in Berkeley lasted six years, until the end of the academic year 1917–18, and two of his accomplishments during this period were to establish a Department of Music at the university and to develop a curriculum for a BA in music. The time was also highly important for his intellectual development in two respects: On the one hand, it was the true beginning of his scholarly career including an expansion of his general education; on the other hand, the Berkeley years raised his awareness of and interest in social and political matters, which would also influence his later meta-musicological thinking.

Regarding the scholarly side of his thinking, it has already been mentioned that Seeger didn't care much for the history of music while in Harvard, nor did he care a lot about other fields of study except for musical composition. Apart from practical courses in harmony and counterpoint, for which he developed textbooks together with his assis-

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[30] This subsection is based on Pescatello (1992: 49–76).

tant Edward G. Stricklen,[31] as well as courses in composition and conducting, Seeger was required to teach classes in the history of music at Berkeley. This forced him to have a look at some of the contemporary writing in historical musicology, such as Waldo Selden Pratt's (1907) *The History of Music*.

From his second year on and unusual for the time, Seeger included performances and discussions of what he considered to be folk music – including in this term, among others, songs by the medieval troubadours and contemporary songs from Greece – in his history of music course. Though it was common to see "folk music" as a forerunner of the "great art of music",[32] it was rarely included extensively in the courses. Another innovation for US music curricula was the formal introduction of musicology as a subject category.[33] He also wrote an unpublished position paper, "Toward an Establishment of the Study of Musicology in America" (c. 1913), in which he explored how musicology could be introduced and institutionalized in the USA.[34] Seeger also served on the Committee for Music Education. Though this activity foreshadowed his later involvement in administrative aspects of music education, he was not particularly enthusiastic about this work at the time. Since he was the Professor of Music at Berkeley, a large collection of wax cylinder recordings of Californian Indian songs were put at Seeger's disposal, but he was unaware of the fact that in Europe scholars like Hornbostel were actually studying such material, and he conducted no further study based on the recordings.

Seeger also realized in Berkeley that his general education beyond the limits of music was relatively meagre and therefore started to attend courses in various fields of

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[31] There is some confusion about the authorship of these textbooks. Pescatello (1992: 57, 317) writes that Seeger and Stricklen wrote both *Outline of a Course in Harmonic Structure and Musical Invention* (1913, revised by Stricklen in 1916, titled *Harmonic Structure and Elementary Composition: An Outline of a Course in Practical Musical Invention*) and *Outline of a Course in Chromatic Harmony and Intermediate Types of Musical Intervention* (1916) as co-authors. This is not correct. The former textbook was indeed co-authored by Seeger and Stricklen, the latter one was written by Stricklen alone, as is also announced in the new preface to Seeger and Stricklen (1916).

[32] Pratt (1907) is an example for this historical narrative.

[33] A subject category explicitly titled "Musicology" appears in the announcements of courses from the academic year 1915–1916 onwards. The first course that included "musicology" in its title was a pro-seminar titled "Studies in Musicology", which was first announced for the academic year 1916–1917 and again for 1917–1918, this time under the title "Introduction to Musicology". Among the students in Seeger's "Introduction to Musicology" was Glen Haydon, who became an influential American musicologist. Haydon, however, is wrong in assuming that "Introduction to Musicology" was "the first formal course in musicology offered in an American university" (1941: viii), since Seeger had already offered courses in musicology by that time. (See Appendix A for a list of all courses taught by Seeger during his years in Berkeley as well as comments on the development of the music department's course offer.) Haydon was not the only student who would become influential: Seeger also gave lessons in composition to the teen-aged Henry Cowell, who would become a friend and co-worker of Seeger's in the future.

[34] See Pescatello (1992: 55–57) for a summary of this paper including extensive quotations.

research: philosophy, anthropology, psychology, biology, history and many more. Academic colleagues who influenced Seeger were the anthropologists Alfred Kroeber and Robert Lowie,[35] the historian Frederick Teggart, who introduced him to classics of the philosophy of history, such as Hegel or Comte, as well as to his own ideas on the matter (see Teggart 1916; 1918), and the philosophers George P. Adams, Clarence I. Lewis, and Jacob Loewenberg, with whom he discussed issues of the philosophy of language, namely the meaning of words and how to use them precisely. Seeger's interest in such linguistic matters and his exposure to diverse approaches lead him to consider the concept of science, and he drew on Karl Pearson's physically oriented *The Grammar of Science* (1911) as a reference work for what science is or how it should at least proceed.

Seeger was also concerned with the state of contemporary music criticism – of which he had a low opinion –, and this lead him to reflect on the nature of value. Seeger discussed this issue at first with the Berkeley philosopher and aesthetician Arther U. Pope, but did not gain answers that satisfied him. It was Ralph Barton Perry's general theory of value that offered Seeger what he was looking for. Seeger became acquainted with Perry's thinking when the Harvard philosopher gave guest lectures in Berkeley on the "Philosophical Background of the War" (University of California 1918: 215).[36] Another important influence on Seeger's later thinking was Bertrand Russell's essay "Mysticism and Logic" (1914a). In this essay, Russell reflects on the relationship between rational, logical thinking and experiences of mystical insight into supposed truth, especially reviewing certain epistemological ideas by Henri Bergson. Seeger made this essay – or maybe even the whole collection by the same title including this essay (Russell 1917) – required reading for his senior students in musicology (see Seeger 1970a: 20; Greer 1998: 23–24).

While Seeger delved more deeply into science and scholarly thinking, his view on social issues also changed significantly. Seeger had inherited a rather aristocratic and elitist world view from his family and had up to this point not really been confronted with the living conditions of the poor, neither in America nor in Europe. Through the

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[35] Seeger even made anthropological literature required reading in his musicology class (see Seeger 1970a: 20).

[36] These lectures were published in 1918 under the title *The Present Conflict of Ideals*, "in virtually the same form as that in which [Perry] delivered them" (Perry 1918: iii). It is known that Seeger attended at least the first of these lectures (see Seeger 1972a: 111–112), which was titled "The New Realism" (University of California 1918: 215). This lecture corresponds to chapter 25 of the later publication (Perry 1918: 364–380), and in this chapter Perry also discusses his theory of value.

economist Carlton Parker he came into contact with socialist activists and organizations, such as the Industrial Workers of the World (IWW, nicknamed "Wobblies"), which were fighting for the causes of the masses of migratory agrarian workers in California. Seeger attended meetings, sometimes gave lectures at such meetings, and started to read Karl Marx and especially Karl Kautsky. Kautsky's *Ethics and the Materialist Conception of History* (1907) was required reading for the students in his musicology course.[37] This first encounter with Marxist theories of society and history, together with his political activities in the 1930s, would also be reflected in Seeger's meta-musicology.

Tied to his involvement with radical socialist politics was a pacifist stance that was influenced by Bertrand Russell's (for instance, 1915) writings on pacifism that appeared during World War I. When the USA entered the war, Seeger registered as a conscientious objector. By this time, the political climate in California had shifted from ob-

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[37] Some comments are necessary regarding Seeger's reading of communist/socialist literature. Pescatello writes: "They [Seeger and his friend, the English Professor Herbert Cory, M. S.] became acquainted with Emil Kern, an old Kautskian socialist [...]. With Kern, they discussed the labor theory of value, began analyzing *Das Kapital*, and eventually read all of Marx and Kautsky. Seeger always claimed that Marx, and most Marxist writings, were beyond his comprehension, but he could understand Kautsky and particularly his conception of history, which he made required reading for his senior class" (Pescatello 1992: 62). Seeger himself mentioned meeting "Emil Kern, an old Kautskian Socialist" (Seeger 1972a: 119) in one of his UCLA oral history interview sessions (13 October 1966), but he does not relate information about any discussions or reading sessions. In his Yale oral history interview, he mentions Kern giving them lessons on *Das Kapital* (see Seeger 1970a: 14). On a later date during the UCLA interview sessions (19 June 1970), Seeger stated that he made Georgi Valentinovich Plekhanov's *Materialist Conception of History* "required reading" in his "first course in musicology in 1917 and 1918. It was required of everybody, with a few others as distant from ordinary musicology as that" (Seeger 1972a: 426). Robert Grimes accepts this latter statement as true and builds an argument about the foundations of Seeger's theory of criticism and value around this piece of information (see Grimes 1999: 66–68). Yet, there are several problems with this statement about making Plekhanov's text a required reading. *The Materialist Conception of History* was published in the Russian magazine *Novoye slovo* (and was, of course, also written in Russian) in 1897. But the first English translation (according to the catalogue records of the Bodleian Library and the Library of Congress) appeared only in 1940 (Plekhanov 1940a; 1940b). It seems highly unlikely that Seeger would have required his Berkeley students to read a text in Russian. The only text by Plekhanov that was available in English at this time was his essay *Anarchism and Socialism* (1908), which contains a brief chapter titled "The Point of View of Scientific Socialism". But this chapter title hardly resembles *The Materialist Conception of History*, so it is unlikely that Seeger would confuse these texts. However, Kautsky's similarly titled book *Ethics and the Materialist Conception of History* had appeared in an English translation in 1907 and was republished in several subsequent and revised editions. To complicate matters further, Kautsky, too, wrote a book whose English title is *The Materialist Conception of History*. Seeger mentions this book as required reading in his musicology class in his Yale interview (see Seeger 1970a: 20–21). But Kautsky's *The Materialist Conception of History/Die materialistische Geschichtsauffassung* was published for the first time – and in German – in 1927 (that means years after Seeger's Berkeley professorship) and was not translated into English – in an abridged version – until 1988. Thus, it can also be ruled out that this was the text in question. Given the fact that Seeger was in contact with the German Kautskian Emil Kern (there was no German translation of Plekhanov's essay available at that time either, while other texts by Plekhanov had indeed already been translated into German), and given the additional, though partially confusing, reference to a text by Kautsky as required reading, it seems much more likely that it was Kautsky's *Ethics and the Materialist Conception of History* that was required reading for his musicology course.

jecting to an US-involvement in the European war to advocating it. The majority of the university's faculty was also pro-war, and Seeger got more and more isolated for his pacifism and left-wing activities. This psychological pressure added to his strenuous workload – teaching both classes and individual students – and a prolonged creative crisis – Seeger was no longer able to reconcile his avant-garde aesthetic ideals in composing, which catered to the taste of an elite minority, with his socialist political ideals. He therefore decided to take a sabbatical leave during the academic year 1918–19, which he and his family spent at his parent's country house in Patterson in the state of New York. After leaving Berkeley for the sabbatical, Seeger came to the conclusion that he was physically not fit enough to resume teaching. Since the university's administration signalized to him that they did not want him back as a professor anyway, he decided not to fight for his professorship. Thus, Seeger's Berkeley years came to an end.

2.3 The New York Years

While in Patterson, Seeger and his wife Constance planned to turn their return trip back to their house in California into an educational mission:[38]

> "We had decided that the American people didn't have enough good music, and my wife, not having enough strength to go through the regular concert mill, and my not having enough strength to do much of anything, we decided we'd go off and play our violin and piano recitals in two ways: we would play in the houses of well-to-do friends and small concert organizations, and make enough money to play in small schools and churches and fraternal meetings or any others that would be willing to hear us for nothing. We would put up our own signs and we would travel on our own, by my building a trailer in which we could live, which would be pulled on behind the Model-T Ford." (Seeger 1972a: 144–145)

This plan betrays the Seegers' elitist outlook on music at that time: good music was music of the European art tradition and not the popular or folk styles enjoyed by the majority of people.

The family, including the three children, embarked on their journey in November 1920. Due to the bad condition of the streets, they decided to hibernate near Pinehurst, North Carolina. They were able to play some concerts, but Seeger was also forced to pursue casual labour in order to earn enough money for their subsistence. They played free concerts for rural audiences, but these audiences' interest in the Seegers' music mostly did not transcend mere curiosity. Instead, the classical recitals were sometimes answered by string band performances. This relatively rough winter experience led the Seegers to abandon their plans of crossing the continent with their trailer. Instead, they

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[38] This subsection is based on Pescatello (1992: 77–135).

returned to New England in April 1921. Along the way, they had a number of concerts organized by Constance's brother, a press agent. Nevertheless, these performances did not suffice to raise enough funds for continuing their endeavour; and when they arrived in New York City in June 1921, they gradually had to admit that their educational mission had failed. Even though he was not working in any academic institutions, had to deal with mental and other health issues, and was, after all, on the road with his family, Seeger managed to write his first musicological articles during the period between the summers of 1918 and 1921, which were published in the subsequent years.

By that time, Constance and Charles had received an offer to teach violin and musicology respectively at the Institute of Musical Arts in New York (now known as the Julliard School of Music). The Institute's director was Frank Damrosch, who was a close friend and mentor of Constance, and the school had a number of prominent musicians on their teaching staff.

Seeger got along quite well. Teaching gave him the opportunity to further develop his musicological – and to a certain extent also anthropological – thinking, yielding also new publications which he later referred to as "juvenile" (cited in Pescatello 1992: 94). Seeger comments on his problematic engagement with musicological thinking during that time: "I practically came to the conclusion with regard to the musicology that speech could not express what I had in mind, admitting, however, that my speech technique was very feeble" (Seeger 1972a: 179).

While teaching gave the family financial security, the marriage of Charles and Constance started to disintegrate because they were unable to manage professional and family life at the same time. At the end of the 1920s, they were living apart from each other. Charles asked Constance for a divorce, but the marriage was not dissolved until 1932.

In other respects, Seeger's social life improved during this time of family crisis, which coincided with the beginning of the Great Depression. In early 1929, he was introduced by his composer friends Henry Cowell and Carl Ruggles into a circle of musicians interested in contemporary music that gathered at the home of the music patron Blanche W. Walton. People like the composer Edgard Varèse or the pianist Richard Buhlig were part of that group. Henry Cowell invited the promising young composer Ruth Crawford to New York in 1929. Cowell could persuade Seeger to give her lessons in composition. Seeger was reluctant due to gender prejudices, but after the first few paid lessons he was impressed by her skill and continued to teach her for free. Seeger

had given up composing completely in the course of the 1920s and was instead thinking about compositional theory. Inspired by the lessons with Crawford, he developed the idea to write a treatise on compositional theory. He dictated the first of several drafts to Crawford in the summer of 1930, but the book would only be published posthumously as part of *Studies in Musicology II*, titled "Tradition and Experiment in (the New) Music" (Seeger 1994: 17–273).[39] In autumn 1930, Crawford left for Europe in order to study in Berlin for a year. Before she departed, they both realized that they were in love. Seeger even thought about going with her to Europe, then accepted that it would be better for her to go alone and kept up a correspondence with her until her return. They got married in 1932 after Charles's divorce from Constance.[40]

The breakup between Charles and Constance was disapproved of by her friend Damrosch who in turn reduced Charles's work at the Institute of Musical Arts to a third. The breakup and the subsequent divorce, the Institute's administration's disapproval of Seeger's avant-garde interests and revived socialist activism (see below), as well as financial problems of the Institute stemming from the Depression finally caused the termination of Seeger's employment. Seeger partly compensated this financial cut with private teaching and was able to secure a teaching position at the innovative New School for Social Research. His friend Henry Cowell had been one of the first professors at the New School; and Seeger had earlier encouraged him to lecture on non-Western musics after Cowell had visited the Soviet Union and studied with Hornbostel in Berlin. When Seeger started to work at the New School in 1931, he and Cowell offered a joint course on musics of the world, including illustrative music performances.

Seeger's social and socialist activities had lain dormant during most of the 1920s. This changed after the stock market crash in 1929. Some of the students at the Institute were critical of what was happening and endorsed left wing politics. As a consequence, they were increasingly exempted from the professional engagements in New York City that were arranged by the Institute's office of employment and therefore suffered financially. They wanted to organize but were not allowed to meet in rooms of the Institute.

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[39] Seeger was apparently not very fond of this work in later life. He commented on it: "I had long given up composition; during the '20's I was interested in other peoples' composition. And I was interested in the teaching of it, which developed into a theory in the book that I referred to, which has never been published and I hope will never be unless as historical curiosity" (Seeger 1972a: 209).

[40] Ruth Crawford's first year in New York before leaving for Europe is described in Gaume (1987). Personal reminiscences of Ruth by Charles and their daughter Peggy can be found in an interview conducted by Ray Wilding-White (1988).

Since some of them were studying with Seeger and had somehow noticed that he was not as conservative as the majority of the Institute's staff, they asked him around 1931/1932 whether it would be possible for them to meet at the New School. Seeger asked the director of the New School who had no objections, but this connection to dissident students did not help to improve Seeger's already weakened position within the Institute. As has already been mentioned, this was one of the reasons why Seeger's work at the Institute came to an end.

At some point during the winter of 1931/1932, Henry Cowell introduced Charles and Ruth to the Composers' Collective, an informal group of New York composers with communist sympathies and loose ties to the communist party. The members of the Collective tried to support and connect their music to the communist workers' struggle. The Collective grew from a small group of five or six people to roughly twenty-four in 1935, the year when Seeger left the Collective. All of them were professionally trained composers who had studied at elite institutions. Among the members were prominent musicians such as Marc Blitzstein, Elie Siegmeister, or Henry Leland Clarke. Aaron Copland visited several meetings and participated in some of the Collective's activities; even Hanns Eisler attended the Collective's sessions when he stayed in New York in 1934. Apart from composing and producing a number of song books, the Collective organized concerts and engaged in theoretical discussions about the role of music in the process of revolution and within a communist society. Such issues were also discussed in the articles and critiques that Seeger published under the pseudonym "Carl Sands" in the communist newspaper *Daily Worker* during that time.

The Collective's members shared an antipathy for folk music and, due to their academic background, a rather avant-garde idea of composing; Seeger later on admitted that they were composing music with which the people they intended to compose for could not connect: "We thought we might be able to make things that were 'Good Music', capital G, capital M, songs which the common people would sing to the revolutionary words. But we were still all of us under the old customary bias of 'Good Music'" (Seeger in Dunaway 1980: 162). That this attitude ran counter to the Collective's revolutionary intentions already dawned on Seeger when Aunt Molly Jackson visited the Collective. Jackson was a well-reputed mine workers' unionist and ballad singer from Kentucky who was actually reaching the masses with her union songs. But the Collective's members and Jackson did not know what to do with each other. Seeger

admitted to Jackson at this juncture that it was the Collective that was on the wrong track and not she.[41]

Seeger later remembered other events besides this meeting with Aunt Molly Jackson, which brought him into contact with rural popular music during the early 1930s and broadened his concept of music. Ruth had already been introduced to this musical world in the late 1920s, when she wrote piano accompaniments for Carl Sandburg's song collection *American Songbag* (1927). Seeger's friend Thomas Hart Benton, a painter, played together with his students in a string band that performed regularly in Greenwich Village, and he also introduced Seeger to commercial hillbilly records. For the dedication of murals painted by Benton at the New School, Seeger was asked to join Benton's band on the guitar, performing songs like "Cindy", "Ida Red", or "My Horses Ain't Hungry" to an enthusiastic audience. Then, Seeger encountered George Pullen Jackson's book *White Spirituals in the Southern Uplands* (1933) which introduced him to the highly popular rural phenomenon of Sacred Harp singing. Finally, he and Henry Cowell were approached by Macmillan to comment on the manuscript of John and Alan Lomax's *American Ballads and Folk Songs* (1934). They both were impressed by the material and suggested it for publication. This newly raised interest would become important in the following decades of Seeger's life.

Another central aspect of Seeger's life began in the late 1920s and early 1930s, namely his engagement in scholarly societies, in addition to an increased publishing of musicological writing. He had tried to contact other musicologists during the 1920s but had only minor success, if any. In the winter of 1929/30, Seeger and Otto Kinkeldey, the chief librarian of the New York Public Library's music section, decided to gather a small group of interested people for regular meetings and discussions on musicological questions. These were Henry Cowell and the two Russian emigrants Joseph Yasser and Joseph Schillinger, who had published on music theoretical issues. The group's first meeting was at Blanche Walton's house in February 1930. Ruth and another female student of Seeger's would have liked to participate. They were not allowed into the room but could only listen to the discussion through a crack in a folding door. Ruth's

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[41] See also Maria Cristina Fava's (2016) discussion of the politico-aesthetical tensions that the members of the Composers' Collective had to face and were, in her assesment, not able to dissolve successfully. Furthermore, see in this regard Opler (2016).

diary reveals that she and Walton were furious about this exclusion (see Gaume 1986: 196). Seeger later justified this act in the following way:

> "The reason I wanted to exclude the women was because music up to that time in the United States was supposed to be a woman's job, and I and other musicians felt the scorn of the average American when he heard that you were a musician. [...] Men were not supposed to compose music. In fact, my own family felt very much the same way. [...] So we kept the women out of this talk of the musicologists because only women's clubs talked about music in the United States at that time, and we wanted to make it perfectly clear that we were men, and that we had a right to talk about music, and women weren't on it. [laughter] Well, of course, in the next meetings, the women *were* in on it, but there were usually only one or two women to anywhere from three to (eventually) twenty or more men." (Seeger 1972a: 190–191)

This, like his long-cultivated disdain for non-written music, is another example of the conservative nineteenth-century worldview Seeger grew up with which was repeatedly in conflict with his more progressive views and was overcome only gradually.[42]

The regular group meetings attracted more and more visitors and developed into a formal organization called the New York Musicological Society (NYMS) that published a bulletin which included short reports on the Society's meetings. The papers held at the meetings were mostly "systematic" or "comparative" musicology, but not "historical" musicology. Seeger was chairman most of the time. When Harold Spivacke, who had just received a Ph.D. from the University of Berlin in 1933, became secretary, he brought up the idea of creating a national society, which was welcomed by Seeger. Spivacke found out that there was plenty of interest in forming a national society; but he also found out that most scholars had a primarily historical interest in music and that Seeger, due to his systematic orientation, would have to abstain from a leading role in the new society. Seeger accepted this condition. In June 1934, the NYMS dissolved itself and immediately reformed as the American Musicological Society (AMS). Kinkeldey became president and Seeger became vice-president but signalled that he would remain in the background.

Parallel to the NYMS, Seeger had worked on other organizational activities. With the help of a donation from Blanche Walton he started the American Library of Musicology, a series of musicological publications. Since the once wealthy Walton was suffering from the Depression, the series had to be abandoned after two volumes.

Several other endeavours were connected to Erich Moritz von Hornbostel, the Berlin Phonogramm-Archiv, and the Gesellschaft zur Erforschung der Musik des Ori-

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[42] See Cusick (1999) for a feminist critique of this founding moment of institutionalized musicology in the USA.

ents (renamed to Gesellschaft für Vergleichende Musikwissenschaft in 1933, hence abridged as GVM), also based in Berlin. Seeger helped Hornbostel, who had fled from the National Socialists to Switzerland, to come to the United States and secured a teaching position for him at the New School. Hornbostel was related to the Warburg family, a rich New York banking dynasty, and he and Seeger thought about the possibility of buying the Phonogramm-Archiv material from National Socialist Germany with financial help from the Warburgs and using the recordings as a foundation for an Institute of Comparative Musicology, led by Hornbostel in New York. Due to Hornbostel's deteriorating health and subsequent transfer to and death in England, the project was not realized. Seeger did not dare to ask the Warburgs for support on his own since they were old friends of his first wife Constance.

Eventually, the GVM, which was publishing the *Zeitschrift für Vergleichende Musikwissenschaft*, the only scholarly journal on non-European music at that time, was under pressure from the new political conditions in Germany after 1933. Seeger, together with Helen Roberts and George Herzog, organized an American Society for Comparative Musicology (ASCM) which had the sole purpose of supporting the GVM financially. The GVM could be kept alive with the American help for a few years, but then the political, financial, and personal conditions forced it to be discontinued.[43]

2.4 Work for National and International Agencies in Washington

From the mid-1930s onward, Seeger worked for a number of national and international public agencies. This involvement in community work, and later national and international cultural policy, is mirrored in a number of publications addressing issues of applied musicology, including the meta-musicology of applied musicology. As will be shown in chapters 3.2 and 3.3, these considerations of applied study had a lasting effect on his philosophy of musicology in general.

2.4.1 New Deal Agencies

In November 1935, Seeger gave up teaching in New York and moved to Washington.[44] He had accepted a position in the Resettlement Administration (RA), and this was the starting point for nearly two decades of work in several government agencies. The RA

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[43] On the history of the ASCM and the GVM see also Seeger (1956: 1–3).
[44] This subsection is based on Pescatello (1992: 136–161; 170–172).

was a product of Franklin D. Roosevelt's New Deal, and its purpose was to help families who were suffering from the Depression to start a new life as homesteaders in small and newly planned communities.[45] Part of the RA was the Special Skills Division with its various sub-departments. The Special Skills Division's "primary responsibility was to employ artists, designers, and technicians to assist other agency divisions and to help homesteaders to develop practical skills and to express themselves through music, drama, graphic art, and handicrafts such as woodworking, weaving, and landscaping" (Pescatello 1992: 139). Charles Pollock, who was a student of Seeger's friend Thomas Benton (and Jackson Pollock's brother), worked at the RA and suggested Seeger for the music program.

Seeger worked out directions for the RA's music workers and, as a pilot project, hired ten musicians for the same number of communities. Seeger drew lessons from his earlier experiences, especially from the Composers' Collective's failure to reach the masses by paternalistic means: "The division's music workers were directed to survey what human and material resources they had to work with, to try to gain acceptance by community members, and to encourage music that the people liked, not what RA workers liked" (Pescatello 1992: 139).[46] The people themselves should make the music they wanted to make and not just listen to music that was deemed to be valuable by elite musicians. According to this philosophy, the value of music is not assessed according to self-contained aesthetic criteria but rather in relation to the social use of a given musical practice (see Seeger in Dunaway 1980: 167–168). Seeger also bought recording equipment so that his music workers could make field recordings. The idea was not only to find out what was popular among the people but also to develop means of further disseminating this material. About sixty songs were selected for publication in a song book, yet only a few individual song sheets were produced.[47] Due to political controver-

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[45] See Janelle Warren-Findley's introduction to "Journal of a Field Representative" (Seeger and Valiant 1980: 169–178) for more detailed information on the RA, the Special Skills Division, and the music program. See Warren-Findley (1979) for a more focussed study of the RA music program's work in the Appalachians.

[46] Of the ten music workers sent into the field only one, Margaret Valiant, was reasonably successful in implementing Seeger's guidelines. When the RA was dissolved and absorbed by the Department of Agriculture, Seeger issued Valiant's weekly field reports as part of a mimeographed final collection of reports on the music program's activity. This journal was made available to the general public after Seeger's death (Seeger and Valiant 1980). Valiant's reports paint a vivid picture of the music program's community work.

[47] See Warren-Findley (1985) for an extended contextualized analysis and interpretation of these song sheets.

sies, the RA was first moved to the Department of Agriculture, then gradually reduced, and finally transformed into the Farm Security Administration.

In 1937, Seeger transferred to the Federal Music Project (FMP) of the Works Progress Administration (WPA), another New Deal agency.[48] Given Seeger's notions on the social use and value of music, this new position was a setback for him:

> "The whole orientation of the Music Project was from the Europeophile music viewpoint looking down upon these poor, benighted Americans who needed to be spoon-fed with 'good' music, very much the point of view that I had when I departed in the trailer in 1921 to give good music to the backward peoples of the United States." (Seeger 1972a: 261)

The FMP formed new orchestras for unemployed professional musicians, organized free or inexpensive concerts, provided lessons, trained music teachers, gave support to music ensembles, encouraged new compositions, and produced music scores, performance materials as well as research tools for libraries. Ruth and Charles themselves benefited from the FMP, since some of their compositions were performed at concerts under the auspices of the FMP. Seeger had two main assignments at the FMP: the first was to develop and promote recreational activities related to folk music, which entailed field research on folk music. His other assignment was that of an inspector or consultant, who oversaw the development of local music centres.

2.4.2 The Inter-American Music Center

In 1939, while Seeger was working for the WPA, the US State Department initiated four conferences on inter-American relations in the fields of education, philosophy and letters, fine arts, and music.[49] Seeger was invited to the organizational committee for the music conference. The conference was a success and the organizational work proceeded efficiently, so the organizers asked the State Department to continue the committee for further activities and supply it with a permanent secretary. The wish was granted; and one of the committee's suggestions was to install an Inter-American Music Center at the Pan American Union (PAU), a precursor of the Organization of American States (OAS). The idea was realized with the help of funding by the Carnegie Corporation and Nelson Rockefeller's Office of Inter-American Affairs. After a brief period on the Na-

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[48] In 1939, the FMP was transformed into the WPA Music Project, following criticism from the Congress and budget cuts. This reorganization entailed a shift of control to state level, with the central office in Washington providing guidelines for the work of the state organizations. Kenneth J. Bindas (1995) has provided an extensive account of the FMP. For a more condensed history of the FMP and the WPA Music Project see Livingston (1999: 4–10).

[49] This subsection is based on Pescatello (1992: 173–186; 202–209).

tional Resources Board, during which Seeger produced a bibliography of the WPA's publications and, in addition, led a commission by the US Army to compile the new *Army Song Book* (N/A 1941), he became the director of the newly founded Inter-American Music Center in February 1941.[50]

Seeger later remembered the time as director of the Inter-American Music Center as "one of the most interesting experiences" (Seeger 1972a: 295) in his life. The work atmosphere was much better than in the FMP or the RA. His initial concern was to extend the staff of the Center. He therefore hired Vanett Lawler, a US American music educationist,[51] Gustavo Duran, a Spanish musician and teacher who had fled from the fascists in his home country, and Luis Heitor Correa de Azevedo, a professor at the conservatory of music in Rio de Janeiro and an expert on the folk music of Brazil.

The work of the Center had concrete political implications. World War II was already raging in Europe when Seeger started as a director, and the USA had entered the war by the end of the same year. The Center's aim was to develop and strengthen pan-American solidarity by musical means. Germany and Italy had tried to spread among Latin American elites the notion that North America was exclusively populated by cultural barbarians who only listened to jazz and popular Broadway musicals and that Germany and Italy were the true and most eminent countries of music. In order to diminish the possibility that Germany would use Latin American countries as a base for military operations, the USA used any means and channels at hand, including music.[52]

The Center initiated several projects which were often independent of each other. The first project aimed at publishing music of Latin American composers in the USA to fair terms. Latin American music had acquired some popularity in the USA, but the composers had the impression that they did not get as much money as they should. Henry Cowell was hired in order to develop a standard contract for publications of pieces by Latin American composers. The contract was intended to overcome the composers' distrust in US publishing houses. A board of experts made a survey of Latin American compositions and selected those that they deemed both aesthetically valuable and suitable for the use in North American public music education. Then, a board of music edu-

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[50] On the early history of the Inter-American Music Center see also Fern (1943).
[51] See Izdebski and Mark (1987) for detailed information on Lawler, including her cooperation with Seeger.
[52] See Franzius (2011) for a closer analysis of the political ideas underpinning the work of the Inter-American Music Center.

cationists who were also editors of the leading music textbooks, selected the pieces that would be published under the conditions of Cowell's standard contract in the textbooks. Around two-hundred pieces were published in the course of this project.

Another project was to send North American musicians and ensembles to Latin American countries for concerts in order to disproof the German and Italian propaganda about North American cultural backwardness. The Yale Glee Club, a dance group, and a wind quintet whose members were all US composers toured successfully around Latin American cities. In this way they reached the musical elites, which overlapped with the ruling elites, and could improve the USA's image in the South American countries.

Nevertheless, these ensembles did not reach the broader urban populations, not to speak of the rural populations. The idea was to use public music education as the channel to promote broad and mutual interest in music from all over North and South America. For spreading interest in Latin American music in the USA, the Center could rely on Lawler's connections to the Music Educators National Conference. They managed to integrate Latin American music into public school music programs and textbooks on various levels. Work was harder in the Latin American countries. Lawler was sent on a mission to lobby in South American countries for this project and initiate various cooperations and organizations. The situation was often quite favourable, since many of the composers who had published pieces in the USA through the Center's publishing project were also administrators of music education in their home countries and could return the favour by implementing pan-American music repertoires in their countries' music textbooks and by fostering exchange and cooperation.

Other activities of the Center consisted of producing bibliographies and discographies of Latin American music and editing informational brochures as well as other publications, such as the *Boletín de música y artes visuales*. Various radio programs were produced that were intended to popularize Latin American music in the USA. A music library with pieces of and literature on music from North and South America was installed at the PAU. An attempt was made to build up a phonogram archive. Recording machines were sent to several countries in order to have local collaborators make field recordings, and discs were sent to existing archives in order to obtain copies; but the success of these efforts was minimal.

Things changed after World War II with the newly founded United Nations (UN) and its affiliated organizations. In 1948, the OAS was founded as a sub-organization of the UN, with the PAU being turned into the new organization's secretariat. The OAS

was soon governed by an excessive and paralyzing bureaucracy which also negatively influenced Seeger's work at the PAU.

The United Nations Educational, Scientific and Cultural Organization (UNESCO), which was established in 1946, became another issue of discontent for Seeger. Seeger's idea of an international umbrella organization for musical activities was that of a bottom-up structure composed of local and regional organizations, which cooperate in larger inter-regional organizations, which finally culminate in a world council. But UNESCO was established as a top-down organization, which was, furthermore, dominated by a European elite ideology in Seeger's eyes. Seeger was highly critical of the UNESCO's first music program which had been drawn up by the UNESCO's director Julian Huxley. Seeger hoped that Huxley's proposal would be defeated in the UNESCO's assembly, which indeed it was. By way of one of the US representatives to the UNESCO, Seeger proposed the foundation of an International Music Council (IMC), with an alternative program in mind. This proposal was accepted, but when a meeting for the installment of the IMC was held in Paris, the organization's outlines had already been drawn up by the UNESCO's legal officers as a top-down and relatively non-democratic structure, led by a bureau in Paris. Thus, Seeger was unable to implement his alternative plans.

Seeger was a member of the IMC from its establishment in 1949 until the IMC meeting of 1952 at which he refused to run for re-election out of frustration with the course of the organization. In Seeger's eyes, the IMC was too much concerned with European elite music and professional musicians and did not care for other musics. Furthermore, he got the impression that the IMC's activities weakened the only recently established solidarity between North and South American musicians for which he had worked in the PAU, in that Europe was becoming again the most important point of reference for musicians in North and South America alike.

At one of the IMC's meetings, Seeger successfully proposed the foundation of an International Society for Music Education (ISME). He was asked to draw up a constitution and tried to design it as a model for international organizations, securing representation not only of all member countries but also of performers, composers, and scholars to an equal extent. When he wanted to attend the ISME's inaugural meeting in Liège (Belgium) in 1953, the State Department refused to give him a passport. Seeger – just like his son Pete – had become a target of anti-communist McCarthyism, with the FBI interrogating him about his earlier political activities. Since he was dissatisfied with the

way things went at the PAU/OAS anyway, Seeger retired from his position in 1953, two years earlier than planned, hoping that he could thereby avoid further conflicts with law enforcement agencies. On top of all that, his wife Ruth was diagnosed with cancer in spring 1953 and died within a few months in November 1953.

2.4.3 Scholarly Work during the Washington Years

One would assume that Seeger's work in government agencies had a restricting effect on his scholarly work.[53] But on the contrary, his activity and productivity in this area increased, as one can tell from his more than thirty publications during these years. Some of Seeger's scholarly output from this period clearly bears the mark of his parallel agency work. For example, the *Check-list of Recorded Songs in the English Language in the Archive of American Folk Song to July, 1940* (Library of Congress: Music Division 1942) was an immediate product of his work on the FMP.[54] Similarly, his various articles on issues related to American folk music reflect his concern with folk music in his government work. Other articles deal with the relationship between music, society, education, and politics, which was probably the core complex of issues bearing on his work, but there are also articles on more esoteric issues, such as "Systematic and Historical Orientations in Musicology" (Seeger 1939a).

Despite his full-time jobs in Washington, Seeger did not neglect his activity in scholarly societies, even though there was at first a period of relative inactivity. The ASCM had folded in 1936; and as he had promised, Seeger had stayed in the background of the newly founded AMS and had not attended any of its meetings after the foundational one in 1934. In 1939, Carleton Sprague Smith who was president of the AMS at that time, organized the first International Congress of Musicology in New York. Since Smith could not find anybody else, he asked Seeger to give the keynote lecture. The lecture was on music and government and was met with mixed enthusiasm by the historically oriented members of the AMS. Edward Dent, however, who was one of several selected European participants of the congress and was scheduled to speak after

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[53] This subsection is based on Pescatello (1992: 162–170; 187–203).
[54] The compilation of the *Check-List* was supervised by Seeger, while Alan Lomax and Harold Spivacke took care of the publication.

Seeger, congratulated him publicly on his paper. Seeger had the feeling that this – at least partly – improved his position among the members of the AMS.[55]

During World War II, the activities of the AMS lay mostly dormant. At the 1945 meeting, after the end of the war, Seeger was elected president. Seeger later said that he conducted the AMS "in the form of a strict dictatorship" (Seeger 1972a: 357) and formed an informal "triumvirate" (Seeger 1972a: 358) together with Glen Haydon and George Sherman Dickinson. The three men planned to rewrite the constitution of the AMS so that it would no longer be required for prospective members interested in joining the AMS to have a recommendation by two AMS members in good standing. This condition was originally included because some members feared that dilettantes would otherwise flood the AMS. Another plan was to launch a journal, which some AMS members thought could not be supported by the American musicological community. The idea by Seeger, Haydon, and Dickinson was that the new constitution and the journal project would be prepared during Seeger's administration but would be realized during the following presidency, which they hoped would be held by Dickinson. Dickinson was indeed elected new president; and even though there was resistance, the new constitution was accepted and the journal could also be launched.

From 1942 to 1952, Seeger was a member of the Committee on Musicology of the American Council of Learned Societies (ACLS), serving as chairman from 1950 to 1952. This committee dealt with the development of musicology in the US academic environment. Seeger argued that in order to discuss musicology in the universities it would be necessary to look at music education and socialization in the USA as a whole, because students did not enter university as white sheets, but he could not convince his colleagues to adopt this holistic perspective. A huge project planned by the committee was a ten-volume encyclopaedia of music on which a lot of energy was spent in various subcommittees, with Seeger working on the one that dealt with the encyclopaedia's content. At the 1954 meeting of the AMS in Boston, after Seeger had retired from the ACLS, a preprint of a project outline for the encyclopaedia was circulated that was intended to be published in the AMS journal. The outline was far different from the original intentions and was opposed by Seeger and others. In the end, it was never published

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[55] Seeger's re-entrance into the AMS is not discussed in Pescatello (1992), but Seeger relates the story in one of his oral history interviews (see Seeger 1972a: 271–274). For extended background information on the conditions under which the New York congress took place see Seeger (1944a).

and even though there were attempts to save the encyclopaedia project, it was finally abandoned.[56]

2.5 Researcher in California

After his wife's death in November 1953, Seeger moved first to Boston and then to Montecito, near Santa Barbara.[57] These transitory years saw the development of what would later become the Society for Ethnomusicology (SEM). In 1952 Seeger had inquired at the meeting of the International Musicological Society (IMS) in Utrecht whether it would be possible to form a society for ethnomusicology or comparative musicology within the IMS. The board's reply was that such a society should better be formed outside of the IMS. A little bit later, Seeger received a similar reply from the AMS board to the same question.[58] Then Seeger met Alan Merriam, Willard Rhodes, and David McAllester, who had discussed the possibility of forming an ethnomusicological organization. The group found out that there was plenty of interest among scholars in an ethnomusicological newsletter, the first issue of which was sent to three hundred subscribers in December 1953. The subscription numbers increased with each subsequent issue, and in 1955 it was decided to form a permanent organization.

Seeger drew up the constitution of the SEM which was ratified at a meeting in Philadelphia in 1956. Seeger modelled the constitution on the AMS's constitution, hoping that this would facilitate a possible future merging of the two societies, which he thought desirable. He did not consider ethnomusicology and historical musicology as distinct disciplines, but rather as different approaches to the study of music which are part of musicology as a whole. When Seeger served as president of the SEM in 1960, Oliver Strunk, the AMS's president, actually proposed such a merging. According to Pescatello (1992: 219), Seeger was in favour of this fusion but could not put it through. But from Seeger's (1972a: 389–390) oral history account one gets the impression that he also objected to the merging because he thought it would be premature and that it would have been to the ethnomusicologists' disadvantage. Of course, this contrary assessment might be a retrospective insight by Seeger.

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[56] On the encyclopaedia project see Seeger (1972a: 362–365; 369–372).
[57] This subsection is based on Pescatello (1992: 209–258).
[58] See Seeger (1972a: 372–374) for the IMS's and AMS's attitude towards a society for ethnomusicology.

In California, Seeger started to work on the melograph, a device for automatic music transcription. Three models of the melograph were produced over the years and a fourth one was planned. Many, but not all, of his publications from the California years deal with issues related to his work on the melograph. Seeger worked at first as an independent scholar, but he cooperated with Mantle Hood, whom he had met through Jaap Kunst, the Dutch pioneer of ethnomusicology. Hood taught ethnomusicology at the nearby UCLA. When an institute of ethnomusicology was established at UCLA in 1961, Hood offered Seeger a research position, which he held until 1971. Seeger had no teaching obligations, but he and other colleagues like Klaus Wachsmann participated in Hood's research seminar and engaged in vivid discussions with the students. Seeger appreciated the student's openness and willingness to criticize his thoughts, a capability which he found less developed among his professional peers (Seeger 1972a: 493–494). According to Mantle Hood, Klaus Wachsmann later referred to this time at the institute as "the Golden Age of ethnomusicology" (Hood 1979: 78).

2.6 Final Years in New England

Seeger's contract with UCLA was not renewed after 1971, so he moved back to the east coast to live with his sister in Connecticut.[59] He continued his scholarly work, reworking some of his earlier writings for a collection of articles (Seeger 1977a) and reviving a project which he had entertained to realize since his time in Berkeley: *Principia Musicologica* was intended to be a book that would "serve for musicology as Newton's *Principia* served for physics and Russell's and Whitehead's for philosophy and mathematics" (Seeger 1972a: 441).[60] *Principia Musicologica* remained unfinished, but many of the issues were already touched on in articles from the 1970s.[61] Occasionally, Seeger taught seminars or gave guest lectures at universities, such as Yale, Harvard, or Brown, and he remained active in scholarly organizations in the USA and in Europe. In 1972, the SEM named him Honorary President. His ninetieth birthday in 1976 was officially celebrated with a four-day conference in Berkeley that took place in the aftermath of the 1977 joint meeting of IMS, SEM, and AMS and consisted not of prepared presentations

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[59] This subsection is based on Pescatello (1992: 257–287).
[60] Seeger refers to *Philosophiae naturalis principia mathematica* by Isaac Newton (1687) and *Principia Mathematica* by Alfred North Whitehead and Bertrand Russell (1910–1913).
[61] Ann Pescatello has tried to construct *Principia Musicologica* from existing articles, which Seeger wanted to include in this work (see Seeger 1994: 275–434).

but of relatively free discussions with invited guests on topics selected by Seeger. After the conference, he continued his scholarly work, giving his last lecture on 16 November 1978 at the Library of Congress. He died of a heart attack at home in Connecticut on 7 February 1979.

3. The Development of Seeger's Meta-Musicology

The following three extended subchapters 3.1, 3.2, and 3.3 trace the historical development of Seeger's meta-musicology, each discussing the writings of a specific period in Seeger's life. The historical treatment of Seeger's meta-musicology builds the foundation for my attempt at a contemporary synthesis of Seeger's thought in chapter 4. The three periods into which I divide the discussion can roughly be demarcated as covering the years of 1912 to 1929, 1929 to 1953, and 1953 to 1979, covering altogether the time from his professorship in Berkeley to the end of his life. This tripartite division of Seeger's oeuvre is more than just a historiographical cliché – every author's creative life can, like any time span, be divided into an early, middle, and late period –, but is justified by a correlation of events in Seeger's life with the meta-musicological topics and ideas on these topics discussed in his writings.[62] The specific reasons for the period divisions will be discussed in the respective chapters.

While subchapters 3.1, 3.2, and 3.3 are linked by recurrent discussions of historical continuity and changes in Seeger's thought from one period to the other, the individual subchapters have a more systematic structure. Salient topics from each period are delineated and discussed in relation to each other, on the whole putting less emphasis on minute developments of Seeger's thought within one period. The aim is rather to reconstruct the relatively robust state of Seeger's thought during each of the three periods. Some of the topics discussed in the individual chapters are specific to a certain stage, such as the concept of an applied musicology which Seeger discussed mostly during his middle years, while others were given repeated and extensive consideration by Seeger during his whole life, such as the relationship of music and language in speech about music.

3.1 Early Meta-Musicology

3.1.1 Meta-Musicology in Berkeley

Seeger's attitude towards any kind of scholarly study of music before he became a professor in Berkeley has been described in the biographical chapter. In short, he did not think much of it. The study of the history of music – that branch of music research to

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[62] I do explicitly not claim that this division is valid for Seeger's life in general. A historiographic account of other aspects of Seeger's work, say, his compositional and music theoretical work, would obviously demand a different division.

which he was exposed in Harvard – was in his opinion the least worthy of musical subject matters. This rejection of music research changed into serious engagement with musicology during his professorship in Berkeley. Being required to teach courses on the history of music, for which he turned to textbooks such as Pratt (1907) and Parry (1912) and "a couple of others in German" (Seeger 1972a: 85), among them "Naumann and Richter, Riemann" (Seeger 1970a: 10),[63] might have triggered his interest in musicological matters.

In any case, Seeger wrote an unpublished three-page paper titled "Toward an Establishment of the Study of Musicology in America" during the year of 1913, large parts of which can be found in Pescatello (1992: 55–57).[64] Seeger gives two definitions of musicology in this paper, a wider and a narrower one. Musicology in the wider sense "comprises [...] the whole linguistic treatment of music – the manual instruction, the historical study, the music research of the psycho-physical laboratory, the piece of music criticism" (cited in Pescatello 1992: 55). This definition is somewhat similar to my understanding of the term "music studies" as defined in the introduction to this study. When used in the narrower sense – and according to Seeger "properly" – "musicology" means "only the small part of this work in which the higher standards of modern scien-

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[63] A surviving syllabus for one of Seeger's summer session courses on the history of music (S3A, academic year 1915/16, see appendix A.4) requires Parry's *The Evolution of the Art of Music* "to be read carefully" and Pratt's *The History of Music* "to be read as a reference, with emphasis on the more important portions" (Seeger n. d.: 4).The German books mentioned in the quote are most probably Naumann (1880–85, 1886) and Riemann (1904–13). These books are also listed as references in the syllabus mentioned, together with various other publications (see Seeger n. d.: 4). The name Richter may refer to Ernst Friedrich Richter, who was a composer and music theoretician. However, this Richter did not publish any historical works, so it is unclear to which book Seeger refers. Richter is not listed in the syllabus.

[64] Greer (1998: 236n31) writes that he was not able to locate the document according to the information given in Pescatello's book. Cait Miller from the Music Division of the Library of Congress was able to locate three machine-typed copies of a document titled "Toward the Establishment in America of an Institute for Musicology" in box 26 of the Seeger Collection (email from 11 March 2014), which I acquired as reproductions. These documents bear strong resemblances with the document quoted by Pescatello but appear to be later, revised versions. Indeed, the typescript numbered by hand as "#2" contains the following note, probably by Seeger: "4/xii/71 This was written sometime in the early 1920's". Typescript "#2" comes with an identical charcoal (?) copy, but each copy contains slightly differing hand-written revisions by Seeger. Both typescript "#2" and its copy are a revised version of the typescript numbered by hand as "#1", which is extensively edited in Seeger's hand. Both versions contain references to New York institutions such as the Julliard School and the New York Public Library. These are additional hints that Seeger wrote these typescripts during the early 1920s in New York, since it seems unlikely that Seeger reflected so extensively on musicology while staying in New York before his call to Berkeley. So it seems that the chronology is as follows: "Toward an Establishment of the Study of Musicology in America" (around 1913) and then "Toward the Establishment in America of an Institute for Musicology" ("#1" followed by "#2" and its copy, early 1920s). Eventually, Seeger seems to have fully revised the content of these typescripts into "Music in the American University" (Seeger 1923a), which echoes many of the ideas of the earlier typescripts. Thus, "Toward the Establishment in America of an Institute for Musicology" was most probably written before 1923, but after 1918.

tific and critical methods have been maintained" (cited in Pescatello 1992: 55). What these standards are exactly and in which parts they have been maintained, Seeger does not elaborate. Instead, he tries to explain why musicology is at the time of his writing underdeveloped in the United States in contrast to the discipline's flourishing in Europe. Seeger argues that this has mostly been due to scepticism regarding the scholarly study of music on the part of active musicians. For one thing, musicians got the impression that a general "linguistic bias in the academic mind" (Seeger cited in Pescatello 1992: 55) represses the actual musical element in musicology. Furthermore, Seeger diagnoses "a loss of balance" in the historical study of music "whereby musical thought is led away from systematic work – that is, the study of the art of the present day" (cited in Pescatello 1992: 55).[65] In Seeger's analysis, this has entailed a drifting apart of contemporary musical practice and musicological research. But instead of taking action to correct these undesirable developments, the academic cultivation of musicology has been shunned in the United States. Nevertheless, Americans are talking about music – carelessly, in Seeger's opinion – and referring to musicological research from Europe, so it would seem to be unreasonable not to establish musicology as a discipline in the United States (see Pescatello 1992: 56).

Seeger goes on to envision the infrastructure and activities of an ideal music department that could initiate the academic establishment of musicology in the United States. Pescatello paraphrases a list of his proposals for such a department:

> "(1) research – scientific, critical, historical, and systematic – in musical theory and practice, history and comparative musicology, and an experimental laboratory; (2) conferences that would invite prominent musicologists for original work, consultation, and public lectures; (3) a library for books, manuscripts, and phonographic archives, including photocopying facilities; (4) publication of the complete works of important composers, unaltered texts of the best readings, important musicological works in foreign languages and in translation, a musicological yearbook that could eventually become a quarterly, and a music magazine; (5) a museum for instruments, music printing, trade, and industry; (6) education for students of all ages, from very small children to adults." (Pescatello 1992: 56)

This sounds very much like Seeger drew up a "best of"-list of contemporary European musicological practice, except for maybe the last proposal regarding music education. This point seems to have been motivated by a critical attitude regarding the state of music education with its "musicians who know nothing about teaching and by teachers

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[65] Note that Seeger would repeatedly reformulate his definition of systematic musicology. I comparatively discuss the various meanings of "systematic musicology" in Seeger's writings in chapter 3.3.4.

who know nothing about music" (Seeger cited in Pescatello 1992: 56), for which this extended academic music education may have been intended as a remedy.

Certain leitmotifs of Seeger's meta-musicological thinking can already be found in this early paper, especially the problematic relationship between the linguistic and the musical study of music which he would later label as the "linguocentric predicament" (see below). Similarly, his plea for a balanced study of past and present music as well as his embrace of diverse kinds of methodological approaches also remain a trait of his later meta-musicology. Nevertheless, one should not over-interpret his conception of musicology as too progressive: Musicology is obviously, in accordance with the common European conception at that time, aimed primarily at the study of "art music", with other kinds of music being only interesting insofar as they are precursors of "art music".

There are few sources on how Seeger put his conception of musicology into practice in Berkeley. Most of his syllabi and notes were destroyed in a fire in 1923 (see Pescatello 1992: 57). The yearly announcements of courses give a few hints of what he taught.[66] Most of the descriptions of courses categorized under the rubric "musicology" are brief and fairly vague. Seeger's course "The History of Music" (1913–1914) is announced as being on "the lives and works of great composers", having as an aim "to acquaint the student in general with good music and its relation to other phases of human life, as well as to lay a foundation for further studies in advanced musical courses" (University of California 1913b: 177). The content of a summer session course titled "The Materials and Sources for the Study of Music" (1916) is given as follows:

> "The lectures will be topical, including among other subjects (1) General bibliography; music publishers; prices; the building of the practical music library; standard texts; books about music: standard works for reference; dictionaries; biographies, textbooks, periodicals. (2) Consideration of the values and defects of the reproduction of masterpieces by mechanical pianos, organs, and phonographs. (3) Relation between periods of high musical development and contemporary social tendencies." (University of California Bulletin 1916a: 105)

From these two announcements one can infer that Seeger understood the history of music as a kind of social history, an approach that might have been influenced by his reading Marxist theory. It should be remembered in this context that Kautsky (1907) was required reading in his advanced musicology courses.

The content of the syllabus for the 1916 summer session course "History of Music" (Seeger n. d.) follows relatively conventional narratives which can be found in con-

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[66] See appendix A.

temporary textbooks like Parry (1912) or Pratt (1907), both of which are listed as required readings for the course (see Seeger n. d.: 4). Beginning with the somewhat obligatory first lecture on "The Folksong", the course then covers historical developments of European elite music from the middle ages to the present, organized according to periods and genres. Except for the abstract for the lecture on "The Folksong", there are no hints in the syllabus about an understanding of music history as social history. Music history is narrated as musically intrinsic compositional history. It is notable, however, that in comparison to the prevalent narrative in the mentioned textbooks, contemporary music is treated extensively in several dedicated lectures, including discussions of pieces by composers such as Claude Debussy, Gustav Mahler, Maurice Ravel, Max Reger, Arnold Schönberg, Alexander Scriabin, Richard Strauss, and Igor Stravinsky.[67] This emphasis is in accordance with the priority given to the study of contemporary music in "Toward an Establishment of the Study of Musicology in America" (and in all of Seeger's later meta-musicological writings).

The topics of another summer session course, "The Foundations of Musical Education" (1917), are announced as: "1. Musical thought and thinking about music. 2. On method. 3. The science. 4. The critique. 5. The art. 6. The teaching of music" (University of California Bulletin 1917a: 100). This list, especially the first point, hints at issues that Seeger also discussed in "Toward an Establishment of the Study of Musicology in America", though he may already have reached a deeper level of reflection, closer to his publications appearing a few years later, granted that his continuous self-education in Berkeley must have had some influence on his thinking.

In 1916, Seeger was invited to give two introductory lectures on musicology in Harvard, one titled "Scientific Method", the other "Critical Method". Seeger commented on the content of the second lecture in later life (see Seeger 1972a: 139–143). In this second lecture, Seeger raised the question of the value and critical evaluation of music and discussed it primarily in terms of music's value for society. Seeger expressed his deep unease about the fact that while a large part of the United States population lived in poverty, he earned enough money to raise over one hundred of these families to subsistence level. The problem for Seeger was that he earned this money by composing and teaching music for an elite minority, music which the large majority of the population

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[67] One can also get the impression that the abstracts for these lectures are written in a more enthusiastic manner than those for the lectures on earlier music.

would never hear or even care about and which he therefore considered to be of low value. Generalizing from his individual experience, he criticized the socially detached "l'art pour l'art"-approach of contemporary music. Again, one can easily see his radical socialist leanings in his argument and analysis of value – a point that was not missed by his Harvard audience many of whom were displeased with his opinions (see Seeger 1972a: 142–143; Pescatello 1992: 73–74).

Seeger's early meta-musicological thinking culminated in three interrelated articles, which he wrote after leaving Berkeley and which were published between 1923 and 1925. These articles are "Music in the American University" (1923a), "On the Principles of Musicology" (1924), and, finally, "Prolegomena to Musicology: The Problem of the Musical Point of View and the Bias of the Linguistic Presentation" (1925). These three key texts share many topics, but there are also issues that are specific to each of them. In the following sections, I systematically reconstruct and discuss the main meta-musicological ideas and arguments of these articles.

3.1.2 The Linguocentric Predicament

The original problem from which Seeger's meta-musicology unfolds is the *linguocentric predicament*,[68] later also termed "Seeger's dilemma" (Herndon 1974: 244) and sometimes also equated with Seeger's concept of the *musicological juncture*, which is a related but nevertheless different matter.[69] Seeger introduced this notion in print as early as 1923 (Seeger 1923a: 99), and it stayed a key concept in his writings until the end of his life. The content of the linguocentric predicament can be summarized as the bundle of problems that arise from the two facts that (a) language is the main mode of human communication – the "bias of a linguistic point of view" (Seeger 1924: 249) or "bias of linguistic presentation" (Seeger 1925: 13) – and that (b) genuinely musical experience mostly seems to elude linguistic presentation. Seeger at least assumes that these are facts and for the time being I will treat them as such, postponing the critical discussion of his assumptions and premises to the later parts of this study.

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[68] Seeger used the hyphenated form "linguo-centric" in his early texts. For the sake of consistency and since it does not signify any essential difference, I use the non-hyphenated form throughout this study, unless the hyphenated version is originally used in quotations.
[69] See for instance Kerman (1985: 158) for an example of such an equation of linguocentric predicament with musicological juncture. See chapter 3.3.3 for a discussion of the concept of musicological juncture.

How can the linguocentric predicament be analyzed in detail? The first assumption, that language is the main mode of human communication, probably needs no further elaboration. It is certainly at least one of the most important modes of communication, and it is furthermore the mode that is central to scholarly practice. It should also be a non-disputed fact that, as Seeger asserts, "talking and writing about music is such a common – one might say, almost automatic – activity, that it is comparatively rare to find anyone who is sufficiently conscious of it to think it worth special consideration" (Seeger 1925: 13). People talk confidently about music, but Seeger questions the tacit assumption that this talk about music is in general "logically sound" (Seeger 1924: 245). Seeger asks whether this talk can really relate knowledge of music by maintaining a musical point of view on music in its presentation.

What, then, is the musical point of view on music? The musical point of view is the musician's perspective on music and "to the musician, *music is music*" (Seeger 1924: 247; emphasis in original). Being tautological, this is no satisfying explanation of the concept. By stating this tautology, Seeger seems to try to express the notion that music cannot be reduced to other phenomena without losing its genuine musicality: "Music is not something else, whether it be expressed by one word or a host of them" (Seeger 1924: 247). How, then, can we attain such a view on music as music? "If an enquirer does not know what the musical point of view is, he should study music until he does. He cannot expect to find out by studying language" (Seeger 1925: 16). If the enquirer follows Seeger's advice, he will find out that the musical point of view is "the complex habit, foresight, feeling, etc. of a skillful musician during the act of musical composition, performance or audition" (Seeger 1925: 16). Seeger holds that this musical point of view "can only be partially presented in language" (Seeger 1925: 16).

In order to understand Seeger's point, it is helpful to introduce some conceptual distinctions regarding knowledge. Many epistemologists hold that there is not one type of knowledge but that there are instead several types, though where to draw the distinctions and how to analyze the various types of knowledge is a matter of dispute.[70] For the present discussion, three generally recognized types are of interest, namely (1) know-

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[70] For overviews of the distinctions between types of knowledge and the philosophical debates surrounding them, see, for instance, Ichikawa and Steup (2013), Fumerton (2013), Fantl (2012), and Gertler (2011).

ing-of or knowledge by acquaintance (versus knowledge by description), (2) knowing-how, and (3) knowing-that (see Musgrave 1993: 6).

Knowing-that, also known as propositional knowledge, is that type of knowledge which is the classic subject matter of epistemology. It comes in the general form of a person *S* knowing a proposition *p,* and it can therefore be easily verbalized. The standard analysis of this kind of knowledge – and the root of massive and widely ramified debates – is that of knowledge as justified true belief (see, for example, Ichikawa and Steup 2013): *S* knows *p* if and only if (1) *S* believes *p*, (2) *p* is true, and (3) *S* is justified to believe *p*. Examples for knowing-that are my knowing that Charles Seeger wrote "On the Principles of Musicology" or Charles Seeger's knowing that Benjamin Ide Wheeler was once the president of the University of California, Berkeley. It is obvious that knowing-that is central to scholarship, since one of scholarship's aims is to produce propositions which are – hopefully – true and which we are justified to believe.

Knowing-how is that kind of knowledge which we have when we are able to perform a certain task, such as knowing how to play chess or knowing how to ride a bicycle. The introduction of this separate category of knowledge is motivated by recognizing "that to know how to do something is not just to know the right facts about how to do it, and to exercise knowledge-how you need not first implicitly or explicitly consider a fact about how to do it" (Fantl 2012). Complete propositional knowledge of the instructions for a perfectly detailed recipe would not necessarily secure the successful preparation of the respective dish. The classic modern exposition of this contention can be found in Ryle (1949: 27–32), but discussions of related questions can be traced back to ancient philosophy. If it is true that there is an elusive aspect of knowing-how that cannot be reduced to procedural knowing-that – not to speak of the fact that there are many cases in which we do not have to actualize any knowing-that when consciously performing a task, such as riding a bicycle –, then these kinds of knowledge are to a certain degree independent of each other, and knowing-how is a type of knowledge sui generis.

The distinction between knowledge by acquaintance and knowledge by description was introduced to the philosophical debate by Bertrand Russell (1905; 1910–11, republished in 1917: 209–232). According to Russell, we have knowledge by acquaintance when our mind is in a condition of being or having been presented with an object (see Russell 1917: 209–210). Concrete sensual experience of particulars is the most obvious mode of knowledge by acquaintance – such as knowing one's mother or knowing

the painting called Mona Lisa –, and it is the mode which is most relevant to the discussion of Seeger's meta-musicology. However, Russell also asserts that we have direct intellectual acquaintance with universal concepts which we conceive by abstracting from acquaintance with particulars (see Russell 1917: 210–212). Examples for such acquaintance with universals would be knowing the sound of clarinets (by having repeatedly heard particular tunes played on particular instruments classified as clarinets) or knowing the relation of "bigger than" (by having repeatedly been presented with ensembles of differently sized things). In contrast, knowledge by description does not put us in a condition of being or having been presented with the object of knowledge, such as knowing that the author of "On the Principles of Musicology" also wrote "Prolegomena to Musicology" or knowing that Charles Seeger was a tall man when one has never had direct acquaintance with Charles Seeger (see Russell 1917: 214–215).

The notion of knowledge by description should not be conflated with the notion of knowing-that, since, for example, I know that my mother wears glasses because I know my mother by acquaintance. Thus, one can have descriptive propositional knowledge derived from knowledge by acquaintance. It is the distinction between knowledge by acquaintance and *mere* knowledge by description (without acquaintance) that serves to point out the essential difference between the two types of knowledge. This difference has been exploited in several arguments for the existence of non-physical properties, so-called qualia (see Nida-Rümelin 2010). The gist of these arguments is that one can have perfect propositional knowledge of the physical and neuro-physiological facts of, say, human auditory perception and its stimuli, but one will nevertheless know something that one has not known before when one actually hears a clarinet being played for the first time. Knowledge by acquaintance provides knowledge that one cannot acquire by mere description.

I have already mentioned that these conceptual distinctions are not undisputed and that they are the source of many technical debates. Many of these debates are relatively irrelevant to this study, and what matters most here is that these concepts help to understand Seeger's meta-musicology. However, the arguments in favour of the irreducible distinction between these three at least partly independent types of knowledge are much

more convincing than those against them, so I will treat the distinction as a given premise.[71]

It is now possible to analyze Seeger's presentation of the linguocentric predicament in the light of these concepts. The predicament emerges in the following way: (1) Knowing music from a musical point of view ("music as music") is a kind of knowledge by acquaintance. (2) This acquaintance with music as music is gained by exercising certain musical skills (composition, performance, audition), that means by exercising kinds of knowing-how. (3) Talking about music is the exercise of another kind of knowing-how, which enables one to express propositional knowledge about music.[72] (4) Given that knowledge by acquaintance, knowing-how, and knowing-that are different types of knowledge which cannot be reduced to one another, there is no a priori guarantee that knowledge by acquaintance of music from a musical point of view can be adequately transformed into propositional knowledge that could be related in talk about music. (5) Language is the main mode of human communication but may not be suited for communication about music that maintains a musical point of view.

What arguments can be given for and against the possibility of maintaining a musical point of view in talk about music? It can hardly be doubted that there is a significant difference between actually listening to a musical performance and reading a report of this performance, that means between knowing the performance by acquaintance and knowing it by description. Seeger hints at this fact in the following passage:

> "Obviously, until a Beethoven symphony can be presented in words alone, or a play of Shakespeare can be presented by a chorus or an orchestra in such manners as to make it practically impossible to distinguish them from ordinary manners of rendition, the differences are there, even if they cannot easily be expressed in language." (Seeger 1925: 16)

Even if complemented with a transcription of the performance and even if transcriptional methods were to reach an ideal state of perfection, we would still know the performance only by description and would not have heard it. One could additionally assume that our sensual imagination could be developed to such a degree of intensity and holism that the ideal report would enable us to imagine the performance just as it actually was. Supposing that voluntary sensual imagination varies from non-imagined sensual

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[71] See Musgrave (1993: 6–9) for a very brief defence of this pluralist conception of knowledge.

[72] I am aware that language can do much more than relate propositions and I am also aware that talk about music is often much more than the mere descriptive statement of facts. Such a restricted view of language would be a version of the "'descriptive' fallacy" (Austin 1975: 3). Talk about music can, for instance, also be intended to raise appraisal or disapprobation of music. Nevertheless, the descriptive use of language is central to musicological talk and I therefore focus on this aspect.

experience only in intensity but not in quality, one could under these hypothetical conditions say that knowing a performance by an ideal description is equivalent to or at least as good as knowing it by acquaintance.

But given that humans are evidently limited and imperfect, this argument does not establish the equivalence of both kinds of knowing a performance in the present world. Furthermore, sensual imagination triggered by description still needs a repertoire of sensual acquaintance as a foundation to build on. Thus, knowing a musical performance as if one were acquainted with it only by description will not be possible in principle unless one has had at least some experience with phenomenal aspects of musical performances. Accordingly, it must be admitted that knowing a musical performance by acquaintance has a surplus of sensual experience – and in consequence usually also of cognitive and emotional experience – that cannot be translated into a description, a fact that Diana Raffman has called "feeling ineffability" (Raffman 1993: 4).

The actual phenomenal character of a musical performance is lost in description, but this phenomenal character is that aspect which is of key interest to a common listener. This does not prove that it is completely impossible to maintain a musical point of view in talk about music, but it points to an important limitation of language regarding the expression of musical knowledge. Analogous arguments could be made for experiencing the act of composition first-hand versus reading a description of a compositional process, and actually performing music versus reading a description of the act of performance. In those cases the phenomenal character of the acts of composing and performing ("how it feels to compose or perform") can also only be known by acquaintance and is lost in description.[73]

Even on a more modest and common level of musical analysis which does not aim to recreate musical experience in a non-auditory medium but is usually intended to illuminate certain aspects of a piece or a performance, the analytic verbalizations pose problems that are part of the linguocentric predicament. For instance, the linear character of speech forces one to discuss various aspects of a piece or a performance separate-

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[73] It should be noted that this gap between knowledge by acquaintance and knowledge by description is not unique to music. Physical propositional knowledge about, for instance, light does also not contain the phenomenal aspects of colours. This is non-problematic, since this aspect is of only peripheral interest in physical theory which is not concerned with the phenomenal appearance of the world, whereas in the case of talking about music – and more specifically in musicological talk – the phenomenal appearance, the aesthetic aspect broadly speaking, is usually still of key interest.

ly, say, harmony, rhythm, melody, instrumentation. However, in musical experience these aspects are not separated but rather present themselves at the same time. The question is, then, to what extent analytic discourse is able to represent musical realities or whether the properties of verbal discourse lead to inevitable distortions.[74]

What about composing, performing, and audition as kinds of knowing-how? How well can these kinds of practical music knowledge be translated into knowing-that? Elaborate verbal instruction is an important part of many situations all around the world in which performance or composition is actively taught – one might also add audition, though this is a relatively rare case, mostly found in academic ear training courses. But often enough verbal instruction is relatively marginal, and teaching consists primarily in non-verbal demonstration and subsequent repetition or imitation. Exclusively verbal instruction without technical demonstration and exercise is probably found nowhere. One could infer from these observations that important parts of musical knowing-how lend themselves at least in principle to translation into procedural knowing-that, even if this is not always done. Yet, perfect propositional knowledge of the procedures is not equivalent to actual knowing-how that can be translated into action. There is something characteristic to knowing-how which is neither contained in nor necessarily entailed by procedural knowing-that and is acquired by trying to perform a given task instead of reading or hearing about it. Explicitly knowing which fingering one should ideally use when playing a fast passage on the piano is one thing, actually succeeding in playing the passage accordingly quite another.

From the analysis of the relationship between musical knowledge by acquaintance and knowledge by description as well as musical knowing-how and procedural knowing-that, one can draw several general conclusions for the further discussion: In both cases there is an important, often even essential, residue left behind when the non-propositional kind of knowledge is translated into the verbalized, propositional kind; and merely acquiring the propositional knowledge does not entail the acquisition of the non-propositional knowledge. Yet, it is neither the case that translation is completely impossible, it only remains incomplete.

Seeger's solution to the problem of talking about music from a musical point of view builds on the recognition of this fragmentary relationship between propositional

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[74] See chapter 3.2.1 for a more detailed discussion of this aspect in relation to later meta-musicological writings by Seeger.

and non-propositional knowledge of music. As an academic discipline, musicology depends on the use of language, and this use should be logically sound and meaningful regarding the discipline's object. Since one cannot know music adequately by language alone, musicologists must also acquire and cultivate musical knowledge of music and be aware of the similarities and differences between music and language and their respective limits. If musicologists follow this advice they will have a "basis of common musical experience which furnishes a 'reality' for musicology to regard objectively" (Seeger 1925: 17). While important aspects of music viewed from a musical point of view cannot be translated into verbalized, propositional knowledge, this does not mean that talk about music has to be necessarily superficial: a common musical experience – experience of music from a musical point of view – can serve as an intersubjective domain of reference. Seeger sees no problem in such a limitation of the discourse community to those possessing sufficient musical experience, since musicology "like any other serious branch of learning, [...] especially in research of a highly specialised nature, is primarily addressed to those qualified for its pursuit" (Seeger 1925: 17). Serious musicology is an expert discourse.

3.1.3 Outline of a Musicological Agenda

Seeger provides an outline of an agenda for balancing language and music in musicology. He postulates three factual and three normative premises for musicological practice. The three factual premises are:

> "(1) There is an art of music and there is an art of language;
>
> (2) They may enter into relations with one another;
>
> (3) They are technically in some respect homologous." (Seeger 1924: 250)

The normative premises, which he slightly misleadingly calls "postulations of *value*" (Seeger 1924: 250, emphasis in original), are:

> "(1) The art of language and the art of music are technically peers both in and out of relations entered into between them (i.e., they are equally directly used by us; function with equal degrees of autonomy) and are equally important or valuable;
>
> (2) The lack of balance introduced into musicology by the choice of instrument (language) may be compensated for by the predominance of a *musical point of view*;
>
> (3) Both on the whole and in whatever particular respect homology is hypothesized it must be equi-valued in respect of the two terms (i.e., music is as different from language as it is like it and until the contrary is proven each resemblance found must be considered as offset by a proportionate difference in the same respect)." (Seeger 1924: 250, emphasis in original)

I will discuss this agenda in detail in this section.

I have already covered the first two factual premises in the preceding section. Music and language are both arts in their own right, since no kind of knowledge in one art

can be reduced to knowledge in the other art.[75] Language cannot substitute music and vice versa. Nevertheless, language and music are not completely independent and separate domains, but instead have various points of contact. The technical homology identified by Seeger in his third factual premise requires further comment.[76] The homological structure is schematically depicted in figures 1 and 2.

Seeger argues that both language and music are arts that are articulated in sound (figure 1).[77] Work in language and music is based on technique, encompassing both grammar and rhetoric. Technique is subject to historical development and variation and can, so to speak, solidify into various styles in different times and places: "Style refers to those developments accorded greatest value, universality and permanency" (Seeger 1925: 15). Individual skill is the command of technique, and it is informed by technical training and talent. Taste is likewise informed by stylistic training and talent and regulates the exercise of technical skill according to the stylistic standards. Critique is the study of style with critical methods; science is the study of technique with scientific methods. Seeger does not explain why critique deals with style and science with technique. The reason seems to be that technique is the sum of all technical developments, independent of their relative evaluation and extent of use at a given time, in a given place, by a given group of people. Value is involved when technique develops into style, so critique has to deal with music on the level of specific styles, whereas science, understood as value-neutral regarding its object, can study the whole state of technique. Seeger also emphasizes that music or language are not themselves sciences or critiques.[78]

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[75] "Art", here, should not be understood in an overly emphatic sense, but rather as meaning something like a highly refined craft.

[76] For the following discussion see Seeger (1925: 15–16).

[77] This could be doubted in both cases, though especially in the case of language. In the case of music, the artistic organization of sound is usually essential, even though there are border cases from different times and places. In the case of language in literary form, it is much harder to maintain that the articulation in sound of what is written is usually the end of writing. But since written and spoken language are generally not uncoupled from each other in principle, this oversimplification is not fatal to Seeger's analysis.

[78] It is tempting to think that Seeger meant by critique something like Guido Adler's *stilkritische Methode* ("style-critical method", see Adler 1919: 110–191), with which he may have been acquainted and with which Seeger's comments on critique bear some resemblance. However, Adler's specific approach is built on a general philosophy of music history, which Seeger does not seem to endorse. See in this respect the discussion of Seeger's late theory of criticism in comparison to Adler's "style criticism" in chapter 3.3.3 and the comparison of Adler's meta-musicology and Seeger's early meta-musicological conceptions in chapter 3.1.6.
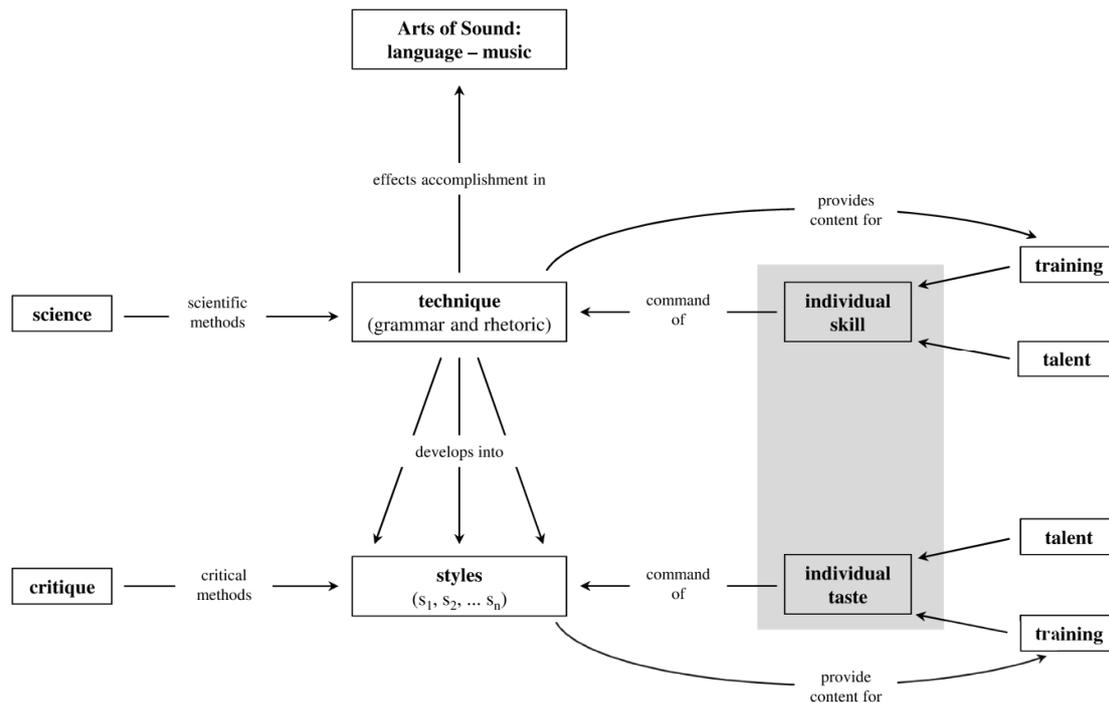
Figure 1: *The homology of language and music 1, based on Seeger (1925: 15–16).*

Seen from a different perspective (figure 2), both music and language each have their own logic and method as well as their own kind of knowledge and thought. Thinking about music in language or expressing musical thought in language is something different from thinking in music or expressing musical thought in music. Both ways of thinking and expression of thought are based on and develop distinct kinds of knowledge, and are regulated and guided by distinct logics and methods.

This discussion of the technical homology leads over to Seeger's normative postulates. Recognizing the technical homology of language and music, one should not forget that they are still distinct arts that cannot be conflated with one another. Given their differences, it is imperative for musicologists to cultivate sufficient proficiency in both arts (first normative postulate). In order to guard musicologists against overlooking the differences, Seeger introduces in his third normative postulate a methodological principle, namely that every time one acknowledges a homologous element in music and language, one has to assume that there is a proportionate difference between the two, related to this homology.
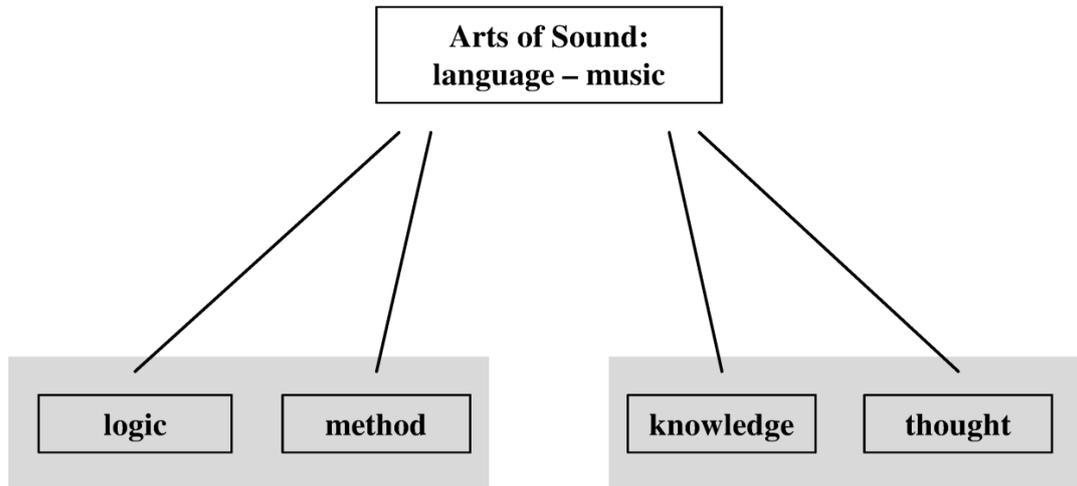
Figure 2: The homology of language and music 2, based on Seeger (1925: 15–16).

Nevertheless, musicology is primarily dependent on the use of language, so it is in danger of slipping into an imbalance between language and music in musicological practice. As a remedy, Seeger proposes in his second normative postulate that musicologists should try to maintain a primarily musical point of view in their discourse on music.

How is this predominance of the musical point of view to be accomplished? Seeger suggests two strategies for keeping non-musical points of view at bay. The first of these strategies is relatively pragmatic in its approach (see Seeger 1924: 249). It is a call for the disciplined use of concepts in musicology: Musicological studies should, first of all, be based on premises that contain only strictly musical concepts, such as melody. Thus securing a firm base for the musical point of view, the conceptual repertoire can then be extended by concepts that are used both in musical and non-musical contexts, such as tone, always clearly emphasizing the musical meaning. When a musical point of view is established, then, and only then, should non-musical perspectives on music be admitted to musicological discourse. In Seeger's analysis, academic research on music has – in the United States, at the time of his writing – not studied music from a musical point of view (see Seeger 1923a: 96; 1924: 245–246). The described strategy is therefore intended to sufficiently develop the musical point of view before it is confronted and combined with already well developed views and results, such as those of psychology or history. These other disciplines tend, in Seeger's opinion, to treat music as something other than music or as a means for studying something else, such as mental processes or the succession and relation of historical events.

The other strategy for maintaining a musical point of view in musicology is a little less accessible, and Seeger presents it in a somewhat rhapsodic manner. This strategy is deduced from Seeger's analysis of the linguocentric predicament. Seeger says that the linguocentric predicament confronts us with several dilemmas (discussed below), and if we want to use language for talk about music, we have to decide for one side of these dilemmas (see Seeger 1925: 18). He calls this decision for one horn of each pair "presumptive adjustment" (Seeger 1925: 18), which he thinks is a more apt description than "prejudgment", probably because the latter implies an unconscious and uncritical positioning, whereas the former implies conscious choice. In Seeger's opinion, the dilemmas could only be avoided by deciding to abandon the use of language completely. This may be an option for "mystics" but not for those "who cannot resist talking, whose whole individual and social life is built almost exclusively upon talking and in the way talking makes us build" (Seeger 1925: 19). He holds that the decision for language additionally entails the acceptance of a number of metaphysical tenets regarding the existence of certain oppositions – "positive and negative, beginning and ending, seeming and being, appearance and reality, fact and value, science and criticism, matter and mind, subjective and objective, identity and difference, determinism and teleology" (Seeger 1925: 19), among others.

To the extent that Seeger gives a justification for this last conviction, it is relatively obscure or fragmentary. Seeger points out that language is in several respects "essentially a pluralising instrument" (Seeger 1925: 18): It is double-acting insofar as its sounds are symbols that have an additional meaning. Furthermore, verbal descriptions are analytic by virtue of their structure; they dissect what is described according to their respective grammatical structure. Finally, language use presupposes a difference between "thinker or speaker, words, meaning, auditor" (Seeger 1925: 18). Thus, given language's pluralizing nature, Seeger seems to say, the decision to use language necessarily presupposes the implicit acceptance of the metaphysical tenets listed above. In some of the listed cases, this may be relatively evident, such as "identity – difference" or "positive – negative". Take, for example, identical meanings conveyed by different utterances, similarly, descriptions of identical properties in different things, or, regarding the opposition of positive and negative, statements of fact ("It is the case that p.") and their negations ("It is not the case that p."). These seem to be very basic and possibly even universal elements of human language. But in general, one would have wished

for a more detailed derivation of the list of opposites from Seeger's theory of language.[79]

Seeger identifies three central dilemmas posited by language use which musicology has to face (see 1925: 23): art of language versus art of music, logical use of language versus mystical use of language, and scientific method versus critical method. Seeger says that each horn of these dilemmas is a valid choice as a conscious presumptive adjustment and that musicology should follow a principle of balance in dealing with these dilemmas. He warns against misunderstanding this principle:

> "The principle of balance as applied to this adjustment means *not* blending them in an obscure attempt to create a monistic philosophy, but making use of each opposite in turn equally and by itself. [...] By 'balancing' them off against each other we mean giving each an equal chance to see what it can accomplish, afterwards casting up the account, bearing always in mind that it is not and perhaps can never be final." (Seeger 1925: 23–24)

Thus, Seeger does not judge a priori that one choice of adjustment will produce better results than another, but he does not believe either that there could be a way to merge all adjustments into one single approach.

The first pair of opposites on Seeger's list, that between the art of music and the art of language, has been the central propellant of the discussion in the current chapter so far. Practicing the art of music is necessary in order to participate in the common intersubjective realm of musical experience mentioned above, which provides the foundation and universe of reference of musicological talk. It also helps to understand the workings of the art of language by contrast (see Seeger 1925: 20–21). Seeger is a formalist regarding musical meaning, comparable to Eduard Hanslick (1854), at least in so far as, in his account, music cannot communicate any specific intersubjective meaning without the additional help of language, such as lyrics or programs. Musical sounds, unlike speech sounds, "are not symbols" (Seeger 1925: 20). Recognizing this non-symbolic nature of music and musical thought guards against any premature generalizations about the workings of human communication derived from language and linguistic thought alone.

The distinction between logical and mystical use of language is influenced by Bertrand Russell's essay "Mysticism and Logic" (1914; 1917: 1–32, see the discussion

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[79] It may be noted in this context that the philosopher Karl-Otto Apel has tried to show extensively that linguistic communication, as a universal trait of human life, implies the tacit acceptance not only of certain assertions of facts but also of certain values and rules, which he tries to use as a universal foundation for moral reasoning. See, for instance, Apel (1973: 358–435).

below). Seeger describes the mystical use of language as "characterized by paradox, contradiction and unfettered meaning. The mystic speaks for effect, primarily: accuracy in meaning is irrelevant. Mysticism is intentionally non-logical and non-methodical" (Seeger 1925: 13n1). In contrast,

> "the logical use of language is characterized by avoidance of mysticism and maintenance of consistent and strict meaning. Precision and methodicalness are essential. Needless to say, there are very few examples of a simon-pure mysticism or logic outside of religious poetry, on the one hand, and pure mathematics, on the other." (Seeger 1925: 13–14n2)

Seeger leaves no doubt that musicology has to orient itself towards the logical use of language: "We cannot sweep away the musicological dilemma with mystical gesture or oratory, and any intrusion of the mystical manner breeds only more misunderstanding, impatience and ignorance where already, by Apollo, there is too much" (Seeger 1925: 14).[80] But he believes that, similar to the case of music and language, practicing mystical use of language will make our understanding and command of logical and methodical language more robust: "The stand-pat logician, as indeed the stand-pat mystic, is like a man with two good feet, who insists upon hopping around on one. This is strengthening to the foot hopped upon but withers the unused one and lends to but a precarious footing" (Seeger 1924: 14). While the logical use of language may not be as "simon-pure" in musicology and other studies as it is in mathematics, it is nevertheless open to rational assessment and it is not a form of mysticism: "Absolute or final truth cannot characterise the results of these studies, but some can approach it nearer than others" (Seeger 1925: 22). Yet it is still easy "to pass from assumption to dogmatic claim of absolute truth" (Seeger 1925: 23). Deliberately engaging in mystical use of language helps to recognize this danger more clearly and to avoid it in musicology while staying on the logical side of language.

Rather surprisingly, the distinction between science and critique is the one that is least discussed in Seeger's early writings. The line between both practices seems to be drawn by the descriptive, value-neutral use of language on the one hand, and the normative, evaluative use of language on the other. Again, his hope seems to be that acquaintance with both approaches makes the command of each more secure and raises awareness of their respective possibilities and limitations. Another argument is that both mu-

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[80] The tongue-in-cheek invocation of Apollo further stresses Seeger's orientation towards the ideals of logical clarity and rationality for which the Greek god stands. At the same time, of course, it subverts the ideal by betraying how drenched in mystic residua our everyday language is.

sicians and non-musicians, within and outside of the academy, evaluate music but often do so unreflectively and based on doubtful assumptions. Thus, musicology should rather engage in criticism and make it as reflected and sound as possible, even if it still retains a subjective residue, instead of just standing by (see Seeger 1923a: 97–98).

Two of Seeger's publications from the 1920s fall into the domain of critique: "On Style and Manner in Modern Composition" (1923b), which aims at clarifying certain key concepts of music criticism, and "Reviewing a Review" (1923c), which is a reply to Dane Rudhyar's (1923) review of Carl Ruggles' composition "The Revolt of Angels". What can be deduced from these two texts about the theory of music criticism is that critique falls in Seeger's conception to a large extent also into the logical domain of language use, that it is not a merely impressionistic or mystical enterprise but must also be based on a clear and musically adequate terminology, and that it is in many respects open to control and revision by checking judgements with relevant facts.

Finally, it is necessary for every academic discipline to have a test for the validity of its results. Even though musicology is grounded in both language and music, Seeger makes it clear that "in musicology [...] truth is only to be sought as a characteristic of the language side" (Seeger 1925: 22), because truth depends on meaning which music does not have. But while the language side of musicology bears truth, the music side is what makes musicological propositions true or false.

Seeger distinguishes between three relations that musicological theory can have to music: control, explanation, and prediction (see Seeger 1925: 21). Control of musical practice is that relation which is hardest to assess, since it "will probably always be difficult to determine the relative strength of linguistic and musical thought in any musical act" (Seeger 1925: 21). The explanatory validity of a theory regarding a given example can be judged by discursive negotiation among the scholarly community. But in Seeger's opinion, fulfilment or non-fulfilment of predictions derived from a given theory is "the best test for musicological truth" (Seeger 1925: 21).

3.1.4 Musicological Disciplinarity

Up to now, musicology has been discussed in very general terms. The question of musicological disciplinarity has been excluded so far. Is musicology homogeneous or is it in certain respects a plural enterprise? And how is musicology related to other academic disciplines? Unlike in Seeger's later writings, there is no clear-cut model of disciplinarity in his early meta-musicological texts.

Regarding the relationship to other disciplines, Seeger wants to delimit musicology as the study of music from a musical point of view. Musicology is adjoined by other disciplines, parts of which have dealt with music from a non-musical point of view:

> "In physics it [that means science, M. S.] has given us exhaustive studies of musical sounds – but not of music. Similarly, in psychology, it has given us numerous studies of musical perceptions, memory, imagery, etc.; in physiology, it has studied the apparatus of sensation and execution; in history and paleography, it has re-presented to us many of the great monuments of the past; in ethnology, it has given us a knowledge of the music of other races. In none of these has the pertinency of the results to music been clearly shown, but, rather, often wrongly assumed. Even in æsthetics not musical results have been sought, but rather a field for the elaboration of æsthetic theory. [...] Music thus acquires predicates and becomes, to a degree not commonly recognised, *something else* – such as sound waves, sense data, a type of behaviour, a manifestation of the sublime or the beautiful, arithmetical relations, a social value, etc." (Seeger 1924: 245–246; emphasis in original; see also Seeger 1923a: 96)

Research on music by these disciplines is, in general, research producing knowledge relevant to the disciplines' respective fields of study, which is not music *as* music.

Nevertheless, Seeger is optimistic that the border between musicology and its neighbours might be permeable. The results from the neighbouring disciplines might be "revised in terms of musical technique" (Seeger 1924: 247), and then they could be incorporated into musicology: "Contributions from non-musical sources capable of adaptation as musicological data (and dicta) may then be designated, in harmony with general academic usage, as physico-musicological, psycho-musicological, etc., or musico-physical, musico-psychological" (Seeger 1924: 247). Thus, Seeger seems to grant a certain internal differentiation of musicology that is held together by commitment to the musical point of view on music.

Seeger introduces another internal differentiation of musicology, namely that between a systematic and a historical orientation, with the former having priority (see Seeger 1924: 248).[81] The systematic orientation is now defined as "a facing of music as it is – as the craftsman and artist faces it in the actual process of working in it – at least to this extent, that one is quite free of concern as to *how it came to be* as it is" (Seeger 1924: 248–249; emphasis in original). Furthermore, the systematic orientation intends to study specific music on its own relevant terms, within the field of its adequate system, and not in supposedly super-historic, but actually quite historic terms, a defect he

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[81] As I mentioned in the introduction to this study, Seeger's distinction should not be confused with that of *Systematische* and *Historische Musikwissenschaft* in German speaking countries. See the comparison of Seeger's early meta-musicology with that of his contemporaries and predecessors below.

identifies in contemporary historical studies of music.[82] To use a later terminology, one could say that the systematic orientation studies music from an *emic* perspective, as long as one follows Seeger in assuming that the craftsman's and artist's perspective on music while working in it is really largely free of historical interest.

Seeger is ambiguous whether systematic musicology means for him in 1924 only the study of contemporary music, as it did in Berkeley, or whether it also includes the study of past music in terms of its relevant systems. Some formulations hint at the latter conception. But given the fact that Seeger would in the 1930s again explicitly mean the study of contemporary music, it is likely that he thought similarly about systematic musicology in the 1920s. The study of past musics in terms of their relevant systems would then, in addition to the reconstruction of the development and change of systems, be part of historical musicology. Finally, it should be noted that Seeger believes that the systematic orientation of musicology is that subfield of study in which his first strategy for securing the musical point of view – that of conceptual discipline – will be most successful and that it will then influence the historical orientation (see Seeger 1924: 249).

3.1.5 Musicology's Raison d'Être

The final questions to ask are, then: why do we need an academic discipline of musicology? To what end do we conduct musicological research? What may we hope to gain from musicology? These questions may seem odd or superfluous – even illegitimate – for people who accept the doctrine that all scholarly research is justified in itself, that it is not justified relative to specific purposes and practical applications, except for being part of the endeavour to achieve the panhuman ideal of *Bildung* from which it first of all derives its value. A more pragmatic justification of purposeless research for its own sake is based on the observation that many times in the past research with seemingly no application turned out to be highly relevant to solve major applied problems in later times.

Both justifications may be granted, but in relation to Seeger's early meta-musicological texts one must also remember the specific conditions in the United States at the time of his writing. It has already been pointed out in the biographical chapter that

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[82] Maybe he had Riemann's historical interpretations in mind, which are infamous for bending historical data to fit his supra-historic concepts and theories (see Boisits 2013: 46–47).

music and, *a fortiori*, musicology had a weak standing in the United States academia during the first decades of the twentieth century. Music was considered to be a female and, following a prevalent misogynist logic, accordingly an inferior activity (see Cusick 1999: 472; Tick 1997: 121–122; Seeger 1972a: 190). Scholarship was suspected to be detrimental to creative work, and the idea of establishing an academic study of musicology was sometimes ridiculed, as the following anecdote reported by Claude V. Palisca exemplifies: "When President Lowell [of Harvard University, 1909–1933, M S.] first heard the word *musicology* he is said to have exploded, 'Nonsense – the word doesn't exist. You might as well speak of grandmotherology.'" (Palisca 1963: 141; emphasis in original). Within such an intellectual climate, Seeger had good reasons to comment on the more tangible benefits which an academic study of musicology might yield.

On a relatively abstract level, Seeger hoped that musicology would help to better understand the workings of both language – even of mathematical logic (see Seeger 1923a: 99) – and music, since they are both united and contrasted in one academic study; and it would fill the gap of a scholarly study of music from a musical point of view. This has already been discussed in earlier sections.

But Seeger also had more mundane expectations for musicology. In his article "Music in the American University" (1923a), Seeger noted that each field of academic learning in the United States has a "pure" and an "applied" branch, such as physics as research for its own sake and engineering as the technological application of physical knowledge (see Seeger 1923a: 95–96). Music, according to Seeger's analysis of the state of contemporary American universities, is the exception: it is only institutionalized as an applied study, it has no roots in a branch of pure learning out of which it grew, and instead, it was introduced to the universities from the outside by governmental decisions or private endowment (see Seeger 1923a: 96). Performing musicians are trained at the universities, but they are less successful than conservatory students who are better equipped for the needs of the market; so are composers, but the successful ones studied also in European conservatories which might have provided them with the more crucial training; and the scholarly output is also not comparable to other fields of study, neither in quantity nor quality (see Seeger 1923a: 96–97). Another service of music departments are music appreciation classes, but Seeger criticizes these for being weak in technical instruction and for unreflectively reproducing the commonplaces of the ruling taste of the day instead of critically questioning, leading, or shaping the development of taste (see Seeger 1923a: 97).

It is Seeger's conviction that the applied study of music – be it performance, composition, or critical appreciation – must be grounded in a thorough understanding of music if it is to be conducted on a level worthy of universities; and that means for Seeger an understanding of all kinds of music from all times and places, not only of music from Western Europe after the mid-eighteenth century (see Seeger 1923a: 97). Musicology is supposed to provide this factual knowledge and the understanding of the nature of musical value and the processes of critical evaluation. Musicology should even take priority in university music departments: "Their chief occupation is, and should be seen to be, the linguistic treatment of music" (Seeger 1923a: 98). "Department of Music and Musicology" would be a more exact name. Of course, it could still be questioned whether music is a legitimate field of research. But until the contrary is proven and not just assumed, Seeger argues, musicology should be established in the universities; and it should study music "in the almost fierce light that modern scientific and critical methods can throw" (Seeger 1923a: 98) in order to improve the uncontrolled talk about music that people engage in anyway.

In summary, Seeger justifies musicology by type of argument, which in philosophy is known as a "transcendental argument": Musicology is a necessary condition for the possibility of music as an applied study on university level. If you want music as an applied study on university level, then you also have to want musicology to be institutionalized in the universities. It is true that people want music as an applied study on university level, since there are departments of music in many universities. But musicology, as a necessary condition for these applied studies, is not yet established in the universities. Ergo, musicology has to be introduced to the universities in order to secure the applied study of music on university level.

3.1.6 The Meta-Musicology of Seeger's Predecessors and Contemporaries

In order to better understand the specifics of Seeger's early meta-musicology, it is advisable to compare it with related ideas by his contemporaries and immediate predecessors. Among these meta-musicological peers is, first of all, Guido Adler with his seminal article on "Umfang, Methode und Ziel der Musikwissenschaft" (Adler 1885; English translation: Mugglestone and Adler 1981) as well as "Musik und Musikwissenschaft" (1898) and *Methode der Musikgeschichte* (Adler 1919), which recapitulate, clarify, or revise some of the ideas found in the earlier article. Seeger himself acknowledged

in later years that Adler's writings were an important cue for his own thoughts (see See-ger 1977a: 2). Three other conceptions of musicology also serve as important foils for Seeger's thought: Friedrich Chrysander's "Vorwort und Einleitung" (Chrysander 1863) to the short-lived *Jahrbücher für musikalische Wissenschaft*, Hugo Riemann's *Grundriß der Musikwissenschaft* (Riemann 1908), both of which Seeger may have been aware of,[83] and finally Waldo S. Pratt's "On Behalf of Musicology" (Pratt 1915), which inau-gurated *The Musical Quarterly*, the publishing forum for two of Seeger's early articles. As has been mentioned above, Seeger used Pratt's textbook on the history of music in Berkeley. Seeger had also met Pratt in 1916 at a meeting of the US-section of the Inter-nationale Musikgesellschaft in New York,[84] later took over Pratt's position as a teacher at the Institute of Musical Art, and unsuccessfully tried to engage him in founding a new musicological society (see Seeger 1970a: 55; 1972a: 184, 186). It is therefore most likely that Seeger also knew Pratt's programmatic article when he wrote his first essays on meta-musicology. In later years he explicitly criticized parts of the article and com-pared parts of it with his own conception of musicology in the 1920s (see Seeger 1972a: 441).[85] In the following section, I will first summarize these four different con-ceptions of musicology and then compare them with Seeger's ideas.

3.1.6.1 Friedrich Chrysander

Unlike his later collaborator on the *Vierteljahresschrift für Musikwissenschaft* Adler, Chrysander does not present a full-blown system of musicology, its sub-disciplines and their interrelations. Chrysander lists three main areas of research: history, "Tonlehre" – what one would call music theory today, including also musical acoustics –, and aes-thetics (see Chrysander 1863: 11–13). Chrysander explicitly emphasizes musicology's claim to being a proper science (in the broader German sense of *Wissenschaft*) – "im ächten und vollen Sinne"[86] (Chrysander 1863: 11) – that treats the whole field of music

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[83] In an interview conducted in 1970, Seeger mentions "Adler and Chrysander, and Riemann" (Seeger 1970a: 20) as forming the foundation of what he knew about musicology in Berkeley, but being at the same time dissatisfied with their approach to the study of music. This may refer to their programmatic texts or to concrete musicological studies by these three authors.

[84] See Crawford (1984: 3–4) for information on the activities of the US-section of the Internationale Mus-ikgesellschaft. The US-section continued to be active after the de facto dissolution of the international or-ganization in the wake of the beginning of World War I, but finally ceased to exist after 1916.

[85] For an extensive review of older and newer definitions and systems of musicology see Elschek (1992: 17–89).

[86] "in the true and full sense" [my translation].

according to uniform scientific principles, which he does not specify any further (see Chrysander 1863: 11). This claim to being a proper science is possibly made in order to distance the intended endeavour from other earlier or contemporary usages of the terms "musikalische Wissenschaft" or "Musikwissenschaft" which refer to more practically oriented compositional theory.[87]

Of the three areas mentioned, music theory is, according to Chrysander, the only well-developed area of inquiry due to its immediate relationship with artistic training and practice (see Chrysander 1863: 11–12). However, Chrysander has mixed feelings about the quality of the results in this area and urges a critical revision of music theoretical doctrines in the light of historical research results (see Chrysander 1863: 12). Research on music history itself is in Chrysander's eyes only starting but nevertheless well under way (see Chrysander 1863: 11), and there are some areas in which Chrysander sees special need for research. These are, for instance, comparative historical studies of (European) folk song melodies or research on decoding neumes (see Chrysander 1863: 13–16). Aesthetics, understood as theory of the beautiful (see Chrysander 1863: 12), is another area in which Chrysander sees the need for intervention from the point of view of a science of music. Chrysander identifies an unjustified neglect or depreciation of music in general aesthetic discourse caused by a lack of proper understanding of music among the philosophers of aesthetics. It is, therefore, musicology's task to correct this bias in general aesthetics (see Chrysander 1863: 12–13).

The general aims of or reasons for research in musicology are touched upon only briefly by Chrysander. He states in a very general fashion that any survey of the existing scholarly disciplines will prove that research, even when most modest in scope, is in one way or another useful, and the same will be true of musicology, which is a sufficient justification for conducting musicological research (see Chrysander 1863: 13). Especially, musicology may offer, on the one hand, better knowledge of music to the specialized professional musician, for whom it is, according to Chrysander, hard to get a broader and more detached grasp of music. On the other hand, musicology offers the musical dilettante, whose outlook is broader but more superficial, more accurate knowledge and understanding of musical details (see Chrysander 1863: 13). Besides,

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[87] See, for instance, Johann Bernhard Logier's textbook on composition titled *System der Musik-Wissenschaft und der praktischen Komposition: Mit Inbegriff dessen was gewöhnlich unter dem Ausdrucke General-Bass verstanden wird* (Logier 1827).

Chrysander hopes that musicians' biographies will incite interest in the respective musicians' works, thereby possibly instigating editions of these works, from which in turn both musical life as well as historical research will benefit (see Chrysander 1863: 16).

3.1.6.2 Guido Adler

Twenty-two years after Chrysander's brief mapping of the field of musicology, the young Austrian *Privatdozent* Guido Adler successfully convinced his elder German peers Chrysander and Philipp Spitta to collaborate on a new musicological journal. Adler had the honour of opening the first issue of the *Vierteljahresschrift für Musikwissenschaft* with the programmatic article "Umfang, Methode und Ziel der Musikwissenschaft".[88] This article became – and still is – an important point of reference in debates about what musicology is or should be. However, Michael Walter is probably right when he states that the article plays such an important role not because it is thoroughly read but because it is *not* read (see Walter 2012: 296). In any case, the article has, in spite of its relative clarity, given rise to diverse and sometimes incompatible interpretations.[89] In the following paragraphs, I will try as best as I can to unearth the key intentions encapsulated in Adler's article from these historically accrued layers of meaning.[90] While "Umfang, Methode und Ziel der Musikwissenschaft" is at the centre of the following discussion, the related texts "Musik und Musikwissenschaft" and *Methode der Musikgeschichte* are consulted in comparison where apt and necessary.

It is helpful to divide "Umfang, Methode und Ziel der Musikwissenschaft" into six parts: (1) the relationship between music and musicology (see Adler 1885: 5–6); (2) the process of investigating a musical work (see Adler 1885: 6–8); (3) the system of musicology, further subdivided into (3a) historical section (see Adler 1885: 8–11) and (3b) systematic section (see Adler 1885: 11–14); (4) the method of musicology (see Adler 1885: 15); (5) the benefit of musicology to society (see Adler 1885: 15, 18–20); (6) tables of Adler's system of musicology and Aristides Quintilianus' antique system of music (see Adler 1885: 16–17).

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[88] On the circumstances of the founding of the *Vierteljahresschrift* and the genesis of Adler's opening article, see Adler (1935: 28–33), Eder (1995: 37–39, 83–84, 93–95), and Boisits (2013: 38).

[89] See, for instance, the differing interpretations by Nettl (1999: 289–290), Parncutt (2007: 6–7), and Walter (2012: 296–298).

[90] An interpretation of "Umfang, Methode und Ziel der Musikwissenschaft" with which I am in general sympathetic can be found in Boisits (2013: 38–46). For a book-length discussion of Adler's idea of musicology in general, see Kalisch (1988).

In the first section on the relationship between music and musicology, Adler defines music in contrast to "natural song" (Mugglestone and Adler 1981: 5) as characterized by a certain degree of reflexivity regarding sound production. As soon as there is some reflexive consciousness regarding pitch and the tonal constructs produced, one can meaningfully speak of music:

> "[A]t the moment when one takes account of the organic relationships between several tones and tonal phrases bound into a unified whole, and the imagination organises their product in such a way that they may be assumed to be based on primitive-aesthetic norms, only then can one speak of a musical knowledge as well as an art of working with tonal material." (Mugglestone and Adler 1981: 5)

This is a very broad and low-level conceptualization of music. Such a broad concept is also proposed by Adler in *Methode der Musikgeschichte*, when he defines the object of historical musicology – in explicit opposition to normative aesthetics – as all kinds of music no matter how aesthetically refined they are or whether they are European or non-European (see Adler 1919: 16–17).[91] Adler states further that when one can speak of music in the proper sense, there is also some kind of complementary science of music, "even if not always a developed musicological system" (Mugglestone and Adler 1981: 5).[92] Any kind of music theoretical reasoning, no matter how rudimental, is accordingly a fragment of a possible full blown science of music. The science of music has to change in accordance with musical practice; and modern musicologists' main task is "the investigation of the products of art" (Mugglestone and Adler 1981: 5), which forms the base of all musicological research.

The general outline of the investigatory process is described in section (2) of Adler's article. The investigation starts with a palaeographic examination and – if needed – transcription into modern European notation. This preparatory work is followed by the analysis of rhythm, of tonality, of the treatment of voices (polyphony etc.) and melodic features, of text-music relationship, of instrumentation, and of the piece's mode and its conditions of performance. Based on this analysis, one has to determine the piece's gen-

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[91] This contradicts Walter's statement that the object of musicology was never properly defined in the inception of musicology and that it rested on a tacit consensus that musicology's object is the musical canon of bourgeois culture (see Walter 2012: 297). Adler's concept of *Tonkunst* (tonal art) is defined as tonal production that is subject to *some* aesthetic norms, but not necessarily to the specific norms of bourgeois culture. However, it is true that the objects of Adler's actual research fell mostly within the norms accepted by contemporary bourgeois culture or at least within their vicinity.

[92] Adler provides a very rough outline of the development of music and musical science in Europe from the times of Greek antiquity to modern day in "Umfang, Methode und Ziel der Musikwissenschaft" (see Adler 1885: 5–6). A slightly more detailed account is given in "Musik und Musikwissenschaft" (see Adler 1898: 29–31).

re in both historically relevant and modern scholarly terms, the date of origin, the composer, and the style period to which the piece belongs, which may be earlier than the actual date of origin if the piece is composed in an old-fashioned manner. Finally, one has to determine the *Stimmungsgehalt*, "the mood substance" or "aesthetic content" (Mugglestone and Adler 1981: 7), even though Adler is sceptical about the extent to which such a determination can be part of a scientific investigation.[93]

Adler's system of musicology, as he presents it in sections (3) and (6) of "Umfang, Methode und Ziel der Musikwissenschaft", is oriented towards serving the ends of this investigatory process, namely a better understanding of musical works as parts of history. Adler distinguishes between a historical and a systematic section of musicology. The historical section (3a) is further subdivided into musical palaeography, history of musical forms, history of the laws of musical art, which is, according to Adler, "the actual focal point of all music-historical work" (Mugglestone and Adler 1981: 8), and finally the history of musical instruments. Regarding the laws of music at a given time and place, Adler distinguishes between the laws "that are discerned in the practice of art and those that are taught as theory" (Mugglestone and Adler 1981: 8). This distinction between non-verbalized implicit and verbalized explicit theory, is according to Adler, necessary, "because the theoreticians, for the most part, only follow in the footsteps of history at a certain distance, and while life pulses on, they reflect on what is past" (Mugglestone and Adler 1981: 8). The historical section of musicology is accompanied by a number of auxiliary disciplines, among them general history, history of other art forms, and biographical writing about composers' lives (see Adler 1885: 10–11). This relegation of musical biography to the domain of auxiliary disciplines is, as Barbara Boisits has pointed out, somewhat ironic, since his colleagues Chrysander and Spitta were well known for their biographies of Händel and Bach respectively; this move is, however, theoretically justified, because Adler's system focuses on musical works, not on the people producing them (see Boisits 2013: 40).

The systematic section (3b) deals with the laws of music and is therefore on a higher level of abstraction than the historical section which deals with concrete works of art and discovers the respective laws. It is in this respect that the systematic section "rests on the historical section" (Mugglestone and Adler 1981: 10): historical research

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[93] See also Volker Kalisch's discussion of Adler's opinion on aesthetic content and contemporary musical hermeneutics (see Kalisch 1988: 78–81).

provides the groundwork for systematic research. The laws of music of a given time have to be ascertained before one can ask meaningful questions about their foundations and determinants. It is a matter of temporal priority – first things first –, not primarily of hierarchic ranking, as is sometimes assumed.[94] The systematic section is subdivided into music theory, music aesthetics, music pedagogy, and comparative musicology, for which Adler confusingly – and persistently over time – prefers the term "Musikologie" (Adler 1885: 14; see also Adler 1919: 17). When the list of subdivisions of the systematic section appears for the first time in "Umfang, Methode und Ziel der Musikwissenschaft", comparative musicology is not included (see Adler 1885: 11). It is added afterwards with only thin commentary and no proper justification for its position in the system; it is also included in the table of Adler's system of musicology (see Adler 1885: 14, 17). In *Methode der Musikgeschichte*, Adler moved "Musikologie" to the historical section, since he understood comparative musicology from a cultural evolutionary viewpoint as contributing to a prehistory of historically palpable music, thereby making his system of musicology more coherent and providing a justification for the inclusion of comparative musicology (see Adler 1919: 17).[95]

Regarding the less problematic subdivisions of the systematic section, the task of music theory is described as systematizing and explaining the rhythmic, harmonic, and melodic laws of art by searching for their foundations and causes or other reasons in the case of causal underdetermination (see Adler 1885: 11). Adler exemplifies this by referencing the prohibition of parallel fifths: given that two simultaneous sounds that are a fifth apart have a strong tendency to be merged into one heard sound in auditory perception, it may be advisable to avoid parallel fifths if the intention is to compose voices that are heard as individual ones (see Adler 1885: 14). Music aesthetics, later revised into aesthetics and psychology of music (see Adler 1919: 7), is conceived of by Adler pri-

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[94] See, for instance, Walter (2012: 296) for such a hierarchic reading of Adler's "Umfang, Methode und Ziel der Musikwissenschaft". Adler obviously understood himself as a music historian – the subheading of his autobiography *Wollen und Wirken: Aus dem Leben eines Musikhistorikers* testifies to this self-conception – and was apprehensive about more systematically oriented contemporaries like Friedrich Hausegger (see Eder 1995: 18, 141). But his preference for historical research need not necessarily be interpreted as a purely idiosyncratic disdain against non-historical research. It is explainable as a necessary first stage within his conception of musicology, postponing the bulk of systematic work to a later point in time at which sufficient scholarly processed historical data is on hand to work with. Overly extensive engagement in systematic research has to appear premature from such a point of view. See also footnote 96.

[95] Insofar, Walter's (2012: 297) assessment that the inclusion of comparative musicology in Adler's system was not properly justified is true for the exposition of this system in "Umfang, Methode und Ziel der Musikwissenschaft", but neglects Adler's later adjustments of his system.

marily as a descriptive study: it studies the relationship of the laws of music to the perceiving subjects, compares and systematizes the given criteria for something qualifying as music as well as criteria of the musically beautiful, and engages in research on the effects of music, its relationship with nature and general culture, the functions and ethics of music (see Adler 1885: 12–13). As such, music aesthetics encompasses in Adler's conception questions of philosophy but also of psychology (establishing itself as an empirical discipline in its own right during Adler's lifetime),[96] sociology, and cultural anthropology. Finally, music pedagogy prepares the results of music theory for application in music teaching, leaving out the explanations and foundations sought for in music theory (see Adler 1885: 13–14). The systematic section is, just like the historical section, accompanied by a bundle of auxiliary disciplines, such as acoustics, physiology, logic, general aesthetics, and pedagogy (see Adler 1885: 14–15).

At this juncture, some remarks on Adler's notion of "laws of music" are appropriate. Laws of this kind are at the centre of Adlerian musicological research in both the historical section – in the most important subdivision C, history of the laws of musical art – and the systematic section of Adler's system of musicology (see Adler 1885: 16–17; 1919: 27).[97] "Umfang, Methode und Ziel der Musikwissenschaft" does not contain any explication of Adler's concept of law, neither does "Musik und Musikwissenschaft". In *Methode der Musikgeschichte*, however, Adler dedicated a whole chapter to the problem of necessity in music and musicological research (see Adler 1919: 27–35).

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[96] In "Musik und Musikwissenschaft" Adler (1898: 36–37) expressed scepticism regarding ahistorical and reductionist attempts at explaining aspects of music (Hermann von Helmholtz being his prime example) and hope in more refined future results of a more musically and historically informed music psychology (Carl Stumpf being the more promising counterpart to Helmholtz in Adler's account). In *Methode der Musikgeschichte*, Adler (1919: 8–9, 30) remained sceptical regarding the under-developed state of research in the psychology of music, but did not rule out the possibility, even expressed hope, that future research might provide results that will be relevant to questions of music research. In his autobiography *Wollen und Wirken*, Adler mentions a letter by Carl Stumpf which persuaded him to study philosophy/psychology with Stumpf's former teacher Franz Brentano (see Adler 1935: 20). It should also be noted that Adler's life-long friend Alexius Meinong, whom Adler met in Brentano's lectures, was one of the pioneers of experimental psychology. Material evidence of this friendship and Adler's interest in psychological matters are the letters exchanged by Adler and Meinong between 1877 and 1920, which have been edited by Johanna Eder (1995).

[97] Insofar, Parncutt misinterprets Adler's conception when he states that "[f]or Adler, the historical aspect of musicology was organised according to periods, peoples, and schools of composition, whereas the systematic aspect aimed to discover the most important 'laws of music'" (Parncutt 2007: 6). The discovery of the laws takes place in the historical section of Adler's system by way of studying and comparing musical works. The systematic section inquires into the foundations of these laws and tries to explain why given laws are as they are.

Volker Kalisch has pointed out that Adler uses the term "law" equivocally and that it is also somewhat misleading (see Kalisch 1988: 63–64, 120–123): Law means, on the one hand, norms of music making. On the other hand, the term refers to possible laws of historical development. The term is misleading because in the context of Adler's meta-musicological discussions the reader is tempted to understand it in the sense of natural laws.

In the case of laws as norms of music making, the meaning of law is, however, closer to criminal law. Compositional norms can, unlike natural laws, be broken and this may be criticized, but the act of breaking such a norm may also question its validity and lead to lasting changes in the norms of music making. Such laws of music sometimes have a strong regulatory effect, but they do not determine the acts of individual musicians, who retain a degree of autonomy (see Adler 1919: 30–32). In the sense of laws of historical development, Adler also denies the existence of any causal necessity (see Adler 1919: 35). However, Adler believes in the existence of law-like, but not causally grounded, regularities in the course of history, such as continuity of historical development, grounded in the mentioned mixture of restricting and framing preconditions and autonomous artistic agency (see Adler 1919: 14–16), and also the existence of historically distinct, organically growing and declining styles (see Adler 1911: 13–14).[98]

The method of musicology is only touched upon in "Umfang, Methode und Ziel der Musikwissenschaft". Regarding the historical section, Adler mentions methods from philological and historical studies as scholarly tools that have to be adapted for comparable musicological questions (see Adler 1885: 15). Regarding Adler's main concern, "the research of laws of art of diverse periods and their organic combination and development" (Mugglestone and Adler 1885: 16), the method should be modelled on inductive studies in the natural sciences, determining the laws of music and their historical development via synchronic and diachronic comparison of and abstraction from concrete musical examples.[99] *Methode der Musikgeschichte* deals in detail with the methods of style-critical historical studies of music; extended comments on the methods of sys-

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[98] Regarding Adler's notion of laws of history see also Kalisch (1988: 120–123).
[99] As Mugglestone has pointed out, Adler repeatedly employs metaphors derived from contemporary geology and biology or directly likens musicological research to research in these disciplines (see Mugglestone in Mugglestone and Adler 1981: 3–4). On the influence of the natural sciences on Adler see also Wessely (1986: 9–10) and Boisits (2013: 44–45).

tematic studies were never made by Adler, though, as mentioned above, he seems to have entertained some hope for the development of experimental music psychology.

The goal of musicology is defined by Adler as "Discovery of the True and Advancement of the Beautiful" (Mugglestone and Adler 1981:18) or "durch die Erkenntnis der Kunst für die Kunst zu wirken"[100] (Adler 1898: 31). Accordingly, the use of musicology is not limited to intrinsically scholarly aims but has a general benefit beyond academic inquiry (see also Adler 1935: 34). As Adler puts forward on the final pages of "Umfang, Methode und Ziel der Musikwissenschaft" (see Adler 1885: 15, 18–20) and in the whole of "Musik und Musikwissenschaft", musicology serves art in several ways: On the one hand, it furthers and refines the audience's understanding of music, educating them in past norms of musical art. On the other hand, it educates musicians in past musical techniques, thereby providing a historically reflexive basis for the development of contemporary music, and it conserves and prepares neglected compositions for rediscovery in the present through editorial work. Finally, musicology should also engage critically with contemporary music and advise artists in a sustainable – instead of a wildly experimenting, "non-organic" – development of music.[101]

3.1.6.3 Hugo Riemann

Adler's concept of a modern musicology is focussed on studying musical works, understood as objectifications of an interaction between historically developing norms of style and individual artistic creativity, and is tailored to the particular needs of such a study of musical works. More general statements about music are inductively derived from the comparison of individual cases. In contrast, Riemann's system of musicology is built around a universal theory of what music is, emphasizing especially the act of musical listening and the supposed roots of musical, especially harmonic, norms in natural laws.[102] In Riemann's conception, music historiography builds on such an understanding of the nature of music. As Tobias Janz and Jan Philipp Sprick have put it,

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[100] "To serve art by providing insight into art [my translation]."
[101] For a detailed discussion of the relationship between musicology and contemporary musical life in Adler's conception see Kalisch (1988: 249–301) and Eder (2005).
[102] See Rehding (2003: 15–35) for a review of Riemann's naturalistic music theory, which is built on the notion of harmonic dualism – major triads being derived from the overtone series and minor triads being derived from a supposed undertone series.

Riemann turns Adler's system upside down (see Janz and Sprick 2010: 119).[103] The proper aim of music historiography is, in Riemann's view, to document the accurateness of the universal theory unearthed by musicology: "Aber ich denke, das ist doch der eigentliche Zweck der historischen Forschung, das allen Zeiten gemeinsame Urgesetzliche, das alles Empfinden und künstlerische Gestalten, beherrscht, erkennbar zu machen" (Riemann 1912: 1).[104] Research results from historical and comparative musicology that appear to contradict the given universal music theory are not interpreted by Riemann as falsifying the theory or at least shaking its credibility; rather, they are explained away by Riemann as specimen of imperfect musical practices that have or had not yet gained full and precise insight into the true and timeless universal theory, which is both descriptive and normative and forms the epistemological telos in Riemann's philosophy of the history of musical thought (see Riemann 1904–1913, vol I: vi; 1908: 12–14; see also Rehding 2003: 124–125; Janz and Sprick 2010: 119–120; Boisits 2013: 46–47).

One of the basic tenets of Riemann's ontology of music is the conviction that music is, first of all, an artistically refined sonic expression or articulation of mental experience, especially its temporal changes (see Riemann 1908: 1–2). Building on this ontology, Riemann's system of musicology in *Grundriß der Musikwissenschaft* consists of five stepwise ordered and interlocking main areas of research, covering ground of both natural sciences and humanities (see Riemann 1908: 3): (A) acoustics or mechanics of tone production, (B) tone physiology and tone psychology, (C) music aesthetics or speculative music theory, (D) practical music theory (*musikalische Fachlehre*) or music theory in the narrower sense, and (E) music history.

Acoustics addresses the purely physical side of sound (see Riemann 1908: 4–5), whereas the effect of sound waves on hearing and the capacities of a passively understood sense of hearing are studied by tone physiology and tone psychology (see Riemann 1908: 5–7). Music aesthetics studies the realm of active musical hearing and deliberate musical creativity and its relation to the expression of mental experience; it goes

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[103] As Alexander Rehding has pointed out, this primacy of universal theory over music historiography is also mirrored in the chronology of Riemann's scholarly writings: Riemann's "major publications on aspects of music history date from the period after he had formulated most of his theoretical views" (Rehding 2003: 5).

[104] "But then I believe that the proper aim of historical research is to discern the primordial laws which are common to all times and govern all perception and artistic creativity [my translation]".

beyond the physiological study of individual tone sensations and their causal relations and deals with tonal structures and so-called musical logic, i.e. the general principles of a universal theory of music (see Riemann 1908: 7–9). Practical music theory – also termed applied music aesthetics (see Riemann 1908: 9) – deals with the details of musical composition and performance. It builds on the general insights of music aesthetics but leaves out the foundational arguments which are given in support of the general theory of music in favour of the applicability in practical classroom teaching (see Riemann 1908: 9–10). Music history deals with music of the past close up to the music of the present, studying both individual musical works and the development of music, including the history of musical notation, musical instruments, and music theory (see Riemann 1908: 10–13).

The history of music theory is, in Riemann's view, of special interest for contemporary musical practice because, as has already been mentioned above, the history of music theory shows how all these laws of music, which are rightfully in force in the present, were gradually *discovered* in the past.[105] In Riemann's view on music and in contrast to Adler's, the laws of music are not subject to historical change; it is the extent of human knowledge of these laws and conformity of musical practice with these laws that changes in time. Music history encompasses in Riemann's system of musicology – like in the revised system of Adler – comparative musicology, based on the conviction that the study of so-called primitive and other "less-advanced" musics sheds light on the prehistory of music (see Riemann 1908: 13–14).

Riemann does not provide any special arguments for musicology being beneficial to music. Within Riemann's conception of musicology, this would also be somewhat superfluous, since the universal norms of proper musical composition, performance, and listening are immediately deduced from the discoveries of musicology – by way of committing a logical fallacy in deriving an *ought* from an *is*.[106] In Riemann's scheme of musicology, musicological theory is inseparably descriptive and normative at the same

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[105] "[S]o hat die Geschichte der Musiktheorie auch ein stärkeres aktuelles Interesse, sofern sie das allmähliche Auffinden aller der Gesetze zeigt, welche heute zu Recht bestehen" (Riemann 1908: 12).

[106] The logical problem of inferring prescriptive statements from descriptive ones has been famously identified by David Hume in his *Treatise of Human Nature*, published in 1739 (see Hume 2007: 3.1.1.27).

time.[107] Seen this way, music can only benefit from musicological insight, since it provides guidance to good musical conduct that is compliant with the true laws of music.[108]

3.1.6.4 Waldo S. Pratt

Waldo S. Pratt's plea "On Behalf of Musicology" is a critical response to both Adler's and Riemann's systems of musicology. Pratt provides a mapping of musicology of his own and gives a number of arguments in favour of a more extensive institutionalization of musicology, addressing especially reservations by musicians against a scholarly study of music. Pratt's mapping of musicology is grounded in a distinction between science as a process, "the act of finding what there is to know" (Pratt 1915: 5), and science as "the total result – the body of knowledge secured" (Pratt 1915: 5). Accordingly, musicology has to be defined, on the one hand, by the structure of the topics of its research and, on the other hand, by the methods that it employs in gaining knowledge about musical phenomena. Pratt criticizes both Adler and Riemann for overlooking this basic distinction between field of study and methods, leading to a "confusion of categories" (Pratt 1915: 9) in their respective systems of musicology.

In Pratt's view, musicology – as an institutional whole – has to be a comprehensive enterprise:

> "[G]enuine scholarship must guard itself against every species of provincialism, from the pettiness of the ignorant to the snobbery of professed culture. Its outlook must be determined, as far as may be, not by the impulses of personal preference or prejudice, not by the demands of practical instruction, not even by the problems of library economy and system, but by the essential possibilities of the subject. 'Musicology,' if it is to rank with other comprehensive sciences, must include every conceivable scientific discussion of musical topics." (Pratt 1915: 3)[109]

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[107] Rehding identifies a pervasive "implicit 'ought'", a "relentless normativity of Riemann's musical thought" (Rehding 2003: 9).

[108] Riemann's critique of his former student Max Reger is living evidence of this normative ethos (see Rehding 2003: 10–14).

[109] Willard Rhodes comments on this passage that "this is sound counsel", but that "Pratt betrays his own provincialism in his discussion of Adler's systematization" (Rhodes 1956: 458) in the following comment: "The application of 'musicology' to comparative, ethnological research is surprising, and must be set aside as arbitrary" (Pratt 1915: 2). Seeger also says that Pratt had written "in the lead article of the Musical Quarterly that talk of music and ethnology was nonsense" (Seeger 1972a: 442), apparently referring to the same passage as Rhodes. I have the impression that Rhodes and Seeger misinterpret Pratt's comment. Pratt does not seem to try to expulse comparative ethnological research from musicology as a whole field of inquiry. Pratt himself included results from such research in *The History of Music* (see Pratt 1907: 25–49), even though Pratt's focus is, like that of many of his contemporaries, on "civilized music", which, of course, translates into European art music. What Pratt seems to criticize in Adler's system is the illogical application of the generic term "Musikologie"/"musicology" to a specific subdivision of Adler's *Musikwissenschaft*; and this is quite a sound criticism.

Pratt's concept of music is broadly defined, understanding it "as a large social fact" (Pratt 1915: 9): "'The world of music' [...] includes both subjective experiences and objective things, facts, principles, laws, processes, products, utensils, creators, organizations, institutions, powers, ideals" (Pratt 1915: 4). Accordingly, Pratt lists seven topical areas of musicological research, addressing different aspects of the world of music: *Musical Physics* or *Acoustics*, *Musical Psychics* [sic!], *Musical Poetics*, *Musical Aesthetics*, *Musical Graphics* or *Semeiotics*, *Musical Technics* [sic!], and *Musical Practics* [sic!] (see Pratt 1915: 5–7). Some remarks by Pratt indicate that he did not conceive of this list as a closed one, but rather an open one which may be extended in case the field of music turns out to be more complex than this list of areas of research allows for (see Pratt 1915: 9).

Musical physics covers "everything about the nature, transmission and interrelations of tones, so far as these data are employed for musical purposes" (Pratt 1915: 5). Musical psychics studies how "the human mind proceeds in experiencing those notions, judgments, impulses, and purposes which are distinctively musical" (Pratt 1915: 6), when exposed to appropriate physical stimuli. Musical poetics is the study of how "musical ideas are expressed through the medium of tone" (Pratt 1915: 6), in analogy to the study of "morphology, syntax and rhetoric" (Pratt 1915: 6) of speech. It is thus largely congruent with what is now commonly called music theory and musical analysis. How far musical aesthetics differs from musical psychics is unclear. Pratt's respective comments are ambiguous:

> "Since all artistic expression has for one of its prime purposes the appeal to a percipient (in music, to a hearer), involving both effects upon the senses and reactions through the senses upon the mind, our fourth division is *Musical Aesthetics*, including both aural physiology, so far as concerned in the perception of musical effects, and aesthetics proper." (Pratt 1915: 6)

This could be read as meaning that musical aesthetics includes the area of musical psychics. The next subdivision, musical graphics, is the study of musical notation (see Pratt 1915: 6). Musical technics deals with the means of musical expression, on the one hand with the instruments, including the voice, on the other hand with the techniques of using the instruments (see Pratt 1915: 6–7). Finally, musical practics studies the use of music in social life and its relationship to other cultural domains (see Pratt 1915: 7).

Regarding methodical approaches in musicology, Pratt distinguishes two descriptive and two evaluative approaches on a general level. The descriptive approaches are that of historical and systematic method:

> "History as a science views facts horizontally, in their sequence in time, while System views them vertically, in their static logical relations. The facts regarded may be substantially the same

in the two cases, but the methods employed and the aims in view are different, so that the results are diverse." (Pratt 1915: 8)

Pratt's understanding of historical and systematic study coincides largely with Ferdinand de Saussure's famous definition of the two approaches (see Saussure 1959: 79–100).[110] The evaluative approaches are that of critical or judicial method and pedagogical method. Criticism measures facts not only against each other but also against "certain standards of relative excellence or success" (Pratt 1915: 8). The aim of pedagogy is "progress or [sic! probably read: of] culture, either by raising the standards of thought in general or by bringing such standards to realization in an increasing number of minds" (Pratt 1915: 8–9). Thus, like criticism, pedagogy is also governed by certain normative ideals and not purely descriptive. Pratt stresses that all four methods are "possible and desirable" (Pratt 1915: 9) in the study of music and that musicology needs "to allow for the pursuit of any one of its seven topical branches by any one of the four leading methods of consideration" (Pratt 1915: 9).

Having presented his scheme of musicology, Pratt sets out to dispel doubts about an institutionalized musicology, doubts he finds especially wide-spread among musicians: "many who are proud to be called musicians have the habit of waxing scornful over people who merely study and write 'about music'" (Pratt 1915: 10). Pratt's opinion on this matter is, however, that

> "[w]hen once an artist in any field has exercised his mind scientifically, or a scientist has sought for artistic accomplishment, he is bound to see that the two sorts of mental operation are not only equally normal and delightful, but that both are essential to well-rounded mentality. They are complementary, not antagonistic." (Pratt 1915: 10)

Pratt puts forward a number of examples from the realm of music in order to corroborate this general opinion. Some of these examples are more common, others less so.

Musicians can obviously learn much from historical "accounts of the development of forms and styles of composition, of instruments, of methods of performance, of notation, and of the social applications of music" (Pratt 1915: 11). However, regarding the case of history, Pratt goes further and praises the stimulating effect that historical accounts have on the individual historical imagination and the enlightening effect of even a modest practice in historical research: "Every such effort toughens the muscles of the reasoning faculties, and helps to set us free from the bondage to mere tradition and the

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[110] See also chapter 3.3.4 for a discussion of Seeger's understanding of systematic and historical study in his late writings in comparison to de Saussure's understanding.

idolatry of mere authority which debilitate the mind like insidious poisons" (Pratt 1915: 11).

Whereas the use of historical training for musicians is, in Pratt's eyes, generally acknowledged – while also being "substantially what is always being said, without being much heeded" (Pratt 1915: 14) –, he believes that, for instance, research in acoustics, physiology, and aesthetics will also prove useful in composition and performance (see Pratt 1915: 15–16). In the area of musical poetics, Pratt even sees rich possibilities for musicians to contribute original research by systematically exploring extant modes of musical construction and by inventing new ones (see Pratt 1915: 14–15).

In the field of criticism, a musicological critique may, according to Pratt, improve the state of music criticism. Pratt argues that musical criticism should not be based on mere sentiment or be empty rhetoric, but should properly be "the fruit of exact analysis and comparison [...] and involve[s] not only extensive knowledge, but much intellectual acumen" (Pratt 1915: 12). Similarly, Pratt hopes that music teaching may benefit from musicology, on the one hand by providing reliable knowledge about music to music teachers, on the other hand by providing sound pedagogical methods that constructively advance the development of music, which Pratt misses in contemporary North American music teaching (see Pratt 1915: 12–13).

3.1.6.5 Comparative Discussion

Having presented central meta-musicological ideas by Chrysander, Adler, Riemann, and Pratt, which Seeger probably knew, I will now compare Seeger's ideas with those of his predecessors or older contemporaries. In general, Seeger's meta-musicology distinguishes itself from the discussed writings by Chrysander, Adler, Riemann, and Pratt in that he puts special emphasis on the act of speaking about music. The other authors seem to take this act for granted as an unproblematic premise of musicological work. Seeger, however, sees in this act a source of epistemological problems that need serious consideration. Analyses of the relationship between speech and music and suggestions similar to those by Seeger are found in none of the discussed texts. Another difference between Seeger and the other authors, except Chrysander, is that he does not present a detailed system of musicology. Seeger differentiates between a systematic and a historical orientation, and between scientific and critical method, and mentions a number of neighbouring disciplines that might contribute to musicology proper if their results were reinterpreted from a musical point of view. He does not give extended accounts of how

these orientations, methods, and disciplines are – or should be – coordinated towards a common goal.

Comparing the individual authors' ideas with Seeger's, it is obvious that Chrysander's "Vorwort und Einleitung" is mostly a descriptive summary of the fledgling fields of musicological research that were extant in the early 1860s. It is largely free from epistemological inquiries or normative arguments about what musicology should be; scientific principles to which "musical science" should conform are mentioned but remain unspecified. A certain parallel to Seeger's writings is the critical attitude towards general aesthetics, which in Chrysander's eyes is mostly ignorant of music. Seeger criticizes the mainstream of music appreciation and music criticism in a similar way for talking about music without actually knowing it. This concern for raising the intellectual level of discourse about music is shared by both Chrysander and Seeger. Apart from that, there is not much ground for a reasonable comparison between Chrysander and Seeger because of the drastic developments in musicology during the decades that separate the two authors.

A concern shared by Adler and Seeger is the focussing of musicology on music as music, relegating other viewpoints on music to the neighbouring or auxiliary disciplines. For both Adler and Seeger, musicology has to produce primarily results that tell us something about music, not about something else, meaning primarily about the technical and stylistic aspects of music. Pratt, for instance, grants musicological relevance much more equally to the various thematic areas, of which only some would fall into the central domain of musicology in Adler's and Seeger's view. In Adler's writings, one can also find to some extent scepticism regarding the validity of speech about music, especially with regard to the verbal identification of music's mood content (see also Greer 1998: 191). Adler also distinguishes between the verbalized music theory of a given time and the music theory that is implicitly followed in the musical practice of that time and warns musicologists not to equate the two, pointing out that verbalized theory often lags behind musical thinking in actual practice. However, Adler does not seem to question the assumption that the musical thinking governing musical practice is fully – or at least largely – translatable into verbalized theory. Insofar, Adler is more optimistic than Seeger.

Both Adler and Seeger use the categories of history and system as key distinctions in their visions of musicology. But even a superficial reading should make clear that both authors mean quite different things when they use these two terms. For Seeger, a

systematic approach means – in the early writings under discussion – the study of music in terms of a musically internal logic and – at least sometimes – the study of the state of contemporary music. A historical approach means the study of how change came about in the musical systems of the past and – again depending on which texts one looks at – the study of past systems.

Adler's historical section of musicology is to a large extent systematic – in Seeger's understanding – in that it also seeks to identify the internal laws that govern music making at a given time. But of course it also includes the study of change and development of these laws and is insofar historical in Seeger's sense. This study of historical change and development of musical style is, for Adler, the central area of musicological research because it is essential for truly understanding individual musical works; insofar Adler emphasizes an area of research that in Seeger's judgment is overdeveloped but only of secondary interest. The subdivisions of Adler's systematic section would in Seeger's analysis of musicology either be also sometimes systematic, especially music theory, or be historical, especially those areas of music aesthetics that try to explain how the musical laws came to be as they were or are. Given that the comparative musicology of the early twentieth century studied mostly contemporary music and primarily addressed the facture of musical structures, it could be classified as truly systematic in Seeger's sense. Given that the comparative musicologists were often ignorant of the relevant music theories, they would, however, fall short of studying music "as the craftsman and artist faces it in the actual process of working in it" (Seeger 1924: 248) and commit the same mistakes that Seeger accuses the historical musicologists of, namely of studying (past) music in inappropriate, anachronistic terms. Music pedagogy would in Seeger's conception belong to the fringes of musicology in the narrow sense – drawing upon musicological research without being a key part of musicology.

Adler and Seeger agree in seeing musicology justified as a part of the general pursuit of knowledge. They also both argue that musicology is of value to musical practice. However, the way in which they present their arguments differs to some extent. Seeger argues for the institutionalization of musicology because it is a necessary complement of the practical study of music within universities. He limits his argument to the academic sector and does not argue that music is generally in need of a scholarly companion. However, he also hopes that an academic musicology will have a beneficial effect on the general practice of talking about music, inside and outside of academia, which he suspects of being in fact detrimental to musical life. While musicology should, in See-

ger's conception, have a critical but also empowering effect on music and musicians by improving the ways of descriptively and critically speaking about music, Adler's vision of musicology's role is much more authoritarian. While Seeger's musicology claims the expertise to instruct musicians in proper talk about music, Adler's musicology claims the expertise to instruct musicians in proper artistic conduct and to put young composers in their place when they indulge in excessive experimentation or radicalness.

Riemann conceives of musicology as an even more normative discipline, given the both descriptive and prescriptive character he ascribes to (his) musicological theories. Due to Riemann's belief in the rootedness of music in natural laws, many areas of research are part of his system of musicology, which Seeger would classify as part of musicology's neighbouring disciplines, especially general acoustics, tone physiology and tone psychology. Similarly, Riemann's universalistic approach to the study of music, interpreting the history of music as a continuous process of unearthing the true laws of good music, is at odds with Seeger's much more relativist view of music and its historical development. One is tempted to think that Seeger had Hugo Riemann in mind when he criticized historical musicology for judging "the history of music in terms that belong to the history of musicology (that is, in terms of *former* systems), and [...] has come to regard both the past and the present from points of view fifty or so years old" (Seeger 1924: 249; emphasis in original).

Like Riemann, Pratt includes acoustics, psychology, and physiology as legitimate areas of research in his system of musicology. The way he defines these areas is, however, probably more acceptable from Seeger's point of view, in that Pratt adds the qualification that these are areas of musicological research only insofar as they are relevant to the understanding of music. Pratt does not endorse a naturalistic theory of music like Riemann. Pratt's system is in general less focussed, or more egalitarian, than Seeger's conception regarding the selection of relevant research topics. Seeger's musicology is clearly focussed on systematic study in his sense, which in Pratt's words would be the systematic study of (contemporary) musical poetics. Pratt's and Seeger's understanding of historical and systematic study are largely similar. The inclusion of critique as a part of musicology is another parallel. As in the case of Adler, the inclusion of pedagogy as one musicological approach to the study of music is, however, a point of difference between Pratt's and Seeger's conceptions. Finally, Pratt's view of the role of musicology in relation to music is similar to Seeger's in that he sees it as an empowering comple-

ment to musical practice that helps musicians to enrich their abilities in composition, performance, and critical treatment of music.

3.1.7 Philosophical Foundations

Having presented Seeger's main meta-musicological ideas in his early writings and having contrasted them with those of some of his contemporaries and immediate predecessors, it is appropriate to discuss the philosophical roots of these ideas. Seeger himself rarely credited his sources of influence, but Taylor Aitken Greer (1998: 21–100) has provided an extensive analysis of Seeger's philosophical background in his book *A Question of Balance*. Since Greer's account is the only substantial and systematic one, the following section will to a large extent engage with and review the arguments presented in the first chapters of *A Question of Balance*. I will begin with a discussion of Greer's less problematic assertions regarding Seeger's philosophical roots and will then proceed to the more tentative and discussible ones. Greer identifies selected ideas by three philosophers as main sources of Seeger's early meta-musicology. These philosophers are Henri Bergson, Bertrand Russell, and Ralph Barton Perry (see Greer 1998: 21). I do not doubt that some ideas by all of these three authors had a more or less direct formative influence on Seeger's thinking. Yet, I differ in assessing their relative importance, especially regarding the relevance of Bergson's philosophy in contrast to that of Russell's. I will therefore start with a discussion of Perry's influence and then turn to Russell and Bergson.

As I mentioned in the chapter on Seeger's biography, Seeger encountered Perry's ideas through the guest-lectures given by that philosopher at Berkeley in 1918. Even though these lectures dealt with the ideological and philosophical background of the World War, Perry also addressed the issue he was most interested in as a philosopher: the general theory of value, or axiology. This is especially true of the first of these lectures, of which Seeger later said: "His first lecture was an eye- and ear-opener to me. There was such a thing as the study of value!" (Seeger 1972a: 112). In this lecture on "The New Realism", Perry summarizes his specific account of the nature of value in general (see Perry 1918: 368–370), which he had already published earlier in more detail (see Perry 1914). According to Perry's definition, value is a relation. Value consists basically of interest (liking or disliking) taken by a person or a group of people in an object. If a hungry person desires bread, then bread is valuable. Insofar as values are inter-

ests, which are mental attitudes of people, they are also facts that can be studied scholarly, in Perry's case through a behaviourist framework (see Greer 1998: 73).

Even though Seeger received Perry's ideas enthusiastically, Greer is right when he observes that they served rather as a general inspiration than as a true building block of Seeger's theorizing (see Greer 1998: 74–77). Seeger was interested in the role of value in music and included criticism as a proper part of musicology, probably because he was convinced by Perry's arguments that values and the processes of evaluation are proper objects of academic inquiry.[111] Nevertheless, he did not explicitly apply Perry's theories in order to provide an outline of the critical study of music.

Greer has convincingly argued that there is another aspect of Seeger's theories which was partially inspired by Perry. Perry was a critic of Hegelian idealism. In an essay directed against the basic idealist tenet that the world exists only insofar as it is perceived or known by a mind, he introduced the notion of the ego-centric predicament (see Perry 1910). By this term he meant the impossibility of observing the difference between an object observed and an object unobserved. Perry's application of the ego-centric predicament in his argument against idealism is of no interest to the current context. Suffice it to say that it served mostly as a terminological inspiration to Seeger and that the ego-centric and linguocentric predicament fulfill quite different roles and serve as the basis for quite different conclusions in their respective contexts (see Greer 1998: 36–39).

While I agree with Greer's assessment of Perry's influence on Seeger, I strongly disagree with him regarding the relative roles of Bergson and Russell. Let me emphasize here that any discussion about the actual philosophical influences on Seeger's early meta-musicology is to a large extent speculative, given the fact that Seeger never makes direct references to any authors in his early essays. Of course, Seeger's later autobiographical accounts provide some foundation for such speculation. But in these accounts, too, Seeger only acknowledges authors by whom he was impressed in general but does not mention specific instances in which he actually adapted any of these authors' ideas to his own meta-musicological ends.

Seeger credits many authors as having had an impact on him in his autobiographical accounts, among them Russell, Perry, Pearson, and Kautsky. But nowhere does he

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[111] Seeger discusses the place and role of criticism within musicology more extensively in later texts. See the following subchapters on his later writings.

mention having even read Bergson, not to speak of having been influenced by him. Nevertheless, Seeger becomes a kind of a Bergsonian philosopher of musicology in Greer's interpretation. While this interpretation is rather surprising and in my opinion unlikely, it has to be granted that it is not completely unfounded. Even though there are no instances in which Seeger makes direct reference to Bergson, he certainly was acquainted with at least some of his ideas. First of all, Seeger attended classes in philosophy in Berkeley, for instance on Hegel, Kant, and symbolic logic (see Seeger 1970a: 11), and discussed philosophical issues with his colleagues from the department of philosophy. Bergson was a prominent thinker of the early twentieth century, and he is repeatedly mentioned in the course descriptions of the philosophy classes in Berkeley during Seeger's professorship. It is highly probable that Seeger encountered some of Bergson's ideas in these classes and discussions. Furthermore, it is a well-established fact that Seeger read and appreciated Russell's essay "Mysticism and Logic", which includes a critical discussion of Bergson's epistemological theory of intuition (see Russell 1917: 12–18). Perry devoted a whole chapter of *The Present Conflict of Ideals* to "The Practical Philosophy of Bergson" (see Perry 1918: 348–363), which Seeger might have known.

Greer lists all this evidence and even adds another source from the 1920s, to which Seeger referred in 1931 in the typescript of his posthumously published treatise "Tradition and Experiment in (the New) Music" (see Seeger 1994: 67; Greer 1998: 23–24). This source is Michel-Dimitri Calvocoressi's *The Principles and Methods of Musical Criticism*, which also includes a very brief summary of Bergson's notion of intuition as intellectual sympathy (see Calvocoressi 1923: 109). But it should be noted that Seeger does not refer to this specific passage and references the book only in general. However, Greer's final and crucial evidence are the "internal resemblances between Bergson's and Seeger's ideas themselves" (Greer 1998: 23). This is the point where I strongly disagree, since, as I will argue, this assessment is based on a distorted reading of Seeger's texts. Furthermore, there is a more plausible interpretation of Seeger's early ideas, which instead emphasizes the role of Russell, whom Seeger explicitly mentioned in later years as an influence. In the following paragraphs, I will summarize and then criticize Greer's Bergsonian reading of Seeger and then compare it to a more Russellian reading. I will close this section with a summary of my assessment of Seeger's philosophical roots.

Where does Greer identify resemblances between Bergson's and Seeger's thought? Most important in this respect is Bergson's theory of intuition. Bergson contrasts relative to absolute knowledge. Relative knowledge "implies that we move round the object" and "depends on the point of view at which we are placed and on the symbols by which we express ourselves" (Bergson 1912: 1). Absolute knowledge implies "that we enter into it [the object, M. S.]" and this kind of knowledge "neither depends on a point of view nor relies on any symbol" (Bergson 1912: 1). Bergson then distinguishes between two mental faculties: intuition and intellect or analysis. Absolute knowledge is gained by intuition, whereas relative knowledge is gained by intellectual analysis:

> "By intuition is meant the kind of *intellectual sympathy* by which one places oneself within an object in order to coincide with what is unique in it and consequently inexpressible. To analyze, therefore, is to express a thing as a function of something other than itself. All analysis is thus a translation, a development into symbols, a representation taken from successive points of view from which we note as many resemblances as possible between the new object which we are studying and others which we believe we know already. In its eternally unsatisfied desire to embrace the object around which it is compelled to turn, analysis multiplies without end the number of its points of view in order to complete its always incomplete representation, and ceaselessly varies its symbols that it may perfect the always imperfect translation. It goes on, therefore, to infinity. But intuition, if intuition is possible, is a simple act." (Bergson 1912: 7–8; emphasis in original)

Positive science studies the world via analysis; it relies on an external perspective and symbolic and conceptual translations, whereas metaphysics studies the world from within, transcending any symbolic or conceptual translation (see Bergson 1912: 8–9). Finally, Bergson identifies relative knowledge with practical, utilitarian knowledge and absolute knowledge with disinterested or philosophical knowledge (see Bergson 1912: 41–43). Greer asserts that "[d]uring the 1920s Seeger would borrow this dualistic model of the human mind and place it at the heart of his theory of music criticism" (Greer 1998: 27).

While this assertion by Greer is already discussible, he goes even further and maintains that Seeger was influenced by certain aspects of Bergson's aesthetic theory, even though there is, as Greer admits, no evidence of Seeger having read the relevant essay in which Bergson expounds his aesthetic theory (see Greer 1998: 29). These aspects are the artist's alleged sensitivity to the individuality of things, in contrast to non-artists' insensitivity caused by their practical outlook, as well as the possibility of artworks to express what is inexpressible in language, which in Bergson's opinion is a tool of practical intellect, not of disinterested intuition (see Greer 1998: 30–31). According

to Greer, "[t]hese two characteristics were to bear the richest fruit in Seeger's critique of musicology" (Greer 1998: 30).

To what extent are Greer's Bergsonian readings of Seeger plausible? Greer believes that Bergson's influence is most obvious in "On the Principles of Musicology" (1924). Greer identifies three dichotomies that are at the core of Seeger's vision of musicology: musical versus non-musical, rational versus non-rational (never mentioned explicitly by Seeger, but supposedly implied), and musical versus linguistic (see Greer 1998: 32). Greer writes that it is his "contention that all three show the profound influence of Henri Bergson on Seeger's theory of musical knowledge, and, furthermore, that any analysis of Seeger's philosophical works that fails to take them into account is inherently misguided" (Greer 1998: 33). While the second part of Greer's contention may contain a grain of truth, the first part is seems to be misguided. I propose the alternative interpretation that Seeger is at best influenced by Bergson because Seeger drew on Russell's critique of Bergson in developing his own theories. Furthermore, other ideas by Russell, which Seeger possibly knew, help to explain many aspects of Seeger's theories much better than Bergson's theories.

Before I continue discussing Greer's interpretation, it is appropriate to briefly summarize Russell's critique of Bergson's theory of intuition in "Mysticism and Logic", since this is the historiographically best established source of Bergsonian thought for Seeger. This essay addresses several key issues of what Russell calls mysticist philosophy. One of these issues is centred around the following question: "Are there two ways of knowing, which may be called respectively reason and intuition? And if so, is either preferred to the other?" (Russell 1917: 11). Bergson's theory of intuition is Russell's primary mysticist example for discussing this question.

First of all, Russell disagrees with Bergson's presentation of intuition and reason as opposites. Instead, he sees intuition or instinct as a creative source of beliefs that are tested and harmonized with each other by the controlling force of reason (see Russell 1917: 13–14). But Bergson not only presents intuition and reason as opposites, he also argues that intuition is preferable to intellect, because intellect is a merely practical faculty that developed during the process of evolution and cannot yield absolute, disinterested knowledge of the essence of things. Russell argues, on the contrary, that if evolution took place, as Bergson believes, then both intuition and intellect are faculties that developed because of their practical value for survival (see Russell 1917: 15).

Bergson also points out instances in which intuition is supposedly infallible, for example self-knowledge. Yet Russell argues that "[m]ost men, for example, have in their nature meannesses, vanities, and envies of which they are quite unconscious, though even their best friends can perceive them without any difficulty" (Russell 1917: 10). According to Russell, intuition is not special because of its infallibility but because of its convincingness in comparison to reason: "while it is present it is almost impossible to doubt its truth. But if it should appear, on examination, to be at least as fallible as intellect, its greater subjective certainty becomes a demerit, making it only the more irresistibly deceptive" (Russell 1917: 16).

Finally, Bergson argues that only intuition is capable of grasping the individuality of things and novel aspects, whereas intellect is dependent on comparison with things already known. Russell does not deny that we experience new things all the time and that their uniqueness and novelty "cannot be fully expressed by means of intellectual concepts" (Russell 1917: 17). But it is not intuition that provides us with new experiences: "Only direct acquaintance can give knowledge of what is unique. But direct acquaintance of this kind is given fully in sensation, and does not require, so far as I can see, any special faculty of intuition for its apprehension" (Russell 1917: 10). This is a reference to the distinction between knowledge by acquaintance and knowledge by description discussed above. Furthermore, if we are confronted with new experiences through sensation, then intellect is, according to Russell, actually more apt to deal with it, because intuition works best in customary surroundings and habitual modes of action but is likely to fail or mislead in unusual situations characterized by new experiences (see Russell 1917: 17). Since intuition does not appear to fare any better than intellect, because it has specific flaws that are especially problematic in scholarly and philosophical inquiry, which are to a large extent not customary or habitual enterprises, Russell clearly argues for reason to rule as a balancing force (see Russell 1917: 18).

It is necessary to emphasize that Russell decidedly argues throughout "Mysticism and Logic", not only in the passage on Bergson, for reason to have, if not the only, then the final word in the pursuit of knowledge. According to Russell, only through the control of reason do we have any hope of attaining the goals that the mystics try to reach by abandoning it, namely to understand and contemplate the world. Reason is not portrayed as complementary to the beliefs gained by mystic illumination; both have equal rights. Reason is rather in a privileged position in Russell's account of gaining knowledge, even if the value of intuition and other irrational sources of belief is not de-

nied.[112] I stress this aspect of Russell's critique of mysticism because Greer chooses a more egalitarian and complementary reading of the relationship between reason and intuition in "Mysticism and Logic" (see Greer 1998: 47–49),[113] which in turn makes his Bergsonian reading of Seeger's early essays more plausible.

According to Greer, Bergson's influence on Seeger manifests itself in two aspects: "the incompatibility between the immediacy of artistic experience and its expression in language; and a fundamental distrust of science and rational thought" (Greer 1998: 39–40). It is certainly true that Seeger considers experience – artistic or non-artistic – to be only incompletely translatable into verbal expression. I have discussed this issue in detail in the context of the linguocentric predicament. In the above discussion, I did not draw on any ideas by Bergson, instead I drew on the distinction between knowledge by acquaintance and knowledge by description made by Russell. This distinction is used by Russell in his critique of Bergson in "Mysticism and Logic", so Seeger would have known it from this essay. It is also likely that Russell's distinction was a topic in some of the philosophy classes Seeger took or in his discussions with his colleagues from the philosophy department, given that it is quite prominent in Russell's philosophy. Furthermore, the distinction is discussed in detail in another essay by Russell titled "Knowledge by Acquaintance and Knowledge by Description", first published in 1910/11 and then included in the collection of essays titled *Mysticism and Logic* (1917: 209–232). It is very likely that Seeger even knew this full-length essay on this epistemological distinction, given that he probably not only knew the essay "Mysticism and Logic" but the whole collection of articles of the same title.

All in all, Seeger's account of the distinction between experience and verbal description lacks the metaphysical emphasis of Bergson's distinction between intuition and intellect. I find it hard to see in this distinction "the intuitive roots of Seeger's philosophical approach" (Greer 1998: 33) or that his aim was "to use intuitive insight as the point of departure for a theory of knowledge about music" (Greer 1998: 42), when it is easier to frame Seeger's theoretical approach in Russell's more sober concepts which

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[112] This perspective on the role of reason and irrationality or creativity in the pursuit of knowledge is similar to the distinction between *context of discovery* and *context of justification*, common in the philosophy of science. New theories and hypotheses can be conceived by drawing on any source, rational or irrational, such as dreams. The validation of new theories and hypotheses is – or should ideally be – a purely rational enterprise.

[113] Admittedly, Russell's critique of Bergson's philosophy in "Mysticism and Logic" is not as harsh as in *The Philosophy of Bergson* (Russell 1914a). But this is only a matter of degree and not of general attitude.

appear to be much closer to Seeger's thinking, given what we know about Seeger's intellectual biography. At best, one could speak of a weak, Seegerian intuitionism in contrast to a strong, Bergsonian intuitionism. But such a labelling would obscure more than it would enlighten, if Russell is correct in arguing that sensuous acquaintance with something has nothing to do with intuition.

What about Seeger's supposed distrust of science and rational thought? Bergson was certainly sceptic about science and looked down on it as a merely "practical" endeavour yielding only so-called relative and non-essential knowledge. Greer writes about Seeger's respective attitude:

> "Though in his writings Seeger never emphasizes the dichotomy between rational and nonrational thought, nonetheless it is strongly implied by his repudiation of musicologists who borrow from fields outside of music such as acoustics, cognitive psychology, or linguistics. Since the one thing these fields have in common is that they all conform to the standards of scientific investigation, it is fair to conclude that in the mid-1920s Seeger regarded science and, indeed, any form of rational thought, as incompatible with the realm of purely 'musical' knowledge." (Greer 1998: 40)

This assessment is in need of some comment. It is true that Seeger held that disciplines such as acoustics or psychology treat music as something non-musical. They miss what is specific about music because of their non-musical point of view and therefore cannot shed light on the musical aspects of music, which could only be illuminated from a musical point of view. And it is, of course, also true that all these disciplines conform to the standards of scientific (scholarly) investigation. Greer concludes from this that "the opposition between musical and nonmusical ultimately depends on a fundamental opposition between rational and nonrational thought" (Greer 1998: 35). This is a somewhat surprising conclusion, firstly because the *de facto* non-existence of a discipline rationally or scholarly studying music from a musical point of view does not in itself rule out the possibility that such a discipline *could* exist. Secondly, would it not be quite an absurd endeavour for Seeger to regard the rational study of music impossible and at the same time to try to develop and establish exactly such a study in the United States? In my opinion, Greer's conclusion is based on a distorted reading of Seeger's writings.

Even in "On the Principles of Musicology", the essay which according to Greer is most influenced by Bergson, Seeger does not argue that a scholarly study of music is impossible, much less does he argue that the rational study of music from a musical point of view is impossible. On the contrary, Seeger tries to outline a scholarly, in his words scientific (and also critical), study of music from a musical point of view. Fur-

thermore, he suggests how such a study could be integrated with those disciplines that study music from a non-musical point of view.

In "Prolegomena to Musicology", written during the same period as "On the Principles of Musicology", he clearly argues against the notion that music does not lend itself to rational, logical, or even scholarly discourse:

> "Only a person ignorant of music could do so and the charge can be categorically denied upon the basis of common musical experience which furnishes a 'reality' to regard objectively, inferior it is true, to that envisaged by the pure sciences, but superior for the purposes of scientific method to that contemplated by many so-called sciences." (Seeger 1925: 17)

He does indeed argue that musicologists should explore the possibilities of both logical and mystical – which could be translated as rational and irrational – language use (see Seeger 1925: 23). However, he leaves no doubt that this is not a flight from reason, but that this double exploration serves the final end of the rational – if in comparison to disciplines like mathematics imperfectly rational – study of music from a musical point of view, just like Russell sees intuition as a creative source for rational contemplation.

Seeger holds this position not only regarding musicology, but as a general epistemological standpoint in the introduction to his essay, when he compares mysticism and logic to the two feet of a healthy man (see ch. 3.1.3; Seeger 1925: 14). Greer is generally right in characterizing Seeger's approach in "Prolegomena to Musicology" as synthetic and inspired by Russell's "Mysticism and Logic" (see Greer 1998: 50–60). But Greer misrepresents both Russell and Seeger when he writes: "In the end the goal of Seeger's synthesis, like that of Russell, is to respect the autonomy of reason as well as intuition" (Greer 1998: 55). This, again, seems to imply that reason and intuition meet at eye-level. But instead, Seeger's – and Russell's – goal is to incorporate intuition or mysticism into a rational framework; to borrow Seeger's imagery, two feet are necessary to stand but one has to lead the way while moving. Regarding the epistemological problems of musicology, Seeger leaves no doubt that rational analysis is the proper way to solve them and that mysticism is in the end no real help: "We cannot sweep away the musicological dilemma with mystical gesture or oratory, and any intrusion of the mystical manner breeds only more misunderstanding, impatience and ignorance where already, by Apollo, there is too much" (Seeger 1925: 14). Can this be written by an author, who is profoundly influenced by Bergson and regards any form of rational thought as incompatible with purely musical knowledge?

Finally, the anti-scientism regarding the study of music seen by Greer in Seeger's writings is surprising in view of Seeger's intellectual biography. The selection of texts,

people, and ideas that Seeger later remembered as having impressed him, such as Russell's "Mysticism and Logic", Pearson's *The Grammar of Science*, Teggart's philosophy of history, especially *The Processes of History*, Perry's general theory of value, Kroeber's approach to anthropology, even Kautsky's *Ethics and the Materialist Conception of History* are all so outright, sometimes even blatantly, pro-science that it seems highly unlikely that Seeger actually shared a deep disapproval of science with Bergson, even if this contempt was limited to the study of music. Of course, Seeger's silence about Bergson, intuition, music's incompatibility with reason, and so on in the 1960s and 1970s could be interpreted as an old man's embarrassment about the follies of his youth. But Seeger does not shy away in his biographical interviews from admitting to enthusiasms, notions, and tenets which he later abandoned. So why should he especially hide these specific notions and their sources of influence? Is it not more likely that he did not hold them? I think so.

In summary, it is likely that the most important philosophical influence on Seeger was Russell, since many parts of Seeger's early meta-musicology can be explained as being inspired by Russell's ideas on epistemology, mysticism, and logic. Perry was influential insofar as he demonstrated to Seeger that values can be a proper object of academic study, thereby opening a theoretical possibility to integrate criticism into Seeger's framework of musicology. He was also a terminological inspiration for the linguocentric predicament. Bergson was indirectly influential via Russell's critique, but those aspects which Greer identifies as resemblances between Seeger's and Bergson's thinking are actually better interpreted as resemblances between Seeger's and Russell's thinking, especially the problematic relationship between experience and verbal description that is at the core of the linguocentric predicament. Like Russell, Seeger does not want to exclude irrational or pre-rational mental capacities such as intuition from the pursuit of musical and musicological knowledge and even sees them as a sine qua non. Mysticism and logic are for both Russell and Seeger in need of reconciliation – but, in contrast to Bergson, under the leadership of logic and reason. Seen as a whole, musicology in Seeger's conception is still a rational enterprise; musical knowledge is compatible with rational and scholarly study.

3.2 Meta-Musicology from the 1930s to the 1950s

Three general tendencies, to be outlined in the following paragraphs, are observable in the development of Seeger's meta-musicology from the early 1930s to the early 1950s.

These meta-musicological tendencies can in many respects be correlated with events and developments in Seeger's life. Accordingly, the beginning and end of the period of Seeger's writings covered in this chapter coincide roughly with certain key events in his life. The beginning is marked by the compositional lessons Seeger started to give to Ruth Crawford in 1929/30 and the intellectual excitement triggered by these lessons (see Tick 1997: 114–121; Gaume 1986: 63–65; Pescatello 1992: 104–107). The end of the discussed period is roughly marked by Seeger's retirement from the PAU/OAS in 1953. The end is only roughly marked by this event because a few texts that Seeger published in the early 1950s before his retirement are closer in content to the writings of his last decades and are therefore better suited for discussion in the following chapter.

A first tendency of Seeger's meta-musicology during the discussed period is the recapitulation and consolidation of certain elements of his earlier writings as well as the fleshing out of aspects that had only been weakly theorized in the early 1920s. The latter is especially true of his theory of musical value and criticism. This recapitulation and fleshing out was initiated by Seeger's lessons given to Crawford and was further encouraged by the meetings of the newly founded NYMS and AMS. The intellectual relationship that Seeger developed with Crawford gave birth to an extended, but only posthumously published, treatise on Western compositional theory, now usually referred to as "Tradition and Experiment in (the New) Music" (Seeger 1994: 39–273, hence referred to as TENM).[114]

While TENM contains extended instructions in Seeger's theory of "dissonant counterpoint", meditations upon the framework of possible future developments in Western avant-garde composition, and the development of a descriptive terminology used in the discussion of these matters, it also contains several chapters whose content is immediately relevant to the discussion of Seeger's meta-musicology. Even though Seeger produced only preliminary drafts of this treatise which he kept revising into the 1940s (see Pescatello 1994b: 19), and even though he would in later years come to see it

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[114] On the genesis of this treatise see Tick (1997: 129–137); Pescatello (1992: 106–107; 1994a: 8–10); Rao (1997); Gaume (1986: 152). There is some disagreement about the amount of influence that Ruth Crawford had on the content of the treatise, especially the passages on composition in dissonant counterpoint, which make up the second part of the treatise. However, regarding the parts that are relevant for this study, which belong to the first part of the treatise, it is fairly clear that these are ideas that Seeger entertained already before meeting Crawford. As can be seen from the various drafts of the treatise, she commented on these ideas and Seeger took up some of her criticism, but it would go too far to say that she added something essentially new to these parts of the treatise.

as a text far too narrow in perspective and not to be published unless as a mere historical curiosity (see Seeger quoted in Chase 1979: 139; Seeger 1972a: 209),[115] many ideas developed in the text are formative for his published writings of the period discussed in this chapter. Several published texts from this period even contain extended passages which are verbatim extracts from the treatise.

Nevertheless, one should not overemphasize the role of TENM in Seeger's further thinking. Greer goes as far as saying that the treatise's "opening chapters [...] serve as a cipher for clarifying and interpreting Seeger's entire philosophical project" and that Seeger's "philosophical orientation became crystallized in this early work and never changed" (Greer 1998: 6; see also Greer 1998: 186–187). As attractive as such a historiographical thesis might seem, it can only be entertained by either over-interpreting TENM or over-simplifying later intellectual developments, unless one wants to understand this thesis in the relatively trivial way that later texts bear some relation to and resemblance with TENM.[116] But this latter, weaker thesis could be stated about many texts by Seeger. There are some strong inheritances from TENM in later texts, like the analysis of musical value; some are rather weak, like the social ontology of music. But many important aspects of Seeger's later writing are simply non-existent in the treatise, for instance the idea of an applied musicology. Thus, TENM is better understood as just one, though certainly important, step in Seeger's intellectual development, but not as the secret key to his thinking, if one desires to gain a thorough grasp of Seeger's ideas and their development.

Apart from this elaboration and hardening of earlier ideas, there is another tendency in Seeger's meta-musicology from the early 1930s to the early 1950s. This is the increasing conceptualization of music and language as social and cultural processes that are embedded and functioning within a web of other social and cultural processes. Hand in hand with this broadening of perspective goes an increasingly historical view of the relationship between music and language. Such views are not completely absent from

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[115] According to Pescatello, though, "Seeger would be extremely pleased about the inclusion of 'Tradition and Experiment' [in *Studies in Musicology II*, M. S.], for he always retained a regard for that work and harbored a desire ultimately to see it in print – though with revisions, I am sure!" (Pescatello 1994a: 6).

[116] Lawrence Zbikowski has pointed out that the philosophical principles identified by Greer in Seeger's writings up to TENM "are general enough that they can be found almost everywhere" (Zbikowski 2004: 311).

Seeger's earlier writings, but Seeger usually discussed music and language in relative isolation from their role in general social and cultural processes.

Furthermore, Seeger treats the current relationship of music and language in Europe and the USA as an ahistorical fact in his early writings, as a necessity of music's and language's nature. During the 1930s, he begins to see the current state as contingent on a specific time and place. Several reasons for this reconceptualization can be given. First of all, Seeger became further acquainted with the results of comparative musicology, thereby broadening and relativizing his earlier conception of music (and language), which had to a large extent been derived from his knowledge of European fine art music. Secondly, Seeger's renewed political activism within the Composers' Collective brought the social role of music into focus, especially within a Marxist framework of social history. Finally, his later work for various government agencies strengthened this acknowledgment of the social and political instrumentality of music, since it was at the centre of his actual work.

Tied to Seeger's political activism and government work is also a third tendency in his meta-musicology of this period, namely the increasing conceptualization of musicology as a socially responsible and even applied or politicized discipline. Whereas Seeger promotes musicology already in his early writings as something that is not only an end in itself, a discipline of pure research, but something from which both music and language would and should benefit, he makes straightforward calls in the 1930s and 1940s for a musicology that is socially relevant in a tangible way, that tackles the questions of people outside of musical academia regarding contemporary musical life, and that actively engages in matters of national and international cultural and educational policy, instead of being a passive bystander.

3.2.1 Music and Language

Seeger's thinking on the relationship between music and language is to a large extent a recapitulation of ideas that he already expressed in his earlier writings. These views are summed up in the first chapter of TENM (Seeger 1994: 59–64) as well as in his entry on "Music and Musicology" (Seeger 1933a: 143–144) in the *Encyclopaedia of the Social Sciences*. Both music and language are conceived of as as modes of communication between sound producers and recipients, encompassing elaborate techniques and styles that are individually commanded by skill and taste respectively. He sees the main difference between music and language in the lack of exact meaning, the non-referential

character of many kinds of music. Furthermore, language is the mode of communication that is most relevant in, and actually shapes, social life. Seeger considers three possible relations between the domains of language and music: identity, mutual exclusion, and partial overlap (see Seeger 1994: 61). Seeger opts for the third alternative as the most probable, with some aspects of music being expressible in language and others being elusive of verbalization, though he is unsure about the extent of overlap.[117]

Seeger also points out that language might through its internal logical structure systematically misrepresent musical states of affairs:

> "We tend to forget that while what we say in language *may* convey satisfactorily what we think in music, also it may not. Perhaps we say what we do because the technique of language finds it convenient or unavoidable to say it, regardless of whether it is musically true or not, or whether we know it is true or not." (Seeger 1994: 64; emphasis in original)

As an example he cites his own distinction between technique and style. Discussing the technical and stylistic aspects of a composition separately may be a linguistic necessity that does not mirror the actual production of the composition in which considerations of technique and style – the critically selective use of technical resources – would usually go hand in hand. Similarly, one may analytically differentiate the variables of pitch, loudness, timbre, tempo, accent, and proportion in a melody, but "musically [...] these six variables are known only in conjunction with each other – a series of tone-beats with at least dynamics, tone, pitch, accent and proportion" (Seeger 1994: 87).

Seeger thus calls for a healthy scepticism regarding talk about music: "[N]o such thing as absolute reliability can be claimed for the language treatment of music. In some departments it may be more trustworthy than in others. But at best it can only *correspond* to the state of affairs in music" (Seeger 1994: 64; emphasis in original). Seeger's emphatic use of the word "correspond" is somewhat confusing. Correspondence is one of the traditional philosophical criteria for the truth of a sentence, reaching back to Aristotle and Plato, but doubtless it is relevant in non-philosophical common sense as well (see David 2013). If a sentence correctly represents a state of affairs, then the sentence is true: The sentence "The cat is on the mat.", to quote the classic example of philosophical debate, is true if the cat is on the mat. Seen in the light of this theory of truth, there is never anything more truthful than correspondence in descriptive talk about any empir-

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[117] Seeger's older contemporary John Dewey expresses similar thoughts about the distinct non-linguistic communicatory possibilities of music and other non-verbal arts, the predominance of speech in everyday life, and the – in his eyes – delusive conclusion that all communicatory content could be translated into speech (see Dewey 1934: 82).

ical phenomenon. A likely interpretation is that Seeger restates in the quoted passage the conviction expressed in his earlier writings that linguistic description could never fully substitute musical experience, just like "The cat is on the mat." says *something* about the cat, the mat, and their relation to each other, while a lot is left unsaid about this state of affairs as well as its relation to other states of affairs. It seems that Seeger saw a real danger among his contemporaries – partially derived from his own experience – of equating music with talk about music, motivating him to utter such a caveat.[118]

Restatements of these basic tenets, which Seeger held since his earliest writings, can be found without any essential variation in texts from the whole period covered in the current chapter (see, for instance, Seeger 1940: 322; Seeger 1949a: 37). There is, however, one real innovation in Seeger's thinking about the relationship between music and language, namely the conceptualization of this relationship as historically contingent. There is no doubt that Seeger understood music and language in themselves as subject to historical change already in his early writings. What he took mostly for granted as ahistorically essential in music and language was the only partial overlap of both domains and the primacy of language in social life.

During the 1930s he came to reconsider this relationship – which is at the centre of his meta-musicology – as he found it in contemporary North America and Europe. In his article "Preface to All Linguistic Treatment of Music", Seeger considers three questions regarding the relationship between music and language: "(1) Does the state of affairs above referred to hold in cultures other than our own? (2) Has it always obtained in history of our own culture? (3) Are there any elements in it that point to its continuance or to its modification?" (Seeger 1935: 18).[119]

Regarding the first question, Seeger first of all admits that knowledge about the role of music and language in the societies of the world is still too fragmentary to make any secure assessments (see Seeger 1935: 20). Nevertheless, he comes to the conclu-

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[118] Seeger would later say about his position before World War II: "Musicology for me in those days was something that I had either make help music or protect music from, and I didn't know which was most. I rather had an idea that the protection of music against language was the more arduous task. I was a little more doubtful about helping it, because I had ruined my own composition by talking about it too much and not knowing how to talk about it, and I didn't know that anybody knew how to talk about music. But I thought I could say how you shouldn't talk about music, and I'm still a little bit of that persuasion" (Seeger 1970a: 59).
[119] Seeger also posed three additional and related questions, which he intended to answer in a sequel to this article, which never appeared (see Seeger 1935: 19, 31).

sion, based on Marxist cultural theory, that the differentiation or integration of music and language – internally and in relationship to each other – depends on the form of social organization:

> "In the typical 'primitive', tribal culture, all individual members of the group bear virtually an identical relation to the group as a whole – barring deviations dependent upon sex and age. The arts are integral elements in the work, play, ritual, etc. of the group. What we call the two arts of music and language are virtually one process. (Demand the singing of the melody without the words or vice versa – 'it cannot be done.') Similarly, there is little or no distinction between the idiom in general use and the set construction or art-work in it." (Seeger 1935: 24)[120]

With increasing social differentiation comes, according to Seeger, increased internal and relational differentiation of music and language:

> "With the rise of classes and the consequent differentiation of relationship between the individual and the group as a whole, comes a separation of the arts and the economic, political and social functions with which they were formerly integrated. Music and language emerge as separate parts. Their use as idioms by people in general becomes separated from their employment as media for set constructions by a few increasingly more highly trained specialists. At the same time, comes an ever increasing reliance upon language, especially by ruling classes, and a decreasing reliance upon music in the struggle for or maintenance of power." (Seeger 1935: 24)

In retrospective, Seeger's generalizations may seem crude. But here is not the place to criticize Seeger's notions, especially since these specific notions are not of central relevance to the main topics of this study.

Regarding the second question, whether the relationship and role of music and language has always been in European culture as it is today, Seeger points out that music and language have existed much longer than there are sources for their history and that we usually only know something about the history of the music of relatively small social elites but almost nothing about the music of the majorities of the population. Regarding what is known about the role of music and language in society and their relationship to each other, Seeger says that they have always been differentiated from each other, though to different degrees and with a differing hierarchy between the two regarding relevance in social life (see Seeger 1935: 24–27).

Finally addressing the third question, whether there are signs indicating change or continuity in the current state of affairs, Seeger assesses developments in contemporary

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[120] Even though "primitive" was a common term in scholarly discourse at the time of Seeger's writing, usually intended as neutral, it should be pointed out that he criticizes the term in the same article: "It must be remarked at the start that the blanket designation of this diverse aggregate of several hundred units as 'primitive' is most unfortunate. Actually, they all, or practically all, exhibit a degree of social organization that we must admit is complex, developed and derived. The term 'primitive' correctly designates not these, but the first comparatively underived and undeveloped varieties of their (and our) ancestors' earliest forms of social organization, of which, [...] we know absolutely nothing. Indeed, we may scarcely dare conceive them!" (Seeger 1935: 20).

musical life, such as increased commodification of music, increased differentiation of production and consumption, and the introduction of the radio and of audio-recording techniques. While some might suspect in these developments a decrease of the relevance of music in social life, since musical production could increasingly be confined to a small group of musical professionals, Seeger identifies in the mere reception of musical performance the seed for increased musical activities: "People have been learning that it is worth while to listen to music only for a certain length of time: then it becomes the proper thing to make it for oneself" (Seeger 1935: 30).

Seeger gives this supposed trend a specific and somewhat idiosyncratic political twist (the article appeared in a communist music journal): Language is, in his analysis, one of the main techniques for controlling and exploiting the working class. Thus, while the struggle for liberation must to a certain degree necessarily depend on the use of language, increased musical activities will at the same time weaken this technique, confine its outreach, and thus support the fight against "unemployment, starvation, industrial servitude and fascist regimentation" (Seeger 1935: 30). Accordingly, "the linguistic study of music – musicology – [...] must be made to bend its efforts to the freeing, rather than the further imprisonment, of music by language" (Seeger 1935: 31). Seeger had entertained this curious theory of a literal dictatorship of the linguistic and the liberating character of music since he first joined the Composer's Collective (see Seeger 1972a: 210) but never restated it after "Preface to All Linguistic Treatment of Music". Instead, he would take a more neutral stance regarding the possible positive and negative consequences of music's (and other arts') socio-political efficacy, seeing music as a possible means to any social end, positive or negative (see, for instance, Seeger 1944b: 575–576; 1949a: 41–42).

More interesting than the specific theories and hypotheses expounded in "Preface to All Linguistic Treatment of Music" is, within the context of this study, the general shift, or rather broadening, in Seeger's ontology of music from a relatively autonomous phenomenon, discussed in structural terms, to a phenomenon strongly embedded in a web of other cultural processes, discussed in functional terms. Before the 1930s, Seeger had focussed on music as a phenomenon ruled by primarily internal, technical dynamics. TENM from time to time acknowledges the influence of non-musical factors on music and the interrelationship of music and other cultural processes: "Music is a phenomenon of mature social development – of a culture. It is not only a *product* of a cul-

ture: it is also one of the *means by which* the culture has come to be what it is and will continue to be" (Seeger 1994: 86; emphasis in original).

Nevertheless, the social character is mostly excluded from the discussion. In TENM (see especially see Seeger 1994: 84–90) and the derived entry on "Music and Musicology" in the *Encyclopaedia of the Social Sciences* (see Seeger 1933a: 146–149), Seeger expounds a constructivist ontology of music, in which music is intentionally and selectively constructed from raw, physical materials, sound events describable in terms of pitch, loudness, timbre, tempo, accent, and proportion. Of these raw materials musical forms of various complexities are constructed. This ontology of music is already to a certain extent a social ontology in that music, qua cultural phenomenon, acquires properties that cannot be represented in purely physical terms (see Seeger 1994: 86–87). For instance, the fact that a specific set of sound events is a piano sonata cannot be derived from physical data. It can only be identified as such based on socially shared cultural knowledge. To know music means to a large extent to understand it based on culturally informed and culturally transmitted knowledge. Nevertheless, music is at the beginning of the 1930s still conceptualized by Seeger in isolation from other cultural processes.

Seeger did not abandon this, so to speak, "narrow", autonomous, and structural ontology of music. It rather became the centre of a "broad", relational, and functional ontology, in which the determination of the actual amount of dependence, co-dependence, and independence of musical and non-musical factors would be the subject of empirical research. In his article "Folk Music as a Source of Social History", Seeger writes:

> "If the outer relations of music with culture cannot adequately be studied by the historian without consideration of the inner, technical operations, certainly the reverse holds true, viz., the inner, technical operations of the art of music cannot adequately be studied without consideration of the outer relations of music and the culture of which it is part." (Seeger 1940: 318)

This passage clearly expresses his conviction about the interrelatedness of musical and non-musical processes.

The questioning of the narrow ontology and the assumption of this broadened perspective was motivated by various developments in Seeger's life. By way of the Composers' Collective, Seeger had gotten into contact with people who actually used music in political activism, such as singing picketing songs, which led to a reconsideration of his earlier thoughts:

> "The upshot of the situation was that both Ruth and I felt that here was the missing link in the book I had written [TENM, M. S.]. The book that I had written was predicated on the validity of a theory of composition which was entirely intrinsic to music – that is, oblivious to any extrinsic

influences. I had indicated in the preface to the book that of course outside events did influence music, but we hadn't the slightest idea how." (Seeger 1972a: 211)

Thus, the narrow conceptualization of music became insufficient for engaging with music as a tool in political activism.[121]

A narrow conceptualization of music also proved insufficient in Seeger's work for the various New Deal agencies and the PAU and his ideas about an applied musicology, which were derived from this work (see below). In the case of this applied work, just like in the Composer's Collective, music figured as a means serving socio-political ends; and a purely intrinsic conceptualization of music would not have shed any light on music's social efficacy:

> "To enter this field, an applied musicology must require of its parent study less regard of music as an end in itself and more as a social function. Very important is the recognition of music as a product and as a production process, and its alignment with other products and production processes throughout the processes of distribution and consumption." (Seeger 1939b: 18)[122]

Partially derived from and tied to Seeger's political work is his interest in folk music research. Here again he was confronted with music as a social activity embedded in and connected to other social activities.[123]

Seeger's social ontology of music is developed within the theoretical framework provided by a "concept of total culture – which is to say, the viewing of the way of life of a culture group as a whole" (Seeger 1941: 112), borrowed from social history and cultural anthropology.[124] In a later article, Seeger defines culture "as the whole bundle of traditions that are carried by a society" (Seeger 1952: 86), society not understood as an entity in itself but as an aggregate of individual agents, who stand in social relations to each other, and allowing for both individuals and collectives as contributing agents in

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[121] The article "On Proletarian Music" (Seeger 1934) demonstrates vividly how the acceptance of the broad ontology is tied to his political aims and convictions. See Saavedra (1999: 39–48) for an analysis of the relationship between Seeger's commitment to communist aims and his conception of music as a social phenomenon.

[122] See also the general principles of the RA music program, which Seeger formulated in 1937 (see Seeger and Valiant 1980: 179–180).

[123] See Rees (1999) for a review of Seeger's work in folk music research, its connection to his political work, and the broadening of his conceptualization of music.

[124] See Baranovitch (1999) for an account of Seeger's reception of anthropological theory. This article captures the main trends of development in this domain of Seeger's thinking relatively well, even though Baranovitch seems to read too much into Seeger's earliest acknowledgements of the social character of music, while neglecting the disparate character of these statements in relation to Seeger's mostly autonomous treatment of music at the same time. Baranovitch's article is furthermore flawed in that it largely fails to correlate Seeger's reception of cultural anthropological theory with his other intellectual developments and the differing audiences he wrote for, thereby leading to at times slightly distorted or confused interpretations Seeger's writings.

cultural processes (see Seeger 1952: 86n5).[125] Seeger understands tradition in this context as

> "the inheritance, operation, and transmission of a body of practice, or way of doing something, in a society. I shall view a music tradition as operating in three dimensions: in extent, throughout the geographical area occupied by a society; in depth, throughout the social mass; and in duration, throughout its span of life." (Seeger 1952: 86)

It should be noted that Seeger furthermore understands tradition as a dynamic process, which is in constant flux and in which the transmitted content is subject to changes by music-intrinsic and -extrinsic influences, within one society or across and between societies (see especially Seeger 1949b; 1952).

Seeger sometimes, though not consistently, appears to entertain a relatively orthodox Marxist cultural theory in his writings from the early 1930s, in which music is a superstructural phenomenon that is determined by the constitution of the social structure. Usually, though, he holds a more bidirectional theory in which music is both influenced by and influences society.[126] In accordance with this general social ontology of music, Seeger repeatedly stresses that music, even though a universally distributed cultural phenomenon like language, is nevertheless not universally understandable. Instead, it is more reasonable to speak of the different musics of different societies and more or less interrelated different musical idioms of groups within these societies (see Seeger

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[125] In a later, revised version of this article, "Music and Society: Some New-World Evidence of Their Relationship", he makes this point even more explicit: "A society is constituted by a group of individuals; a culture, by a bundle of traditions. Anthropologists warn us that neither exists apart from the individuals that constitute the one and which carry the traditions that constitute the other. Conversely, neither does any individual exist apart from the society of which he is a constituent or the cultural traditions he carries" (Seeger 1977: 184; see also Seeger 1977a: 192n5). Malena Kuss has identified a bias towards the collective aspects of cultural dynamics in Seeger's writings on Latin-American musics, in spite of this theoretically balanced view of individual and collective contribution to culture, giving the impression that Seeger did not live up to his own meta-musicological standards (see Kuss 1979: 91–96).

[126] For an example of the more orthodox Marxist view, see Seeger (1935: 23–24). At the end of the same article, "Preface to All Linguistic Treatment of Music", he somewhat inconsistently grants music a significant role in changing contemporary capitalist and fascist society, thereby granting superstructure an effect on structure (see Seeger 1935: 30–31; see also the discussion of this article above). These inconsistencies may have resulted from later additions made during the editing process (see Grimes 1999: 81n5). They may have also resulted from "a lack of understanding of what the proletariat really is and of the relationship between economic structure and the superstructure of society" (Saavedra 1999: 53), speaking from a Marxist point of view. It is, of course, one of the central problems of all Marxist theorizing to account for the perceived tension between a common sense notion of individual and collective agency in society and social change on the one hand, and on the other hand a materialist conception of history, in which productive forces – according to an orthodox reading of Marx' ambiguous writings on this topic – determine all other social, political, and cultural affairs, including their historical development (see, for instance, Singer 2000: 47–58). For a clear expression of Seeger's bidirectional theory, see Seeger (1952: 84–85).

1941: 122; 1952: 86).[127] These musics are, of course, not to be understood as static but – being traditions – as dynamic entities that change, come newly into being, and vanish. Similarly, if Seeger speaks repeatedly about primitive, folk, popular, and fine art idioms in American musics, he does not use these categories because he is convinced that these categories have ahistorical validity, but rather because they appear in his eyes fit to describe the contingent situation of the musical life he found in North and South America.

3.2.2 Musicology

Having outlined Seeger's conceptions of music, language, and their relation during the period under scrutiny in this subchapter, I now turn to Seeger's idea of musicology during the same period of time. In his early texts, Seeger defines musicology in general as

> "the treatment of music by language in a deliberately methodical manner and from a musical point of view. That is to say, not from the point of view of religion or from that of physics, physiology, psychology, esthetics, literary criticism or some other non-musical study, but from the point of view of the competent musician engaged in active composition, performance and audition of music; and not in terms of the non-musical studies but in terms of the technique of music." (Seeger 1925: 12)

This definition does not necessarily become obsolete from the 1930s onward, but just as Seeger's conception of music broadened, so did his theory of musicology.

In one of his key articles, "Music and Musicology in the New World", which he published and re-published altogether four times in different, partially revised versions between 1946 and 1977 (see Seeger 1946a; 1946b; 1949c; 1977a: 211–221), Seeger defines musicology in the following way:

> "Let us say that musicology comprises five operations, as follows:
> 1 – Use of the art of speech,
> 2 – to study the art of music,
> 3 – in a deliberately methodical manner,
> 4 – for the advancement of knowledge of and about music, and
> 5 – of the place and function of music in human culture." (Seeger 1949c: 53)

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[127] Seeger used the plural form "musics" in a published text for the first time in 1932 in the context of a review of Carl Ruggles' compositional work: "We need thorough familiarity with the musics of the great Oriental civilizations and these, so fast dying, must be recorded soon or they will vanish, to be regretted by our more enlightened descendants as we regret the loss of the library of Alexandria" (Seeger 1932: 583). He already used the plural slightly earlier in the unpublished TENM (see Seeger 1994: 56, 57, 73, 78, 80, 110, 113). I am not sure when the plural form "musics" was used for the first time ever in the sense intended by Seeger, but I found one other contemporary example of a similar usage by the cultural anthropologist Guy B. Johnson: "When the negro came to this country he came into contact with a musical culture presumably different from that to which he had been accustomed. What is the relation of his subsequent musical products to the African and European musics?" (Johnson 1931: 151). The mere word "musics"/"musicks", has been used occasionally for centuries, though not in the sense relevant in the current context. John Playford, for instance, uses "musicks" in the seventeenth century to denominate musical pieces (see Playford 1683: 41).

Music, as the object of musicology, in this definition means all musics of the world without any social, geographical, or temporal exceptions.[128] The first four operations can be understood as equivalent to the earlier definition. This is about the same meta-musicological position he holds in TENM and the encyclopaedia entry on "Music and Musicology", despite repeated hints at music's social function.[129] The essential addition after the early 1930s is the inclusion of the fifth operation, namely the study of music's role in human life, which is no longer a task of other disciplines such as sociology, cultural anthropology, or history but has now become a part of musicology. While the "inner, technical operation of the various musics and of their socially and historically determined idioms" can be "considered the peculiar domain of musicology" (Seeger 1940: 317) which no other academic discipline is able to investigate properly, Seeger does no longer think it reasonable – as has already been mentioned above – to isolate music in research from its outer relations with other cultural processes and social forces (see Seeger 1940: 318).

In accordance with his broadened conception of music and musicology, Seeger classifies musicology explicitly as a social science in a paper delivered in 1939 (see Seeger 1944c: 16). As a consequence of the fifth operation, there is a significant domain of mutual interests shared by musicology and other social sciences, including (social) history. Musicology may interact with other social sciences in three different ways, depending on the focus of research (see Seeger 1940: 320): Other disciplines may serve as auxiliary disciplines, if the focus is on intrinsic, technical processes of music. Musicology and other disciplines may meet at eye-level, when the interrelationship of music and other cultural processes is the object of research. Finally, musicology may be an auxiliary discipline that contributes to other disciplines' research on other cultural domains or human life in general. Results of more distant disciplines, like physics, may also be relevant to musicology, but, as Seeger had already said in his early writings, they

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[128] Seeger is very critical of the majority of his contemporaries in historical musicology and comparative musicology, who either study exclusively European fine art music of the past or all kinds of contemporary music except European music (see Seeger 1939a: 121, 126).

[129] It should be noted that Seeger's entry on "Music, occidental" in the *Encyclopaedia of the Social Sciences* contains, in addition to mostly music-intrinsic historical accounts, repeated and relatively extended discussions of social aspects of music, in spite of Seeger's relatively autonomous, music-intrinsic outline of musicology in the same encyclopaedia (see especially Seeger 1933b: 162–164).

may be in need of proper framing or translation into a musical point of view where they further knowledge of and about music (see Seeger 1933a: 145).[130]

In order to clarify the specific role of the musicologist, Seeger compares in how far the five operations of musicology are fulfilled by musicians and musicologists. According to Seeger, many professional musicians perform the first two operations just like musicologist: they have experience in using language in order to study music and also in writing about music (see Seeger 1949c: 53). Similarly, musicologists usually have a significant amount of experience as practicing musicians. Musicians may even use language in a methodical way, but they do not cultivate this use to such an extent and as consistently as musicologists do, to whom "deliberately methodical use of speech means rigorous application of scientific and critical methods" (Seeger 1949c: 53–54).[131] Regarding the fourth operation, musicians are mostly interested in furthering knowledge of music that "will serve the practice of an instrument, of composition, or of the teaching of some technique" (Seeger 1949c: 54). In contrast, musicologists deal with both knowledge of and knowledge about music, emphasizing the latter kind of knowledge and the relationship between the two. The fifth operation, finally, seems to be the sole concern of musicologists or of musicians who have become de-facto-musicologists (see Seeger 1949c: 54).

Seeger summarizes the main points of difference between musicians and musicologists as follows:

> "(1) the degree of refinement of the art of speech in dealing with music; (2) the relative emphasis upon the two kinds of knowledge involved; and (3) the aim of the whole undertaking. Typically, the musician produces or reproduces music. The musicologist studies, edits, and writes about it." (Seeger 1949c: 54)

Tied in with the different aims of musicians and musicologists is also a difference in ethos: Musicians usually work in the music which they appreciate most highly, whereas

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[130] Seeger's later methodological reflections on the results of the melograph illustrate this musicological necessity of translating data from other disciplines, in this case physics, into musical data. Seeger points out that the melograph is able to measure physical reality in such detail that may (1) not necessarily be perceivable or may (2) be perceivable, though not musically meaningful, or may (3) be not perceived, exactly because it is not musically meaningful in reference to the relevant norms of tradition. Thus, the users of the melograph have to adjust the device in such a way that the measurements "represent musical, not physical reality" (Seeger 1951a: 105) in a way that is relevant to someone well-acquainted with the transcribed music. For a helpful discussion of the difference between acoustic and categorically structured experiential musical facts (and furthermore the difference between experiential musical facts and non-experiential speculative constructions about music) see also Dahlhaus (1975).

[131] Louis Harap (1937) has also argued that it is the *rigorous* application of methods that distinguishes musicological research from less rigorous, but more anecdotal or impressionistic reflections on music by, say, composers.

musicology has to deal with all musics. This task makes special demands on the musicologist:

> "The proper attitude of the musicologist is [...] to submerge his own taste-preferences at will, in order to be as objective as possible in the study of other people's taste preferences, or, upon occasion, to study music data as free as possible to all critical considerations whatever." (Seeger 1949c: 55)

One could read this last statement as a plea for a value-free musicology (see, for instance, Baranovitch 1999: 164), which would contradict Seeger's embrace of criticism, which remained a part of his conception of musicology until the end of his life. Instead, Seeger seems to mean in this passage that the musicologist is able – or rather should be able – to willingly separate factual description from evaluation and not that musicologists should never engage in critical discourse. For the tasks of a musician, on the other hand, this ability is simply not necessary.

Broadly defined as it is, Seeger's conception of musicology can be described as a disciplinary space that is internally structured along several axes, which are marked by a number of complementary conceptual dichotomies recurrent in Seeger's writings. These are (in addition to the already discussed pair "music in itself/music's technical aspects – music in human life/music's social aspects", which is directly derived from musicology's object of study): "science and criticism", "systematic and historical musicology", "research and synopsis", and finally "pure and applied musicology". Thus, musicologists and their work can be positioned in manifold ways in this Seegerian musicological space – there are altogether thirty-two possible and valid combinations. Nevertheless, there is no single privileged position within the structure of this space, as Seeger warns:

> "The first fallacy is to regard one's own particular brand of music or musicology as the whole of either. The specialist – and most of us have functioned as specialists – must, of necessity, employ a narrow view in the conduct of his work. It is only by adding together the many narrow views that we get a broad view of the field of music or of musicology as a whole. The whole, however, we must remember, is something more than the mere sum of its parts. Equally important are the relationships among the parts. This does not make the broad view better than the narrow view or vice versa. It does make it required reading." (Seeger 1949c: 37)

I discuss the conceptual axes that define the possible views in the following subsections.

3.2.2.1 Science and Criticism

The dichotomy of science and criticism describes the attitude towards evaluation in musicological research methods. Scientific musicology describes past and present states of affairs and developments, analytically identifies trends, and makes prognoses but does not evaluate what it describes, analyses, or prognosticates. Critical musicology is the "formal study of musical value" and "has two aspects: the intrinsic value of music and

the value of music to society" (Seeger 1933a: 145). But critical musicology is not only the descriptive study of what is de facto valued in music, of what is seen as valuable in music's relation to social life, and of the criteria based on which such judgments are made – critical musicology also includes the deliberate evaluation of music by musicologists.[132]

This may sound surprising, depending on one's general position on *Wertfreiheit* ("absence of evaluation") in scholarship, especially in the social sciences and humanities.[133] As a reminder, Seeger already includes criticism in his early conceptualizations of musicology, and he gives several arguments for its inclusion. One argument is that musicological engagement in criticism helps to explore and identify the limits of descriptive scholarship and the possible extension of logical rigour as well as the non-eliminable amount of subjectivity in criticism. Another argument is that, since people engage in critical talk about music anyway, which is in Seeger's opinion often uninformed and based on unreflected assumptions and criteria, musicology should rather try to improve this criticism and try to make it as rational as possible, instead of letting the bad criticism proliferate.

During the 1930s and 1940s, Seeger adds more arguments to this list, which are connected to his inclusion of applied study in musicology (see below). Government work is not value-neutral, it has to define objectives and therefore "[p]olicy is unquestionably in the main critical in character" (Seeger 1944c: 17). If musicology cannot provide informed critical judgments for policy makers, then these will rely on common sense, which may not necessarily be good sense. Thus, critical musicology's task in government work is "to aid in the setting up of a critical method and value theory for musicology in general, which will be useful in both the applied and the general fields, [...] to formulate objectives for large-scale music development, both governmental and non-governmental, and to check up continually on the interplay of critical and scientific methods, not only in its field but also in relating of its field to other fields" (Seeger 1944c: 19).

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[132] To avoid misunderstandings it should also be noted that Seeger's concept of critical musicology is not compatible – at least not fully – with the notion of criticism propagated by Joseph Kerman in *Contemplating Music* (1985), which means primarily the verbal interpretation or explication of individual musical works and their meaning.

[133] On the notion of *Wertfreiheit* see Blaschke (1996). See also the discussion of normativity in chapters 1.5 and 4.2.

Seeger makes an analogous argument for critical musicology with regard to the relationship between musicology and music education. The determination of the content of music education is a critical determination and, again, such a decision should be based on the best kind of music critique available, which should be provided by musicology (see Seeger 1947a: 11).

Finally, Seeger holds the opinion that musicologists should get involved in contemporary musical developments instead of shirking them, since many musicians are facing questions which are not only musical, but actually musicological. But in order to tackle these questions, which contain critical aspects, musicologists must be equipped with well-developed critical methods (see Seeger 1939a: 125, 127).

How, then, are science and criticism conceived of by Seeger? Science, in the intrinsic approach, which treats music as autonomous from the rest of culture, is the formulation of a technical music theory of varying degrees of generality and the technical analysis of music (see Seeger 1933: 146–150). This is one of the main aspects distinguishing musicology from other disciplines. When exploring music in human life, scientific musicology inquires into the functions that music fulfils in society. As has already been discussed, both perspectives are not completely disparate: as a cultural phenomenon, musical technique depends on social conventions and the creativity of individuals, who are always part of a society; and the function of music in human life cannot reasonably be studied in total separation from music's technical operations.

Science, in Seeger's terminology, produces data – in contrast to criticism, which produces dicta. This data can be diverse: it can range from qualitative case studies to quantitative and statistically treated surveys; it can be the description of past or present facts, derived from research in the field, sources from the past, or from controlled experiments; but it can also be the analytic identification of developmental trends, from which in turn prognoses might be derived (see Seeger 1944c: 15–16).

Critical musicology is probably in need of more extended commentary than the scientific branch. First of all, it should be noted that criticism depends in Seeger's account on science in two respects: On the one hand, critical musicology should be enlightened by a scientific theory of value in order to be as rational as possible. On the other hand, critical dicta are evaluative judgments on existing or desired facts. Thus, dicta depend at least partially on whether the evaluated facts actually obtain or not or could at least obtain. For instance, a traditional criterion for good contrapuntal style is the avoidance of parallel fifths between voices. From such a vantage point, one could

make the following dictum about a hypothetical fugue: "This fugue is badly composed, because it employs parallel fifths." Obviously, the soundness of such criticism depends on the fact that there actually are parallel fifths in the respective fugue.

What is Seeger's theory of musical value during the period discussed in this chapter? Due to the technical and the social conception of music, musical value can be understood in two ways: as "the intrinsic value of music and the value of music to society" (Seeger 1933a: 145). In accordance with Perry's general theory of value, which Seeger explicitly references (see Seeger 1994: 79), both intrinsic and extrinsic musical value is related to interest and therefore depends on evaluation according to specific criteria. There are several sources of criteria:

> "[T]he almost instantaneous taste reaction of the individual; various musical group tastes, into one of which the individual taste reaction tends very soon to merge and to several of which he is likely to defer either consciously or unconsciously; the mandates of musical history, those determinations of value that are presented in the myriad ways a complex history can record them; the current musical idiom of any place or time, a body of theory and practise which not only represents achieved values but which continually destroys old and creates new ones; the group tastes of musically untrained people, especially of those in control of powerful institutions, e. g. political, religious, economic; the determinations of value of an extramusical sort that come down in an almost chaotic confusion from ancient times; the contributions of contemporary non-musical sciences." (Seeger 1933a: 145–146)[134]

Each source of criteria can produce conflicting criteria, and the criteria of different sources will often be in conflict with each other to differing degrees. Therefore, every critical judgment is an individual negotiation between the relevant sets of criteria. As a consequence, "[a]ny final judgment of musical value [...] must wait for a utopia wherein the extrinsic and intrinsic criteria are permanently adjusted" (Seeger 1933a: 146).

Seeger points out that the primary medium of music criticism is music itself. Any given piece of music is the product of a process of critical selection of technical resources:

> "Musical value, and the expression and communication of it, is primarily the function of the composer – only secondarily should we look for its exposition in language. So every composition embodies, among other things, a critique of the art of its day, a revision of its criteria, a revaluation of its values." (Seeger 1932: 590)

The proper domain of musicological critique is, of course, music criticism in language. Seeger distinguishes between two kinds of verbal criticism: "the *impressionistic*, in which the mystical or rhapsodical element predominates, and the *scientific*, in which the logical element is more important" (Seeger 1994: 65; emphasis in original). Seeger

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[134] In TENM, Seeger presents these sources of criteria with a slightly different terminology in one of his famous diagrams (see Seeger 1994: 66).

writes that "a complete criticism [...] should have both its scientific-critical, or logical, section and its impressionistic, or rhapsodic, section" (Seeger 1932: 591). Nevertheless, Seeger also makes clear that only scientific criticism "is to be regarded musicological" (Seeger 1994: 65). This is no contradiction; it simply shows that a "complete criticism" is in Seeger's conception not a purely musicological enterprise but broader in scope.

Seeger provides a detailed and at times slightly crude discussion of the various sources of criteria and of the impressionistic and scientific approach to criticism in TENM, of which I only summarize the main aspects relevant to this study's topic (see Seeger 1994: 65–83).[135] Impressionistic criticism is opaque. It makes value judgments based on intuition alone and does not give reasons or arguments in favour of the judgments. Impressionistic criticism is based on the intuition that a piece of music is either good or bad, without any gradation or differentiation. Scientific criticism, on the other hand, tries to be as rational as possible in balancing the various sources of criteria, in building its judgments on scientific data, in considering different perspectives and especially evaluations by others, in considering the evaluated music as a whole as well as considering its parts, in grading and differentiating its judgments, and in producing transparent evaluations. Yet, there will always remain a non-analyzable, subjective residue: "The method of criticism cannot flee subjectivity. This is, perhaps, its central axis – the relating of the subjective and the objective" (Seeger 1939a: 127). But even if critical musicology cannot be fully rational and objective, it should nevertheless borrow or devise "critical methods which carry over a long way from the firm base of scientific knowledge before floundering must be admitted" (Seeger 1944c: 16).

3.2.2.2 Systematic and Historical Musicology

Whereas the difference between scientific and critical musicology in Seeger's diction is a difference in method, the difference between systematic and historical musicology is one in orientation, meaning "the *angle* at which a field or object of study is viewed" (Seeger 1939a: 122; emphasis in original). Seeger addresses this issue in passing in TENM (see Seeger 1994: 55–56) and in more detail in a paper titled "Systematic and

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[135] Greer provides an account of Seeger's theory of music criticism (see Greer 1998: 78–100). But not surprisingly, Greer presents Seeger's theory in the light of his Bergsonian reading of Seeger, which is admittedly a little more appropriate in the context of Seeger's theory of music criticism than with regard to other areas of Seeger's thinking; but even there it remains a source of serious bias and misconceptions. I already explained my degree of dissent with this interpretation of Seeger's writing and will therefore not discuss Greer's account in detail.

Historical Orientations in Musicology", delivered at the annual meeting of the AMS in 1935, which was published four years later in *Acta Musicologica*. This article is an important step in the continuous redefinition of Seeger's concept of systematic musicology.

Seeger discusses his definition of systematic and historical musicology with the aid of a metaphorical layer cake. This cake is made of many layers of varying size and made from various substances; it is continuously growing in height and extension and overlaps with other cakes making it sometimes hard to say where one cake ends and another begins (see Seeger 1939a: 122). Seeger says that in scholarship in general

> "[b]efore the development of modern scientific and critical methods, the systematic orientation could, in its purest form be defined as the viewing of things *as they are* – the cake cut along the layer, horizontally, as it were. The historical orientation could be defined similarly as the viewing of things *as they were* – the cake cut vertically." (Seeger 1939a: 122–123; emphasis in original)

While it remains ambiguous in this passage whether the cake could be cut horizontally through any layer, it becomes clear from later passages in the same article that Seeger only means the top layer, that means, the present. According to Seeger, this old definition of historical and systematic study became to be regarded in many disciplines as inadequate and too exclusive of each other. During the twentieth century, the two orientations would in many disciplines instead come to be defined as "how things came to be as they were" and "how things come to be what they will be" (Seeger 1939a: 123). Thus, history and system are no longer understood as mutually exclusive objects of study but as interrelated phenomena: "History became a study of the relationships of former systems; and system, a study of the relationships of various historical strands. Events became simply points in processes, and the processes were viewed as one continuum from as far back to as far forward as we could see" (Seeger 1939a: 123–124).

Musicology has, in Seeger's analysis and to his dissatisfaction, at the time of his writing not made this definitional turn. There are primarily studies of "*how music was and of how it came to be as it was*" (Seeger 1939a: 124; emphasis in original). But there is neither research on the current state of music, nor on how it developed into the current state, nor on current trends of future development. This narrow outlook of musicology is especially deplorable in Seeger's eyes because he identifies many socially relevant musicological questions regarding contemporary musical life.[136]

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[136] For the social relevance of musicological research see the subsection on pure and applied study.

Ideally, the historical and the systematic orientation should be developed equally and the "musicologist must use both systematic and historical orientations as inseparable complements of each other" (Seeger 1939a: 126). The present is a product of past processes, just like the future will be a product of processes active in the present.[137] Seeger admits that due to pragmatic constrains, scholars cannot actually be specialists in both systematic and historical research in all the musics of the world. Nevertheless, all musicological work would benefit from an increase in complementarity between historical and systematic study and "[t]heir rapprochement is the most pressing task of present day musicology" (Seeger 1939a: 128). Closely tied to this effort for rapprochement between the musicological orientations is the dichotomy of synopsis and research, which is discussed in the next subsection.

3.2.2.3 Synopsis and Research

Seeger is aware that musicologists must, as limited beings, specialize in certain areas of musicological study while neglecting others. But it has already been mentioned that musicology should, in Seeger's conception, be more than just a sum of specialized studies from a narrow perspective. It should also provide a broad perspective by relating the individual studies to each other on a larger scale. Metaphorically speaking, musicology should not only collect sundry stones but also compose a mosaic picture out of them and contemplate it (see Seeger 1939a: 126–129; Seeger 1949c: 37).

Seeger introduces the dichotomy of synopsis and research in order to distinguish between "the *balanced comprehension of a whole* as over against the precise exploration of a part" (Seeger 1939a: 127; emphasis in original). Seeger diagnoses a better development of research at the time of his writing; musicologists should therefore work more intensively in synopsis in order to compensate for this imbalance (see Seeger 1939a: 127). While synopsis provides a big picture and research a detailed study of a part, the former runs the danger of being superficial and the latter of being trivial (see Seeger 1939a: 127). Thus, ideally, both kinds of vision are equally important in musicology and are, like the other dichotomies, to be understood as complementary. Seeger

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[137] Such a complementary and interrelated approach to the study of music of the past and the present is echoed by Gilbert Chase in his article "A Dialectical Approach to Music History" (1958), in which he argues from a methodological vantage point that historical musicology should be the study of the music of the dead and ethnomusicology the study of the music of the living.

accordingly characterizes an ideal musicologist as a "Jack of all trades and master of one" (Seeger 1939a: 127).

3.2.2.4 Pure and Applied Musicology

The dichotomy of pure and applied study distinguishes between musicology as a scholarly end in itself and musicology as a means to a non-scholarly end. It should, first of all, be noted that Seeger does not see pure study as completely isolated from application. Rather, the results of pure study, "[i]n spite of our best efforts to exclude from that study the influence of extrinsic objectives and partisanships" (Seeger 1939b: 17), are always available for application and are indeed applied. Furthermore, Seeger thinks that musicology should be sensitive to its, so to speak, social mandate:

> "[T]he composers, the performers, and even the listeners, find themselves trying to cope with situations expanding and changing with amazing speed – not only musical, but also economic and political situations involving music, in which old relationships are thrown on the scrap-heap, and new ones erected overnight. The musician's livelihood, his professional standards, his artistic aims, are shattered or transformed into new and strange things. Meanwhile, the inscrutable processes of the music of the folk tread their sure but slow measures, now in close contact with urban arts, now as upon another planet." (Seeger 1939a: 125)

Seeger observes tersely that, at the time of his writing, "[i]n all this, musicology has been no help" (Seeger 1939a: 125). This social mandate exists for pure and applied study alike. Pure study should not be confined to these demands, but it should neither ignore them. It could provide descriptive analyses of contemporary musical life and its processes, which could help non-musicologists to better understand and cope with what they are experiencing. Just like being sensitive to its social mandate, musicology should also respond to the more specific needs of music educators, providing the pure research – but also the critical counselling, which would rather fall into the applied domain – required to maintain and improve music education in content and pedagogic technique (see Seeger 1947a).

There are several reasons why Seeger argues for an active engagement in applied musicology. The potentiality and factuality of application mentioned above is one of them. If pure research is applied anyway, the musicologists might as well try to control the ways and ends of its application to some extent. Further arguments have already been discussed in the context of Seeger's arguments for critical musicology: Policy makers in national and international cultural politics, social work, and music education formulate objectives and make decisions that affect the domain of musicology but will probably not make well-informed decisions if there is no applied musicology to con-

sult.[138] Therefore, musicologists should try to have an active influence on policy-making, instead of being passive by-standers.[139]

Regarding a different area of application, Seeger thinks – at least during the early 1930s – that musicologists should "take an active place in the vanguard of our musical present" (Seeger 1939a: 126; see also Seeger 1994: 56). A musicologist "should be an actual worker in the field he is studying, and must try, not without trained skill, to join the making of the music of tomorrow" (Seeger 1939a: 126). TENM can be understood as such an exercise in "vanguard musicology", describing a defined field of artistic practice, its current state, resources and unused potentials, and indicating a direction for possible development.[140]

Finally, applied study may even be a desirable complementary branch for those who are primarily interested in pure musicology:

> "It has been commonly found [...] that although the bulk of the activity of the applied sciences has been of value for *use*, still many results of value to knowledge have been achieved, not only through the accumulation of new data for the parent sciences, but through actual cultivation of the parent sciences within the framework of the applied studies." (Seeger 1944c: 14)

Another way in which pure study can benefit from applied study is through gaining reflexive knowledge about the ways in which results of pure study are applied and about the not-so-pure motivations that may be hidden in supposedly pure study (see Seeger 1939b: 17).

Leaving aside the specific case of "vanguard musicology", the main areas of applied musicology discussed by Seeger are music in national and international cultural policy, music in social work, and music education. According to Seeger, applied musicology should take on several tasks in these domains, which are formulated in general terms and are organized stepwise: 1) analysis and description of the relevant field of music, drawing especially on quantitative research methods; 2) assessment of developmental trends within the field; 3) making predictions about future developments based on statistical analyses and controlled experiments; 4) the formulation of a value theory

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[138] It should be mentioned that Seeger does not label musicology's involvement in music educational matters as "applied musicology". Nevertheless, it makes sense to include it in the domain of applied study, since it reaches beyond pure musicological discourse and can be understood as a specific area of national (and sometimes international) cultural policy, often also dealing with social work, as becomes most obvious in the work of the New Deal Agencies. For a review of Seeger's musicologically informed work in national and international music education, see McCarthy (1995a; 1995b).

[139] A similar argument is proposed by Jeff Todd Titon (2013).

[140] Just like in the case of musicology and music education, Seeger does not label this involvement in contemporary musical matters as "applied musicology", but it is reasonable to subsume it to the category of applied study, because, again, it reaches beyond pure musicological discourse.

and the development of critical methods in musicology; 5) definition of objectives, ideally not against, but in agreement with existing trends and based on musicologically informed critical judgments; 6) checking critical dicta against scientific data, meaning the continuous revision of objectives and measures taken in respect of factual developments and new insights (see Seeger 1944c: 15–18). The first three steps are firmly grounded in scientific musicology, while the latter three introduce critical aspects, with the sixth providing a control measure against an unrestricted subjectivity or ideological blindness (see Seeger 1944c: 18–19).

Regarding the general ethos of applied musicology, Seeger holds an outspoken left or liberal position. Government activities in music policy should aim at the "facilitation of development as a cultural function" instead of "regulation or the attempt to control" (Seeger 1944c: 20). In a different context, Seeger speaks of the democratic and the authoritarian strategies in music policy and states that only the former strategy is consistent "with modern scientific and critical thought, of which it is, in fact, an application" (Seeger 1939b: 17–18).[141]

Regarding the role of the arts in general in international relations, Seeger points out that the arts can be a source of understanding as much as of conflict, and that the mere promotion of exchange may not necessarily foster understanding and cooperation, as the enmities between France and Germany in spite of a century-long cultural exchange show (see Seeger 1949a: 41). However, Seeger clearly identifies understanding and cooperation as the primary goals of international cultural policy with which decision-making must be coordinated, while concerns regarding intrinsic quality of music are secondary to, though ideally in harmony, with the primary goal (see Seeger 1944d: 631; Seeger 1949a: 41).

Seeger says similar things about music policy in social work, formulating ten basic principles (see Seeger and Valiant 1980: 179–180). The first of these principles is: "Music, as any art, is not an end in itself, but is a means for achieving larger social and economic ends" (Seeger and Valiant 1980: 179). Seeger's ninth principle is even more explicit: "The main question, then, should be not 'is it good music?' but 'what is the

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[141] This conviction that only democracy is logically consistent with modern scientific thought or that it is an extension of this thought to social and political affairs bears close resemblance to positions held by the proponents of critical rationalism after World War II. See especially Popper (1945; 1957) and for a concise overview Gorton (2013).

music good for?'; and if it bids fair to aid in the welding of the people into more inde-
pendent, capable and democratic action, it must be approved" (Seeger and Valiant
1980: 180).

Finally, Seeger is aware that applied musicologists have to be prepared to subor-
dinate themselves and their skills to a certain degree while working in government or
international agencies. This should not discourage them, and the subordination should
neither be unlimited. Applied musicologists "should stand firmly against paying more
than a fair price and resist with all the distaste and distrust that is natural to them the in-
evitable efforts by government and inter-government to direct or control them, their art,
or their knowledge" (Seeger 1949a: 43). This means that engagement in applied musi-
cology is reasonable only as long as policy makers are willing to listen and to seriously
consider its arguments and suggestions.

3.3 Toward a Unitary Field Theory for Musicology

While Seeger's texts of the middle period which were discussed in the last chapter often
had a strong connection to applied issues, Seeger's retirement from the PAU/OAS
marked the return of meta-musicological issues in a more pure or academically esoteric
context and appearance.[142] During the final twenty-five years of his life, Seeger pro-
duced a plethora of articles relevant to the meta-musicological focus of this study,
which form by far the largest part of his literary output during this period. He kept revis-
iting the same bundle of questions and issues, some of which he had contemplated for
decades, some being more recent additions, continually revising his ideas on these ques-
tions and issues to various degrees.

Good examples of this process of constant revision during the last decades of
Seeger's life are his publications on the value and critique of music. In 1965, Seeger
published the article "Preface to a Critique of Music" (Seeger 1965a), which was based
on two conference papers which he had presented in 1963. This article revisited issues
first raised in chapter 2 of TENM. Another slightly revised version of the same article
was published in 1965 in the *Boletin interamericano de música*, now titled "Preface to
the Critique of Music" (Seeger 1965b; reprinted in 1994: 289–318). A revised extract of
this article entered *Studies in Musicology, 1935–1975* as chapter 4, titled "The Musico-

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[142] Occasional exceptions from this rule are, for instance, "Who Owns Folklore? – A Rejoinder" (Seeger
1962a) and "World Music in American Schools: A Challenge to be Met" (Seeger 1972b).

logical Juncture: Music as Value" (Seeger 1977a: 51–63). Still, Seeger was not satisfied with his work and intended to include yet another revised version of "Preface to the Critique of Music" in his unfinished project *Principia Musicologica* (see Seeger 1977a: vii). In addition, the content of another article published in 1977 and titled "Sources of Evidence and Criteria for Judgment in the Critique of Music" (Seeger 1977b) is closely related to and partially overlaps with the articles mentioned earlier. According to a letter by Seeger to Pescatello, this article was also to be included in *Principia Musicologica* (see Pescatello 1992: 314n18).

In this process of constant revision, Seeger pursued the formulation of something that he called, in analogy to the idea of a physical unitary field theory, a "unitary field theory for musicology". Seeger first proposed this notion in a paper presented in 1944, which was titled "Toward a Unitary Field Theory for Musicology" and of which an abstract was published in 1947 (Seeger 1947b). In this abstract, the purpose of such a theory is described as follows:

> "The task of a unitary field theory is understood to be definition and systematization of a field, more particularly where a duality or plurality is evident – such as appears in the field of musicology between extrinsic (non-musical) and intrinsic (musical) materials of music and studies thereof, between form and content of music, content of music and of speech, scientific and critical methods of musicological study, structural and functional analysis, etc." (Seeger 1947b: 16)

During the 1960s, Seeger occasionally mentioned the idea of a unitary field theory (see Seeger 1968; 1969a: 242–243). Finally, Seeger published a philosophical dialogue in 1970, which is also titled "Toward a Unitary Field Theory of Musicology" (Seeger 1970b; reprinted in 1977a: 102–138).

This dialogue is accompanied by a foldout chart titled "Conspectus of the Resources of the Musicological Process".[143] This "Conspectus" is a revised synthesis of several earlier diagrams and is intended as a map of Seeger's unitary field theory for musicology or rather, as he explains in the dialogue, as a roadmap for working through the process of musicological study on the basis of a unitary field theory (see Seeger 1970b: 198–200).

This at times excessive self-revisionism poses a serious problem – or as Seeger would have possibly preferred: a dilemma – in writing an account of the development of

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[143] For an article published in 1951, Seeger drew up another chart titled "Conspectus of the Organization of Musicological Study upon a Basis of the Systematic Orientation" (see Seeger 1951b: 246–247), which is not to be confused with the "Conspectus" published in 1970. The 1951 "Conspectus" is discussed below.

Seeger's meta-musicological thought. Scholarly thoroughness has to be balanced against scholarly clarity and economy. One side of the dilemma is to trace and interpret even the smallest revision and run the likely danger of losing oneself in philological detail that is of no interest except to the most dedicated Seeger scholar. Another danger of this approach is to fall into the trap of over-interpreting revisions that may at times have been motivated rather by considerations of literary style than of expressing essential changes in content and intended meaning. The alternative is to pick out one set of texts and treat these as an embodiment of Seeger's ideas in their final form, thereby running the danger of illegitimately glossing over the unfinished and preliminary character and actual change of Seeger's thought.

With the larger aim of this study in mind and after a close examination of Seeger's whole literary corpus, I have decided to choose the second alternative of the dilemma, mostly postponing the discussion of philological detail to a not entirely desirable future in which a *Yearbook for Seeger Studies* or the like might be published and might find an interested readership. I will therefore draw primarily on the article versions published in *Studies in Musicology, 1935–1975* since they contain the latest revisions and show the highest, though not complete coherence between each other. Occasionally, I will supplement this collection with other articles that did not enter *Studies in Musicology, 1935–1975* but nevertheless contain ideas that are relevant to the current discussion. This is especially the case with articles that were to be included in *Principia Musicologica* but did not in any form find their way into *Studies in Musicology, 1935–1975*.[144]

It is tempting to use the "Conspectus of the Resources of the Musicological Process" as a model for structuring this chapter. Given that this chart was re-included in *Studies in Musicology, 1935–1975*, one can safely assume that Seeger still judged it to at least roughly represent the state of his meta-musicological reflexion in an adequate

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[144] Information by Seeger about the intended content of *Principia Musicologica* varies; and it is probable that Seeger had not made a final decision by the time of his death (see Seeger 1977a: vii; Pescatello 1992: 277–278, 314n18; 1994a: 4–6). However, based on the existing utterances by Seeger on the content of *Principa Musicologica*, it can be considered as relatively well established that in addition to revised versions of some theoretical texts already included in *Studies in Musicology, 1935–1975* and a selection of occasional papers of lesser interest in the current context, Seeger wanted to include some versions of "Tractatus Esthetico-Semioticus: Model of the Systems of Human Communication" (Seeger 1976), "Sources of Evidence and Criteria for Judgment in the Critique of Music" (Seeger 1977b) as well as most probably "On the Formational Apparatus of the Music Compositional Process" (Seeger 1969a) as core texts of the collection.

fashion. However, this chapter is not composed in accordance with the structure of the "Conspectus". All issues included in the "Conspectus" are discussed in this chapter, some more extensively, some less so. As such, this chapter can serve as a commentary on the "Conspectus"; and readers are encouraged to consult the "Conspectus" in parallel to reading this chapter, in order to deepen their understanding of both the "Conspectus" and the content of this chapter.[145] But using the "Conspectus" as a model for the structure of the necessarily linear discourse of a text like this study would either eliminate what makes this diagram special and fascinating or be inadequate for structuring a doctoral dissertation. One of the biggest values of the "Conspectus" lies in conveying its content in a non-linear fashion. Thus, the "Conspectus" seems suitable to be treated in the form of a computer-based non-linear hypertext based on the diagram, with roll-over commentaries and extensive cross-links, maybe even presented in a three- rather than just a two-dimensional way. As attractive as such a possibility appears, such presentation has to be postponed. For now, this chapter continues in the more conventional linear fashion, as it is appropriate for a scholarly text.[146]

The chapter starts with one rather specific issue in Seeger's meta-musicology during the period under discussion, which needs to be dealt with before proceeding to the more general and overarching issues in order to avoid unnecessary confusions. This issue consists of his opinions on the newly founded discipline of ethnomusicology and its relation to other varieties of musicology. Therefore, the first section treats Seeger's ideas on the scope and aims of ethnomusicology and its role within the scholarly landscape. It is followed by a section on Seeger's ontology of music, speech, and other modes of communication during his final years. The next section addresses Seeger's key concept of the "musicological juncture" and his attention to the role of the individual in musicological research, which is one of the new additions to his meta-musicological thinking from the 1950s onward. The final section discusses revisions, additions, and refinements of Seeger's thinking on musicological disciplinarity, which was already unfolded in the texts of his middle period.

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[145] See also the comments on the "Conspectus" by Anthony Seeger (2006: 228–233).
[146] It should also be noted that the "Conspectus" is conceptually not fully consistent with other central texts from the last phase of Seeger's meta-musicological thinking (see the discussions of conceptual inconsistencies below).

3.3.1 Seeger and the Rise of Ethnomusicology

Despite being one of the co-founders of the SEM and even though ethnomusicological institutions, conferences, and publications provided a sympathetic environment, forum, and outlet for his own scholarly work, Seeger had mixed feelings about this post-World War II reincarnation of comparative musicology infused with anthropological theories and methods. He both embraced this new branch of musicology and at the same time criticized certain tendencies within the ethnomusicological community.

On the one hand, Seeger welcomed ethnomusicology as "the predominantly systematic study of the total music of the world" (Seeger 1965a: 41), meaning a study of any contemporary music grounded in participatory knowledge of making the music under study (see Seeger 1971: vii), a kind of study that he had found underdeveloped in earlier years with regard to both orientation and scope. Regarding the global scope, Seeger welcomed ethnomusicology, because he believed that talking only about "one's own music" runs the risk of distorted insights:

> "For there are few things more futile than talking only about one music, one's own. By the very nature of the act – the inescapable necessity to deal with all particulars in terms of generic and abstract concepts – the particulars of one's own music masquerade as worldwide universals and, as an automatic reflex, distort not only one's understanding of one's own music, but of all others as well." (Seeger 1977a: 44)

Musicologists' knowledge of their own musics should thus be decreased in favour of an increase in knowledge about other musics, thereby providing them with a properly adjusted perspective on their own music and musics in general (see also Seeger 1972b: 108).

On the other hand, Seeger had concerns regarding the scope, content, and orientation of ethnomusicology as understood by many of his colleagues, regarding ethnomusicology's relationship to other forms of musicology, and regarding the name "ethnomusicology". One can say that Seeger argued against a default position of ethnomusicology. This default position was maybe not explicitly professed by many ethnomusicologists, but the majority of ethnomusicological research practice betrayed its tacit acceptance until at least the 1980s. Jaap Kunst's famous definition of ethnomusicology exemplifies this default position:

> "The study-object of ethnomusicology [...] is the *traditional* music and musical instruments of all cultural strata of mankind, from the so-called primitive peoples to the civilized nations. Our science, therefore, investigates all tribal and folk music and every kind of non-Western art music. Besides, it studies as well the sociological aspects of music, as the phenomena of musical accul-

turation, i.e. the hybridizing influence of alien musical elements. Western art- and popular (entertainment-) music do not belong to its field." (Kunst 1959: 1, emphasis in original)[147]

For Seeger, the contentious issue in this definition was the scope of musics studied by ethnomusicology. Ethnomusicology should in his opinion not exclude any music from its study: "we must make our domain world music, including all of Euro-American music, not only folk, popular and tribal music. This includes the fine art" (Seeger in N/A 1959: 102; see also Seeger 1994: 423).

Regarding the name "ethnomusicology", Seeger disapproved of an understanding that signified this specific conception of ethnomusicology as the study of all musics except European art music or other negative definitions of ethnomusicology's subject matter (see Seeger 1961a: 77; Seeger 1965c: 9; Seeger 1969b: xii). He was especially wary of such an understanding because of the problematic etymology of the prefix "ethno-", which had often been used in a derogatory way to signify something "barbarous, non-Christian, exotic" (Seeger 1961a: 77). Seeger found only that understanding of the "ethno-" prefix acceptable in which "ethno-" stands for the study of cultural functions (see Seeger 1961a: 77).

Seeger also criticized the bias for supposedly authentic music among some scholars and argued instead for the study of any music – old or new, relatively static or changing – and for the study of the values and criteria relevant to the practitioners of a given music, regardless of one's personal critical appreciation:

> "We must define music and music idioms in social depth and keep clear of antiquarian preoccupations with 'authenticity' of folk music. We should not oppose change in music. Every music comes from hybridization, but we can document and study the change [...]. We must learn the critical standards of other peoples and approach their music with their canons, not our own." (Seeger in N/A 1959: 102)

Finally, Seeger disapproved of an over-emphasis on the study of music's socio-cultural function while neglecting the study of music "in itself". Seeger identified such an over-emphasis among some of his colleagues, but reminded them that "no relatively independent academic discipline can be expected to confine itself to the view of a thing *in a context* to the exclusion of the view of the thing *in itself*" (Seeger 1961a: 77, emphasis in original).

This last issue of the study of music in itself and in its cultural context in ethnomusicology is actually more complex, and the complexity is to a large extent related to

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[147] Several similar positions, for example by Manfred Bukofzer, can be found in Alan P. Merriam's anthology of definitions of ethnomusicology (1977: 199–204).

the state of the whole field of music research as Seeger found it in the USA during the 1950s and 1960s. As a reminder, an ideal musicology should, in Seeger's opinion, be well-developed in all the areas defined by the five conceptual pairs which were described in chapter 3.2 (music – language, science – criticism, systematic musicology – historical musicology, synopsis – research, pure musicology – applied musicology). In reality, though, Seeger identified an overemphasis on historical research on European art music up to the 19th century, leading to an almost complete identification of musicology with this specific variety of music research, at least as far as the USA were concerned: "Clearly we must study music both in itself and in culture and this is 'musicology'. All music is in culture so why do we need a term like 'ethnomusicology'? The reason is that historians have highjacked [sic!] the proper term, 'musicology'" (Seeger in N/A 1959: 101).

The narrow and, in his opinion, proper understanding of ethnomusicology as the predominantly systematic study of music's cultural function, in contrast to a "technico-musicological" (Seeger 1961b: 365) approach, as he once called it, would be acceptable for Seeger in an ideally developed and well-integrated musicology and would insofar be desirable (see Seeger 1961a: 77; 1969b: xii-xiii).

Nevertheless, musicology during Seeger's time was far from conforming to his ideal of the discipline. Insofar, Seeger could not accept this narrow understanding of ethnomusicology for strategic reasons; he rather hoped that ethnomusicology would become the nucleus of what he thought an ideal musicology should be, with the other musicologists joining in at some future point. He therefore understood ethnomusicology, for the time being, as having to be conceived of as broader, including also the study of music in itself as well as of those parts of music history that were not studied by historical musicologists.

At the beginning of the 1960s, Seeger was still optimistic about an integration of ethnomusicology and historical musicology in the nearer future: "Rapproachement of conventional (European) historico-musicology and ethnomusicology has, nevertheless, been noticeably under way since 1950" (Seeger 1961a: 79). He deemed the time "ripe [...] for a concerted push through the remaining barriers erected by the exigencies of a hundred years' war for the establishment of musicology as a full-fledged discipline" (Seeger 1961a: 80). By the mid-1960s this enthusiasm had been dampened:

> "At least for the present, of course, no take-over of the name ['musicology', M. S.] is worth considering. European historic-musicology, in spite of the narrowness of its field, is in assured possession of it. Off-hand amalgamation of the two branches, though under continual discussion in

the United States, is not practicable. The name 'ethnomusicology', ungainly and superficially misleading for such a study as it has become, will probably stick until some saner day the unfortunate schism of the two branches of what should be a single, unified discipline will be healed." (Seeger 1965c: 10)

Thus, when reading texts written by Seeger from the 1950s onward, especially quotes which are not embedded in their original contexts, one always has to be aware of the manifold semantics of the terms "musicology", "ethnomusicology", and "historical (historico-/historic-) musicology": musicology as an ideal discipline that is well-developed in all its branches; ethnomusicology as a specific approach to the study of music within such an ideal discipline, focussing on contemporary music's cultural function; ethnomusicology as the attempt to realize musicology as an ideal discipline under the given historical conditions; musicology as the "hijacked" name of conventional historical musicology; and historical musicology as the name of another approach to the study of music within musicology as an ideal discipline.

3.3.2 Music, Speech, and Other Modes of Communication

During the last twenty-five years of his life, Seeger spent a lot of time and paper on mapping and re-mapping the general ontology and functions of music, speech, and other modes of communication, refining and revising his earlier work on these issues. In addition, Seeger reflected on the ontology of individual pieces and particular events of music and their constituents (see, for instance, Seeger 1966a). Seeger's writings of this time certainly justify the epithet "metaphysicist of world music" (Bohlman 2002: 16) for their author. Seeger's inquiries are often highly detailed in some respects while remaining fragmentary in others; they contain many controversial claims and could provide material for a book-length study of their own. With the general end of the present study in mind, I have decided to leave out unnecessary detail in the following discussion and to concentrate on those aspects which are indispensable for the study's general argument.

Communication

Inorganic   Organic

Nonhominid   Hominid

Tactile   Auditory   Visual
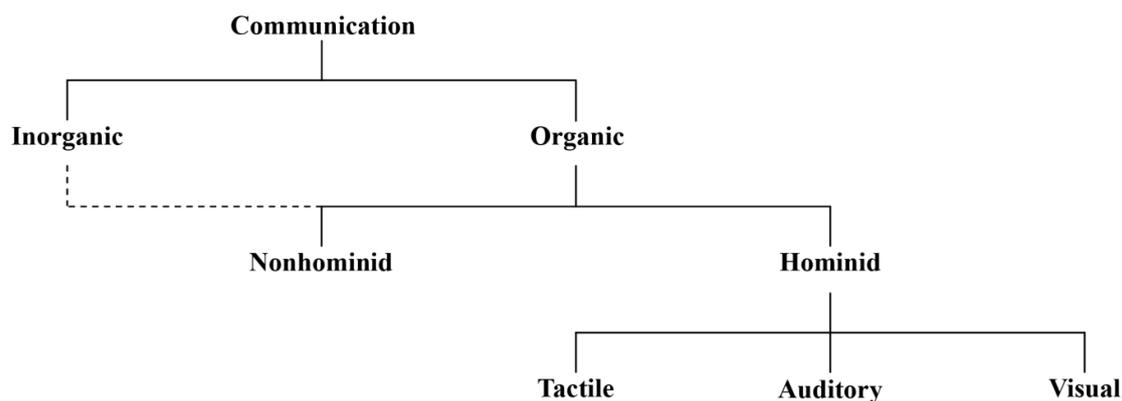
Figure 3: Seeger's taxonomy of communication, adapted from Seeger (1977a: 20).

Seeger understands music as a mode of human communication. Indeed, he believes that the basic reason why people make music is to communicate (see Seeger 1962b: 156; 1966b: 1). As such, his understanding of music is embedded in a larger theory of communication in general.[148] Seeger's general taxonomy of communication is shown in figure 3. Seeger understands communication in a very broad sense as "transmission of energy in a form" (Seeger 1977a: 19). This definition can certainly be criticized as being too broad to be meaningful. However, this broad conception explains why his taxonomy of communication encompasses something like inorganic communication, for instance, between a cold spoon and the hot tea into which it is held. Nevertheless, Seeger is primarily interested in the domain of human communication, in which the physical possibilities of communication in the broad sense are subject to human manipulation and selection (see Seeger 1977a: 20).

Seeger's tripartite classification of human communication (tactile – auditory – visual) is a deliberate simplification in that the actual and possible communication via the channels of gustation and olfaction are subsumed under the category of tactile communication (see Seeger 1977a: 20). Seeger provides several slightly differing subdivisions of these three domains of human communication in different articles. It seems that Seeger did not understand these subdivisions as closed classifications but rather as open ones, to which more categories might be added or which might be subdivided differently. In *Studies in Musicology, 1935–1975*, he offers speech, song, and music as subdivisions of auditory communication; dance, corporeality (combat and procreation), and cy-

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[148] The most extensive expositions of this general theory of communication can be found in Seeger's "Tractatus Esthetico-Semioticus" (1976) and *Studies in Musicology, 1935–1975* (1977a: 16–30).

bernetics (direction of other people's activities, for instance, in an army, factory, or government bureaucracy) as subdivisions of tactile communication; and artefacture (production of material objects), sculpture, architecture, and graphics (drawing and painting) as subdivisions of visual communication (see Seeger 1977a: 21–22).

In the "Tractatus Esthetico-Semioticus", tactile communication is subdivided into dance and corporeality, the latter being further subdivided into direct combat and copulation on the one hand, and indirect cybernetics on the other; auditory communication is subdivided into speech and music as well as speech, song, and instrumental music; visual communication is subdivided into graphics and artifacture, the latter being further subdivided into sculpture, architecture, and articles of use (see Seeger 1976: 17). A similar classification is proposed in "Sources of Evidence and Criteria for Judgment in the Critique of Music" (see Seeger 1977b: 273–274).

These classifications raise a lot of questions, such as: Why is cybernetics a kind of tactile communication, if Seeger's examples are armies and government bureaucracies? Does the commanding of soldiers not rely more on spoken orders and visual signs than on (indirect) tactility? What does "indirect tactility" mean? Even the communicatory activities of soldiers and civil servants who are indirectly commanded in a cybernetic arrangement are in no way exclusively tactile. Is cybernetics not rather some kind of combination of several modes of communication?

Seeger's classifications seem to be somewhat haphazard, and he admits at least that "the borderlines of all six or nine systems are shadowy" (Seeger 1976: 17). Gestures and facial expressions, for instance, are in his analysis "hand and posture dance in speaking and music making" (Seeger 1976: 17). This is certainly an unsatisfactory explanation, given the fact that gestures, postures, and facial expressions are used as communicatory media independently from speech and music. Such independent usage would then be a kind of individual dance, which is at least an idiosyncratic, if not misleading classification and description within Seeger's system of categories, since gestures, postures, and facial expressions are usually not primarily attempts at tactile communication with oneself but rather attempts at communicating with others through visual appearance.
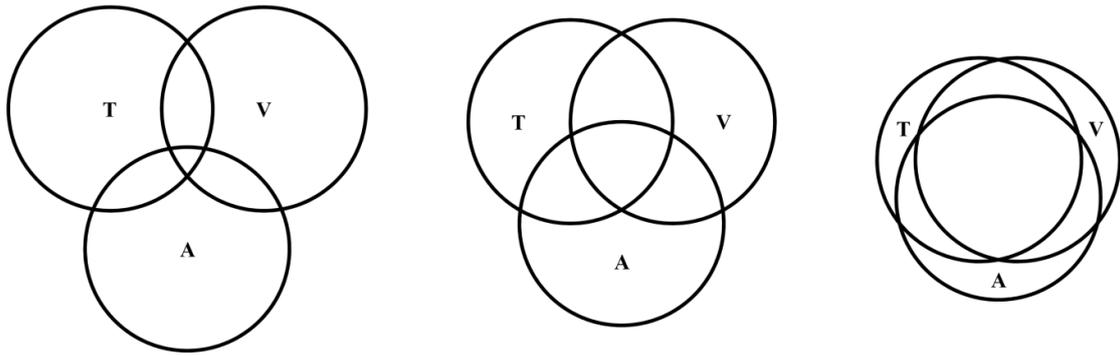
Figure 4: Three models of the relative independence and interdependence of the media of human communication, adapted from Seeger (1977a: 21).

However, assuming three modes of auditory communication (speech – song – non-vocal music), which have shadowy borders and therefore form a kind of continuum, seems to be reasonable. And for the further discussion it is sufficient to assume that there are various other modes of hum an communication, which rely primarily on other sensory channels, leaving aside the question of how these modes should be classified.

Seeger contemplates the amount of interdependence and overlap in medium and content between the different modes of human communication. Dancing in pairs and groups often depends heavily not only on tactility, but also on audition and vision. But does the dance communicate the same things as the song to which it is danced? Does a song communicate the same things as the poem from which it was adapted in cases where there is such a pre-existing text? Seeger rejects the borderline cases of complete identity and mutual exclusiveness of the communicatory possibilities of the different modes as implausible on the grounds of evidence provided against them by common experience (see Seeger 1977a: 20). Instead, he assumes that there are various amounts of independence and interdependence in each individual case of human communication. Seeger illustrates the gamut of possible independence and interdependence with three diagrams (figure 4). Seeger proposes the hypothesis that the general degree of independence and interdependence between the modes of communication is represented by the middle diagram (see Seeger 1977a: 21).
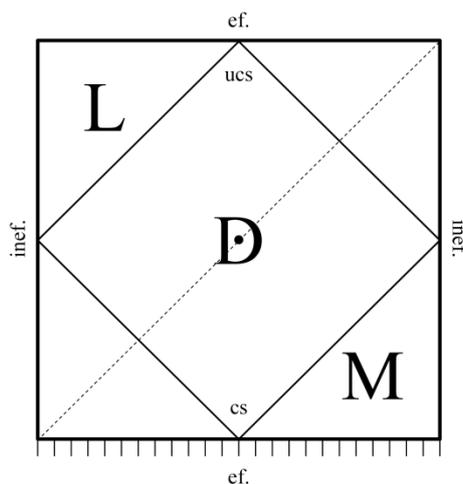
Figure 5: *Seeger's map of the modes of language, adapted from Seeger (1976: 3; 1977a: 18).*

The theoretical possibilities of each mode of communication notwithstanding, human society relies heavily on the use of speech;[149] and as a musicologist, Seeger's primary interest is therefore in speech, music/song, and their relationship. In his final texts, Seeger provides a refined analysis of the possibilities and limits of speech based on the Russellean concepts of mysticism and logic, which he had employed from his earliest texts onward. Again, Seeger provides a diagram that represents his mapping of language (figure 5).

The whole square represents the "the total communicatory potential of the speech compositional process" (Seeger 1976: 2).[150] "L", "M", and "D" stand for different modes of speech usage: the logical and the mystical modes and the intermediary dis-coursive mode, which partially covers both logical and mystical grounds (see Seeger 1976: 4).[151] The dotted line represents the border between logical and mystical usage, while the light-lined rhomb represents the possible coverage of the discoursive mode. The domain of logical usage is divided along the top line of the large square into differ-ent fields of interest (from left to right): logic, mathematics, natural sciences, social sci-

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[149] Picking up a line of thought from his time in the Composer's Collective, Seeger contemplates the pos-sibility that the primary reliance on speech may be a historical contingency: "Historically, speech has been more deliberately and extensively organized than other communicatory systems and, as a rule, has been depended upon in social relations in most cultures; but the possibility of an overdependence upon it and of a consequent underdevelopment of the other systems is one that we must examine" (Seeger 1976: 18). Seeger goes as far as proposing that this imbalanced development of the different modes of communication might be detrimental to human society (see Seeger 1977b: 276).

[150] The following comment on figure 5 is based on Seeger (1976: 2–4), unless indicated otherwise.

[151] Seeger consistently writes "discoursive" instead of the more common "discursive". In *Studies in Musi-cology, 1935 – 1975*, Seeger calls the logical mode "reasoned mode" and the mystical mode "affective mode" (see Seeger 1977a: 17).

ences, communicatory theory, esthetics, empirical philosophies. The domain of mystical usage is divided along the bottom line of the large square into different literary genres (from left to right): scientistic-critical speculation, idealist philosophies, scientistic and impressionistic criticisms, bellelettres, poetics, mythologies, religious, mystical, and ecstatic speech. Though Seeger does not state this explicitly, it seems reasonable to understand the left-hand end of this bottom continuum as continuing where the right-hand end of the top continuum ended.

The discoursive mode is differentiated from bottom to top along a continuum from common sense ("cs"), a form of speech usage in which there is no scepticism regarding the content of what is said and how it is said, to what Seeger calls "uncommon common sense" ("ucs"), indicating an increasing amount of critical reflexivity regarding what is said and how it is said. Seeger describes the discoursive mode as follows:

> "It is the mode of daily life, of common sense, the discoursive. In its elaboration as 'uncommon sense', and mixed variably with one or the other of the specialized modes [logic and mysticism, M. S.], it has produced the bulk of literary work, poetry, philosophy, and humanistic study." (Seeger 1977a: 17)

Even though Seeger does not state this expressly in his comments on the diagram reproduced in figure 5, one may conclude from comments on a similar diagram that the inner differentiation of the three modes correlates with the relative amount of logical and mystical speech usage in the respective fields of interests and genres (see Seeger 1965a: 57–58). The central dot represents a speech usage in which there is "a perfectly balanced judgment of fact, value and of the relationship of fact and value" (Seeger 1977a: 18).

The left and right borders of the large square indicate the limits of the effable. What lies beyond these limits transgresses what can be said in pure logic or pure mysticism, respectively. However, according to Seeger, the ineffable may not necessarily be uncommunicable. Rather, this might be the realm of the other modes of communication. Seeger transforms this conjecture into a parody of the famous last sentence of Ludwig Wittgenstein's *Tractatus logico-philosophicus* – "Whereof one cannot speak, thereof one must be silent." (Wittgenstein 1922: 189) – and makes this parody the motto of his "Tractatus Esthetico-Semioticus": "What one cannot speak of may long have been drawn, carved, sung, or danced" (Seeger 1976: 1).[152]

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[152] Susanne K. Langer (1942, 1953) has a similar point of departure in her theory of art's expressiveness, including music, which has been summarized by Garry Hagberg in the following way: "Whereof we can-

With speech being the most important mode of communication in human society and specifically in scholarly endeavours, Seeger's inquiry into the possibilities in form and content of non-verbal communication is based on an examination of the communicatory possibilities of speech in comparison to non-speech (or not-speech, as Seeger usually writes) in terms of homology (or identity), analogy (or similarity), and heterology (or difference; see Seeger 1977a: 16, 66).[153] Seeger compares speech and music in several articles. In "On the Formational Apparatus of the Music Compositional Process", he lists eight key observations or statements about speech and music, described in the following paragraphs (see Seeger 1969a: 237–240).[154]

(1) "Speech names [...]. Music does not name" (Seeger 1969a: 237). Speech has, as Seeger calls it, ectosemantic meaning: speech names things which are not speech that are distinguished by the speakers. Music does not name things in this way, at least not usually. This should probably not be understood as an exclusion of the possibility that music may have extramusical meaning under certain circumstances, which Seeger himself appears to acknowledge.[155]

One could say that the more associative, less conventionalized and crude ectosemantic reference that musicians may try to evoke through music and listeners may find in music, such as by employing and attending to exoticist clichés,[156] is of a different quality – and highly depends on preparatory discursive and therefore speech-dependent embedding (see Seeger 1977a: 158–159; see also Seeger 1962b: 162–163) – than the straightforward denotative meaning which is a key function of speech in everyday us-

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not speak, there we must compose, paint, write, sculpt, and so forth" (Hagberg 1995: 12). There are indeed many parallels in Langer's and Seeger's analysis of the communicative content of the non-verbal arts, though also differences. One main difference is that Langer understands music as a *presentational symbol* that stands in immediate – but obscure – iconic relation to emotions, whereas Seeger understands the link between music and emotion as more mediated and not necessary (see below). Seeger cites an introduction to logics written by Langer (see Seeger 1960: 234–235), but it remains unclear whether he was aware of her aesthetic theory. See Davies (1994: 123–134) for a critical discussion of Langer's theory by an author whose theory of the relationship between music and meaning is closer to Seeger's conception described below.

[153] The philosopher Albrecht Wellmer has in an analogous manner proposed the thesis that any understanding of speech and language which does not take into account expression in music, visual arts, or dance is insufficient (see Wellmer 2009: 24). Wellmer proposes in later comments on this thesis a generalized version of it, in that an analysis of human expression and meaning has to account for the interdependence of the various modes of expression, verbal and non-verbal ones (see Wellmer 2013: 9–11). This generalized thesis is even more Seegerian in spirit.

[154] See Agawu (1999: 141–146) for another comparison of music and language, differing in detail from Seeger's comparison though reaching similar conclusions in many respects.

[155] See the discussion below of Seeger's notion of music identifying itself with what is not music.

[156] See Locke (2009: 43–71) for a systematic mapping of the functioning of musical exoticism.

age.[157] Music may convey a "feel", a "taste", or "atmosphere" of something else but not a symbolic representation, unless through employing words. And if music appears to actually name like speech, like in the case of military bugle calls mentioned by Seeger (see 1972b: 107) or the extreme case of drum speech surrogacy, the naming function of music is dependent on the naming function of speech, in the former case through symbolization of verbal commands, in the latter through iconic resemblance between the pitch contour of drummed and spoken phrases.[158]

(2) "Speech relates names" (Seeger 1969a: 237). Names are combined into sentences together with words that perform only syntactical or logical functions and do not refer to anything that is non-speech, such as conjunctions. This is a function of speech that Seeger refers to as "endosemantics". According to Seeger, music is in this respect analogous to speech:

> "We can and do distinguish 'parts of music'. They seem to be a kind analogous to such words and to such relationships of a similar kind of the stream of the music compositional process. To the best of present knowledge, in every fairly stabilized music tradition the phonology clearly implies a formational apparatus and has established a lexicon that is more or less equally both structural and functional. Certain sounds and certain ways of using them are acceptable; others not. These others are irrelevant, wrong, laughable, dangerous, evil, or whatever; or strange, fascinating, desirable, in accord with the strength of the tradition in confrontation with current sociocultural pressures, often as not, acculturative." (Seeger 1969a: 237)

It is probably important to stress that Seeger refers to the "parts of music" as *analogous* to words and not *homologous*. Musical parts, for example motives in the main theme of a symphony, which might be likened to words, are less clearly limited than words and are, unlike words, more open to fragmentation into independent parts than words, in which fragmentation usually leads to a loss of independent meaning in the fragments (see de la Motte-Haber 1996: 12–13).

(3) "Speech names relationships among distinctions that are named" (Seeger 1969a: 237). Speech does not only name things that are non-speech and relate names to each other, it also names the relationships between the things that are distinguished and named. Music does not seem to have an analogous function.

(4) "Speech relates the relationships among names and the relationships among the named" (Seeger 1969a: 238). With the help of this function, it is possible to judge

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[157] See Nattiez (1990: 118–127) for a discussion of various forms of extramusical referring in music, with possible bases in biological, psychological, and cultural processes. At the end of this discussion he concludes: "In contradiction to human language, musical discourse does not strive to convey conceptually clear, logically articulated messages" (Nattiez 1990: 127).
[158] For exemplary studies on drum speech in Yorùbá culture see Euba (1990) and Villepastour (2010).

the correspondence between speech and non-speech by way of homology, analogy, and heterology. It follows from (3) that such relating cannot be performed in music.

(5) "Speech [...] is a monophonic chain of symbols [...]; music is a polyphonic stream of signs" (Seeger 1969a: 238). Seeger's terminology here is slightly confusing when compared to more common usages in semiotics, which admittedly is far from having developed a standardized vocabulary.[159] Seeger's understanding of the term "symbol" is less problematic. In his understanding, a symbol is something that is "not resembling and not intended to resemble what it stands for" (Seeger 1969a: 238), something that fulfils its semiotic function only by convention. Such a definition and use of the term "symbol" is common, though not uncontested in semiotics (see Nörth 1990: 116).

"Sign", however, is commonly used as a generic term encompassing various kinds of signs, such as symbols, icons, indices, symptoms, and so on, depending on the specific semiotic theory endorsed (see Nörth 1990: 107–108). Seeger does not define his understanding of "sign" in any detail; he only gives one example: "an arrow pointing right resembles the behavior it is supposed to encourage. It is a sign" (Seeger 1969a: 238). So, the criterion for something to be a sign seems to be a resemblance to what it stands for. How the nature of resemblance is to be understood in detail is left open. A likely translation of Seeger's "sign" into more common semiotic terminology would then be "icon" (see Nörth 1990: 121).

Seeger then describes "[t]he music process" as "a flight of audible arrows" (Seeger 1969a: 238), but does not provide any further comment on this metaphorical description. It is obviously hard to doubt that usually music does not perform a symbolic function comparable to speech (exceptions such as bugle calls were mentioned above). However, the mere description of music as a chain of signs (or icons), does not shed much light on the communicatory function of music either.[160]

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[159] See, for instance, the synoptic comparisons of different semiotic terminologies in Nöth (1990: 88, 90, 94).

[160] Thomas Turino (1999, 2014) has tried to explicate the non-symbolic and symbolic semiotic function of music by drawing on Charles S. Peirce's semiotics and phenomenology. Turino also provides a more thorough discussion of the nature and function of different kinds and levels of iconicity in music (see Turino 2014: 192–195). Socially informed iconicity is in Turino's theory complemented by indexical semiosis through repeated co-occurrence of music with other kinds of experience (which might be another interpretation of Seeger's "audible arrows") and the comparatively rare symbolization, which depends on verbal definition (see Turino 2014: 195–201). Turino also frames the linguocentric predicament in his Peircean terminology, though he does not interpret verbal discourse as necessarily deficient in respect of talk about music but rather as a complementary mode of making sense of experience (see Turino 2014: 212–213).

(6) Seeger tries to clarify the relationship between music and not-music by stating that "speech symbolizes not-speech (and even speech when it is viewed as a phenomenon in the universe of not speech, as in linguistics), music identifies itself with not-music" (Seeger 1969a: 238). The relationship between music and not-music is embodiment: "it embodies in music-sound what we can say [...] is common between music sound and what is not music sound" (Seeger 1969a: 238).[161]

Again, like in the case of resemblance, the nature of this embodiment is not analyzed further in the context of the quoted passage. In a different essay, however, Seeger hypothesizes that

> "[t]here is a degree of correspondence between (1) the inflection of the variables of the auditory signal that is formed, in accord with a tradition of music, into a music message and (2) the kinaesthetic coefficients of the affective states and the processes of verbalization that are commonly referred to as 'feeling' and 'thinking'. [...] The coefficient is understood to be the observable kinaesthetic evidence either of the emotion or the thought itself, or of an overt physiological correlate from which we infer it." (Seeger 1977a: 164–165)

A listener who is sufficiently versed in the norms of the relevant tradition may identify similarities in the dynamics of music and the dynamics of bodily behaviour that accompanies feeling and thinking. Building on this hypothesis, Seeger further proposes that "music is to be regarded as paraphrastic or, better, paradromic to, that is, running alongside of, the processes of individual and social life as evidenced by observable speech-reported behavior" (Seeger 1977a: 165). Depending on the concrete social situation, "music might" then "be regarded variously as a reflection of the behavior and nature of man; as a play with what he is not; as a discipline in what he wants or ought to be" (Seeger 1977a: 165).

Seeger points out that this reflection of, play with, and discipline in human possibilities may mostly be beyond verbal awareness and expression qua communication in music:

> "To what extent the producer of any particular manifestation of it – a maker of any particular piece of music – had or had not recognized a speech awareness of its correspondence to the coefficients of human perceptions, thoughts, or affects as recognized and reported in speech terms, or intended or did not intend a receiver to do so, will probably be the subject of endless debate. And would, perhaps, be beside the point."(Seeger 1977a: 166)

Seeger seems to argue in his comments on the paradromic character of music that if there is any plausible way of non-symbolically, non-discursively, and not completely arbitrarily correlating musical experience and experience of the non-musical world, then

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[161] Exceptional cases of (speech-dependent) symbolization in music were discussed above.

it is through experiencing similarities between musical dynamics and non-musical, bodily dynamics. However, he does not seem to imply that this is a necessary or essential component of musical communication that is always enacted (nor even should be enacted) in every case of music production and reception.[162]

Even though music is deeply embedded in social life in various ways, music may function quite independently and be produced and consumed as a purely endosemantic universe of its own; but people may also perceive it as embodying non-music (see Seeger 1977a: 165). The passage quoted above also points to the semiotic conviction that the production of a message (the poetics) and its reception (the esthetics) are two distinct processes which meet at the material trace of the – in this case – musical piece (a live performance, recording, or score) but are not causally linked.[163]

The relationship between music and not-music is given a slightly different twist in another essay, in which Seeger speculates that while speech can provide a "world view as the intellection of reality" by way of its *concepts*, music is able to provide a "world view as the feeling of reality" in the *percepts* of concrete musical experience (see Seeger 1977a: 34–35, 41–42). In this context, Seeger does not explicitly limit the world viewed through musical experience to the world of human affections (and feeling the world does not imply feeling the world of feelings, a kind of meta-feelings). One may speculate that what Seeger meant with this relatively obscure expression is something similar to John A. Sloboda, who in an article titled "Does Music Mean Anything?" hypothesized that understanding music includes, on the one hand, experience of "dynamic

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[162] Stephen Davies has proposed a similar theory of music non-symbolically expressing – or rather presenting – a limited range of emotions via perceived similarity between the dynamics of music sound and behavioural expressions of emotions (see Davies 1980; 1994: 201–267). According to Davies, music does not so much present emotion, but rather "emotion characteristics in its aural appearance" (Davies 1994: 261). A similar theory has also been proposed by Peter Kivy (1980). A main difference between Seeger's and Davies's account is that Davies, in opposition to Hanslick (1854), identifies perception of the presentation of emotion characteristics as a central factor in valuing music (see Davies 1994: 267–277), whereas in Seeger's account of human interest and involvement in music, correlating music and non-music plays a contingent role: sometimes it matters to people, sometimes it does not, and there is no ground for debating whether it should or should not. It should, however, be noted that some research from empirical music psychology indicates that the emotional expressiveness of music might rather be cross-culturally grounded in acoustic cues in music shared with the prelinguistic vocal expression of emotions (see Juslin and Laukka 2003; Juslin and Timmers 2010: 453–481).

[163] See Nattiez (1990: 17) for a statement of this conviction. Nicholas Cook, who also draws on Seeger's thoughts, has proposed that music does not inherently convey emotions or any other concrete meanings. Rather, he says that the musical traces provide affordances for potential meanings which may be actualized in concrete acts of interpretation, which vary socio-culturally, historically, and individually (see Cook 2001: 179–181). In Cook's theory, like in Seeger's, music does not necessarily convey emotions (or other non-musical meanings), but it provides "emotionless nuance" (Cook 2001: 180) which lends itself to be heard as meaningful in diverse ways through perceived homology/analogy.

feelings of tension and resolution, anticipation, growth and decay, which the music engenders when experienced as structure" (Sloboda 1998: 21). On the other hand,

> "the characteristics of music which engender these feelings are similar (or analogous) to characteristics of the experienced physical and biological world, particularly of objects in motion (or agents in action). Thus, in some circumstances, combinations of these elemental feelings can give rise to the sense that music has 'personality' or 'atmosphere'." (Sloboda 1998: 21)

Sloboda stresses that he does not mean a depictive relation between music and the non-musical universe, such as musical imitations of bird calls but rather an analogy between the dynamic shapes of musical and non-musical experiences (see Sloboda 1998: 25). "World view as the feeling of reality" may then be explicated as a co-mapping of the dynamic shape of musical and non-musical experiences, including, but not limited to, emotions.[164] Seeger may have agreed with such an explication, but he may also have argued that this is an explication necessarily biased by the linguocentric predicament and that in the percepts of musical experience there can be a feeling of the world that cannot be described in any concepts because it is on the level of percepts.

(7) "The lexicon of a language is a repertory of esthetic-semantic symbols; the lexicon of a music is a repertory of esthetic-semantic signs" (Seeger 1969a: 238). By "esthetics" Seeger means "all that has to do with the material form" of speech and music, whereas "semantics" refers to "all that has to do with their content" (Seeger 1969a: 236). That the meaningful units speech is composed of are symbols and those of music are signs follows directly from Seeger's fifth observation.

Seeger makes this specific statement in order to analyze the processes and effects of translating music into speech on the one hand, and music into graphic notation on the other (see Seeger 1969a: 239–240). The naming function of speech eliminates the sensual qualities of the things named. Verbal utterances relate knowledge by description, not knowledge by acquaintance.[165]

The spoken or written utterance "The violinist played a G-major scale." does not carry any relevant "esthetic" or sensual impressions of the scale played by the violinist, even though a person acquainted with violin sounds and major scales may try to imagine how it sounded based on the information related in the verbal description. But already in imagining how a written utterance would sound if it were spoken, there is con-

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[164] An empirical exemplification of this idea is Steven Felds extensive study of such co-mapping of musical and non-musical experience (often of the behaviour of water in the environment) as it is expressed in the aesthetic vocabulary of the Kaluli (see Feld 1988; 1996).
[165] See the discussion of these distinctions in chapter 3.1.2.

siderable "informational noise" (Seeger 1969a: 239); and this is even more the case when imagining the appearance of something named that is not speech, in this case the G-major scale.

In comparison, graphic, descriptive notation of music with the help of signs – in Seeger's sense – or icons, is also a translational process, in which many sensual qualities of the music event are eliminated. However, Seeger is convinced that in forms of notation, such as those produced by his melograph and today by computer programs, the amount of symbolization and reliance on verbal comment is minimized in comparison to speech description and that there is less informational noise in re-imagining the musical event due to relatively easily perceivable phenomenal resemblances between the transcription and the described event. Seeger speculates that such graphic notations might be used to produce open-ended "lexicons" of music signs of growing size, from basic elements to higher order combinations.

(8) "[P]roposals for both multipartite and unitary formational apparatuses for particular musics and for music as a universal concept should be equally sought" (Seeger 1969a: 240). Seeger is undecided regarding the formational apparatus of the music compositional process in comparison to speech, whether it is to "be expected to be multipartite, as is the lexicon-grammar-syntax-rhetoric of speech or in some other peculiar to music" or whether it might be "a unitary affair implicit in the lexicon" (Seeger 1969a: 240). Similarly, based on the description of the "formational apparatuses of as many musics as they can" (Seeger 1969a: 240), musicologists may attempt to search for, and possibly find, universal factors and processes in music production.[166]

In general, and granting that an exact and final mapping of the communicatory possibilities of music may be impossible due to the limitations of speech, on which such mapping would depend, Seeger proposes a "principle of the complementarity of speech and music in their use of the total resources of auditory communication" (Seeger 1977a: 27; see also 1969a: 241). While the basic sonic resources and the communicatory channel are the same for speech and music and while there are analogies in the performance of speech and music that facilitate the production of song, the dissimilarities

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[166] *A Generative Theory of Tonal Music* (Lerdahl and Jackendoff 1983) can probably be understood as a description of a formational apparatus of a given music as envisioned by Seeger. The authors of this book share many of Seeger's notions about the similarities and dissimilarities of music and speech (see Lerdahl and Jackendoff 1983: 5–6).

are bigger in communicatory content and compositional process ranging to total hetero-logy (see Seeger 1977a: 27–28; see also 1960: 229–232; 1977b: 184).

In an article on the social structuring of musical experience, Steven Feld has criti-cized Seeger for overemphasizing only "one character of verbal language, the referential or lexically explicit semantic character of speech" (Feld 1984: 13) in his late writings – the naming function of language –, while underestimating the communicatory potential of metaphors with regard to music. Thus, even though Feld agrees that music cannot be fully translated into speech, he thinks that speech can tell us more about music than Seeger thought.

Feld admits that the scholarly language of musicologists, in which Seeger was most interested, has to rely primarily on speech that is referentially explicit (see Feld 1984: 13). However, Feld states that most non-musicologists do not use such language when they talk about music but rely on metaphorical speech instead, and that even scholarly discourse – musicological or otherwise – employs metaphoric processes (see Feld 1984: 13–14). He claims furthermore that metaphors are especially apt for talking about music because music itself can be understood "as a metaphoric process: a special way of experiencing and knowing and feeling value, identity, and coherence" (Feld 1984: 13). According to Feld, music is characterized by a "generality and multiplicity of possible messages and interpretations" that "brings out a special kind of feelingful ac-tivity and engagement on the part of the listener" (Feld 1984: 13). This multiplicity and generality can be communicated in metaphors: "Metaphors are the human achievement of instantaneous recognition that things are simultaneously alike and unlike. And when most people talk about music, like and unlike is what they talk about" (Feld 1984: 14). Feld believes that "speech about music tells us more about ways we attempt to construct metaphoric discourse in order to signify our awareness of the more fundamental meta-phoric discourse that music communicates in its own right" (Feld 1984: 14–15).[167]

This is an interesting criticism, and it is regrettable that Seeger was no longer able to answer it. Reviewing his writings on speech, music, and speech about music, howev-er, one can try to formulate a possible reply. One part of the answer is that Seeger, as Feld himself points out, was in the end interested in scholarly discourse about music and that such discourse is based on a referentially explicit speech usage, a usage that be-

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[167] One might want to add that Feld's description of music as a metaphor is itself a metaphor.

longs to the logical or reasoned domain of speech, to use Seeger's terminology. Metaphors, on the other hand, belong to the mystical or affective domain of speech and Seeger would not have denied that they can be of use in speech about music and especially in speech about musical experience.

Since musicological discourse covers, in Seeger's account, the middle ground of "uncommon common sense" between the extremes of pure logic and pure mysticism, Seeger would certainly not have wanted to banish them from musicological discourse, especially not from musicological critique. Seeger himself thinks it necessary to speak deliberately and repeatedly at the fringes of rational comprehensibility or analyzability in his writings and stretches the field of "uncommon common sense" far into the mystical domain (see, for instance, Seeger 1977a: 42).[168] Furthermore, Seeger would certainly not have denied the status and value of metaphors as data in the study of musical experience, which is what Feld primarily argues for.

Regarding the use of metaphors in musicological discourse, the question is probably one of the degree of "metaphoricity" of the metaphors used, the degree of rational explicability of why people can communicate via specific metaphors, and the semantic limits of a given metaphor (the respective amount of homology, analogy, and heterology between the metaphor and the phenomenon it is applied to), in other words, the closeness or distance to the border of pure mysticism. When people say things like "listening to this song is like having an orgasm in your soul",[169] one may either understand this or not. Some may find meaning in such an expression, because they once had musical experiences that they would also describe with such a metaphor; and it does not matter whether these experiences were actually similar to the experiences of the person who made the original utterance – there is no possibility for comparison beyond comparing verbal and non-verbal expressive behaviour or verbal report. Others may find such an expression mostly unintelligible and void of meaning, except that the piece of music must have had some intensive, pleasant, and possibly transcendent (the orgasm is in the soul, not just in the head or in the mind) effect on the person making this utterance. But one way or the other, there is not much space for further rational explication of the met-

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[168] See also the discussion of Seeger's concept of music timespace below. The introduction of this concept by Seeger draws heavily on the metaphorical function of language.
[169] This is an actual comment by a forum user named "Phil" on Radiohead's song "Street Spirit (Fade Out)", http://www.greenplastic.com/coldstorage/songinterp/streetspirit.html, 16 July 2015.

aphor that might deepen understanding. Its mystic quality is just too dense (after all, what does it feel like to have an orgasm in one's soul?), and thus, it has minimal practical value for scholarly musicological discourse.

However, when Jens Thele, the manager of the German techno band Scooter, likens the band's songs to Hollywood "popcorn cinema", this is a metaphor of a different kind, because there is space for rational explanation, even if the metaphor still expresses more than can be explained in words (see Thele quoted in Dax and Defcon 2013: 58). For instance, Thele identifies a shared "more is better than less"-aesthetics and a constantly high level of intensity in both Scooter songs and Hollywood "popcorn cinema". While this similarity is explicitly stated by Thele, an obvious dissimilarity is implied and could be stated explicitly: films encompass both sound and image, whereas songs are sound only. Still, the "feel" communicated by watching a Hollywood blockbuster action film and by listening to a song by Scooter and the supposed similarities and implied dissimilarities between these "feels" can probably not be fully translated into verbal explications. There is a point where this metaphor, too, is either comprehensible or not, where words are of no help in furthering understanding, and exemplification by exposure to Hollywood blockbusters and Scooter songs is the only possible way out of incomprehension.[170]

However, given that metaphors of this latter kind are at least partially open to rational explication, while retaining mystical, non-analyzable, merely mentionable elements, they might be of use to musicological discourse, especially to musicological criticism. Seen this way, Feld's criticism provides a valuable addition to a weakly theorized area of Seeger's notions of speech, music, and speech about music, but it does not pose a fatal problem to these notions. Feld has a point in that Seeger's ideas about scholarly speech about music, which is extensively rational, unambiguous, and denotative and is one of the core parts of the practice of musicology, should not be used erroneously as models for everyday speech about music. Everyday speech about music is one of the objects of musicological study and can access a more diverse and colourful box of verbal tools, because it is not limited by the scholarly ideal of expressive clarity and unam-

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[170] See also Klaus Wachsmann's discussion of metaphors used by Bugandan musicians, which also map sensory experience of non-musical domains such as water and other fluids or reed weaving onto musical experience (see Wachsmann 1982: 208). While the meaning of these metaphors is to a large extent open to rational explanation, one will gain without doubt quite a different understanding, if one could have the musical and non-musical experiences oneself that are correlated by the metaphorical speech usage.

biguousness. It would, however, be a misreading of Feld's argument to call for a conflation of scholarly musicological discourse with the diverse forms of everyday discourse about music. If musicological discourse were to fully embrace all the kinds of mystical speech usage that are often acceptable and used in everyday discourse, it would actually undermine the idea of a scholarly musicology – as long as the ideals of conceptual clarity, unambiguousness, and explicability are still understood to be essential cornerstones of scholarly discourse, distinguishing it from everyday discourse and being part of the justification of the existence of scholarly discourse.

Up to this point, the discussion of speech and music in this chapter has proceeded in a mostly isolated fashion. Even though Seeger spent a lot of thought on the analysis of speech and music as relatively self-contained modes of communication, it would be false to assume that Seeger in his later writings lagged behind the social ontology of music and speech which he had developed in his middle period. Seeger was also in his later writings aware of the irreducible social embedding of music and language, though it is true that he did not add much to his earlier thinking. This is possibly the case because the social function of music is subject to so much variance that a general and ideally universally applicable conceptual framework as part of a unitary field theory necessarily has to be thin in its content.

In "The Music Process as a Function in a Context of Functions" (Seeger 1966b), later revised into "The Music Compositional Process as a Function in a Nest of Functions and in Itself a Nest of Functions" (Seeger 1977a: 139–167), Seeger reviews the usefulness of various topical concepts and categories through which or with which the social function and social dependence of music can or might be addressed in empirical research.

In the earlier version of this article, Seeger additionally presents a "Model of the Music Process as a Function in a Context of Related Functions" which parallels music and language with the productive and reproductive practices of humans as social beings and which was emitted from the later, revised version (see Seeger 1966b: 36). Instead, a revised version of the model was later included in the foldout chart titled "Conspectus of the Resources of the Musicological Process" accompanying Seeger's "Toward a Unitary Field Theory for Musicology" (Seeger 1970b; 1977a: 102–138). The revised version is titled "The Biocultural Continuum" and is reproduced in figure 6.

This model encapsulates Seeger's conviction that music and speech are sociocultural practices of communication, producing communicatory products that can func-

Music and Speech   Human Beings

depend, for continuity, upon

availability of raw materials

for audible signals   for livelihood

which must, for the most part, first be

selected and processed (manipulated)

in accord with particular culturally and socially developed
traditions for rendering them (the raw materials) suitable
for use

as communication,   as food, shelter
discipline and play   and security

by

individuals who cultivate skill in forming the manipulated materials
in concrete products, many of which outlast their producers and serve

to functionalize,   to structuralize
for the members of a society,   the culture,
the values of continuity and variance   giving the members of a society
of the culture and of its potentialities   material evidence of the values
for elaboration and extension   of continuity and variance of the culture

to the extent of their ability to make use of these evidences and potentialities
in the service of whatever may be the aspirations and the destiny of man.

Figure 6: The Biocultural Continuum, following the foldout chart "Conspectus of the Resources of the Musicological Process" in Seeger (1970b; 1977a).

tion to maintain as much as to change a given socio-cultural constellation, depending on the aims, abilities, possibilities and limitations of those social beings who make music and speech. Though this is an important point, it is comparably abstract, thereby exemplifying the semantic thinness of Seeger's theories in this area.

Let me finally turn from Seeger's analysis of music (and speech) as modes of communication to Seeger's analysis of the general ontology of individual music (and speech) products and particular music (and speech) events.[171] By general ontology I mean Seeger's theories and concepts that are intended to be universally applicable to any musical or music-like product and event all around the world, at least ideally, but not his analyses of the special ontologies of more specific kinds of music products and

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[171] Seeger discusses these issues almost exclusively with regard to music, but indicates that analogous theories could be developed for speech, indeed for all cultural products and events of any kind (see Seeger 1951b: 242n2; 1977a: 8). I will follow Seeger in focussing on music.

events, such as ballad-tunes of the Anglo-American singing tradition and performances thereof (see Seeger 1966a). Seeger's general theory of the ontology of individual music products and music events rests on two interrelated conceptual distinctions: general spacetime versus music timespace, and phenomenon versus normenon.[172]

The concept of music timespace draws upon more common notions of music time and music space, meaning the temporal, more precisely the experientially or qualitatively temporal, organization of sounds in music, on the one hand, and the qualitative – in a (more or less dead or moribund) metaphorical sense: spatial – aspects of sounds (pitch, loudness, and tone-quality or timbre), on the other (see Seeger 1977a: 6).[173] The term "music timespace" is a neologism introduced by Seeger in order to denominate the specific musical facts that we, according to Seeger, experience in "direct music experience, in which tonal and temporal factors can be apprehended by us in an intimate fusion or integration that is quite different from the perception [and verbal discussion, one could add, M. S.] of the two as separate objects of attention" (Seeger 1977a: 6–7). As a clarifying comment on this passage, one can say that sounds, in the musically relevant sense, are best understood as events happening – qua events – necessarily in time. Even the qualitative properties of one sound unfold in time; and in the absence of any tonal properties there would be no possibility to hear temporal organization. Music, understood first of all as a sound art, craft, or practice, functions as the active creation of possibilities for the auditory experience of qualitative or "esthetic" sonic-temporal relations and dynamics, as well as possibilities for encountering experiential worlds populated by musical entities. These entities are defined by the relevant music tradition in which a given piece or performance is produced, and they appear to follow laws or rules of their own, laws which in turn are derived from the relevant tradition.[174]

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[172] Seeger uses the term "music timespace" in *Studies in Musicology, 1935–1975* (see, for instance, Seeger 1977a: 6). In his earlier writings he used the term "music space-time" instead (see, for instance, Seeger 1951b: 241). The term "general spacetime" ("general space-time") is used consistently, changing only from the hyphenated to the non-hyphenated version. The exchange of "music timespace" for "music space-time" may indicate some kind of intended emphasis on a heterology between general spacetime and music timespace, but Seeger does not comment on this terminological shift.

[173] See Davies (1994: 229–236) for a discussion of whether notions of a music space organized by such qualitative aspects of sounds, especially pitch, is to be considered a living or rather a dead metaphor. One way or the other, in the current context it is a matter of minor concern whether one finds it adequate and helpful to call the qualitative properties, relations, and dynamics of sounds spatial – one can at least accept it as a relatively clearly defined figure of speech.

[174] Lawrence Witzleben has argued that later research on music cognition has lent empirical credence to Seeger's concept of music timespace (see Witzleben 2010: 152–155). Regarding some of the specifics of musical versus everyday auditory experience, see Bregman (1990: 455–528).

Seeger discusses the concepts of music timespace and general spacetime in comparison. In order to avoid confusion, it should be noted that Seeger considers general spacetime in its everyday form as it is usually encountered by humans, which is the appearance in which it matters to musicology, and not so much as it is theorized in modern physics (see Greer 1998: 205–206).[175]

According to Seeger, general spacetime can be considered to be universal and a given; it is the general universe in which humans exist and actively live. Music timespace on the other hand occurs within general spacetime and is produced by humans (see Seeger 1977a: 8). There is only one general spacetime, but there are many individual music timespaces, such as individual music pieces or performances (see Seeger 1977a: 7–8).[176] General spacetime is continuous and uniform and has, as far as it matters to humans, no beginning or end, whereas music timespace, since it is multiplex, comes in many variations and has "as many beginnings and endings as there are instances of it" (Seeger 1977a: 9). "General spacetime is entirely outside our control. Music timespace is entirely within it" (Seeger 1977a: 9). This is obvious, since music timespace is produced by humans by making music.

Even though general spacetime is outside our control, we can develop speech norms, i.e. define physical units by which it can be measured; but general spacetime is in no way constituted by these speech norms or any norms of its own, it simply *is*, so to speak (see Seeger 1977a: 9). Music spacetime is of a different nature. Music can be measured as something occurring in general spacetime according to the norms of physical units: one can measure the number of seconds a performance lasts and so on. But music timespace "is itself constituted by norms of the art of music known by the carriers of the music tradition or traditions in which any structure is cast. [...] Separate speech

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[175] It is an over-interpretation by Yung to say that "by general space-time" Seeger is "of course [...] referring to the concept of physical space-time in the special theory of relativity" (Yung 1999: 179). I agree with Greer (1998: 206) that Seeger's use of the term is at best an *allusion* to this precise physical concept and its theoretical context and implications. See also my critical discussion of the ambiguous meaning of the concept of "general spacetime" in Seeger's writings below. It should be noted that Yung's (1999) essay on inspirations drawn by Seeger from modern physics is, politely speaking, extremely speculative and relies at times more on free association and rather obscure analogies than on arguments.
[176] More will have to be said about this point. At this moment, suffice it to say that one encounters an individual music timespace when one experiences a particular music event musically. Whether, in Seeger's analysis, each particular music event always creates a particular music timespace that cannot be created by another music event, or whether one and the same music timespace (one could say: a work or, less loaded, a piece) can be instantiated in several particular music events, is a matter better discussed in the context of the conceptual distinction between phenomenon and normenon below, which will clarify Seeger's notions on this issue of piece-performance relationship.

norms are conventionally used to designate these music norms as events in music timespace" (Seeger 1977a: 9).

Seeger exemplifies this difference in the following way: "the tenth measure of the *Eroica* is its tenth measure – a very different thing from the number of seconds any particular performance took to reach it – in music timespace" (Seeger 1977a: 9). The music tradition in which the *Eroica* was composed includes the norm of structuring music timespace, among other things, in the temporal unit of measures (which can also be defined in speech terms), and that is one of the reasons why the music timespace known as *Eroica* has a tenth measure. Finally, Seeger points out that the units or norms of speech used in measurement of general spacetime are invariable – a second has always the same length – whereas the units of music timespace are variable – measures, phrases, and whatever there may be in a music tradition vary considerably from case to case (see Seeger 1977a: 9).

Music events can, according to Seeger, be understood as occurring "in both general spacetime and music timespace. In the former, the music event may be regarded as a phenomenon: in the latter [...] as a 'normenon'" (Seeger 1977a: 10).[177] "Music event as phenomenon" and "music event as normenon" are two sides of the same coin. Regarding a music event as either of the two depends on focus of attention. The word "normenon" is intended by Seeger to denominate "the class of manmade product [musical or otherwise, M. S.] that serves primarily a function of communication" (Seeger 1977a: 10). Seeger rejects related terms like "art work" or "work of art" as "too subjectively loaded" and "clumsy" (Seeger 1977a: 10). The word "normenon" is intended

> "to emphasize the patterns or norms of tradition whose linking together in small and large units constitutes the essential process of production of the communicative product. At the same time, it has seemed desirable that the word denoting the product as an event in production timespace [music timespace, speech timespace, dance timespace, and so on, M. S.] have a form resembling that denoting it as an event in general spacetime." (Seeger 1977a: 10)

If we focus on the aspects of a music event which are musically relevant according to the tradition in which the music event is produced and from the point of view of someone acquainted with the relevant tradition, we attend to the music event as a normenon; if we focus instead primarily on other aspects of the music event or if we leave musical norms completely aside in our point of view, we attend to it as a phenomenon.

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[177] See Seeger (1977a: 10) for a discussion of the terminological considerations behind the neologism "normenon".

Each particular music performance is a unique, non-repeatable phenomenon in general spacetime. The question is now whether each particular music performance also constitutes a unique, non-repeatable normenon in music timespace or whether one and the same normenon can be instantiated by several particular music events in a kind of type-token relationship.[178]

Within the tradition of so-called Western art music, it is common sense to believe that there are musical works, which are entities that exist continuously and independently from their performances. It is common sense to say that one can hear a performance of the *Eroica* on one night by one orchestra and another performance of the *Eroica* on another night by a different orchestra. People would usually say that they heard one and the same symphony on both nights, not two different ones, even though the performances could differ in many respects. When one examines this common sense understanding more closely, many puzzles surface regarding the nature of works, musical scores of works, performances of works, and the relationships between the three, such as the question of criteria for the identity of works in different performances. This is the main complex of problems traditionally discussed in the philosophy of music under the headline "ontology of music".[179]

How does Seeger analyze the case of Western art music? Seeger considers the *Eroica* as well as parts of it, like the main theme of the first movement, to be a normenon, a compositional artefact that defines a specific music timespace, which can be repeatedly presented or instantiated in various performances, which are separate, non-identical events when considered in general spacetime (see Seeger 1977a: 8–9, 11).

> "But in music timespace, all these performances have been of one single event, one and the same normenon, [...] unless its identity as such as [sic! read: "has", M. S.] been conceded to have been lost through excessive variation, in which case the music timespace must be conceded still to have existed in general spacetime but occupied, or constituted by, another normenon and peculiar to it, not the *Eroica*." (Seeger 1977a: 11)

The important question is "to what extent may performances very [sic! read: "vary", M. S.] yet still present one and the same normenon" (Seeger 1977a: 11). Seeger does not really provide an answer to this question. But one can derive from some of his re-

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[178] See Wetzel (2014) for a discussion of the type-token distinction, which was introduced by Charles S. Peirce to the philosophical debate.

[179] See Matheson and Caplan (2011) for an overview of problems discussed within the mainstream debate on the ontology of music and the different positions assumed by various philosophers on these of issues.

marks that the problem poses itself primarily as one of consensus "of competent judges" (Seeger 1977a: 11) and not of clear-cut objective criteria and measurement.

The situation is non-problematic when all competent judges concur that a given performance was a performance of the *Eroica*. But what about a case in which a majority of judges agrees that the performance was of the *Eroica*, but a minority dissents, or even vice versa? What about a case in which all competent judges agree at one point in time that a recorded performance was of the *Eroica*, but future judges disagree to various degrees?

Some passages in Seeger's writings indicate that he thinks that normena like the *Eroica* are essentially invariable and determinate combinations of abstract, "platonic" musical ideas, which define classes of actual and possible performances that instantiate the normena and which can be presented in scores (see Seeger 1977a: 10–11). However, from other passages one has to conclude that such normena are, in his analysis, subject to variation depending on what people at a given time believe is musically essential for a given piece, and that normena are therefore combinations of abstract musical *ideas* in the more mundane sense of being *mental* constructs or abstractions (see Seeger 1962b: 161; 1977a: 11). This would mean that qua mental construct, one person's *Eroica* is different from another person's *Eroica*, though both are probably similar in constitution – a position that could be called "mentalist nominalism".

Thus, one person may judge that a given performance was indeed of the *Eroica*, while another person judges that it was not, because the performance was, say, so slow that she could not recognize the proper *Eroica* in the performance. In the latter person's *Eroica* normenon, tempo matters more for the identity of the *Eroica* than in the former person's, and the latter person would have encountered for the first time another normenon in the performance in question, which one could call the *Slowroica* and which she may never encounter for a second time afterwards. Both listeners may discuss their different assessments of the performance, and it would be possible that the latter person convinces the former that the performance did not instantiate the *Eroica*, thereby changing the former person's *Eroica* normenon. The aspect of tempo is remodelled in the former person's normenon. This would mean that although normena are individual mental constructs, they are socially mediated through shared experience and critical discourse. Thus, normena – even though belonging to individual minds – are to some larger or lesser extent consensually shared and uniform, with prescriptive notation being a strong, objectified agent for mediating extensive uniformity.

Seeger is aware that all these problems regarding the ontological status of normena increase in intensity when several facts are acknowledged. First of all, even in the tradition of Western art music, in which prescriptive and authoritative music writing is used, there are often several differing written versions of a composition which claim to be authoritative. Furthermore, the large majority of music in the world does not know such authoritative written (or recorded) artefacts at all, against which one could check one's personal normenon of a piece (Seeger 1977a: 8, 11).

A prevalence of improvisation in a music tradition complicates these problems further. The fluid and multiplex ontology of normena within oral traditions of music is lucidly unfolded by Seeger in his article on "Versions and Variants of the Tunes of 'Barbara Allen'" (see especially Seeger 1966a: 120–125, 161–162; see also Seeger 1965d: 133). Seeger does not use the term normenon in this article, but all the musical entities discussed in the text (ballads, ballad-tunes, and so on) are – on a higher level of abstraction than the one employed in "Versions and Variants" – normena.

It is helpful to consider the principles of musical structures proposed by John Rink in order to understand Seeger's notion of normena and their ontology better:

> "1. Musical materials do not in themselves constitute structure(s): they *afford* the inference of structural relationships.
> 2. Inference of this kind will be individually and uniquely carried out whenever it is attempted, even if shared criteria result in commonalities between discrete structural representations.
> 3. Musical structure should therefore be seen as constructed, not immanent; as pluralistic, not singular.
> 4. Furthermore, because of music's time-dependency, musical structure should be understood first and foremost as a process, not as 'architecture' – especially in relation to performance."
> (Rink 2015: 129; emphasis in original)

Rink adds a comment to his second principle, which is also interesting in the context of the current discussion:

> "For example, two or more listeners may each conclude that a piece is 'in sonata form', but there is nothing pre-ordained or inevitable about that conclusion: in other words, it is only because the listeners in question have learned that certain musical properties can be explained according to such a paradigm that it is considered to be relevant." (Rink 2015: 129n10)

Rink accordingly understands musical structures, which are in Seeger's terms normena, as potentialities in the musical materials, which could roughly be understood as phenomena in Seeger's terms. The structures have, however, to be inferred from the materials as following explicit or implicit norms in the act of listening to them. Thus, though the structures inferred by individual listeners may be highly similar, ontologically they are individuals. As far as I understand Seeger's concept of normena, it seems to be in extensive accordance with Rink's notion of musical structures.

Having discussed Seeger's comments on the distinction between phenomenon and normenon, it seems to be necessary to review once more the concepts of "general spacetime" and "music timespace", with which they correlate. As far as Seeger's – at times admittedly obscure or confusing – remarks on normena and music timespace are comprehensible, the two concepts seem to be congruent with each other. Music events instantiate normena, and when we experience a music event as an unfolding of a music timespace, which means from the point of view of someone acquainted with the relevant music tradition, we attend to it as an instance of an already known or newly encountered normenon.

Seeger's remarks on general spacetime and phenomena, however, appear at times not to fit together all that well. In the discussion of general spacetime, Seeger draws on examples from physics and physical measurement in order to illustrate the nature of general spacetime. One gets the impression that general spacetime is equivalent to the universe as it is studied by physics. Regarding the concept of "phenomenon", Seeger says that a music event is a phenomenon when it is attended to as something occurring in general spacetime, not in music timespace. One would then think that "music event as phenomenon" would mean "music event as a brute, physical event". This is also implied in the following remark by Seeger on the necessity of introducing the new term "normenon":

> "In the physical universe, there is a name for this class of referent. Any smallest particle in an atom, a breeze, an organism, a spiral galaxy or an expanding universe may be referred to as a 'phenomenon.' Unfortunately, there is no accepted term for the analogous class of reference in the universes of speech or music." (Seeger 1962b: 162)[180]

However, it becomes clear from later remarks, when Seeger employs the distinction between phenomenon and normenon in order to structure musicological research (see below), that a music event is always encountered as a phenomenon when it is viewed from any other viewpoint than that of a person acquainted with the relevant norms of the music tradition and attending to it as a piece of music from this tradition.

Seeger distinguishes between the study of music from a music viewpoint, in which music normena are studied, and from a general viewpoint, in which music phe-

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[180] The difference between studying music from a physical/acoustic and a musical viewpoint is repeatedly addressed in Seeger's articles on his experiments and studies with the melograph. The melograph is able to represent physical phenomena and these representations may be too detailed or too sensitive to represent musical realities, thus requiring thoughtful adjustment of the melograph's parameters (see Seeger 1951a: 105; 1957: 55–56).

nomena are studied. The general viewpoint is defined as the "viewpoint of the knower and valuer primarily of things other than music" (Seeger 1977a: 13), which is a negative definition and encompasses according to Seeger, among other perspectives, the viewpoint of physics, but also, physiology, psychology, sociology, general history, as well as the critique of music according to general, non-musical values (see Seeger 1977a: 13).

Since phenomena exist in general spacetime, it follows from this definition of general viewpoint studies that general spacetime has to be conceived of as broader than just "universe as it is studied by physics", including at least also biological, mental, and social facts – as long as the concepts of "general spacetime" and "phenomenon" are intended to form a congruent conceptual pair like "music timespace" and "normenon" and are supposed to be compatible with the notion of "general viewpoint studies in musicology". Seeger strives for this conceptual congruence.

If redefined, general spacetime would then encompass everything that we encounter outside of genuinely musical experience, which is the mode of experience in which we encounter music timespace. Of course, one could say that biological, mental, and social facts are part of the "physical" universe,[181] but this would either expand enormously the domain of the world that is actually studied in physics or imply a strong physicalist reductionism regarding mental and social facts. Such reductionism may be possible to be held to as a theoretical creed but would be hard to maintain in actual musicological research. At present, there is not much hope for trying to analyze, say, the emotional response to music, the role of music in religious rituals, or the coming and going of fashions in the transnational music market in terms of purely physical theories; and no serious physicist would claim such an all-embracing explanatory power for the theories of his discipline. Seeger would not have endorsed such a physicalist reductionism either, at least not regarding social facts, which can clearly be derived from his theory of communication.[182]

If, however, the scope of general spacetime is broadened to include also the facts of social life, which would be necessary if one wanted to say that sociological and his-

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[181] See Yung (1999: 178) for such an expansion of the notion of "physical universe".
[182] Regarding Seeger's anti-reductionism see also the following comment on Einstein's idea of a unitary field theory for physics: "Even if accepted by the broadest possible consensus, it would not embody even the postulates of a general theory of value much less those necessary for the integration of a phenomenology and an axiology. For there is not the slightest evidence in intergalactic space of what man knows as 'value,' much as he has desired since time immemorial to find it there" (Seeger 1969a: 243).

torical studies address music phenomena in general spacetime, then it is also necessary to relativize some of the characteristics of general spacetime listed above. Many (or even most) facts of social life are to a large extent more than just brute physical facts, but are as much subject to human production and control as music timespace.

Now Seeger could say that if such facts are seen in this way, they are not facts in general spacetime but facts in their respective product spacetimes. A t-shirt on which the logo of a musical group is printed would be an object in general spacetime from one perspective, which means a physical thing; from another perspective, it would be a communicatory product encountered in artefacture and graphics spacetime. If one wants to save the notion that general viewpoint studies in musicology study music phenomena, but general spacetime is nothing more than the universe as it is studied by physics, then one would have to say that a music event is regarded as a phenomenon when it is either seen as an event in the universe as it is studied by physics or as an event from the perspective of or in relation to communicatory traditions that are not music. If the term phenomenon is not redefined in this way, then general viewpoint studies would primarily encompass acoustics and maybe physiology, but hardly historiography or sociology.

The theoretical complex of general spacetime and music timespace and phenomenon and normenon as it is laid out in Seeger's writings is highly confusing. This is one of the areas of Seeger's thinking in which Kerman's criticism that "in his philosophy, Seeger never really got it together" (Kerman 1985: 158) is most apt. I have tried my best to clarify some of the obscure issues and point out conceptual inconsistencies. The conclusion which I will draw in chapter 4 is that, instead of trying to save these conceptual distinctions from inconsistencies, which only produces new problems, I will abandon some parts of this late conceptual framework as useless for producing more clarity in comparison to some of Seeger's earlier conceptualizations, and adapt or reconfigure other parts.

I thereby end this rather extended discussion of Seeger's late theories on music, speech, and communication in general on a relatively sober note. I will now turn to Seeger's late meta-musicology, understood in a stricter sense as dealing with musicology proper.

3.3.3 Musicology and the Musicological Juncture

A general tendency in Seeger's late philosophy of musicology is to analyze musicology as a practice grounded in the work and life of individual scholars, instead of analyzing it

as an abstract knowledge system. Such a tendency can, for instance, already be found in "Music and Musicology in the New World" (see Seeger 1949c: 53–55). However, Seeger's definition of musicology in this paper was one of five abstract operations, with the individual scholars who conduct these operations being implied at best.[183] In "Toward a Unitary Field Theory for Musicology", first published in 1970, Seeger's definition of musicology runs as follows:

> "musicology is (1) *a speech study*, systematic as well as historical, critical as well as scientific or scientistic; whose field is (2) *the total music* of man, both in itself and in its relationships to what is not itself; whose cultivation is (3) *by individual students* who can view its field as musicians as well as in the terms devised by nonmusical specialists of whose fields some aspects of music are data; whose aim is to contribute to *the understanding of man*, in terms both (4) of *human culture* and (5) of his relationships with the *physical universe*." (Seeger 1977a: 108; emphasis in original)

This definition of musicology is grounded in a specific "world view of musicology" (Seeger 1977a: 106), which sees musicology as a "universe" comprising six other "universes": the physical universe (P), the universe of speech discourse (S), the universe of music (M), the universe of the individual thinking and feeling human being (I), the cultural universe (C), and the universe of value (V),[184] which is at first excluded from the discussion of the cited definition, but can be easily integrated into what Seeger says about the first five universes (see Seeger 1977a: 106–108; 118).

Seeger argues that these universes can be said to include each other – though Greer is right in pointing out that "inclusion" is not to be understood in the sense of mathematical set theory but rather as interrelation (see Greer 1998: 217–218) – and that there is interplay between them, especially between C and I (see Seeger 1977a: 109–110; 120–121): P includes the other universes in that they are all to some extent and more or less immediately grounded in it, even if not reducible to mere physical phenomena; S can symbolically represent the other universes; M can present or embody the other universes;[185] I includes the other universes through individual experience of the world (P), by the individual carrying C, producing S and M, and making evaluations (V); C includes the other universes by providing the individual with a world view on P, by encompassing the traditions of S and M, and by being a source for valuations; V in-

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[183] See the discussion in chapter 3.2.2.
[184] Seeger defines valuing still in the spirit of Perry as "the relating, by a living organism, of itself to what is not itself and, equally, of what is not itself to itself, with a view to the continuance of its individuality" (Seeger 1977a: 119).
[185] See the discussion of music as communication above.

cludes the other universes because I, C, S, and M are sources for assessing facts, which are phenomena in P.[186]

Several aspects of Seeger's universe and definition of musicology will be discussed in later paragraphs; for now, I want to focus primarily on the individual students who conduct musicological research and tie the other universes together. The concept of the musicological juncture can be understood as describing the concrete actualization of musicology – as defined by Seeger – in individual practice.

Seeger introduced the concept of the musicological juncture in the paper "Preface to the Description of a Music", which was presented in 1952, published in 1953 and later included in revised form as chapter 3 of *Studies in Musicology, 1935–1975*, now titled "The Musicological Juncture: Music as Fact". The introduction of the concept is preceded by a discussion of the epistemological and methodological necessity to reflect on "the cultural and social positions" (Seeger 1953: 362) occupied by the individual scholar who does research on music, this being the musicological juncture.[187] Elsewhere, Seeger writes:

> "The beginning of every particular instance of talking or writing about music takes place in, and is a product of, this juncture. Its facts precede and underlie citation of all further facts. Its values precede and underlie citation of all further values. The relation between these facts and values is set up in the juncture, whether or not we are aware of such a setting up. [...] Our known and unknown assumptions, preconceptions and prejudgments are evidenced by our behavior in the juncture. For though we can generalize it as the situation in whose terms the foundations of the discipline must be stated, each one of us behaves in a different manner when we enter it concretely, i. e., when we talk or write about music. The situation [...] cannot, I believe, be reduced to any more fundamental terms; nor is there any possibility that such may be found elsewhere, for even the search for them must take its start from the juncture and be carried on it and in its terms." (Seeger 1994: 306)

Seeger's conviction of the foundational and inescapable character of the musicological juncture for any individual act of musicological study explains why he called it "the middle in musicology" (Seeger 1977a: 103).

Seeger provides several slightly differing analyses of the general constitution of the musicological juncture. I will first quote all of these definitions and then discuss them comparatively from a general perspective. After this general discussion, I will ad-

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[186] See also the discussion of Seeger's "universe of musicology" in Zbikowski (1999: 132–136).
[187] The introduction of the concept of the musicological juncture is an early harbinger of the reflexive turn in ethnomusicology, emerging in the mid-1970s (see, for instance, Blum 1975; Gourlay 1978) and gathering full speed from the 1980s onward through the analogous developments in cultural anthropology. Similar tendencies towards a self-reflexive approach in musicological research can also be found in the so-called "New Musicology" from the late 1980s onward.

dress the specifics of the juncture regarding musicology as science and as critique respectively. In its first appearance, Seeger analyzes the juncture as follows:

> "In barest outline, this juncture is a six-fold functional complex. As students (I), we meet within *limited* extents of space, time and position in cultural continuum and social structure (II), three traditions – of a music (III), a speech (IV), and of a musicology (V) – the extent of whose spacial [sic!], temporal, cultural and social currency is, by comparison, practically *unlimited* (VI)." (Seeger 1953: 363; emphasis in original)[188]

In revised form, this analysis reads as follows:

> "The situation in which we place ourselves when we talk or write about music must be regarded in barest outline as a sixfold complex that may be referred to as 'the musicological juncture': (1) As students, each with our own singular competences and perceptual banks of factual and valual behavior, (2) we meet, within certain limited extents of space and time, (3) in a particular biocultural continuum and social context, two of its principal traditions of communication, (4) of a music, (5) of a language, (6) and a subtradition, a musicology, the extents of whose spacial [sic!] and temporal currencies are, in the constantly renewable collectivity of biocultural continuum, to best of our knowledge unlimited." (Seeger 1977a: 45)

Another analysis is:

> "I conceive the musicological juncture as comprising six factors: the individual musicologist as a biological organism; himself, also, as a carrier of a culture, of two of its traditional systems of auditory communication, speech and music, and of a subtradition of musicology; lastly, the musicologist himself, again, as principal actor in the juncture – the one who tries to tie the bundles of factors together in one integrated whole that is his particular project of research, criticism or survey of the lot that he has in hand." (Seeger 1977c: 181)

The various analyses of the musicological juncture provided by Seeger differ in detail, but they do not contradict each other. They can be understood as emphasizing different aspects of the juncture, depending on the specific contexts of their occurrence.

Is there a common core that can be abstracted from the different statements – or rather, is it possible to derive a synthesis? At the centre of the concept is the individual musicologist, both biological organism and enculturated member of human society. Seeger admits that the explicit statement of the fact that each musicologist is also a biological organism might be criticized as stating the obvious or as stating something irrelevant. Yet, he does not want to rule out the possibility that more primal biological interests and affects are also factors in the conduct of musicology:

> "In considering the musicologist's entrance into the musicological juncture as a carrier of a human culture vintage 1976, we must not assume glibly that he has sloughed off the aggression of his self's biological appetite for the advantages it has gained by altruist submission to the required socio-biological constraints of collective living. The biological infrastructure keeps right on functioning while the superstructure is being pyramided upon it and goes through the fantastic evolutions recorded by human history." (Seeger 1977c: 181)

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[188] In a footnote, Seeger comments on the fifth constituent of the juncture, musicology, as follows: "Musicology is considered to be what musicologists *do* (C. C. Pratt), have done and may do (C. S.)" (Seeger 1953: 363n5; emphasis in original).

This means that musicology is – at least for some people – a way of making a living. This basic dependence may have considerable influence on their musicological work and their general behaviour in the musicological juncture, for instance, in interacting with their scholarly competitors. In a similar analysis of the (ethno-)musicologist's position in the research process, K. A. Gourlay has differentiated between personal, situational, and universal constraints, with *personal constraints* including biological constraints such as hearing impairments alongside with character and mental constraints (see Gourlay 1978: 1–2).[189]

The individual musicologist is a limited human being who is not isolated but embedded in social relations with other limited human beings, such as other musicologists, musicians, or any other people who might be relevant to the work of the musicologist. It is again helpful to add Gourlay's analysis of the constraints bearing on ethnomusicological research as a comment on Seeger's relatively abstract exposition. Gourlay's *situational constraints* range from the availability of funding and employment to the constraints produced by government and university bureaucracy as well as to the constraints of field research situations (see Gourlay 1978: 2). Gourlay's *universal constraints* would also fall within the second, socio-cultural element of Seeger's musicological juncture: Gourlay subsumes under this label the disciplinary ideology of ethnomusicology within which ethnomusicologists are socialized, the way of thinking about their object of study (see Gourlay 1978: 2). Of course, in all cases of constraints, Gourlay's analysis can be extended to any kind of musicologist.

In this social situation the musicologist faces music, speech,[190] and the specific speech tradition of musicology in aiming at producing musicological research. In contrast to the musicologist's limitations, music, speech, and musicology can be considered as infinite, thus making any individual attempt at all-encompassing knowledge of any of these three traditions an impossible act. (These three traditions can also be understood as contributing to the universal constraints of Gourlay's analysis.) The musicologist tries to integrate the equally important music knowledge and feeling, communicated in a music, and speech knowledge and feeling about music, communicated in a language, within the specific kind of speech knowledge of musicology (see Seeger 1977a: 47–48).

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[189] Gourlay references two texts by Seeger in the mentioned article. For some reason, though, he does not refer to the concept of the musicological juncture, which is congenial to Gourlay's own line of inquiry.
[190] Or rather, the musicologist faces a specific music and a specific language (see Seeger 1977a: 48).

It is therefore within the musicological juncture that the musicologist encounters the linguocentric predicament; thus, both concepts are complementary in Seeger's late philosophy of musicology. Whereas the concept of the musicological juncture focusses on musicology as a social practice of real individuals, the concept of the linguocentric predicament focusses on the abstract problems of using speech to talk about music and musical experience. To put it differently, the concept of the musicological juncture provides a sociological framing for the philosophical concept of the linguocentric predicament.

Seeger's suggestions regarding how to deal with the dilemmas posed by the linguocentric predicament as it is encountered in the musicological juncture echo what he wrote in his earliest texts:

> "when one horn of a dilemma has been exploited as effectively as possible, the other shall be tried for what it is worth, the rule being to remain content with neither, but to accept the two as defining a range, gamut, or parameter of speech semantic variance between them over the whole of which both horns bear variably strongly or weakly." (Seeger 1977a: 47)

Regarding the musicologist's relationship to other musicologists and to musicians, Seeger makes it clear that in his verbal treatment of music the musicologist is primarily responsible to the community of musicologists and other scholars, not to musicians; it is the community of musicologists who are in the position to judge speech acts about music according to academic standards, to judge whether and in how far any musicological work speaks about its subject matter "in the best way possible" (Seeger 1977a: 50). However, insofar as the musicologist is also a musician, which is to a certain extent a precondition for being a musicologist, "he is equally responsible to the world community of musicians for everything that he does in his musicology" (Seeger 1977a: 50).

Following his dual understanding of musicology as science – musicology dealing with music in terms of facts – and critique – musicology dealing with music in terms of value –, Seeger also finds it necessary to discuss specific issues of the musicological juncture, depending on whether one is engaged in musicology as science or as critique. He calls the scientific constitution of the musicological juncture its phenomenology and the critical constitution its axiology (see, for instance, Seeger 1977a: 62).

In this respect Seeger repeats his conviction that the distinction between fact and value and the dilemma it poses to the musicologist is a consequence of the linguocentric predicament, inasmuch as only in speaking about music we have to treat fact and value separately, whereas in music making the presentation of fact and value is one (see Seeger 1977a: 61). Accordingly, music making itself can be considered to be a critical act,

insofar as it presents the evaluative decisions of the musician: "The prime critic of music is the producing musician" (Seeger 1977a: 62).

What Seeger says about the phenomenology and the axiology of the musicological juncture is in many respects a restatement of what he said about the premises of musicology as science and critique in earlier texts. The discussion that follows is therefore in parts deliberately cursory, in order to avoid unnecessary redundancies.

In "Preface to the Description of a Music" and its revised version "The Musicological Juncture: Music as Fact" Seeger lists, respectively, twenty-one and twenty-three working hypotheses or considerations regarding the scholarly descriptive treatment of music (see Seeger 1953: 367–370; 1977a: 48–50). Many of these considerations repeat what has already been said about the relationship between music and language as modes of communication and the implications of this relationship for speech about music. In addition, Seeger warns once more against uncritically assuming that the analytical and linear form of verbal descriptions of music actually mirror the form of the musical phenomenon described. He reminds the reader to be aware of the limited, and possibly distorting, nature of verbal descriptions, to always check musicological speech-thinking with music-thinking in order to assess its degree of validity, and warns against regarding "other communicatory systems as irrational or beneath notice solely because we cannot give a speech-rational account of them" (Seeger 1977a: 49).

In "Preface to the Critique of Music" (first published in 1965, republished in Seeger 1994: 289–318) and its revised version "The Musicological Juncture: Music as Value" (Seeger 1977a: 51–63), Seeger provides another analysis of the musicological juncture emphasizing the specifics of its axiology. In this analysis, the juncture comprises:

> "I. the student himself, with the particular value inclinations that are his since birth and have been cultivated by him through training and experience;
>
> II. the value inclinations, individual and collective, of persons with whom he has close contact, such as teachers and colleagues, and of those to whom he addresses his talking and/or writing about music;
>
> III–V. the valual capabilities of two traditions and one subtradition of communication that he has inherited, cultivates, and transmits: respectively, a speech, a music, and a musicology;
>
> VI. the general value structure and value functions of the music-cultural continuum that he enters, lives in, and departs from." (Seeger 1994: 306)[191]

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[191] The version of this passage found in *Studies in Musicology, 1935–1975* is only slightly revised, so there is no need to quote it as well (see Seeger 1977a: 62).

In this analysis one can find all the constituents of the musicological juncture, which are also included in the other analyses cited above. The difference is the framing of the juncture's constituents within the process of musicological critique. Just like in the case of the linguocentric predicament, Seeger unites his earlier analyses of the sources of musical value judgments – in revised and theoretically bolstered form – with his new concept of the musicological juncture.[192]

The latest exposition of Seeger's analysis of musical value judgments can be found in "Sources of Evidence and Criteria for Judgment in the Critique of Music" (Seeger 1977b). In this article, Seeger distinguishes eight possible sources of evidence bearing on musical value judgments, which can either be expressed in verbal statements – as dicta – or be shown in behaviour, for instance, by making music or leaving a concert before it stops due to annoyance or boredom (see Seeger 1977b: 262). The sources are: (1) individual valuer, (2) arbitrage general, (3) arbitrage musical, (4) historics general, (5) historics musical, (6) systematics general, (7) systematics musical, and (8) law.

Seeger describes the individual valuer

> "as possessing not only rudiments of a cognitively ordered value theory and deep-set affective and effective (conative) preferences, indifferences, and prejudices of which he is variously aware and unaware and prone to express as well spontaneously as deliberately, but also suppressions, modifications and extensions of them that have become built into his behavior under influences and/or discipline of teaching and/or other social experience stemming from any or all the other seven sources." (Seeger 1977b: 263)

Seeger thus conceives of the individual valuer as having a habitual social value identity, which is shaped in dialectical interaction between individual and society, between idiosyncratic variation and social norm, and as being variably aware of the sources of evidence for value judgments and of the extent of rationality and non-rationality of these judgments (see Seeger 1977b: 263). The individual is the conscious or unconscious catalyst of value judgments, weighing the various sources of evidence in the actual judgment according to some criterion or criteria, of which the individual may be largely unaware and which do not lend themselves to complete analysis.

Sources (2), (4), and (6) constitute the class of general, non-musical sources (evaluation of music as good or bad for something outside of music); (3), (5), and (7) constitute the class of musical sources (evaluation of music as artistically good or bad in

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[192] The theoretical bolstering-up of Seeger's analysis of musical value judgment comes in the form of an extensive review of the philosophical literature on values and value judgments (see Seeger 1994: 292–296; 1977a: 54–61).

itself). Arbitrage is defined as "other judges, contemporaries of the musicologist, who individually influence him" (Seeger 1977b: 262) and whose judgments may either be based on specifically musical criteria or general criteria bearing on music. Historics is defined as "historiographic and other survivals of past judgment" (Seeger 1977b: 262), again either musical or general. Systematics is defined as "scientific and scientistic judgment contemporary with the individual musicologist" (Seeger 1977b: 262). By this he means factual descriptions of music valuation derived from considerations of music through the lens of "physiology, psychology, sociology, anthropology, philosophy, communication theory, aesthetics and of economic, social, political, educational and moral philosophies" (Seeger 1977b: 267) in the general case. In the musical case, this class comprises judgments derived from musicological analysis from a musically intrinsic perspective (see Seeger 1977b: 268).

Finally, Seeger describes law

> "as comprising written and unwritten traditions and canons of practice that are operative upon individual and collective judgment with varying degrees of force, sometimes by directly overmastering powers of religious, political, economic, governmental, social authority or by folklore." (Seeger 1977b: 268)

As examples of such laws one could mention state censorship – but also state sponsorship –, religious regulations regarding the production and use of music, but also less tangible customs and criteria of decency regarding form and content of musical expression.

All these sources provide critical evidence, evaluative intuitions and expressions of, or reports of judgments by others. But in forming a judgment the evidence has to be weighed according to some criterion or criteria. These criteria can either be derived from generalizations of individual pieces of evidence from the various sources, or they can be a priori principles (see Seeger 1977b: 269). Seeger classifies the individual as well as the general and musical arbitrage as sources of primarily mystical criteria, whereas law and general and musical systemics are sources of primarily logical criteria, with general and musical historics covering a middle ground depending on the nature of the past judgments reported (see Seeger 1977b: 269–271). Seeger classifies criticism which relies primarily on logical criteria as scientistic criticism, whereas he classifies criticism which relies primarily on mystical criteria as affective criticism (see Seeger 1977b: 269–270).

In an earlier treatment of this issue in "Preface to the Critique of Music", Seeger described scientistic criticism as dealing with the "valuative activity of others", while

suppressing one's "own valuative activity", and as "interested in the norms of the tradition, in individual variation among the users of it, and in what, if anything, in it can be found in other musics and what in all musics – i. e., what is universal in it" (Seeger 1994: 314). In contrast, affective criticism "regards the gamut of evidence and criteria in terms, typically, of direct expression of the individual valuer's intuition and taste" (Seeger 1994: 314) and does not pay much attention to other judgments or an analysis or balanced weighing of criteria.

Returning to the discussion of the axiology of the musicological juncture, the crucial problem is to adjust the sources of evidence, the criteria, and the approaches towards critique. Seeger makes clear that in accordance with his understanding of musicology, musicological critique "will as a deliberately methodical treatment of music and value in the art of speech [...] be cast in the manner of the scientific criticism as far as the nature of its speech usage is concerned" (Seeger 1994: 316). This seems to contradict his principle of exploring both sides of a dilemma for what they are worth, in that the affective criticism is underrepresented in such an approach.

Seeger is aware of this fact and makes several suggestions how this imbalance might be compensated for. Seeger distinguishes three levels on which the critique of music may operate in musicology: (1) the critique proper, (2) style criticism, and (3) musical criticism or music journalism (see Seeger 1994: 316–317). On the first level, which he understands as "the purely theoretical adjustment of dilemmas met with in the musicological juncture" (Seeger 1994: 316), Seeger believes that balance is almost attainable. Seeger himself demonstrates this by mapping both rational and irrational sources of evidence and criteria that have a bearing on musical value judgments. However, the approach in mapping the possible factors and assessing their function is that of the scientific mode.

On the level of style criticism, "the application of pure theory to a particular tradition of music" (Seeger 1994: 316), which can probably be understood broadly as an examination of the actual critical norms and the degree of variation within a given tradition, Seeger expects that balance is harder to attain between all sources and criteria, but the approach is, in his view, a blending of the scientific and the affective approach.

Finally, in musical criticism, "the application of the applied theory to particular items of composition, performance, personalities, and the organizational activities connected with them" (Seeger 1994: 316), the affective approach is dominant. Thus, it is less likely to attain a balanced judgment: "The dicta tend to be concerned with the ex-

ceptional, rather than with the norm, and with 'either/or' or 'all-or-nothing' types of valuation, without gradation" (Seeger 1994: 315). In a global perspective, there will be balance between the sources of evidence and criteria and the approaches to critique if all levels of critique are explored.

Some additional comments on Seeger's three levels of musicological critique seem to be appropriate. It remains unclear whether in his use of the term "style criticism" Seeger refers to the specific approach to (historical) musicology with its own lawlike historio-metaphysical presumptions regarding the nature of music history as a series of blossoming and fading styles, championed especially by Guido Adler.[193] Seeger does not specify his understanding of the term. However, I doubt that Seeger had this specific approach in mind. An obvious indicator is the limitation of Adler's approach to the technical criteria and principles of music making, ignoring the general aspects, in Seeger's sense, of music evaluation.

In general, I get the impression from Seeger's texts that he had a picture of musicological critique in mind that is in many respects similar to the idea of a both empirically descriptive and humanistically critical musical *Wertungsforschung* (study of valuation) proposed by Harald Kaufmann (see Kaufmann 1968). A primary exception probably is the elitism – even though relatively open-minded elitism – of Kaufmann's aesthetic convictions in comparison to Seeger's pronounced aesthetic populism (from the mid-1930s onward), which is blended with and sanctioned by moral considerations. In this context, one should also mention Carl Dahlhaus's proposal for a discipline of musicological dogmatics (in the sense of dogmatics in theology and law), understood as a logical systematization and application of *de facto* extant evaluative judgments, norms, and criteria bearing on music making at a given time and place among a given group of people (Dahlhaus 1977: 162–167). This might also be a possible, or even likely, explication of Seeger's notions of style criticism and – on the level of applied dogmatics – musical criticism.

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[193] See Adler (1919: 110–191) for a classical exposition of his style critical method. See Kalisch (1988: 87–139) for a discussion of Adler's philosophy of history and Kalisch (1988: 184–248) for a discussion of his concept of style. See also Dahlhaus (1977: 26–33) for a critical discussion of Adler's approach.

3.3.4 Musicological Disciplinarity

Seeger's ideal vision of the internal organization of musicology and its external relations as laid out in the texts of the middle period remains largely intact in his later writings, with the matters of pure and applied study and research and synopsis being mostly marginal, though not completely absent, issues. However, there is a significant redefinition or reconfiguration of the most basic distinctions between historical and systematic orientation, intrinsic and extrinsic viewpoint, and scientific and critical method, which are now correlated with Seeger's new conceptual pairs of general spacetime / music timespace and phenomenon/normenon, which were discussed above.

Figure 7 is a scheme of the basic disciplinary configuration along the three cited dimensions, reduced from a more extensive table created by Seeger (see Seeger 1977a: 12–13).[194] The original table is part of the introductory chapter of *Studies in Musicology, 1935–1975*, which is titled "Systematic (Synchronic) and Historical (Diachronic) Orientations in Musicology", and can be considered to be the conceptually most coherent statement of Seeger's view of the basic dimensions of musicological disciplinarity. The introductory chapter is a revised synthesis of two earlier papers: "Systematic and Historical Orientations in Musicology" (Seeger 1939a), which has already been discussed in the chapter on Seeger's middle period, and "Systematic Musicology: Viewpoints, Orientations, and Methods" (Seeger 1951b), which includes the mentioned table. This introductory chapter is the last published discussion of Seeger's thoughts on musicological disciplinarity.[195] The following paragraphs comment on this table, which is used as a guiding norm in discussing Seeger's late thoughts on musicological disciplinarity.

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[194] The table is titled "Conspectus of the Organization of Musicological Study upon a Basis of the Systematic Orientation" (Seeger 1977a: 12). In order to avoid confusion with the more famous "Conspectus of the Resources the Musicological Process", from which it differs in some important details (see below), I will not refer to the former table as "Conspectus" only to the latter one.

[195] *Studies in Musicology, 1935–1975* also includes "Toward a Unitary Field Theory for Musicology", which is also relevant in the discussion of musicological disciplinarity (see below). But this text remains largely unrevised. "Systematic (Synchronic) and Historical (Diachronic) Orientations in Musicology" is however strongly revised and can thus be considered to be a later state of thought, even though it draws upon earlier articles. The mentioned table of musicological disciplinarity remains however unrevised.

<div style="text-align:center">

I. Music Viewpoint
    A. Systematic Orientation
        1. Scientific Method
        2. Critical Method
    B. Historical Orientation
        1. Scientific Method
        2. Critical Method
II. General Viewpoint
    A. Systematic Orientation
        1. Scientific Method
        2. Critical Method
    B. Historical Orientation
        1. Scientific Method
        2. Critical Method

</div>

Figure 7: Reduced version of the "Conspectus of the Organization of Musicological Study upon a Basis of the Systematic Orientation", based on Seeger (1977a: 12–13).

3.3.4.1 Music Viewpoint and General Viewpoint

The distinction between music viewpoint and general viewpoint is made on the basis of the distinction between studying music in music timespace or in general spacetime. Any kind of study subsumed under (I) studies music normena, any kind of study subsumed under (II) studies music phenomena. While the intention behind this differentiation is generally obvious, the conceptual incongruence inherent in these distinctions have already been pointed out above. It is probably better to leave these concepts out of the ongoing discussion.

The approaches under (I) could more profitably be described as technico-musicology, a term used by Seeger in a different paper and defined as the study of music "as a thing in itself that can be described and valued in its own terms, i. e., in terms intrinsic to the techniques employed in its cultivation" (Seeger 1961b: 365). (I) is thus the general field of music theory and music analysis, contemporary and historical, descriptive and critical (which is more than the field of music theory as it is usually institutionalized in contemporary academia). (II) encompasses any study of music that does not focus on the technical aspects of music and music making, but instead studies music in its relation to socio-cultural, mental, and biological life and to the physical universe, and primarily approaches its subject "in terms of studies other than of music and therefore extrinsic to the technique employed in its cultivation" (Seeger 1961b: 365), to use once more the helpful formulation from the paper cited earlier. For the subdivisions of (II) Seeger lists such diverse perspectives as that of "physics, physiology, psychology, sociology, etc." but also "general history" including "chronology, geography, biog-

raphy, bibliography" and history of "literary or art criticism" or "critical philosophy" (Seeger 1977a: 13).

3.3.4.2 Systematic Orientation and Historical Orientation

Systematically and historically oriented studies are interrelated approaches, which together aim at answering the following set of questions:

> "1. How can we say what the things were that were said to have been?
> 2. How can we say how they came to be what they were said to have been?
> 3. How can we say what things are?
> 4. How can we say how the things that we say are came to be as we say they are?
> 5. How can we say how the things that we say are must or will become what they will be?" (Seeger 1977a: 4)[196]

These questions play on the dialectics of diachrony and synchrony and past and present (see Seeger 1977a: 3–4): Historically oriented studies speak about the things of the past that can be reconstructed from historical sources, both as structures at a given point of time in the past and as developing in time (questions 1 and 2). Systematically oriented studies speak about the contemporary state of music and how it is developing or should develop, from a critical viewpoint (questions 3 and 5). Question 4 links historically and systematically oriented studies together.

The title of the introductory chapter of *Studies in Musicology, 1935–1975*, "Systematic (Synchronic) and Historical (Diachronic) Orientations in Musicology", suggests an equation of systematic studies with synchronic studies and of historical studies with diachronic studies.[197] Seeger references Ferdinand de Saussure as having influenced his conception of synchrony and diachrony and gives the impression that his and de Saussure's view are in agreement (see Seeger 1977a: 1–2, 6). However, there are actually some differences in de Saussure's and Seeger's understanding of synchrony and diachrony, of systematic and historical studies.

In de Saussure's account, synchronic study means the study of the state of language at any point in time, past or present, diachronic study means the study of the evo-

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[196] The somewhat pedantic formulations focussing on the aspect of saying are explainable as an attempt at being exact about what musicologists by Seeger's definition actually do, namely conducting a speech study, saying things about other things and often about what things were said to have been (see Seeger's definition of musicology above). Only the current state of what things are is – in principle – accessible by direct experience. Past things are only indirectly accessible, primarily via textual sources. And the identification of diachronic developments presupposes verbal reports of the states that are liquidized in the developments over time.

[197] Jan Hemming, for instance, reads the title (and the corresponding essay) in such a way (see Hemming 2012: 155–156n15).

lution of language from one state to another (see Saussure 1959: 79–100). This conception is also correctly acknowledged by Seeger (see Seeger 1977a: 1–2). Taking, however, the unabridged and commented table in the introduction to *Studies in Musicology, 1935–1975* (Seeger 1977a: 12–13) as the guiding norm, it is unambiguously clear that systematic study for Seeger means the study of the music of the present – both its autonomous structural state (synchronic study) and the functional developments that are active in changing the state (diachronic study). Historical study means the study of past music – both the autonomous structural state at a given point of time in the past (synchronic study) and the functionally induced changing of states in time up to the present (diachronic study).[198] Hence, the title of the introductory chapter to *Studies in Musicology, 1935–1975*, which implies an equation of systematic with synchronic study and historical with diachronic study, is somewhat misleading.

The main text of "Systematic (Synchronic) and Historical (Diachronic) Orientations in Musicology" contains yet another inconsistency regarding the conception of the systematic and the historical orientation . At one point Seeger puts forward the proposition

> "that distinction between historical and systematic orientations in musicology may best be made upon the basis of two separate but related concepts: a general physical spacetime; a specialized, cultural, musical timespace; the historical orientation viewing music diachronically as occurring in general spacetime, the systematic, synchronically in music timespace." (Seeger 1977a: 6)[199]

Understood in this way, systematic study would mean all the subdivisions of (I) and historical study would mean all the subdivisions of (II). Such an understanding would actually be closer to de Saussure's conceptualization of system and history, in which historical change is always extrinsic to the preceding and succeeding states of the system, which have to be studied synchronically (see Saussure 1959: 84–87).

These inconsistencies can be explained as resulting from Seeger's changing notion of systematic musicology, which led to an – as it seems – unnoticed accumulation of partly related but inconsistent meanings that accrued over time in the course of the

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[198] See also Seeger's use of the terms "systematics general" and "systematics musical" in "Sources of Evidence and Criteria for Judgment in the Critique of Music" (1977b) to denominate *contemporary* scholarly or scientific sources of evaluative evidence. See the discussion above.
[199] This passage and the contradictory table is already present in the original article on which "Systematic (Synchronic) and Historical (Diachronic) Orientations in Musicology" is based (see Seeger 1951b: 241, 246–247). The distinction between the systematic and the historical orientation as described in the cited passage is made accordingly in "Toward a Unitary Field Theory for Musicology", also in the diagram of the accompanying "Conspectus", in both the original publication and Studies in Musicology, 1935–1975 (see Seeger 1970b: 188; 1977a: 115).

repeated redefinition of Seeger's concept of systematic musicology: the study of the music of the present day; the study of music from a musical, so to speak "emic" viewpoint without regarding music's historical genesis; the study of music as it currently is and how it is developing, independently of whether music is studied from a musical or non-musical viewpoint.

Residues of these meanings are retained in Seeger's later texts, making it an impossibility to endorse the ideas in Seeger's writings in total without endorsing at the same time contradictions or semantic inconsistencies. As I have already explained, I decided to use the table in "Systematic (Synchronic) and Historical (Diachronic) Orientations in Musicology" as a guiding norm, since it is most complete and conceptually most coherent in comparison to the various disparate utterances on musicological disciplinarity that contradict the exposition in the table. With this slightly blunt, but in one way or another necessary, move the conceptual contradictions can be eliminated. Choosing that – and only that – meaning of "systematic musicology" which refers to the study of present day music and future developments seems to be reasonable – on the one hand, because studying the past or the present does indeed have methodological implications, on the other hand, because it provides the analysis of musicological disciplinarity with greater clarity by deferring the choice of a musical or non-musical viewpoint to an independent disciplinary dimension, instead of mixing these two conceptual dimensions.

3.3.4.3 Scientific Method and Critical Method

The final level of disciplinarity, the distinction between scientific and critical method, has already been discussed to a considerable extent in the section on the musicological juncture. I therefore limit the discussion to a summary of the characteristics mentioned by Seeger in his commented table (see Seeger 1977a: 12–13).

I.A.1 is the domain of descriptive theory and analysis of contemporary music, I.A.2 the critique of contemporary music. Accordingly, I.B.1 is the descriptive theory and analysis of past music, I.B.2 the critique of past music. II.A.1 is the study of music by any discipline that does not focus on musical theory or analysis, but rather uses music in order to primarily illuminate other domains of study, such as society or human cognition. II.A.2 is the critique of music in terms of general or non-musical values. Seeger notes with regard to II.A.1 and II.A.2 that the phenomena studied can be "viewed in or out of their music context" (Seeger 1977a: 13). By this he seems to mean that such

studies may work at the interface of music and its immediate contexts, like many studies in ethnomusicology or music sociology, or may disregard music's immediate contexts and rather focus on issues which may not be apparent to the people making music, such as using music as a gateway to the study of the mental processes active in creativity. Finally, II.B.1 is the employment of past music as data in studies in general or non-musical history; and II.B.2 is the study of music with the end of contributing to, for instance, studies of past aesthetic critique in general or of even more general configurations of aesthetic and non-aesthetic values.

3.3.4.4 The Centre, Periphery, and Neighbourhood of Musicology

One could ask whether the form that Seeger chose for presenting his idea of musicological disciplinarity implies too much hierarchic ranking between the subdivisions. Would it not be more congenial to Seeger's idea of equal and balanced development of the various areas of musicology if the relationship between music and general viewpoint, systematic and historical orientation, and scientific and critical method were displayed as a three-dimensional cube, with each conceptual pair specifying one dimension of the cube?

Actually, it would not be. Seeger's conception of musicological disciplinarity is indeed hierarchical; or rather, it has a centre and a periphery:

> "The order in which the eight operations are presented produces an organization of musicological work in which the core is the systematic study of the particular tradition (or traditions) of which the student is a carrier (or has the equivalence in knowledge) around which a succession of layers may be wrapped, each more remote from that tradition until the universe of speech discourse is completely comprehended in its relation to the universe of music discourse." (Seeger 1977a: 14)

Thus, it would be better to say that musicology has a *focal* approach to the study of music: the systematic study of music from a music viewpoint (I.A.1 and I.A.2), which implies a contemporary music tradition with which the musicologist is well-acquainted, but not a specific music as an object for the whole of musicology. Here, Seeger's conception of musicological disciplinarity and the individually focussed concept of the musicological juncture coincide. Musicological studies move further to the periphery by either studying music that is less contemporary with the musicologist, which means that the study is based less on direct experience of music (see Seeger 1977a: 12–13), or by shifting the focus from the intrinsic aspects of music to the extrinsic aspects.

There is another reason why Seeger designates the study of contemporary music to the focal centre of musicology. Seeger finds the historicist bonmot that "the present

can only be understood in terms of the past" (Seeger 1977a: 4) implausible. He does not believe that we need to understand the present in the light of its genesis, and, which is more important, points out that "it is only too plain that the past can be understood only in terms of the present" (Seeger 1977a: 4). The position of the historiographer – the musicologist's experiences in contemporary musical life – informs her or his reconstruction of the past from historical data. Thus, it seems to be desirable to have a thorough understanding of the present, thereby justifying I.A.1 and I.A.2 as the focal approach in musicology.

Seeger's table of musicological disciplinarity identifies the links to disciplines which are not specifically music-oriented in his comments on the "general viewpoint studies". It is thus probably a matter of degree whether a specific piece of research is to be considered psychomusicology or psychology of music, sociomusicology or sociology of music, and so on, depending on the relative amount of insight produced about music or a specific aspect of music, on the one hand, and the human mind, society, or whatever may be the general subject of the neighbouring discipline from whose viewpoint music is addressed, on the other. It is up to the musicologists to "try to comprehend as much as possible of all these ways of talking and to integrate them in such a way as to reconcile the diverse viewpoints, orientations, methods, and aims involved" (Seeger 1977a: 105) in order to use the approaches of the non-musical disciplines for shedding light onto music.

What about the relationship of musicology to the non-scholarly, or even non-academic, world? Regarding the relationship to academic musicians, Seeger believes that a partnership between musicians and musicologists is necessary, specifically in developing a "theory of musicality – or call it music communication –" (Seeger 1994: 426) within "the frame of the great academic community, but with considerable independence – that is, without bias toward any one discipline more than the other" (Seeger 1994: 426). While musicology provides insights into the role and nature of music-making in the world, which may reasonably contradict the musicians' prima facie intuitions about these issues, musicians may provide a control of the relationship between musicological talk and actual music (see Seeger 1994: 426). The relationship of musicology to the non-academic world, for instance in applied study, is usually not brought up by Seeger in his late writings, thereby mirroring his personal withdrawal from cultural politics into the inner realms of academia.

3.3.5 The Aims and Ends of Musicology

Seeger's thoughts on the aims and ends of musicology in his late texts can be divided into three categories: scholarly aims, musical aims, and utilitarian or general social aims beyond the realms of academic knowledge or artistic practice. The immediate scholarly aims of musicology are unequivocally stated by Seeger as follows:

> "1. The immediate aim of musicology is (a) to integrate music knowledge and feeling in music and the speech knowledge and feeling about them to the extent this is possible in speech presentation, and (b) to indicate as clearly as possible the extent to which this is not possible.
>
> 2. The ultimate aim of musicology is to contribute to the general study of man what can be known of man as a music maker." (Seeger 1977a: 48)[200]

Musicology is thus a specialized branch of the so-called human sciences. Among the bundle of disciplines studying human life in all its aspects, its existence as an independent discipline is justified by the special epistemological and methodological challenges posed by the linguocentric predicament.

It should, however, be noted that Seeger could not imagine a rational justification for the worthwhileness of the general and "unlimited pursuit of knowledge" (Seeger 1972a: 480) as such. He commented on this belief:

> "That's a religious belief. It has no scientific basis whatever, and it's led us to the point of where it's the unlimited pursuit of knowledge of fact that has not only endangered the survival of mankind by atom bombs, fission bombs, but by pollution of the air and soil and the water and overpopulation and a few other things. And it's all traceable right straight back to the sacrosanct rooms in the universities where the unlimited pursuit of knowledge of fact is pursued and takes place." (Seeger 1972a: 480)[201]

Nevertheless, Seeger saw arguments in favour of musicology in particular, beyond its justification as a part of the supposedly desirable unlimited pursuit of knowledge.

One such argument regards the possible benefits of musicology for musical practice. Seeger still believed, as in earlier years, that excessive interference of speech in the various acts of music-making is in most cases unnecessary and in fact often detrimental to music (see Seeger 1994: 417–418). Seeger even ridiculed music by composers who rely on extensive prefatory verbalization and subject their composing to half-understood theories from various disciplines instead of relying primarily on their musical skills as "musicological music" (Seeger 1977a: 128). Seeger saw two ways in which musicology might help musical practice out of this unwholesome situation: Musicology may either, via its inherent critique of speech, help to free musical practice from unnecessary domi-

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[200] See also the discussion of Seeger's definition of musicology above.
[201] See also Seeger (1977a: 340).

nation by speech or, if verbalization by musicians is unavoidable, it may at least improve the detrimental and non-reflected forms of speaking about music (see Seeger 1953: 370; Seeger 1977a: 129).

Another argument in favour of musicology regards the possible benefits of musicology for human society in general. This argument is a generalized version of the argument regarding the benefits of musicology for music. In one of his last papers, Seeger recalls being questioned by two students on different occasions in roughly similar ways. The students asked Seeger:

> "How is it that you, who are of the generation that began the stepped-up acceleration of the crisis that our generation, but not yours, must meet head on, and a man who seems to have shown compassion for the suffering of mankind can spend your life talking about music and talking about talking about music when you could put your mind and energy behind one or more of the concerted efforts to stop man's headlong race to destroy the civilization you have enjoyed and perhaps even his own continued existence on earth – eventualities to which you yourself have given thought?" (Seeger 1977c: 186)

This question is a strong, though probably not unusual, attack on the notion of musicology (and other forms of detached and seemingly "useless" study) as a worthwhile enterprise.

Seeger has two replies to this attack (see Seeger 186–188): Firstly, the argument against musicology presumes that music is a subordinate field of research in comparison to the nature of the dangers that mankind has to face. However, Seeger argues that while there is a strong reliance on speech in social life and a smaller reliance on music, sometimes even an outright condemnation of music, it is likely that this has not been for the better of human society. After all, speech has been crucial in leading "man as well to some of the most admirable heights of achievements as to some of the wickedest and some of the silliest things he has done" (Seeger 1977c: 188), weapons of mass destruction and industrial pollution being among the latter.[202] Musicology is in a good position to provide insight into the effects of this historical overreliance on speech and the related neglect of music. Secondly, musicology might be crucial in correcting this possibly unwholesome imbalance, since it is in a position from where it can penetrate "more deeply than can any other system of human communication into the weaknesses of the speech process – certainly, more deeply than the solipsistic hoisting itself by its own bootstraps endemic to philosophy" (Seeger 1977c: 187). From such a perspective, it is

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[202] See also Seeger (1977b: 276).

therefore premature to assume that musicology is in principle useless in facing the crises of human society.

With this summary of Seeger's late thoughts on the aims and ends of musicology, I have reached the end of this historical reconstruction of Seeger's meta-musicological thoughts and their development during the course of his life. In the following chapter, I will develop a synthesis of Seeger's meta-musicology that is responsive to the current state of musicology and music studies in general.

4. A Seegerian Philosophy of Musicology for the Twenty-First Century

The aim of this chapter is to synthesize the results of the historical account of the development of Seeger's meta-musicology into a coherent theory of musicology fit for thinking about and acting within musicology in the twenty-first century. On the one hand, the synthesis consists of a critical selection of relevant and consistent parts of Seeger's theories. On the other hand, it consists of the construction of a more coherent theoretical structure, taking special care of the inconsistencies which are sometimes present in Seeger's writings.

It should be noted that the theoretical complex developed in this chapter is not intended to be an exercise in Seegerian orthodoxy, but will rather be the product of a creative process, in which Seeger's actual theories are as much subject to straightforward adoption as to revision, expansion, and repudiation. Sometimes the theory will be in full accordance with Seeger's own writings, at other times it will be more in the spirit of Seeger's thought: the aim is a *Seegerian* theory, not a *Seegerist* theory.

The first two subchapters approach meta-musicology from an idealistic and deliberately normative vantage point. The first of these subchapters deals with basic premises and definitions of the theory. It will revisit issues like the linguocentric predicament, the musicological juncture, and the definition of musicology. The subsequent subchapter envisions an ideal picture of a discipline of musicology. It addresses questions such as: What are central and what are peripheral issues in musicology? What is a meaningful and reasonable conceptual organization of the musicological field? Where are the borders of musicology? What are the relationships between musicology and other disciplines?

An important criterion in the development of a Seegerian theory of musicology is relevance for actual musicological practice as a concrete utopia. The theory should not only be a well-shaped abstract construct that is coherent in itself, but one should also be able to draw practical, normative conclusions from it for actual research, teaching, and administration of musicological research and teaching, for instance, for curricula development. The more idealistic approach in constructing the theory therefore has to be balanced against a more pragmatic outlook, using both "idealistic" and "pragmatic" in the everyday sense, not in the technical, philosophical sense. Such a pragmatic approach has to account for the contemporary state of musicology and music studies in general and the relative rigidity or flexibility of this state.

In accordance with this aim, the first two idealistic subchapters will be followed by a survey of the general state of music studies at the beginning of the twenty-first century. The focus of this survey lies less on concrete research topics pursued in the various areas of music studies, but rather on typical, relatively general structural and processual properties of the field of music studies, such as the degree of disciplinary fragmentation. While the same disciplinary delineations do not hold everywhere in the global musicological world, it is a relatively general characteristic of contemporary musicology that there is multi-disciplinary differentiation or fragmentation. The survey is intended to draw a rough outline of how, for which reasons, and by which means and criteria the field is structured and organized, where borders are drawn, which subfields are closer to and which are more distant from each other. The outlook is "systematic" in Seeger's sense insofar as it focusses on the contemporary state and possibilities of future developments, not so much on how the current state came into being. This current state is the given reality on which an up-to-date meta-musicological theory needs to have a bearing.

The last subchapter combines the threads of the first three subchapters by projecting the results of the idealistic approach onto musicological reality. This subchapter inquires into the use of theoretical ideals as a concrete utopia in pragmatic disciplinary policy and how such ideals might be appropriated as achievable goals in real practice under given conditions.

4.1 Musicology: Basic Premises and Definitions

All known contemporary human societies have developed a mode of communication known as language, which is realized in the first instance in the form of speech. Language is all-pervasive in contemporary human life and has been so in the past millenia, as far as we know. It is crucial to the existence of social life as we know it today (see, for instance, Searle 1995). One of the most interesting traits of language is its highly developed symbolic function by which it provides the possibility to represent non-verbal states of affairs in words.

All known contemporary human societies have also developed other kinds of sound-based forms of expression, which differ from speech to various extents. In scholarly discourse, these sound-based forms of expression and their products are conventionally – though not necessarily uncritically – called music when they are adressed in a general and abstract fashion. The people who are the agents of a specific form of expression will usually have other, specific names and systems of categorization for these

expressive practices and products and sometimes may even object to their classification as music for, say, religious reasons.

Seeger's assumption that music, like language, is a mode of human communication – as long as the concept of communication is not modelled primarily on verbal communication – is generally sound and, in fact, broadly accepted among scholars. Music is usually produced by people for other people and it involves a process of understanding. But as the extended discussion in chapter 3.3.2 has shown, Seeger's mature theory of communication is flawed by several inconsistent or implausible conceptualizations. It is, however, not necessary to endorse the details of his theory of communication in order to endorse his other meta-musicological theories.[203] It is sufficient to acknowledge that both language and music are modes of communication – in addition to several other modes of communication –, which are interrelated but cannot be conflated with each other. Both modes have their own kinds of communicable contents; even though both modes may merge in song, translation between the two modes is possible only to a limited extent.

The first important aspect of the linguocentric predicament derives directly from the mentioned basic premises about music and language as modes of communication. In speaking about music, one has to be aware that the communicative content of the music spoken about will not be fully expressible in speech, if at all. Such speech about musical communicative content constantly needs to be checked against musical experience in order to test its plausibility or implausibility and avoid unfounded conclusions.

Another related aspect of the linguocentric predicament is the gap between the knowledge by description communicated by speech about music and the knowledge by acquaintance gained by composing, performing/improvising, and listening to music. Many of the qualitative, experiential aspects of these three acts are of primary interest to any composer, performer, and listener of music. Individual instances of music – when attended to as music, as normena, to use Seeger's term – have an essential experiential, qualitative aspect. Speech has, however, limited possibilities of representing these qualitative aspects. Again, checking with musical experience is necessary when addressing these aspects in speech in order to be aware of the limitations and identify extreme misrepresentations.

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[203] Turino (1999, 2014) is an example for a more consistent theory of music as communication.

Finally, and in relation to the mentioned aspects, the very structure of verbal discourse, especially the linear, analytic mode which is obligatory in scholarly discourse, may represent musical facts in a distorted manner by dissecting what is musically a unity. Such dissection may be helpful in pursuit of scholarly aims, but one should be aware of the distortions in order to avoid unfounded conclusions, which multiply the distortions and have less and less bearing on experiential musical reality, which is, after all, the primary reality of music. Once more, musical experience serves as a check on speech about music, helping to identify the extent of correspondence.

Music, speech, and speech about music are, however, not abstract processes, but are enacted by humans in relation with other humans. Accordingly, when speaking about music, one is situated in the musicological juncture – or rather: *a* musicological juncture. This is even true for speech about music, which is not musicological in the narrower sense. The musicological juncture is the social materialization and concretization of the epistemological premises and other abstract theoretical factors bearing on musicology. To recall a quote by Seeger already discussed in chapter 3.3.3:

> "The beginning of every particular instance of talking or writing about music takes place in, and is a product of, this juncture. Its facts precede and underlie citation of all further facts. Its values precede and underlie citation of all further values. The relation between these facts and values is set up in the juncture, whether or not we are aware of such a setting up. [...] Our known and unknown assumptions, preconceptions and prejudgments are evidenced by our behavior in the juncture. For though we can generalize it as the situation in whose terms the foundations of the discipline must be stated, each one of us behaves in a different manner when we enter it concretely, i. e., when we talk or write about music. The situation [...] cannot, I believe, be reduced to any more fundamental terms; nor is there any possibility that such may be found elsewhere, for even the search for them must take its start from the juncture and be carried on it and in its terms." (Seeger 1994: 306)

The musicological juncture is grounded in the constellation of the musicological speaker, her or his audience, and other relevant agents as full bio-social beings. The musicologist has command of music and speech knowledge to a given and necessarily incomplete extent and tries to integrate the two in musicological knowledge, which is represented in speech. This act of integration is influenced by the factors listed in Seeger's quote of which one has to be reflexively aware when assessing any instance of musicological speech.

With these epistemological caveats derived from the analysis of the linguocentric predicament and the musicological juncture in mind, the following quote, which was discussed in detail in chapter 3.3.3, mentions most of the relevant aspects of a definition of musicology:

> "musicology is (1) *a speech study*, systematic as well as historical, critical as well as scientific or scientistic; whose field is (2) *the total music* of man, both in itself and in its relationships to what

is not itself; whose cultivation is (3) *by individual students* who can view its field as musicians as well as in the terms devised by nonmusical specialists of whose fields some aspects of music are data; whose aim is to contribute to *the understanding of man*, in terms both (4) of *human culture* and (5) of his relationships with the *physical universe.*" (Seeger 1977a: 108; emphasis in original)

Musicology is a specific speech practice, the internal structure of which will be discussed in the following subchapter. It is at any rate not musical composition, performance, or listening, even though these practices can play a crucial role in musicological research, as has been described in the discussion of the linguocentric predicament. Cultivation of these practices on their own does not suffice as a qualification for being a musicologist.

At the centre of musicological research is music – in principle all kinds of music, present and past, of any regional, pan-regional, or social provenience – studied as a relatively autonomous system and as an integral and interdependent part of a wider environment. Musicology is enacted by individual musicologists, who place themselves in the musicological juncture and who may study music from the perspective of a musician, which means "as music", or in not specifically musical terms of other fields of knowledge, while still having the primary aim of increasing knowledge about music and only secondarily knowledge in these other fields. The larger aim is to understand music as an integral part of human life with all its socio-cultural and biological facets.

Some of the aspects of musicology in this definition will probably find broad acceptance in the musicological community, others might not remain uncontested. There might especially be disagreement about whether musicology should really study all music in order to contribute to a broader understanding of human life and existence in general. Karol Berger (2014: 195–198), for instance, has argued – at least regarding the discipline of historical musicology, which would in the Seegerian view be subject to the same basic definition of musicology – that the object of historical study should not be any music. Instead, historical musicology should – as it has to a large extent indeed done – contemplate the musical works – or even more emphatically in Berger's terminology: the rare "masterpieces" among "the mountains of trash" (Berger 2014: 196) – produced by composers of the European art tradition and its trans-European, globalized offsprings. Berger does not intend this kind of study to be a contribution primarily or solely to scholarly knowledge and understanding of a part of human bio-social existence, but first of all as an exercise in humanistic *Bildung*. This is quite a different orientation for musicology and under its premise it is only consistent to limit its object of

study to that canon of music that is traditionally supposed to be most apt to serve the desired ends.

It does not, however, seem to be a matter of mere preference whether one chooses Berger's program of (historical) musicology or the Seegerian approach to musicology (including the historical study of music).[204] If one agrees that scholarship should contribute to the cognitive and moral emancipatory self-transformation of humans called *Bildung*, then it is hard to deny that a Seegerian musicology can be part of *Bildung*, since its aim is to study and understand music both as an autonomous system and as an expression of human life. Berger's more limited program could be interpreted as a small and not necessarily central part of the larger Seegerian musicology. Furthermore, the notion that the humanistic contemplation of a small set of past and present "masterpieces" serves the venerable and desirable ends of *Bildung* better than the broader Seegerian approach is rather a matter of traditional belief than of rational argument.[205] Furthermore, the enthusiasm of many scholars from the traditional humanities for German National Socialism, who had dedicated their lives to the study of the "masterpieces", such as the historical musicologist and Beethoven scholar Arnold Schering, raises doubts whether *Bildung* pursued in the traditional form actually has the strong moral effects claimed in its favour.[206]

Returning to the basic definition of musicology, there is one important aspect missing in the above definition. Even though it was probably implied by Seeger, it is worth stressing by having another look at the following definition:

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[204] It should be noted that Berger does allow other fields of research, such as the study of popular music, in addition to the core area, but only as long as this does not lead to a cutback in the core area. Under the given economic conditions such a disciplinary policy will, however, usually mean that there would be no additional areas of research, since the funding will not expand in proportion with the possible areas of research. In consequence, there would always be a need for redistributing funds across the old and new areas of research. Berger's argument that "we can never know when a currently less fashionable area will suddenly gain new relevance" (Berger 2014: 197), is at any rate not a proper defence of historical studies of the traditional canon, since it applies similarly to the study of "Brazilian disco" or "music for Scandinavian computer games" (Berger 2014: 197), which are two of Berger's examples for new areas of research. We can also never know whether studies of the latter variety will suddenly gain relevance in the future. Thus, if one accepts this as a plausible argument, it functions as good in defending the preservation of established fields of study as it does in propagating the admission of new fields to academia. Berger's argument proves more than he would like.

[205] It should also be emphasized that the aim of a Seegerian musicology is hardly fulfilled by engaging with computer games music, to use Berger's example, in the celebratory exegetic/interpretive way that traditional scholars of the humanities have engaged with individual works of Beethoven, Shakespeare, or Michelangelo. This is what Berger fears, but such an approach would at best be marginal in a Seegerian musicology, given the higher aims of understanding human life in its cultural and biological aspects.

[206] See Hausmann (2002) for a foundational collection of articles providing an overview of the humanities' involvement in National Socialism.

"Let us say that musicology comprises five operations, as follows:
1 – Use of the art of speech,
2 – to study the art of music,
3 – in a deliberately methodical manner,
4 – for the advancement of knowledge of and about music, and
5 – of the place and function of music in human culture." (Seeger 1949c: 53)

This definition from Seeger's middle period, which was discussed in chapter 3.2.2, mentions the deliberately methodical manner of musicological study. In conjunction with the other aspects in this and the earlier definition, a deliberate and rigorous application of state-of-the art methods is an important trait distinguishing proper musicology from, say, essayistic reflexions on music and even on music and its relation to human life by performers, composers, or journalistic music critics. Such writings may sometimes contain parts which qualify as musicological in the narrow sense, but as long as this is not predominantly the case, they should be excluded from the proper body of musicological writing.[207]

4.2 Musicology as an Ideal Discipline

Musicology is thus a very broad endeavour that can hardly be handled by one person. There has to be some internal disciplinary map to help researchers situate themselves in relation to their peers and coordinate their efforts and discussions. One has to ask furthermore, where the centre of musicology is, where its periphery, where its border regions to other disciplines.

It goes without saying that any such mapping – be it of internal or external relations – is a clear-cut ideal which, when applied to non-ideal reality, almost automatically gives rise to many border cases, where a given piece of research cannot be clearly classified into either one or the other category. Deconstructionists will argue that the respective system of categories is therefore invalid, of no use, a delusive act of logocentric violence against the richness and diversity of reality. But since this is true of any categorical mapping of a continuous and fuzzy reality, such deconstructionist attacks can only be read as a challenge against categorical mappings in general but not against specific ones. The choice is either to categorize or not to categorize, or rather: either to explicitly categorize in a reasoned and reflected way and be aware of the deliberately constructed character of the categories or to categorize tacitly and in a haphazard and irrational fashion. It does not seem to be a realistic choice for anyone either to not distin-

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[207] It should be noted that this is by no means a judgment on the general value of such writings.

guish within and categorize the world one experiences or to apply all possible categorizations at the same time while attributing equal validity to each system of categories.

The existence of any academic discipline has to be justified to a large extent by reference to its object of study. It has to be shown that the object of study is (1) of sufficient interest to the academic community in general, that its study will make important contributions to the general aims of academia, and that there is (2) no already existing academic discipline or group of disciplines which treats the respective object in an adequate and exhaustive way. By responding to these two tasks, one does not only justify the existence of a discipline but at the same time points out its centre (that which is not studied in any way by any other discipline), its periphery (that which is studied to some extent by other disciplines as well), and its neighbourhood (that which is better studied by other disciplines).

Musicology has music as its object of study. Since musicology has already been accepted into the academic realm, one could skip the first task. However, there is no reason to believe that this acceptance will be or even should be an eternal fact. Since disciplines from the humanities and social sciences like musicology have an especially precarious position in the contemporary academic environment, one should have arguments at hand in order to defend their existence.[208]

With regard to the scholarly study of music, one could argue that music is a central and most probably universal feature of contemporary human existence and much of its past. People engage with music not only when they are able to lead a peaceful and content life, but also – or even especially – when they have to live under the hardest and most horrible conditions. Music plays a role in many human social relations, in everyday life as much as in extraordinary situations, in love as much as in war. It is a human practice and a mode of human communication whose processes and products are in need of deep understanding as long as academia claims as one of its tasks to further reasoned understanding of human existence and thereby provide insights that could in principle nurture improvement of human existence.

Such an argument does not justify the existence of an independently institutionalized discipline of musicology or group of musicological disciplines dedicated specifically and primarily to the study of music. It only calls for research on music to a suffi-

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[208] It could, of course, turn out that there is actually no good reason for the existence of musicology.

cient extent in any appropriate disciplinary context, which could be research on music in general sociology, history, or psychology, not necessarily in musicology. An additional argument has to be put forward in order to justify the existence of an independently institutionalized discipline of musicology.

All musically non-specialized disciplines have their own specfic expertise in studying a certain segment of reality, such as present and past human social life or the human mind. What they lack is institutionalized and reflexive expertise in understanding and studying intrinsically musical structures and processes, in understanding and studying music from a musical point of view.[209] This lack may result in either neglect of these aspects of music in research or in the unreflected presupposition of unquestioned prejudices. The neglect of these aspects may be legitimate within the context of pursuing a specific research question, and the unquestioned prejudices may indeed be reliable assumptions. However, whether the neglect is justified and whether the prejudices are reliable assumptions can only be judged from a vantage point that provides understanding of music from a musical point of view; and this understanding would have to be of an equal academic quality and refinement as that of sociology of human social life, that of psychology of the human mind, and so on. This kind of understanding would have to be provided by an independently institutionalized musicology.

Musicology should, accordingly, concentrate on that in music which is not sufficiently studied by any other research discipline. The centre should thus be research on the specifically musical, which eludes the methods and approaches of other disciplines. In Seeger's terminology, this is the study of music from a music viewpoint, in the specific terms and values of music, "technico-musicology". The study of music from "general viewpoints", studying music in terms and in relation to values from non-musical areas of knowledge, is a step towards the periphery. General viewpoints may in principle be derived from any discipline, but the most obvious and to some extent obligatory candidates are the disciplines dealing with the social and mental aspects of human life, especially anthropology, history, philosophy, psychology, and sociology. If such general viewpoint studies are still primarily intended to improve the understanding of music by studying its roots in and relation to past and present social life or the human mind, they are still part of musicology. If the primary interest is to use music as an example in or-

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[209] Individuals within these disciplines may, of course, incidentally possess this expertise, though not as a result of their professional training in these disciplines.

der to further understanding of other things, such as general history, social organization, or cognitive processes, the border to another discipline has been crossed.

Another axis along which centre and periphery of musicology may be defined is that of directness or indirectness of the experience in which musicological research is grounded. Studies of contemporary musical life can (and should as much as possible) draw on more direct experiences of the music under study and its environment than studies of past musical life. This entails a differentiation, though not complete disjunction, of preferable methods in the study of either contemporary or past music. Insofar, the studies of past and contemporary music are of equal importance in musicology as a whole.

However, if one acknowledges that the scholar's acquaintance with contemporary musical life informs in a more or less direct and explicit way her or his reconstructions of past musical life, it becomes clear that a thorough understanding of contemporary musical life will improve the quality of historical research. Such improved understanding of contemporary musical life means, so to speak, a better understanding of the lens through which the past is studied and which informs the picture we get of the past. From such an epistemological point of view, studies of contemporary musical life acquire a certain status of priority. Whether Seeger's terminological choice of "systematic orientation" to designate the study of contemporary music and "historical orientation" for the study of past music is helpful or confusing in the context of established musicological and non-musicological usage of the predicates "historical" and "systematic" (and additionally "Systematische Musikwissenschaft") is debatable. The epistemological difference to which these terms point should, however, not be ignored. Within the context of this study I will from now on use the terms "systematic orientation" and "historical orientation" as referring to the study of contemporary and past music respectively. In cases where there might be a danger of confusion, I will add additional comment.

The next important dimension identified by Seeger is that of "method", meaning the high-level distinction of "scientific" and "critical" methods. Science is understood in this respect as the descriptive study of music, whereas the critique of music encompasses the abstract analysis of value in intrinsic and extrinsic musical relations, assessment of specific value relations in a specific tradition, style, or genre, and even the deliberate critical evaluation of individual musical pieces under the premise of the results of more abstract studies in musical value. Both methods are conducted under the premise of maintaining the highest degree of rationality possible in the given musicological

endeavour. When criticism, which is in special danger of doing so, abandons this premise, it is no longer a proper part of musicology. In order to avoid confusion, given the predominant meaning of "science" in contemporary discourse, I will from now on substitute Seeger's term "scientific method" with "descriptive method".[210]

The far-reaching inclusion of critique and criticism in this Seegerian conception of musicology clashes with the principle of *Wertfreiheit*, which in at least some branches of musicological research is a kind of default position: musicology may study existing evaluations of music but musicology may not produce new evaluations about music or take sides with existing ones. This principle has already been addressed to some extent in earlier chapters.[211] At this juncture it seems to be appropriate to make a few additional remarks. The inclusion of value judgments as valid kinds of utterances in musicology's object language does not mean that every musicological text *ought* to include value judgments. It may or may not include such judgments, but neither inclusion nor exclusion of value judgments are necessary for a text to qualify as musicological. Both exclusion and inclusion are valid choices.

It may be taken for granted that the deliberate abstention from value judgments is the hegemonic default position in large parts of contemporary scholarship, including many branches of musicology, with the movement of applied or activist ethnomusicology and some proponents of the so-called New Musicology being notable, though not the only, exceptions. Value judgments on the objects of study are avoided in scholarship in general for several reasons: (1) It is not necessary to make value judgments when the aim of scholarship is only to know and understand the world as it *is* (see Albert 1956: 424–425; 1991: 77–78). This is certainly correct, but there is no *compelling* reason why scholarship should be limited to this aim – as much as there are no *compelling* reasons why it should not be limited to this aim (see Albert 1956: 429–433). This widely accepted limitation becomes less intuitively plausible when one acknowledges the ac-

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[210] Note that this descriptive stance is in no way conceived to be limited to some kind of vulgar positivism in which only the brutest of facts are described by, for example, counting notes, measuring acoustic properties of musical instruments, etc. "Descriptive" is meant to include "thick descriptions" in the Rylean/Geertzian sense as well (see Geertz 1973: 5-7), such as descriptions of the religious meaning of a certain piece of music within a community or of the role that a certain genre of music plays in the life of an individual or a group of people. These are social facts – or more precisely complexes of facts – which can be the subject of description as much as the diameter of a drum skin or the number of tones used in a piece of music. The relevant antonym to "descriptive" is in this context "normative" or "prescriptive" not "interpretive", "explanatory", "analytical", or what may come to mind, which may all be non-normative and in this sense descriptive.
[211] See chapters 1.5 and 3.2.2.1.

tual and widespread application of many kinds of purely descriptive knowledge in the form of technologies producing changes in the world, which depends on value judgments about the aims and ends of such processes of change. (2) It is not possible to provide final justifications of any set of values which are derived from descriptive judgments about the world as it is. In consequence, any choice for a specific set of values includes an irreducibly subjective element. Thus, value judgments should not be part of scholarship (Blaschke 1996: 666). This presupposes a commitment to a specific kind of objectivity understood as complete absence of subjectivity. However, such a commitment to an ideal of complete absence of subjectivity depends in the end itself on a subjective choice. It is a possible choice, but not a necessary one. Full inclusion of uncontrolled subjectivity is only one alternative option, but it is not the option argued for in this context. Rather, musicological critique and criticism would mean to produce value judgments in the most transparent and rationally controlled way possible while reducing subjectivity to the minimum amount necessary without disguising it as absent. (3) It is feared that the inclusion of evaluations will corrupt the objectivity of descriptive statements (Blaschke 1996: 666). Corruption of descriptive statements through mere neighbourhood with value judgments is certainly not a necessary consequence. It is, however, likely that descriptive statements about, say, a certain musical genre may become biassed by latent value judgments about this genre, if researchers do not reflect on their individual value configurations. But musicological critique aims at a reflected production of value judgments. It brings latent value configurations and evaluations to the fore and is therefore more likely to reduce the corruptive force of implicit and explicit value judgments on descriptive statements than to increase it.

Even if the three reasons listed above are not compelling reasons to exclude value judgments from musicology in principle, the inclusion of critique and criticism as a non-necessary but valid part of musicology is still in need of argumentative motivation. To recall, Seeger argued on the one hand that evaluative judgments about music are pervasive and almost inevitable – in everyday interaction, in newspapers and magazines, and in cultural and educational policy. Musicology should not ignore this fact, but rather try to provide the most reflected and rational evaluative judgments and theories of musical evaluation possible. Seeger did not so much have in mind that musicology should educate individuals in what is good or bad music in a patronizing fashion. He rather aimed at an improvement of far-reaching political and educational decisions which depend on evaluations of music. But even regarding scholars who choose to work pri-

marily in the descriptive study of music, Seeger argues that it is helpful to have experience in the evaluation of music, since it helps to explore the limits of descriptive speech and to identify hidden evaluations in supposedly descriptive speech.

Two additional dimensions identified by Seeger cut across the already mentioned dimensions: pure and applied study and research and synopsis. Pure study is probably closer to the centre than the periphery in that it is ideally propelled by a purely academic interest in the systematic furthering of knowledge about the world. Applied study often has by necessity a transdisciplinary and more occasional character in that actors from within and outside academia cooperate in solving a specific problem or in fulfilling a specific task which is usually situated outside academia.[212] The production of publicly available verbalized scholarly knowledge is usually not the primary aim, but it is often a secondary aim or by-product of the process of solving a problem. Insofar as this is the case and insofar as applied study complies with standards of academic rationality and methodical discipline within the limits of the given task, applied study is a valid part of musicology.

The dimension of research and synopsis describes the relative amount of attention to detail on the one hand, and appreciation of "the big picture" on the other. Both perspectives are as necessary in musicology as in any other discipline, and it is possible that some scholars have more of a gift for the study of fine details, while others are better at synthesizing these studies of detail into larger representations and theories of a larger range. Synopsis can take place to different degrees and unite results from any category of musicological research.

The structure of the map of musicology as an ideal discipline proposed in this subchapter is derived from very general ontological, epistemological, and methodological considerations. It does not distinguish studies of music which are organized according to, say, social or geographical provenience of music, style or genre, or economic basis of music production, under the premise that the difference between, say, amateur and professional music, between music from South-eastern Asia and Scandinavia, or between reggae and Italian opera is less relevant to the disciplinary organization of musicology than the distinctions between music viewpoint and general viewpoint, past and present music, scientific or critical method, and so on. The difference is that these latter

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[212] See Hirsch Hadorn et al. (2008) for a characterization of transdisciplinary research.

categories have to a certain extent "transcendental" validity in that they are to a much lesser extent dependent on the multifarious and ever-changing empirical reality of musical life and can be applied to any music. For instance, the descriptive or critical approaches to the study of music can be chosen independently from the music under study, although without doubt specific research questions and methodological problems will arise in addition to more overarching questions and problems depending on the specific music under study.

By making this choice, I do not want to argue against a thematic organization of musicologists and music researchers in general. On the contrary: discourse communities, which form around specific topics and may harden out into topically oriented societies, study groups, conferences, journals, and research centres, are probably the most fertile soil for musicological synopsis.[213] However, such topics are, in comparison to the chosen approaches, empirically more contingent, more limited in extent and accordingly more diverse, more subject to changing fashions, and therefore also dependent on more precarious funding. Topics can and should in consequence not be the primary foundation of a robust and sustainable organization of musicology as an academic discipline.

For instance, when, planning the development of a musicological department, it seems to be more desirable and realistic to have a faculty in which the different approaches to the study of any music are all represented in a relatively balanced way. As a secondary goal, it would also be desirable to have a healthy diversity of thematic specializations among faculty members and an intellectual climate open to new topics found interesting by students and junior researchers. In contrast, it would be somewhat unrealistic to hope to have a faculty whose research and teaching covers the practically infinite field of music of all times, places, and people. If topical diversity were the primary criterion for hiring faculty members, the members of such a faculty might even by chance all cultivate the same approach to the study of music. Altogether, a complete coverage of approaches within a given population of musicologists is a more accomplishable goal than completeness of topics.[214]

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[213] On the concept of "discourse community" see Swales (1988: 212–213).
[214] See Jacobs (2013: 95–96) on the diversity of possible topics and their more ephemeral nature in comparison to the more manageable number of reasonable disciplinary divisions and how modern research universities accommodate the diversity of topics by combining robust disciplines with more flexible, interdisciplinary research centres.

4.3 The State of Music Studies in the Early Twenty-First Century

The last two subchapters described an ideal Seegerian musicology, they described an "ought". This subchapter describes the "is" of contemporary music studies. The relationship between "is" and "ought" will be discussed in the final subchapter. The following survey of the state of music studies begins with the area of musicology in the stricter sense, which is of key interest in this study, in consequence tracing the connections and interrelations between musicology, on the one hand, and music research and music studies in the broadest sense, on the other.

Even when looking at this narrow area of research, at the people who commonly identify themselves as musicologists of some kind, and at the research contributions that are classified as belonging to musicology in the narrower sense, one is hardly confronted with a unified discipline or even with something close to a unified discipline. The sociologist of science Rudolf Stichweh describes academic disciplines as forms of social institutionalization resulting from cognitive differentiation of previously only weakly demarcated areas of scholarship and lists the following five characteristics of an academic discipline (see Stichweh 2013: 17): (1) a discipline depends on a sufficiently homogeneous community of communicating researchers, a scholarly community; (2) there has to be a stock of consensually accepted, codified, and teachable knowledge, usually found in textbooks; (3) there has to be a number of current research questions or problems; (4) there has to be a set of research methods and paradigmatic solutions to research problems; (5) there has to be an institutionalized process of socializing young academics into the discipline as well as a specific disciplinary career model.[215]

When this definition is applied to the field of musicology, it becomes difficult to speak of musicology as one discipline.[216] Instead of being a unified discipline or a well-ordered construct of coordinated sub-disciplines, musicology is better described as a jumble of more or less well-differentiated disciplines. Some of these disciplines are relatively old and well-established; other areas of research are only just taking shape and can hardly be described as proper disciplines, though they might become one in the future. Some of the disciplines interact with each other to some extent on a sometimes

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[215] See Weingart (2010: 8) for a similar analysis of academic disciplines.
[216] The following paragraphs draw in part on earlier work of mine published in Sharif (2013: 46–51).

friendly and sometimes inimical basis, while others are largely independent of and even ignorant of each other.

First of all, there are plural musicological discourse communities, some overlapping, some disparate, mirrored especially in the many scholarly societies dedicated to various aspects of musicological study. These discourse communities often form around shared areas of interest, say, jazz, medieval chant, music and dance in South-eastern Europe, or the relationship between music and the human mind. Such discourse communities may furthermore concentrate on certain canonical examples from this area of interest (see Nettl 1999: 304–305), which are intensively and repeatedly discussed, but they may also concentrate on canonical methods and research questions (see Randel 1992: 12–16; Elschek 1973: 13), which are rooted in specific epistemological premises. A paradigmatic example of such a configuration would be the study of the musical works of a number of prestigious European composers from an established analytical perspective, such as Schenkerian analysis. Discourse communities may also form around specific approaches to the study of music, leaving open which music should be studied, like in the case of ethnomusicology on the level of general intra-disciplinary discourse, as it materializes in journals like *Ethnomusicology*, *Ethnomusicology Forum*, or the *Yearbook for Traditional Music*. The fragmentation of discourse communities is further intensified by the existence of linguistic and national boundaries of sometimes limited permeability.

The assessment of the other four criteria is immediately influenced by this plurality of discourse communities. Regarding Stichweh's second to fourth criterion, there is hardly one stock of consensually accepted and shared "textbook knowledge", research problems, methods, and paradigmatic solutions. Rather, each of the more well-developed discourse communities has its own stock of textbook knowledge, current questions, key methods, and exemplary studies which apply these methods to the study of music. The approaches to the study of music within the whole of musicology range from largely intuitive hermeneutic critical treatments of individual pieces of music over more empirically oriented but qualitative studies on past and present musics to quantitative experimental studies, raising strong doubts about a shared substantial epistemological basis of all musicological disciplines.

Even when there are shared interests or shared research questions, this does not mean that it leads to a merging of or at least intensified interaction between the respective discourse communities. Take as an example the discourse community of the so-

called New or Critical Musicology, which developed in the late 1980s and early 1990s, first within US historical musicology and then also within UK musicology.[217] Several commentators have pointed out that the perspective of the New Musicology – understanding music as a socially embedded kind of cultural practice – converged with mainstream perspectives of ethnomusicology, which can be traced back to the 1950s and 1960s. However, the New Musicologists usually did not seek to critically engage with the ethnomusicological discourse but rather drew on theories from more distant fields, such as literary criticism or critical theory.[218]

Stichweh's fifth criterion is fulfilled to varying degrees. There are plenty of universities all around the world at which it is possible to study musicology in some way; and there are also career opportunities for musicologists, primarily within academia and to a lesser extent in extra-academic research institutions. While programs and job positions focussing on historical musicology are traditionally wide-spread and usually found at any academic musicological institution, other musicologies, such as ethnomusicology, music theory (when understood as an independent scholarly study, not as either a cross-disciplinary musicological issue or an artistic discipline), or *Systematische Musikwissenschaft* (either as a whole or in the form of one or several of its sub-disciplines, such as music psychology or music sociology) are somewhat optional and not as well-institutionalized as historical musicology.

But is there not at least a generally accepted concept of music that is shared across the musicological disciplines, which would justify talk of a unified musicology? While the term "music" is shared across all of musicology, conceptual coherence is much less pronounced. The danger in any general definition of music lies in the possible essentialization of non-universally distributed traits of the phenomena that at least some people would call music. George List has defined music as "humanly produced patterns of sound, sound patterns that the members of the culture who produce them or the scholar who studies them conceive to be music" (List 1979: 1). This definition is also endorsed by Nicholas Cook as the conceptual foundation for an integrated field of music research (see Cook 2008: 60–61). The disjunction "members of the culture who produce them *or the scholar who studies them*" saves the definition from the objection that there are so-

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[217] See Calella (2013: 82–99) for a condensed overview of the development of New and Critical Musicology.

[218] See Shelemay (1996: 21), Stock (1998: 55–62), or Cook (2008: 50–51) for such comments.

cieties which either do not have a generic concept like music that unites different kinds of sonic forms of expression in one class or instead have an even broader concept which includes not only sonic aspects but also, say, dance.[219]

The definition is, however, still vulnerable with regard to the necessarily human production of the patterns of sound. Scholars such as Steven Feld (1982), Marcello Sorce Keller (2012), or Bernd Brabec de Mori and Anthony Seeger (2013: 270–272, 280–283) put forward possible arguments against List's definition, namely that there are patterns of sound which are not humanly produced, such as bird song or other animal vocalizations (supposedly also sounds produced by spirits), which should either be studied by scholars *like* music or are indeed in some societies treated on par with certain humanly produced sound patterns which one would non-problematically classify as music according to List's definition.

Even if one accepts List's concept of music as a working definition which encircles the key object of musicological research, actual practice across the musicological disciplines betrays a plurality of conceptions. Music is studied as physical sound, as a mental process, as a notated text, as an event, as a work of art, as an article of use, as a human product, as an abstract object existing beyond time and space, as subjective expression, as a social phenomenon, as experience, as performance, as independent of its context, as inseparable from its context, and so on. Such diverse conceptions of music rarely claim to be all-encompassing; some of them are to a certain extent complementary, while others are incompatible with each other; and the way music is conceived of dictates the methods that are appropriate to study it as such. A given conception of music implies a specific ontology of music, and this ontology of music is correlated with specific epistemologies and methodologies in the study of music. In conclusion, it is difficult to argue conclusively for a factual unity of musicology, even if the sole criterion were a supposedly shared concept of music.

This jumble of disciplines is not a clearly defined autonomous system but rather interacts and overlaps with other fields of research,[220] making it hard to tell where precisely musicology ends and another discipline begins. General sociologists, historians,

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[219] I missed this point in an earlier discussion of this definition (see Sharif 2013: 47).
[220] Stichweh has pointed out that sub-disciplines of one larger discipline often interact more closely with sub-disciplines of other disciplines than with neighbouring sub-disciplines from within their larger discipline (see Stichweh 2013: 19).

psychologists, cultural anthropologists, philosophers, and many more contribute to music research in general, even when they do not identify themselves as musicologists. The main characteristic of these scholarly contributions to the study of music is that they usually do not address detailed questions of musical analysis, but rather focus on more contextual aspects, often under the tacit premise that musical aspects in the narrower sense are irrelevant for the research questions under study.[221] However, this is not an exclusive characteristic of non-musicological music research, since there are also plenty of contributions by "card-carrying" musicologists which are written in the same spirit.

Finally, this field of music research in general is embedded in a larger environment of non-scholarly, but still academically institutionalized, music studies and also the non-academic world of writers on music, such as music journalists. Writers from these academic and non-academic areas have independent discourses and areas of publication to which they contribute, such as practical manuals on performance or composition or subjective essayistic reflections on music. But some of these writers also claim authority in fields that musicologists (and also some non-musicological music researchers) would call their own. In such cases, it depends on whether publications with such claims comply with the state-of-the-art methodical standards of scholarly inquiry and writing accepted in the research disciplines if they are to qualify as genuine contributions to music research in the narrower sense. It seems that the border between scholarly music research and other writings on music is better defined than that between research from musicological disciplines and non-musicological research on music – at least from the point of view of the musicological and non-musicological researchers, who know the relevant standards and their justifications.

The relatively new phenomenon of artistic research in music does not challenge this distinction between scholarly research on music – musicological or otherwise – and other kinds of thinking and writing on music. It does indeed challenge established conceptions of research and the extent of academia, but theorists of artistic research make it clear that its aim is not scholarly "research *on* the arts", but a complementary or independent "research *in* and *through* the arts" (Borgdorff 2012: 24, emphasis in original;

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[221] As an example for the efficacy of such a tacit premise see the description by the cultural anthropologist Nadine Sieveking of how she at first embarked on ethnographically studying the phenomenon of "African Dance" in Germany without considering the music danced to and the interplay between music and bodily movement a relevant aspect of studying this phenomenon (see Sieveking 2006: 26). Only during the course of research did she recognize that it is not reasonable to ignore the music.

see also Borgdorff 2012: 37–39, 44–53; Dombois 2006: 22, 26) as a contribution to the development of the arts or to the public body of non-verbal knowledge in general.

Results of artistic research, as far as they are artistic products, therefore have to comply with the general standards of the respective artistic field and with specific standards by which the quality of artistic *research* – which is intended to be more than just the common production of art – is assessed. If an artistic research project is intended to also contribute new publicly available knowledge to verbalized scholarship, these contributions have to comply with the accepted standards of the respective scholarly disciplines – and only with these – in order to count as valid contributions.

It is interesting to note that leading proponents of artistic research, such as Henk Borgdorff or Florian Dombois, refer to the problems of the linguocentric predicament – even though they do not use Seeger's term – in order to justify the complementary or independent character of artistic research in relation to scholarly research. Instead of relying primarily on language and thereby falling short of grasping the non-conceptual content of art or other conceptually not graspable aspects of the world, artistic research relies on non-verbal artistic practices, by which it is intended to be capable of communicating non-verbal research results: "Artistic research is the deliberate articulation of such non-discursive forms of experience and knowledge in and through the creation of art" (Borgdorff 2012: 68–69; see also Dombois 2006: 22). Since musicology is, not only by Seeger's definition but also by general acceptance within the musicological community, primarily – though not exclusively – a verbal practice, and since proponents of artistic research do not question the general validity of studies on or about music in the primary medium of language and do not claim that artistic research could or should primarily contribute to such discourses, it is even more obvious that there is no need to extensively discuss the claims of artistic research within the context of this study. There are without doubt interesting issues to discuss regarding the relationship between artistic research and musicology, but they lie beyond the scope of this study.

When addressing the current state of musicology, music research, and music studies, one should not forget either to at least mention the predominant economic and political framing conditions of these kinds of academic study. The sociologist Richard Münch has lucidly analyzed the state and consequences of the current global, hegemonic mode of academic policy for which he uses the term "academic capitalism" (see especially Münch 2014). In summary, Münch considers academic capitalism to be a colo-

nization of academia by economic theories that are in their effects detrimental to creativity in research and to the progress of knowledge.

Academic capitalism is characterized by a reconceptualization of academia as a whole as a market in which so-called entrepreneurial universities, which are governed by New Public Management techniques such as reporting and auditing, benchmarking, and ranking, compete for funding, star academics, and (tuition paying) students, while constantly and circularly transforming symbolic into economic capital and vice versa:

> "The university itself acts as a strategically managed enterprise eager to achieve in the competition for funds, scholars, and students and replaces the scientific community as a basic institution of collaborating scholars and students in the pursuit of advancing knowledge and academic education. This change of institutional setting implies a turn away from collaborative knowledge production as a globally shared public good [...] and toward competitive knowledge production as a private good in order to earn monopoly rents in the global competition for economic innovation." (Münch 2014: 10–11)

In Münch's analysis, these framing policies have the effect of thwarting instead of accelerating scholarly progress, since they encourage the development of material and intellectual academic oligopolies and thereby cause a streamlining and homogenization of academic discourse. These effects work against the propellants of intellectual creativity, such as pluralism of ideas, open discourse, experimentation, serendipity, or basic economic security and intellectual autonomy of researchers.

Contemporary musicology exists within this framework of academic capitalism, and when thinking about possibilities of translating meta-musicological theory into practice, one has to take these framing conditions into account. This certainly does not mean that one has to accept them as a natural fact, but one has to account not only for the possible effects resulting from changes within musicology, understood as an autonomous disciplinary space, but also for effects resulting from interaction between this disciplinary space and academia in general, meaning other disciplines and academic policy making.

4.4 Musicological Ideals and the Real World

Obviously, contemporary musicology does only in parts comply with the ideals described in the first two subchapters. The first question to be answered must then be whether the described ideal state of musicology is really preferable to the actual state. One could argue against the described ideals that any idealistic planning is a vain exercise and that the development of musicology should best be left to the contingencies of the moment, to the given interests of musicologists and the distribution of power among them. Has this approach to the development of musicology, as it has in fact been prac-

ticed to considerable extent, not yielded great musicological works and insights? An ideal is by definition unattainable in real life, so why should we make our lives harder by following one? Coverage of research areas is indeed unequal, but the desired ideal of balanced coverage of all aspects related to music will never be realized. So let us not waste time on abstract philosophies of musicology, some might say. Let us instead follow our individual passions and do good research and teaching on those topics we are interested in, and the overall output will not be so bad.

Of course, musicology has not fared badly in the roughly 150 years of its academic existence. However, this does not prove that musicology could not fare better, if efforts for its active development were oriented towards certain basic beneficial ideals. Furthermore, the development of musicology – even if it was never fully coordinated by ideal planning – was indeed influenced by more or less generalized ideal programs of what musicology should be, as is evidenced by the plethora of meta-musicological essays by various influential musicologists.[222] Even the most hard-boiled, Machiavellian pursuers of their individual scholarly interests will rarely be able to fully avoid reference to a more general ideal in order to justify and propagate their goals. Accordingly, it seems to be preferable to openly discuss the ideals that do guide or should guide the development of musicology. In chapter 5, I will confront and compare the position proposed in this chapter with other current exemplary propositions regarding the scope, orientation, and disciplinary organization of musicology. In this subchapter, however, my aim is to sketch how the proposed ideals can attain practical meaning and efficacy in real world musicology.

Leaving aside the aspects of academic prestige, power, and quantity for the moment, there is, as has been described in the last subchapter, generally a large methodological and epistemological variety in the whole field of musicology, while the degree of integration of the various areas within a larger whole is limited. There are analytical studies of music as a relatively autonomous system; and there are studies of music as an integral part of human social, mental, and biological life in general. There are studies of contemporary music, grounded to a large extent in direct experience, and of past music, grounded in source-based reconstruction or indirect experience. There are many studies with a mostly descriptive outlook, but there is also critique of music, the study of musi-

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[222] See, for instance, the bibliography in Duckles et al. (2014).

cal value relations and even deliberately critical evaluation of music. There is research on the tiniest details of music, but there are also attempts at synopsis. There is pure study, and there is applied study. And there are studies on such diverse kinds of music that one could say that musicology as a whole does indeed study the total music of humanity. If the whole field of musicology is surveyed in this way, every aspect of the Seegerian musicology is already present in real-world musicology, though in a somewhat disorderly way.

This optimistic assessment has to be balanced against a survey that is more sensitive to the quantitative distribution of the approaches and their relative academic prestige and power. It then becomes obvious that although all the building blocks of a Seegerian musicology are there, they are developed unequally and their relationship is unbalanced. Historical musicology is not only the most widely institutionalized approach in musicology, but it is also limited in its object of study, still clearly focussing on the past of the European art tradition, only rarely transgressing this area. This music may be studied from a music viewpoint and from more general historical viewpoints. Music theory is usually similarly limited in its object of study, though it is in general more attentive to the study of contemporary art music. Critique is probably more common in music theory than in historical musicology.

The mainstream of ethnomusicology provides ethnographic, anthropological, general viewpoint studies of music from all around the world, even sometimes of the music studied also by historical musicology and music theory, mostly of contemporary music but also of past music, thereby contributing also to historical musicology in the Seegerian sense. Studies of contemporary and past musics from a music viewpoint are understood to be a valid part of ethnomusicology, though they have become more marginal in recent decades. Matters of value are commonly addressed from an emic perspective, which means that one tries to reconstruct the local criteria for evaluations, while evaluation on behalf of the researcher is undesirable. A reflexive approach is expected to account for any implied bias, though the actual application and success of such an approach may change from case to case. Applied study is most prevalent in ethnomusicology in comparison to other musicological disciplines, and evaluation is almost inevitable in such studies though the degree of explicitness and theoretical analysis of evaluation is relatively low.

The psychology of music is another relatively well-established branch of musicology, even though its position within explicitly musicological institutions is somewhat

precarious. This discipline studies the foundations of music in relation to the human mind and perception, as much as music's effects on cognitive and emotive processes, with more or less reductive attempts at explaining musical experience. The mainstream is quantitative experimental research with claims to global generality, though the music under study is most often some kind of idiom from the European tonal tradition.

A less extensively institutionalized discipline is the philosophy of music (including music aesthetics), which addresses to some extent cross-musicological, foundational questions regarding basic musicological concepts, including especially concepts that are relevant in musicological critique, and has in principle a more synoptic outlook. But in reality, the focus is usually similar to that of historical musicology. There is also overlap in more specific interests with disciplines such as the psychology of music, ethnomusicology, or the sociology of music, though the extent of interdisciplinary exchange is limited on all sides.

Another relatively weakly institutionalized and heterogeneous discipline is the just mentioned sociology of music, which usually focusses on sociological general viewpoint studies of mostly contemporary European and North American art and popular music. Its methods have some overlap with ethnomusicology, but there is also application of more quantitative, generalizing approaches on the one hand, and philosophical speculation on the other.

In addition to the musicological disciplines already mentioned there are many more areas of research which claim to be new additions to or subdivisions of musicology. These are, however, either (1) primarily thematically defined, such as popular music studies or musical gender studies, applying diverse perspectives and methods from the mentioned disciplines to the study of a more specific kind or aspect of music; or (2) such subdivisions have yet to show that they make extensive, relevant, and independent *musicological* contributions, such as music medicine; or (3) they are, from a more focussed musicological vantage point, better described as auxiliary disciplines, such as music computing.[223]

The application of the ideals to the current state of musicological reality needs to result in practical guidelines on how to nurture a gradual development of the current state towards the ideal state. Efforts should focus on the more or less well-established

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[223] Parncutt (2007: 7), for instance, includes music medicine and music computing as parts of musicology.

and acknowledged disciplines of historical musicology, music theory, ethnomusicology, psychology of music, philosophy of music, and sociology of music as having the potential to methodologically and epistemologically cover the bulge of relevant research areas. Each of these disciplines contributes to different extents to different areas of the envisioned musicology. The aim would be to develop this configuration of disciplines in such a way that the amount of coverage of the described Seegerian categories of musicological research by all musicological disciplines taken together is roughly equal, that research tasks and areas of research are reasonably distributed, and that there is more coordinated effort in all disciplines to contribute to the general aims of musicology.

The general approach should be reformatory, not revolutionary, for two main reasons. The first reason is the given state of political and economic conditions. While the situation is worse in some countries than in others, the global tendency is that reliable academic funding is getting scarcer, especially in humanities/social sciences disciplines like musicology. There is no realistic hope that this situation will change significantly in the nearer future. Accordingly, one should use and maintain disciplinary labels which are well-established and can therefore at least rely on traditional entitlement to funding of research and teaching. The demand to justify one's entitlement to funding will be stronger in neo-disciplines than in established ones, even if the actual content of research and teaching in the established disciplines is changing. Enthusiastic propagation of supposedly new and innovative disciplines or disciplinary labels may secure short-term funding for particular research interests, but may in the long run be detrimental to the whole of musicology when both the neo-discipline and the older parent-disciplines become targets for cost cuts – the former because it has grown out of fashion, the latter because they appear to be obsolete.

The second reason is that disciplinary politics strongly affect the professional and personal lives of humans. Disciplinary reform necessarily means a redistribution of prestige, power, and money and will therefore encounter resistance for both political and emotional reasons. The change should accordingly be conducted in the least harmful way possible. Furthermore, since a sustainable reform of musicology entails changes in the composition of departmental faculty, one would either have to expect some of the existing faculty members to significantly change their research perspectives and interests in order to make a step towards the desired ideal state, or one would have to lay off some faculty members and hire new ones who will work in formerly underrepresented areas of research. The first alternative is relatively unrealistic, the second is inhumane

and immoral and often – fortunately – impossible for legal reasons. Such measures are more likely to create a climate of terror and intellectual paralyzation, instead of one of productive shared vision and intellectual activity. While one has to cope with academic capitalism in some way, there is no need to push it to a new level. Insofar as disciplinary changes imply or presuppose changes in people, reform should proceed in harmony with "natural" events of professional lives, like retirement or professors leaving for a new position, if it is not possible to acquire funding to employ additional faculty.

Altogether, under the given conditions a reformatory approach promises to yield more tangible and sustainable results than a revolutionary one.[224] The general spirit of reform should be to try to maintain as many as possible well-established and powerful structures and use and gradually transform these internally, so that the general musicological research and teaching activity conforms better to the Seegerian ideals. Disciplinary labelling and structure may change significantly in the process, but this should not be the primary aim. The described ideals should be used to assess the process and outcome of musicological research and teaching, not primarily the structures and the labels within which and under which research and teaching takes place. Changes should be conducted in a spirit of collegial solidarity, with the end of a better-developed musicology in mind.

There are three interrelated main areas of action: general disciplinary mentality, research, and teaching. Each of these areas requires specific measures in order to facilitate significant change. The main tasks are (1) to broaden the scope of research in all existing musicological disciplines, insofar as the approaches of any musicological discipline may in principle be applied to any kind of music and that any disciplinary approach should in practice indeed be applied to a sufficiently diverse range of musics by the musicologists in the various disciplines; (2) to readjust the focal point of each discipline in a coordinated and coherent way, so that the subdivisions of Seegerian musicol-

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[224] As a pessimistic footnote, one should mention the not so unlikely possibility that under the current conditions of academia's political economy, all forms of humanistic and many forms of social scientific study, including musicology, have no future at all. To think about any kind of change within musicology would then be a futile exercise. But as all-embracing and pertinent academic capitalism may currently appear to be, it is not a fact of nature and there might come a brighter and saner future of higher education and research policy, which is not solely oriented towards economic growth and monetary exploitation of research results. That said – and leaving aside the possibility of unforeseeable, cataclysmic or revolutionary events external to musicology, but having an impact on the discipline –, reform currently seems to be the only realistic choice in achieving change within musicology towards the described concrete utopia, while at same time not endangering the already precarious position of musicology within contemporary academia.

ogy are represented in a reasonable and balanced way by the actual musicological disciplines;[225] (3) to increase serious interdisciplinary integration, exchange, and synopsis, while preserving sufficient space for more autonomous in-depth discourse and research on specific aspects of music, which are better achieved in a more isolated uni- or multidisciplinary research environment.

Of the three areas of action mentioned, general disciplinary mentality is at the same time the least tangible and the most important. Changes in thinking necessarily have to precede changes in research and teaching practice. Such changes can be mediated by rational debate. This study is a contribution to such a debate, having the aim of moving its readers to rethink and eventually reconfigure their own meta-musicological premises. However, another approach is changing mentality through practice. Successful examples of a broadened musicological scholarship can have the power to transform mentality by exemplarity. There is, thus, a dialectical relationship between mentality and research practice which should be used in attempts of reforming musicology.

Teaching is probably the most effective arena of setting change into motion, since this is where students develop both their thinking about musicology and their way of practicing it. Academic teachers can individually try to change the dominant assumptions about the nature of musicological disciplinarity, but it is also necessary to attempt reforms on a more structural level.

Contemporary musicological curricula usually have the form of a pyramid. At the beginning of such programs, students are provided with a broad overview of the various areas of musicological research. During the following years, the students continuously specialize in one musicological discipline, such as ethnomusicology, historical musicology, or the psychology of music. This continuous specialization is reasonable since it is impossible for any one person to sufficiently master and keep pace with the development of more than one specialty of musicology in order to pursue a professional academic career (see Parncutt 2007: 13). However, such a mode of being socialized into the role of a professional musicologist does not really provide the preconditions for serious productive interdisciplinary collaboration. The typical musicological juncture(s) deriving from this mode of academic socialization are ones of multidisciplinary insularity.

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[225] For instance, the notion of "historical ethnomusicology" should become obsolete, when historical musicology becomes the study of any past music from a music viewpoint and a general history viewpoint. Ethnomusicology could then concentrate on the study of contemporary music.

But what are the conditions under which one could speak of an interdisciplinary constitution of the musicological juncture? This question has to be answered before one can think about more desirable forms of musicological curricula.

Georgina Born has described three modes of interdisciplinarity: (1) integrative-synthesis, (2) subordination-service, and (3) agonistic-antagonistic (see Born 2010: 211). The first mode would probably be better characterized as complementarity, since a true synthesis that transcends the more disparate results of multidisciplinary research is not a goal to be achieved within this mode of interdisciplinarity. Rather, Born means a kind of interdisciplinarity in which results from different disciplinary perspectives are added together, but each set of results is judged only by the criteria of the respective antecedent disciplines. In the second mode of interdisciplinarity there is a "hierarchical division of labour" between the collaborating disciplines, in which "the service discipline(s) are usually understood to be filling in for an absence or lack in the other, (master) discipline(s)" (Born 2010: 211). The most dynamic mode of interdisciplinarity is, however, the third one, in which "interdisciplinary research is conceived neither as a synthesis [or: complementation, M. S.] nor in terms of a disciplinary division of labour, but as driven by an agonistic or antagonistic relation to existing forms of disciplinary knowledge and practice" (Born 2010: 211). The impetus for such kinds of interdisciplinary collaboration is to transcend or reconfigure the given disciplinary boundaries and put the respective disciplinary conceptual, theoretical, methodological, and ontological premises to debate (see Born 2010: 211–212). It aims at a substantial transformation of the musicological junctures in which the participating scholars find themselves.

The first two modes are obviously reasonable, desirable, and relatively viable ways of increasing coherence between the musicological disciplines and of creating more holistic musicological outlooks on music. In this context one should especially take the predominantly multidisciplinary nature of peer review processes into account, by which decisions on the acceptance of manuscripts and funding applications are made, and which generally favour manuscripts and proposals with well-delineated disciplinary identities, namely those resonating with the disciplinary identities of the members of the review boards (see Huutoniemi 2010: 313; Holbrook 2010: 328). These first two modes of interdisciplinarity do not fundamentally question disciplinary identities – thereby catering to some degree to the sensitivities of the review board members –,

while at the same time uniting different approaches to the study of music in collaborative efforts.

Nevertheless, even in these cases there is still a remaining danger that interdisciplinary projects and manuscripts of the first two varieties fail in review processes. For instance, if an ethnomusicologist and a music psychologist collaborate in a research project of the integrative-synthetic variety, the research proposal will probably be reviewed by ethnomusicologists and music psychologists alike. Unless the reviewers decide – or are required – to comment only on that part of the proposal that falls into their respective disciplinary provenience, the ethnomusicologists will probably raise issues about the psychological parts of the proposal and the music psychologists will raise issues about the ethnomusicological parts. The effect is that such a research proposal will perform worse in the review process than proposals with a more unidisciplinary identity, which are judged according to the criteria of only one discipline. Here we can see how the increasingly predominant dependence of research on the acquisition of competitive third-party funding, a key trait of academic capitalism, is inimical to exactly that interdisciplinary research which is almost by convention a professed goal in the descriptions of competitive funding programs.

These dynamics give rise to something that I would like to call "rhetorical interdisciplinarity",[226] namely the drawing up of project proposals which for strategic reasons pretend to be interdisciplinary, while actually being quite thoroughly unidisciplinary. The "unconditional love" (Mazzolini 2003) for researchers' ideas, which materializes in undesignated public funding of research, would be more congenial to the development of truly interdisciplinary research than the competitive mode of distributing funding for a limited amount of time which is becoming more and more obligatory.

The agonistic-antagonistic mode, finally, is that kind of interdisciplinarity that can provide the strongest impulses towards the more unified vision of a Seegerian musicology, without pretending to ever reach it. Multidisciplinary specialization and fragmentation is a necessity deriving from the fact that musicologists are limited beings, but it does by no means follow that efforts to at least partly transcend this fragmentation are

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[226] The term "rhetorical interdisciplinarity" is a paraphrase of the term "rhetorical modernization", which was introduced by the gender sociologist Angelika Wetterer (2002, 2003) in order to describe the tension between talk about supposedly already achieved gender equality and the factual inequalities in Western societies. See also Sharif (2016: 8).

also necessarily vain, even if the current constitution of academia works against the realization of this interdisciplinarity in practice.

While the third mode of interdisciplinarity is, from the perspective of a Seegerian musicology, the most interesting mode, it is obviously also the most stressful to put into practice, even when the mentioned economic and political constraints of current academic life are left aside. This agonistic-antagonistic interdisciplinarity presupposes the readiness to engage in strenuous discussions about the given and generally accepted intradisciplinary epistemological, methodological and ontological premises of one's own home discipline. Since such debates may not only question the identity of one's home discipline but also to a large extent one's identity as a researcher, such debates can often be expected to have a strong emotional component. Such a kind of interdisciplinary practice therefore presupposes humbleness regarding the claims of one's home discipline and a willingness to acknowledge limits or even shortcomings of this discipline when one is exposed to conclusive arguments.

I doubt that the majority of the musicological community is sufficiently prepared for such kinds of agonistic-antagonistic interdisciplinary research; and I would argue that one of the main reasons is the current conventional pyramid structure of musicological study programs which was mentioned above. If there is general agreement that increased engagement in agonistic-antagonistic interdisciplinarity is a desired goal in the intellectual development of the disciplinary field of musicology, then it would probably be most effective to lay the groundwork during a musicologist's formative years, namely her or his years of undergraduate and graduate study.[227]

A possible intervention to increase the ability to engage in agonistic-antagonistic interdisciplinarity would be to introduce "interdisciplinary crosslinks" to the pyramid curricula. By this I mean, for instance, courses in which students from different musicological specializations are required to work together on certain theoretical questions or concrete research topics. Students from historical musicology could, for instance, study the history of the local opera house with historical methods and students from ethnomusicology could study contemporary musical life in the same opera house with ethnomusicological methods. This would be Born's integrative-synthetic mode of interdisciplinarity, and the students would at least learn to appreciate the possibilities of other ap-

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[227] On the issues discussed in the following paragraphs see also Sharif (2015: 58–62).

proaches to the study of music and would hopefully acquire the mentioned humbleness regarding their own specialty of musicology and the willingness to collaborate with colleagues where they reach the limits of their own discipline . But the students should also be encouraged to critically compare and confront the different approaches to the study of music which they employ and the respective premises of these approaches and even try to create joint frameworks of study which transcend the more limited outlooks of the antecedent disciplines. Thereby, the students would also learn to engage in agonistic-antagonistic interdisciplinarity through practice and hopefully carry this capability into their future lives as professional researchers and academic teachers.

Regarding the level of actual interdisciplinary research in teams of musicologists of different provenience, one should also seriously consider the possibility of integrating a, so to speak, applied philosopher of musicology into the project team, who is not involved in the actual research work, but rather fulfils a mediating and attending function, facilitating but not guiding collaboration. The philosopher Hans Lenk (2001) has suggested that one appropriate role for philosophy within the modern academic world is supportive mediation of interdisciplinary research and debate grounded in a reflexive meta-perspective.

I have already mentioned that the agonistic-antagonistic mode of interdisciplinarity is a very stressful mode of conducting research; it can be even more stressful when energy is wasted on debates in which the parties talk on cross-purposes. An applied philosophy of musicology would assist the team members of an interdisciplinary research project from the outset of the project to map the theoretical, methodological, and ontological terrain which is defined by the participating disciplines and through which they have to navigate. Such mapping could help to avoid working oneself uselessly into the ground in discussions about pseudo-problems which evolve out of, say, an equivocal, but not contradictory usage of technical terms which are shared by the participating disciplines. Seen from a different perspective, such mapping would also help to distinguish issues which are indeed in need of serious debate from issues on which there only appears to be a difference of opinion between the participating disciplinary approaches.[228] But in order to facilitate productive interdisciplinary cooperation, it would also be desir-

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[228] Seeger himself has in a way served as such an applied philosopher of musicology in a symposium on transcription and analysis in ethnomusicology (see England 1964; Garfias 1964; Kolinski 1964; List 1964; Rhodes 1964; Seeger 1964).

able to map the power differential of the musicological juncture within which the team members conduct research: Are some of the participating disciplines and individuals in privileged positions in relation to the other disciplines and individuals, be it for material or symbolic reasons? Is the given constellation beneficial to the intended research endeavour or at least irrelevant? Should measures be taken to adjust the distribution of power or to reduce detrimental interference with the process of research? The intellectual and emotional cost paid for such a self-reflexive analysis, which can be disconcerting at times, should be worthwhile when compared to the conflicts it helps to avoid, which might arise from covert and undiscussed power relations and which might in turn jeopardize the quality of the research results and the progress of a project as a whole.

5. Utopias of Twenty-First Century Musicologies

In an article on the history of ethnomusicology in North America, Bruno Nettl writes that Charles Seeger has been influential as a charismatic person and inspiring role model, but produced "only a modest set of contributions to the specific understanding of musics and musical cultures" (Nettl 1991: 268). Furthermore, Nettl writes that one of Seeger's main interests has had no impact on general (ethno-)musicological discourse: "The philosophy of musicology has not emerged as a major area of discussion at meetings or in publications" (Nettl 1991: 269). This is, to begin with, a descriptive statement which may be true or false. It may have been true in the late 1980s and early 1990s, although it should be noted that the philosophy of musicology has always been an accompanying metadiscourse of musicology since the times of Chrysander, Adler, and Riemann. But contributions to the philosophy of musicology, like Born's article which was discussed in the last chapter, the examples cited in the subsequent sections, and many other contemporary publications referenced throughout this text, are evidence that at least today a considerable number of musicologists share Seeger's interests and see a need for meta-musicological reflection and debate. Musicologists from various fields contribute to debates about the scope, aim, and use of musicology, some of these authors addressing issues relevant only to more specific musicologies, others addressing issues regarding musicology in general.

However, it seems that Nettl's statement of fact is also intended as a judgement of value by implying that the philosophy of musicology, in which Seeger was so interested, has rightly been neglected. Obviously, I would disagree with such an assessment, since I argue throughout this study that an engagement in philosophical reflection about musicology can indeed have beneficial effects on and actually be applied in musicological practice. Indeed, judging from the amount of publications on meta-musicological issues, many other scholars do not appear to share Nettl's doubts either. The aim of the present chapter is, then, to critically situate the Seegerian program developed in chapter 4 within the context of meta-musicological thinking at the beginning of the twenty-first century and assess its value as a concrete utopia in relation to alternative utopias of the future of musicological research.

Likely sources of and impulses for the mentioned increase in meta-musicological reflexion are: (1) a general stream of reflexive criticism of academic study and knowledge as part of post-modern/post-structuralist thinking, (2) the so-called crisis of the humanities, meaning the actual or supposed decline of social relevance and reso-

nance of the traditional humanities, (3) more specifically the so-called New and Critical Musicology, primarily in the USA and the UK, picking up ideas from the more general intellectual streams mentioned above, (4) similarly, the influence of the reflexive, post-colonial, and activist turn in cultural anthropology and ethnomusicology, (5) the rapid development of informational and computer technologies, the question how these could be meaningfully applied in musicological research and the transformative consequences of such application for more traditional, humanistic modes of musical and general data analysis and interpretation in musicology.

Given the extent of meta-musicological literature from the last twenty years, the aim of this chapter is not an exhaustive discussion of this body of writing and of all the issues brought up in the widely ramified debate. First of all, the discussion in this chapter is focussed on the issue of disciplinarity: How do contemporary musicologists envision the disciplinary nature and organization of twenty-first century musicology? This discussion is further focussed on selected exemplary texts, exemplary insofar as they provide a clear and in relation to other contributions contrasting picture of how musicology's disciplinarity should be organized in the years to come. The discussion is divided into three sections, addressing unidisciplinary, interdisciplinary, and post-/transdisciplinary utopias of musicology. There is no specific subsection on multidisciplinarity, since one can hardly find an author who openly argues for multidisciplinarity as an ideal state of future musicology. This is not very surprising, since multidisciplinarity is the status quo of musicological disciplinarity, either criticized as an undesirable state to be overcome or tacitly accepted as an uninspiring, though relatively frictionless modus vivendi in a pluralistic academic world.

Disciplinary terminology has reached only a limited degree of standardization.[229] It is therefore necessary to briefly and jointly define once more the concepts of unidisciplinarity, multidisciplinarity, interdisciplinarity, postdisciplinarity, and transdisciplinarity, as I understand them throughout this study. Though my understanding is in accordance with several dominant streams in disciplinary theory, I do not claim that the way I use these terms is superior to other usages or alternative terminologies.

Unidisciplinarity is the conception of musicology as one unified, largely self-sufficient and relatively clearly delineated discipline among other non-musicological

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[229] See Klein (2010a) for a concise mapping of relevant terms and concepts and their diverse semantics.

disciplines, fulfilling the criteria of Stichweh's (2013: 17) definition of an academic discipline quoted in chapter 4.3 in a largely homogenous way. Internal differentiation within the discipline is not as pronounced as to justify talk about several disciplines fulfilling Stichweh's criteria independently. If there is such a pronounced internal differentiation but no extended interaction between the musicological disciplines, then this is a state of multidisciplinarity. As I have argued, contemporary musicology can be described as multidisciplinary. When there is a relevant amount of methodological and/or theoretical interaction between the several individual musicological disciplines, one can speak of interdisciplinarity. By transdisciplinarity I mean the collaboration in usually problem-oriented research of non-academic and academic actors (with a disciplinary home). Postdisciplinarity is the dissolution of disciplines in Stichweh's sense: the production of knowledge is not grounded in a homogenous scholarly community, a stock of consensually accepted knowledge, research questions, methods, and problems, and it lacks distinct institutionalized models of academic socialization and career. Researchers may choose any approach, theory, or method in the study of music that appears to be apt for answering the questions at hand, and they cannot be sanctioned or judged for their choices by disciplinary institutions.[230]

I treat post- and transdisciplinarity in conjunction because motions against a disciplinary organization in musicology are often combined with attempts at transgressing the scholarly/non-scholarly, academic/non-academic divide in general. This joined discussion is also in accordance with the sometimes synonymous usage of post- and transdisciplinarity. However, it should be mentioned that proponents of one of the strongest transdisciplinary movements in musicology, that of "applied ethnomusicology", rarely argue that academically more esoteric ethnomusicological research should be abolished in general.[231]

5.1 Unidisciplinarity

While multidisciplinarity is the status quo of musicological disciplinarity which few people consider to be in need of defense, a more intellectually and institutionally fo-

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[230] These brief definitions draw on and adapt for my purposes definitions by Klein (2010a) for multi- and interdisciplinarity, Hirsch-Hadorn et al. (2008) for transdisciplinarity, and Maihofer (2005) for postdisciplinarity.

[231] See the *Oxford Handbook of Applied Ethnomusicology* (Pettan and Titon 2015) for an up-to-date overview of the field of applied ethnomusicology.

cussed unidisciplinarity is also rarely championed by meta-musicological thinkers. In current academic discourse, disciplines have a bad image in general. They are something that needs to be overcome, not something to be praised or defended. As Julie Thompson Klein has put it, interdisciplinarity is a "mantra du jour" (Klein 2010b: 153) of contemporary academic policy. The sociologist of science Jerry A. Jacobs identifies four common criticisms directed against academic disciplines, all deriving from the metaphorical description of disciplines as silos:

> "This view holds that excessive compartmentalization inhibits communication between fields and stifles innovation. Disciplines are viewed as the wrong units to tackle the vexing social problems of the day, most of which are multifaceted and require insights from diverse areas of expertise. Increasingly, the case is being made for the university as an engine of economic growth; again, disciplines are seen as limiting rather than maximizing this potential. Finally, disciplines are criticized for impeding a more holistic and integrated undergraduate educational experience." (Jacobs 2013: 5)

Within such a dominant discursive constellation, arguing for a focussed and more clearly delineated unidisciplinarity of musicology is in danger of being perceived of as old-fashioned or even reactionary. Accordingly, one can find few recent contributions to the meta-musicological debate that openly embrace musicological unidisciplinarity.

One of the few exceptions is an article by the historical musicologist Michael Walter, titled "Musikwissenschaft und ihr Gegenstand" (Walter 2012; "Musicology and its Object of Study"), which I chose for a closer examination of at least some of its aspects in this subchapter.[232] A central premise of Walter's argument is a diagnosis of contemporary music research, not unlike the one presented in chapter 4.3: Music research flourishes, with researchers of many disciplines, musicological or otherwise, contributing insights to various kinds of music and aspects of these musics. However, Walter argues that this flourishing of music research, especially outside of musicological disciplines, is not to be applauded. It may leave the impression among university administrators and educational politicians that the scholarly study of music does not presuppose mastery of any specific specialized musicological knowledge or methods. This impression may endanger musicological institutes in that they appear to be super-

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[232] In fact, Walter can be understood to argue for musicological multidisciplinarity, insofar as he understands ethnomusicology as a discipline distinct from musicology (Musikwissenschaft) without prefix (Walter 2012: 296n16). Walter does not comment further on the relationship between ethnomusicology and musicology proper as conceived by him, but judging from his overall argument he probably implies an outmoded distinction of "West and rest", with the musics of the former, including popular musics, being studied by musicology and the musics of the latter being studied by ethnomusicology, with musicology and ethnomusicology not having much to learn from each other.

fluous relicts that could easily be closed down in order to reduce costs without seriously damaging the progress of research on music (see Walter 2012: 293–294).

Walter argues that in order to survive within contemporary academia, musicology has to distinguish itself clearly from other kinds of music research by delineating an object of study that can only be studied adequately on the basis of practical and theoretical knowledge that no other discipline possesses (see Walter 2012: 298). Walter believes that there is indeed such a core object of study, such a unique point of sale, to use an appropriate metaphor in the context of his critique of the managerial university threatening the existence of musicology. But this core object has been buried and hidden under more and more research in the periphery of this disciplinary centre, with the consequence that the specific competence of musicology in contrast to other disciplines is no longer visible. Walter's approach to repositioning musicology in the context of other disciplines is two-fold: On the one hand, he argues for a thinning out of the sub-disciplines that are currently considered to be part of musicology, on the other hand he intends to sharpen musicology's profile by providing a definition of its object and objectives of study.[233]

Walter puts special blame on the group of disciplines that are called *Systematische Musikwissenschaft* in German for obscuring a recognizable identity of musicology, in particular those parts of *Systematische Musikwissenschaft* that appropriate approaches from the natural sciences. Walter criticizes especially a supposed failure of *Systematische Musikwissenschaft* to define its foundational concept of music, thereby failing to study the specifically musical aspects of musical phenomena (see Walter 2012: 294–295). According to Walter, the approaches and methods of contemporary scientific *Systematische Musikwissenschaft* do not and cannot distinguish between street noise and music. In Seegerian terms, he criticizes an overemphasis on the study of music as phenomena – not normena – from non-musical points of view. Furthermore, Walter criticizes an excessive identification of people working in *Systematische Musikwissenschaft* with the parent disciplines from which they derive their approaches to the study of mu-

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[233] Armin Krishnan has identified this double move as a strategy that has been successful in securing philosophy's position in US academia, especially after World War II, by withdrawing to core areas like logic, epistemology, or ethics and by concentrating on the methods and approaches of analytical philosophy in favour of other philosophical traditions (see Krishnan 2009: 48-49).

sic, thereby again undermining the legitimacy of an independently institutionalized musicology (see Walter 2012: 298).

Another tension criticized by Walter is the one between so-called "traditional (historical) musicology" and popular music studies. Walter rather lengthily argues that popular music as an object of study does not justify the existence of a specific institutionalized branch of music research dedicated to the study of popular music, which in the German speaking countries is usually understood to be a part of *Systematische Musikwissenschaft* due to its emphasis on sociological approaches (see Walter 2012: 298–303). I do not want to discuss the details of this argument but simply summarize its upshot: In Walter's opinion, popular music is, just like the received canon of historical musicology, open to the same musicological approaches, questions, and methods identified by Walter as central to a recognizable musicology that is justified in its academic independence.

So what is Walter's positive conception of a more clearly and soundly delineated discipline of musicology? According to Walter, the object of musicology is "music as an aesthetically determined object and the conditions under which this aesthetic determination comes about, independently of the kind of music under study and acknowledging the fact that aesthetic value is of a temporal nature" (Walter 2012: 303; my translation).[234] If an approach cannot shed light on music as an aesthetically determined object, it should not be part of musicology, even if it has in the past been traditionally accepted as a part of the discipline as a whole. It has already been mentioned that, according to Walter, so-called scientific musicology should as a consequence not be part of musicology. Furthermore, by focussing musicology on music as an aesthetically determined object, Walter hopes to highlight the specific competence of musicology in the study of music, such as methods of musical analysis, in contrast to other humanistic or scientific disciplines also studying music.

Of course, two questions arise from this definition of the object of musicology: (1) What is the meaning of the phrase "music as an aesthetically defined object"? (2) What consequences does this concept of music have for musicological study? Regarding the

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[234] "Der Gegenstand von Musikwissenschaft wäre also [...] das ästhetisch determinierte Objekt Musik und die Bedingungen unter denen seine ästhetische Determination zustande kommt, und zwar unabhängig davon, um welche Art von Musik es sich handelt und im Bewusstsein, dass der ästhetische Wert immer nur ein temporärer sein kann" (Walter 2012: 303).

first question, Walter seems to endorse an ontology of music, in which music is distinguished from other auditory events through conscious human perception *as* music. This act of perceiving music is not a passive reaction to a stimulus and does not only distinguish certain auditory events from others but also ascribes meaning and value to these events (see Walter 2012: 302). According to Walter, all music fulfils some function, art music as much as popular music. Aesthetic value arises from a surplus in musical design that exceeds the requirements of the intended function of the music and provides opportunities for imaginative interpretation and contemplation. Walter illustrates his notion of aesthetic value with in his eyes apparently self-evident examples, such as waltzes by Johann Strauß II in comparison to those by his numerous contemporary peers, operas by Donizetti in comparison to operas by Mercadante, symphonies by Beethoven in comparison to ones by Franz Lachner, and Queen's album *A Night at the Opera* in comparison to studio productions by other 1970s rock bands (see Walter 2012: 302).

Addressing the second question, the job of musicology is accordingly to ascertain the ratio between the merely functional and the aesthetic surplus in relation to a given historical and social frame of reference, thereby critically determining the value of a given piece or genre of music at a given point in time (see Walter 2012: 302). Walter is aware that this means that the value of a given piece of music is changing depending on its historical and social context of reception (see Walter 2012: 303). Walter's conception of musicology roughly amounts to the more modest kind of historically and sociologically informed criticism endorsed by Joseph Kerman in *Contemplating Music*, not so much to the more radical and deliberately subjectivist criticism of the New Musicology which Kerman's book entailed. Obviously, such an approach to the study of music is highly dependent on knowledge of the aesthetic requirements and expectations of a genre and on methods of musical analysis. This knowledge and these methods are not taught in, for instance, general history or sociology curricula (see Walter 2012: 303). Thus, musicology has a "unique point of sale" in the community of academic disciplines.

I do not intend to check all of Walter's arguments in detail. His allegations against certain parts of musicology are often presented in a too sweeping manner to make it possible to identify the relevant domain of reference, and some of his judgements appear to be based on misunderstandings. Instead, I would like to focus on the consequences he draws from his analysis, his vision of musicology in the twenty-first century, and the theoretical underpinning and premises on which it is built.

From a Seegerian point of view, one has to agree on a general level with Walter's attempt of focussing musicology on the scholarly study of music from a musical point of view. This is certainly the area of study which no other established academic discipline can claim as its own. It also fits well into the Seegerian meta-musicology to include the critical study of music. Finally, one should take positive note of the broader variety of musics under study in Walter's conception of musicology in comparison to historical musicology's common focus.

However, there are also important points in which one has to disagree with Walter for both logical and political reasons. First of all, it is difficult to understand why a specific and relatively extraordinary mode of musical reception, that of aesthetic contemplation in an emphatic sense, should define the centre of musicology. People attend to music in many ways – though still from a musical point of view – and addressing these other modes of musical engagement presupposes as much mastery of specific scholarly knowledge and methods as the study of the mode of aesthetic contemplation. Furthermore, Walter does not provide arguments why the approaches to the study of music which he would like to ostracize from musicology do not – or even could not – contribute to the key issue defined by him.

Finally, Walter's analysis of aesthetic value seems to be flawed in that it would be hard to distinguish in practice the merely functional factors from the aesthetic surplus in a given piece of music. It is certainly true that much less musical effort than a waltz by Johann Strauß II would be needed in order to provide a guiding background for dancing a waltz; a drum marking the metric and rhythmic characteristics would probably suffice. But does such minimalism and reduction of means not sometimes give rise to aesthetic contemplation? On the other hand, doing more than is functionally needed is not always valued in music or an invitation to aesthetic contemplation. It seems that Walter's dualist ontology of music does not fit actual musical practice and experience, because functional aspects do not end at one point after which aesthetic surplus is added onto this functional base. Rather, aesthetically engaging aspects of a given piece of music may at the same time fulfill functional ends. One can identify musical characteristics that are necessary to fulfill a given function, such as accompanying a dance, but one cannot delineate that which is aesthetically engaging in a piece of music by subtracting these functional characteristics. Walter seems to fall into one of the traps of the linguocentric predicament insofar as the functional aspects and the aesthetic surplus may be distinguished conceptually while they are often inseparable in music.

Walter's vision of musicology is not only derived from considerations of disciplinary logic but is strongly motivated by the political intention to justify the existence of musicology as an independent discipline within the contemporary academic context. While it is sound to delineate a relevant terrain of study which is not covered by other disciplines, Walter probably goes too far both in narrowing down this area to a kind of socio-historically informed music criticism and in leaving the whole periphery and underground of this area to other disciplines. On the one hand, it is hard to believe that university administrators who are intent on cutting costs in universities will retain the rump discipline left over after Walter's reform. Given the prevailing economic logic, they will more likely perceive of what is left of musicology as a truly peripheral enterprise with minimal output that could be closed down completely at the next opportunity.

Finally, given the admittedly harsh economic conditions in current academia, it does not seem to be a wise move to drive away possible allies in a struggle for academic existence, even if they are not working in the immediate core area of musicology. A broader musicology is more likely to be acknowledged as a relevant part of the academic landscape than a mere rump discipline. And uniting in a political struggle for academic existence does not exclude an internal critical dialogue between the respective allies on the proper focus, object, and objective of musicological research.

5.2 Interdisciplinarity

While unidisciplinarity is a relatively uncommon vision for musicology in the twenty-first century, calls for interdisciplinary collaboration in music research echo throughout the current disciplinary discussion in musicology. Georgina Born's "For a Relational Musicology: Music and Interdisciplinarity, Beyond the Practice Turn" (2010), to mention just one prominent example, has already been discussed to some extent in chapter 4.4. For the discussion of musicological interdisciplinarity in this chapter, I chose the following texts as exemplary expositions of the idea of interdisciplinary musicology: "Systematic Musicology and the History and Future of Western Musical Scholarship" by Richard Parncutt (2007), complemented by the article on "Arts and Music Research" (Klein and Parncutt 2010) in the *Oxford Handbook of Interdisciplinarity*.[235]

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[235] The latter article is treated in the discussion as if written by Parncutt alone for the sake of a better flow of text and granting that the relevant passages are primarily authored by Parncutt, as becomes clear when Parncutt (2007) is compared to Klein and Parncutt (2010).

Richard Parncutt is another author who shares the assessment that contemporary musicology is a diverse multidisciplinary field: "Post-modern musicology in the 21st Century is a diverse collection of more or less equally important subdisciplines without a clear overarching structure" (Parncutt 2007: 18). Parncutt's *normative* concept of musicology is very broad and egalitarian, in that it does not specify a centre and periphery of the issues that can and should be studied by musicology:

> "Musicology, broadly defined, addresses the music of all cultures (any country, group, language, or religion), all subcultures (such as modern youth subcultures), and all classes (owning versus working, privileged versus suppressed, and so on). The expanse of relevant disciplines includes acoustics, aesthetics, anthropology, archaeology, art history and theory, biology, composition, computing, cultural studies, economics, education, ethnology, gender studies, history, linguistics, literary studies, mathematics, medicine, music theory and analysis, neurosciences, perception, performance, philosophy, physiology, prehistory, psychoacoustics, psychology, religious studies, semiotics, sociology, statistics, and therapy." (Klein and Parncutt 2010: 138; see also Parncutt 2007: 2)

Insofar as this concept of musicology also encompasses artistic approaches to the study of music like composition and performance, Parncutt's concept of musicology roughly equals my concept of music studies as used in this study.

However egalitarian Parncutt's vision of musicology might be, he is nevertheless attentive to the factual power relations in contemporary musicology. He points to the institutional "divide in musicology between ingroup and outgroup subdisciplines" (Klein and Parncutt 2010: 142), which is primarily organized along the axis humanities – social sciences – natural sciences. Both ingroup and outgroup research are musicology in Parncutt's sense, but only ingroup musicology is conventionally institutionalized under the name of musicology. According to Parncutt, "[t]he ingroup is traditionally headed by music history and may also include music theory/analysis and cultural studies" (Klein and Parncutt 2010: 142). Around this hegemonic core of the ingroup lies, in Parncutt's analysis, a periphery of "subdisciplines that, in conservative music schools and departments, are politely tolerated but relatively powerless: ethnomusicology, pop/jazz research, music sociology, music philosophy, music performance research" (Klein and Parncutt 2010: 142). Finally, the institutional outgroup of musicological disciplines consists primarily of scientific disciplines: "acoustics, psychology, physiology, and computing" (Klein and Parncutt 2010: 142).

It is specifically this humanities-sciences divide which Parncutt would like to bridge institutionally and intellectually. Parncutt points out differences between humanities and sciences, both in general and in the specific case of musicology, but primarily aims at deconstructing or at least undermining the categorical distinction. Differ-

ences are in Parncutt's analysis: (1) the objects of research, i.e. culture in a broad sense in the case of the humanities and the natural environment in the case of the sciences; (2) the difference in degree in which subjectivity is embraced or avoided and the role of quantitative approaches and mathematic models in the process of research; (3) the focus on specific or general aspects (see Parncutt 2007: 21–22).

These differences notwithstanding, Parncutt points out important similarities that should not be overlooked and could provide interfaces for interdisciplinary communication and collaboration: (1) both humanities and sciences assess the truth content of their findings through an intersubjective and discursive process; (2) both humanities and sciences rely on rational argumentation in their discourses; (3) in spite of the famous distinction between humanities and sciences as understanding and explaining disciplines, Parncutt argues that both humanities and sciences aim at understanding and explaining their respective objects of study; (4) both humanities and sciences study objects themselves as well as the relationships between objects; (5) both humanities and sciences try to answer why-questions; (6) not only the sciences, but also the humanities have prognostic components, at least insofar as some of their findings are intended to be applicable to future similar cases; (7) both humanities and sciences are methodologically diverse (see Parncutt 2007: 23–24).

Finally, while there is a dominant opinion that the sciences are more important than the humanities, Parncutt points out that (1) this has not always been the case, that (2) it is hard to assess whether many of the successes of the natural sciences during the twentieth century have ultimately been more beneficial or harmful to the human race, and that (3) one can hardly argue that it is less important to understand the cultural aspects of modern human existence since these are obviously central in defining human existence (see Parncutt 2007: 24–25).

When applying this analysis to musicology, Parncutt writes that it is helpful "to regard music as a form of communication between a sender and a receiver" (Parncutt 2007: 25). The humanities approach to the study of music is accordingly to study music from within this system of communication, while the sciences approach tries to study this system from the outside, granting that any specific piece of musicological study will to different degrees be a mix of both ideal-type approaches (see Parncutt 2007: 25–26). Parncutt's aim is not to dissolve this distinction, since he believes this to be an unrealistic option: "Instead, researchers should strive for a thorough grounding on one side of the humanities-sciences divide, and then work together with researchers on the other

side" (Parncutt 2007: 26). Musicological sciences may benefit from musicological humanities in that the latter are more efficient in providing new ideas which may be tested in experimental settings and in turn be verified, disproven, or qualified. Humanities may benefit from the sciences in that the sciences provide findings which are in need of socio-cultural interpretation and framing (see Parncutt 2007: 26). Regarding the relative relevance of sciences and humanities in music research, Parncutt observes that the evaluation of these approaches has changed in the course of the history of musicology as much as it has in the general history of academic knowledge (see Parncutt 2007: 27).

Parncutt draws several conclusions from his analysis of contemporary musicology. First of all, the institutional structure of musicology should be adapted, "so that the distribution of subdisciplines within them [i.e., departments, societies, conferences, and journals] reflects the corresponding distribution of current international research" (Parncutt 2007: 30). Methods of constructive disciplinary and interdisciplinary communication and quality control should be promoted in research and teaching in order to improve the general quality of research and collegial solidarity when musicological institutions come under attack for economic reasons (see Parncutt 2007: 31).

Of course, actual interdisciplinary collaboration should also be promoted, beginning at the level of students: "Talk of increased interdisciplinarity must be accompanied by strong educational programs that provide training both in the methodological and epistemological foundations of individual disciplines and in integrative methods" (Klein and Parncutt 2010: 144). Conferences and journals specifically inviting such collaborative contributions could provide institutional frames for interdisciplinary collaboration in later stages of academic careers.[236] Finally, Parncutt wants such changes to take place as reforms not as revolutions: "Strive to reach these goals slowly but surely, respecting valuable traditions. If something is already working, don't fix it" (Parncutt 2007: 31).

The attentive reader will easily recognize that many of Parncutt's suggestions resonate with several of the ideas proposed in chapter 4. This begins with his understanding of music as a mode of communication, includes his definition of the object of musicological study as any kind of music, his endorsement of both well-defined musicological disciplines and interdisciplinary collaboration as well as of measures nurturing such

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[236] Parncutt himself has tried to establish such institutions, including the *Journal for Interdisciplinary Music Studies*, which, however, has not published a new issue since 2013, and the annual *Conference on Interdisciplinary Musicology*, which is still running.

collaboration, his attentiveness to the general disciplinary mentality, and his pragmatic, reformatory approach.

There are nevertheless some points in need of further discussion from the point of view of a Seegerian meta-musicology. Parncutt employs an egalitarian rhetoric of equal relevance of all disciplinary approaches to the study of music as long as they pursue "the highest standards of international scholarship" (Parncutt 2007: 2). Such rhetoric is of course attractive to any liberal and progressive mind. It especially fits an article like "Systematic Musicology and the History and Future of Western Musical Scholarship", which inaugurates a new journal dedicated to interdisciplinary collaboration in musicological research, specifically between approaches from the humanities and the sciences. The question is, however, whether this rhetoric is fully justified. Are indeed all possible state-of-the-art approaches to the study of music equally relevant in musicology? Are there not some disciplines that form the core of musicology and others which form the periphery, some of which are maybe so far away from the core of musicology that they are better understood as part of music research or music studies in general? And is this ordering of disciplines not justified on the merits of our basic understanding of music? These questions require well-differentiated answers.

As has been described above, Parncutt suggests conceptualizing music as a mode of communication in order to clarify the difference between humanities approaches and science approaches to the study of music, with the humanities studying the communicatory process from within and the sciences studying it from the outside. Following Seeger, I have argued throughout this study that this conceptualization of music as communication is indeed a reasonable basic ontology of music. This means, however, that those aspects of music that make something music are essentially experiential in nature, which means that they can only be studied from a perspective within the system of communication called music – from a musical point of view. If one attempts to study music from outside this system, one can only study musically non-specific, possibly foundational but also possibly irrelevant or peripheral aspects of those phenomena which are considered as music from within the system of communication. If the primary aim of musicology is to further verbalized understanding of music, then it seems to be justified to position approaches to the study of music from within the system of communication at the centre of the disciplinary space and group other approaches around them, relative to the degree in which a specific approach takes this inside perspective into account. To use an analogy, oenologists may also be interested in studies of the histo-

ry of bottle designs. However, most oenologists would probably agree that the core of oenology is formed by studies addressing and illuminating primarily and specifically the properties of liquids known as wine, not studies of designs of the vessels in which these liquids are preserved.

Since the psychology of music is usually understood to be a scientific approach to the study of music and is accordingly a contested part of the musicological disciplines, it is well-suited to illustrate my point. A psychological study of music perception obviously has to account for the inside perspective, insofar as it has to include musical concepts relating to a sender or receiver perspective in its theoretical vocabulary, or else it would not be a study of music perception. Accordingly, such a study would be part of the core of musicology. If it does not, it may be a study of general aspects of auditory perception that may have a bearing on musicological research, especially on research on music perception, but it would rather fall into the realm of general psychology or psychoacoustics, not into musicology.

Of course, the same holds true from the perspective of a Seegerian meta-musicology for humanities approaches to the study of music. If, say, a study in economic history uses the yearly number of music publications as indicators for the growth of the early printing industry, the study would better be understood as a part of general history but not of historical musicology, since it does not account in any relevant way for the musical point of view. It goes without saying that such a kind of study could also be relevant for musicological research in a stricter sense. For instance, a study of how early music publishing influenced compositional practice and performance or the reception of a certain piece of music would certainly have to include the findings of such a study in economic history.

It should at any rate be emphasized that the criterion of ordering the relevance of different disciplinary approaches to the study of music depends on the premise that the primary aim of musicology is to further verbalized understanding of music. It is a criterion of *musicological* relevance, which is *qua* disciplinary perspective necessarily a relatively parochial perspective. This means that research may be musicologically irrelevant but highly relevant from the perspective of many other disciplines or from extra-academic perspectives.

In conclusion, it is certainly necessary to accept more musicological disciplines to the established ingroup, to use Parncutt's terminology, for both intellectual and political reasons. A more broadly institutionalized and in its disciplinary composition more bal-

anced musicology promises more interesting research results and has better chances of surviving under the prevailing conditions of academic capitalism. But it would seem unreasonable to include all kinds of so-called outgroup research if it has only limited or even only potential bearing on a deeper understanding of music. Indeed, such an expansion of musicology would probably entail the obscuring of musicological identity in the context of academic disciplines feared by Walter. And as has been argued above, such obscuring should certainly be avoided.

5.3 Post- and Transdisciplinarity

Post- and transdisciplinary visions of musicology have surfaced in numerous forms and from numerous sources during the last decades (see, for instance, Blum 1987; Korsyn 2003; Cook 2008; Sharif 2013; van der Meer and Erickson 2013; García 2014; Abels 2016b). These proposals do not always predicate themselves as post- or transdisciplinary, but their general spirit could best be described by these two terms, in that they argue – each in specific ways – for a relatively general abandonment of hardened out disciplines and the conceptual, epistemological, and methodological obligations that such a disciplinary organization entails. Students of all varieties, often including non-academics as well, should be able to participate in the postdisciplinary study of music. No demands should be made regarding the specific methodological and theoretical framing of research or object of study (except, maybe, that it should be music in some form or aspect); one should embrace disciplinary and intellectual "restlessness".[237]

A postdisciplinary student of music is interested in specific *musics* or *topics*, which supposedly cannot be clearly attributed to specific musicological disciplines – or only by paying the price of distorting the true dimensions of the topic under study. The musics or topics should define the required methods and theories; the research topics studied should accordingly not be defined or structured the other way round by preexisting conventional disciplinary approaches. In accordance with a general discursive tendency of antidisciplinarity (see Jacobs 2013: 123–152), specialized disciplines – cur-

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[237] This supposed necessity of embracing restlessness was proposed by Lawrence Kramer in a conference paper originally titled "A Grammar of Cultural Musicology: Critique, Hermeneutics, Performance" (see the published version, Kramer 2016: 69) presented at the symposium on cultural musicology at the 15th International Conference of the Gesellschaft für Musikforschung held in Göttingen, 5 September 2012. Birgit Abels identifies this restlessness as a key trait of "cultural musicology" (see Abels 2016b: 2–3), and the proceedings of the aforementioned cultural musicology symposium are also titled *Embracing Restlessness* (Abels 2016c).

rently existing ones or possible new ones – are seen as outdated, isolated, and inflexible modes of organizing research which inhibit – rather than facilitate – scholarly dialogue and exchange and are accordingly deemed inadequate for achieving the goal of a holistic understanding of music or at least coming close to reaching that goal.

While there are plenty of calls for a postdisciplinary phase of music studies, in which former boundaries of musicological disciplines are dissolved, the idea is rarely developed into a concrete vision of how such postdisciplinary research should be implemented within the institutional framework of academia, including the pressing question how young scholars should best be socialized into conducting such research. What would a postdisciplinary study program look like? Would any curricular obligation not be a form of disciplining? The lack of a concrete vision of postdisciplinary music studies is to some extent understandable, since a more concrete program of implementing postdisciplinarity could be criticized as a form of disciplining that contradicts the desired restlessness and would therefore run against the poststructuralist and antidisciplinary ethos motivating calls for postdisciplinarity in musicology.

The question is how to proceed in order to seriously discuss the idea of postdisciplinary music studies without such a concrete vision. One could, for instance, simply say that as long as there is no concrete proposal of how to implement postdisciplinarity, there is no need to seriously discuss the idea; or one could try to develop the vaguer ideas of the various authors into a more concrete vision and then critically scrutinize this derived vision. But neither do I want to simply sweep away the idea of postdisciplinary music studies as implausible until proven otherwise, nor do I want to impute ideas to authors which they would possibly not endorse.

Luckily, I myself have argued for a postdisciplinary kind of music studies in a conference paper presented in 2012, later published as a book chapter titled "Gemeinsam-Werden statt Gemeinschaft-Sein: Essay über die disziplinäre Einheit der Musikwissenschaft" ("Becoming-Common instead of Being-a-Community: An Essay on the Disciplinary Unity of Musicology", Sharif 2013). This essay suggests a way out of the dilemma posed in the preceding paragraph. In the following paragraphs, I will revisit my earlier ideas, which are in many respects as vague as those of the other authors mentioned. I will then explore and develop the implications of these ideas for scholarly discourse and thus proceed to a critical assessment of postdisciplinarity as a viable mode of organizing the academic study of music.

My 2013 article starts with an analysis of the plurality that defines musicological research at the beginning of the twenty-first century. I still strongly agree with the analysis in this article in most respects, as can easily be recognized by comparing my comments in chapter 4.3 with the corresponding passages in the 2013 article (see Sharif 2013: 46–51). My earlier conclusions drawn from this analysis differ, however, from the ones drawn in the current study. Contemplating the plurality of ontologies of music, perspectives and objects of study, epistemologies, and methodologies, the differentiation of musicological discourse communities altogether, I considered three alternative reactions to this plurality and disparity. The first alternative is to conduct business-as-usual and let the musicological field develop as it has done for the last decades, with increasing disintegration and isolation of independent discourse communities as a consequence of its growth and specialization. In such a scenario, the unity of musicology is grounded in the belief in this unity as an abstract idea. The second alternative is to create a unified identity and musicological community by arbitrarily defining a hegemonic norm of what counts as musicology in the form of a decisionistic act, expelling every other kind of research that does not comply with this norm to a sufficient extent (see Sharif 2013: 52).

I rejected both of these first two alternatives as inacceptable and the second also as morally dubious. In turn, I considered a third alternative of dealing with the musicological plurality. First of all, I pointed out that musicology has never been as unified as the people lamenting the diversification of musicological research suggest. Furthermore, there is no necessity to interpret this diversification as an evil; one should rather welcome it as a flourishing of musicological research (see Sharif 2013: 52–53). I quoted from a well-known address by Friedrich Blume to the Gesellschaft für Musikforschung from the mid-1950s, in which he argued that at least three professors (historical musicology, ethnomusicology, *Systematische Musikwissenschaft*) are necessary to represent musicology at a university in a reasonably exhaustive manner given the diversification and specialization of musicological research at the time of his address (see Blume 1954: 12). I pointed out the historical segregation of physics, psychology, and sociology from a once all-encompassing philosophy and the modern diversity of all of these four, now largely independent disciplines. Few people would argue that physics and sociology ought to be reunited in a unified discipline. Accordingly, it would rather be alarming and a sign of stagnation if fewer people were necessary to represent the whole field of musicology at the beginning of the twenty-first century (see Sharif 2013: 53).

I suggested that the fear of losing a unified disciplinary identity is rooted in the possible loss of a hegemonic position by some people, namely by the group of historical musicologists who predominantly study the music of European elites. I argued that the acknowledgment of diversification may mean a certain loss of recognizable identity to some – historical musicologists can no longer claim to be *the* musicologists –, but at the same time it provides the possibility for many others to acquire a public identity for the first time, namely for those researchers who do not feel at home in the dominant disciplinary categories, institutions, and paradigms. I argued furthermore that especially research conducted in liminal, interdisciplinary areas is most promising in providing innovative insights and the more synthetic viewpoints that were supposedly lost in the process of musicological diversification (see Sharif 2013: 54).

I then looked for an alternative, more dynamic metaphor of musicology that avoids the static character of an Adlerian "Gesammtgebäude" and an exclusionary essentialism regarding the identity of musicology. I found this metaphor in Mark Slobin's essay *Subcultural Sounds: Micromusics of the West*, where he writes: "We are all individual music cultures, using patchworks of compiled sounds stitched into a cultural quilt to help keep us warm" (Slobin 2000: xiii). I adapted this idea to contemporary musicology and suggested that we all represent individual musicologies, that we all create our own epistemological and methodological patchwork quilts that keep us warm while conducting research. While the metaphor implies that there are similarities and even genealogical connections between the "quilts", namely methodological and epistemological patches from the same sources, it nevertheless implies the existence of a plurality of musicologies that does not easily fit into an a priori scheme of disciplinary categories (see Sharif 2013: 54).

As an alternative to (re-)creating disciplinary categories that provide homes and a sense of community for some, but marginalize and expel others, I proposed to draw on the poststructuralist political ontology of Judith Revel (2011). In line with Revel, I suggested that collective musicological practice should be considered as a non-identitary search for that which is common among the diverse, individual musicologists and musicologies. Temporal and dynamic alliances between researchers of any background, including non-academics, should form around common concepts, questions, objects of study, and so on, but these alliances should not be transformed into disciplinary communities with fixed collective identities. I explicitly referred to Kevin Korsyn's notion of postdisciplinary music studies (see Korsyn 2003: 40–42) and quoted Stephen Blum's

proposition of a "general musicology", which he describes as "a heterogeneous field of inquiry, sustained by dialogue among scholars and musicians in all parts of the world and by frequent comparisons of theories, methods, and findings" (Blum 1987: 19). I suggested that such a general musicology cannot be conceptualized as a static disciplinary building but has to be envisioned as a continuous and proliferating process, since musicological practice is in constant flux and what is common today may be controversial tomorrow. Any consolidation into a disciplinary system would entail scholarly stagnation; the state of being a community should be replaced by the process of becoming common (see Sharif 2013: 55–56).

I granted that such a process would be strenuous for everyone participating in it and that it would require continuous commitment to the process. I listed required skills such as willingness to compromise, openness for other research questions and methods, the ability to shrug off one's narrow-mindedness and to assume different perspectives and to relativize one's own norms and values, even if one is critical of the alternatives. Accordingly, I argued that one of the primary aims of academic education should be the development of such non-competitive, collaborative abilities, but this is pretty much all I had to say about implementing the process of becoming common as an alternative to being a community.

All of this sounds very radical and one can easily identify the influence of certain fashionable poststructuralist ideologemes on my proposal. The spirit of the essay is also in many respects Seegerian, in its free-floating utopianism to some extent maybe even more Seegerian than the ideas proposed in chapter 4 of this study, if we grant that utopianism was a marked characteristic of many of Seeger's writings. Of course, one can say and write such exciting things, and sometimes we simply need to contemplate desirable utopias without much concern for the constraints of factual reality in order to clarify our value hierarchies in some area of thought and practice. At some point, however, one cannot avoid to ask whether the envisaged utopian ideal can serve as a piece of anticipated reality, a concrete utopia, or whether it is a mere cloud cuckoo land, an abstract utopia; and if it is in principle possible to actualize the utopia, the question is whether this would be the best alternative at hand. In order to assess these questions, I will consider a central issue which I only touched on in my 2013 article: scholarly discourse in a postdisciplinary context.

Let us assume for the sake of the argument that all institutionalized musicological disciplines have been abandoned. There are only individual musicologists, each of them

representing an individual musicology. Given that these musicologists are limited beings, they necessarily cannot know everything there currently is to know about music in theory and practice. The individual musicologists and their musicologies are therefore necessarily specialized with regard to the specific kinds of music studied as well as of the theories and methods employed. Let us now assume that these musicologists meet at a postdisciplinary conference of music studies. The first problem would of course be how to decide who may attend the conference, since deciding on any specific criteria would be an act of disciplining. Let us assume for the sake of simplicity that the number of postdisciplinary music scholars who would like to present at the conference is manageable, so there is no need to make a selection. At any rate, the attendees would represent an extremely diverse range of musicology; and one cannot assume that there is a large body of knowledge shared by all attendees, since there are no disciplinary obligations regulating attendance.

How should the postdisciplinary music scholars design their papers? One option would be that they present their specialist findings without concerns for their audience. This would mean that many attendees would probably not understand or misunderstand the paper, while a few could connect with the presentation and enter into an in-depth collective debate with the presenter. The presenter choosing this option would thus cater to a quasi-discipline, hidden in the postdisciplinary plurality. Such hidden quasi-disciplines could remain negligible agglomerations in the postdisciplinary field, but could also acquire a hegemonic role and would thus undermine the postdisciplinary egalitarianism and liberalism. Other research paradigms might still be acceptable in the postdisciplinary field of music studies, but they would be marginalized compared to more dominant paradigms. Another option would be to accept the lack of an extensive shared knowledge base and dedicate large parts of the paper to explaining basic ideas and premises. Since the time slot for a presentation needs to have some limits, this would mean that presentations would address a broad audience but could only scratch the surface of a given issue, and scholarly discourse could never attend to more detailed issues.

This dilemma would not change if we were to consider, say, written discourse in postdisciplinary journals of music studies, since again authors would have to decide to either enter a narrow and exclusive quasi-disciplinary discourse dealing with in-depth issues or a broad and inclusive but superficial discourse, since for basic human reasons there can never be an audience where everybody knows everything currently relevant in

music studies, not even the larger part of it. If we desire a profound understanding of music and its role in human life, it seems to be inevitable to have some kind of disciplinary organization which provides a sustainable outlet and audience for focussed research and debate on questions of detail.[238]

Accordingly, postdisciplinarity under real life conditions either leads to a broad but shallow discourse or to the formation of quasi-disciplines, thereby undermining the original aims of postdisciplinarity. Furthermore, from an antidisciplinary perspective the quasi-disciplines are to some extent even worse than conventional disciplines, because they elude focussed criticism by not being clearly identifiable in institutions, journals, conferences, etc., instead existing in the form of non-official networks. These hidden disciplines exert their – supposed – exclusionary, marginalizing, and intellectually narrowing effects under the veil of a postdisciplinary egalitarianism. From a pro-disciplinary perspective, however, they lack the institutional strength and infrastructure of conventional disciplines and are therefore less effective in furthering their respective intellectual causes, in providing a sustainable framework for extended research endeavours, and in institutional backing against, say, economically legitimized attacks against "worthless" fields of study. From all this I draw the conclusion that a well-developed and balanced pluralist disciplinarity, covering the relevant perspectives, approaches, and methods of the Seegerian meta-musicology and complemented by serious interdisciplinary communication and collaboration is the best way to implement such a kind of meta-musicology under real life conditions in academic research and teaching.

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[238] I leave it to the readers to imagine the dilemmas and aporias which a director of a postdisciplinary study program would have to face.

6. Conclusion

In conclusion, let me briefly recapitulate the course of the discussion in this study in general and summarize the results of the earlier chapters. Chapters 2 and 3 form the historically oriented part of the study. In chapter 2, I sketched Seeger's biography , insofar as it is relevant for understanding his scholarly writings, especially his meta-musicological thinking. This chapter reviewed existing literature on Seeger's intellectual biography but also contributed original research to some pertinent details of Seeger's life.

The development of Seeger's meta-musicological thinking was discussed in chapter 3, including discussions of sources of influence on Seeger as well as comparisons with meta-musicological writings by selected contemporaries. This extended chapter was further subdivided into three subchapters, each addressing Seeger's literary output during specific periods of his life. This subdivision is justified by similarities and changes in the content of Seeger's writings which correlate with certain events in his life. For instance, Seeger's increased contemplation of issues arising from applied research during the middle period directly correlate with his political activism and employment in governmental and intergovernmental agencies.

Key issues and concepts discussed in chapter 3 were Seeger's theory of communication and the ontology of music, the linguocentric predicament, the definition of musicology as well as its aims and uses, the musicological juncture, and the conceptual axes of systematic/historical, science/criticism, musical viewpoint/general viewpoint, pure study/applied study, and research/synopsis. The main tendencies in the historical development of Seeger's meta-musicological thinking are: (1) an expansion of his conception of musicology from a relatively self-contained formalist study to a socio-culturally grounded study of music with strong overlaps and shared interfaces with other scholarly disciplines; (2) the growing inclusion of applied or socially engaged study as a valid part of musicology as an academic discipline; (3) an increasing reflexivity regarding the general and individual preconditions of conducting musicological research. This high degree of reflexivity regarding the fundamentals of musicological research is one of the main traits distinguishing Seeger's style of meta-musicology from that of other theorists in this area, at least up to the second half of the twentieth century. Another characteristic distinguishing Seeger's meta-musicology is the primacy attributed to research on contemporary music.

The discussion in chapter 3 aimed at critically reconstructing Seeger's key ideas regarding these issues during a given period and the changes they underwent over time. Inconsistencies and contradictions in his writing, especially in his late ontology of music, were intentionally not glossed over or eliminated through rational reconstruction, but explicitly pointed out in the discussion. This was done in accordance with the chapters' aim of contributing to the growing body of research on the intellectual history of musicology.

Although chapters 2 and 3 can stand alone as a study on an aspect of the intellectual history of musicology, they were also intended to serve as an "arsenal" for contemporary discourse. This arsenal was used in order to develop a synthetic and coherent normative Seegerian meta-musicology for twenty-first century musicology, the main focus being the issue of musicological disciplinarity. This was carried out in chapter 4 through a process of critical selection, reconstruction, and further development. In chapter 5, the resulting theory was confronted with other, competing contributions to current meta-musicological discourse.

In chapter 4, the historical and reconstructive perspective of chapters 2 and 3 was abandoned in favour of developing a systematic Seegerian meta-musicology for contemporary musicology, based on the extended discussion in chapter 3. The development of such a meta-musicology was not only considered as an abstract exercise of the mind but also from the point of view of applying this meta-musicology as an orientation for practice in real-life musicology and academia in the form of a concrete utopia. Acknowledging the epistemological premises of the linguocentric predicament and the musicological juncture, I argued for an ideal musicology in which systematic and historical study (not to be confused with conventional *Systematische* and *Historische Musikwissenschaft*), descriptive and critical study,[239] musical viewpoint and general viewpoint studies, pure study and applied study, and research and synopsis are well-developed in a balanced way, centering around musical viewpoint studies. Acknowledging the realities of academic life in the twenty-first century, I argued for a reformatory approach that draws on existing trends to put such an ideal into practice. The aim is a well-developed and balanced pluralist disciplinarity, covering the relevant perspectives, approaches, and

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[239] Seeger's use of the terms "science", which may cause confusion in contemporary contexts, was substituted for "descriptive study".

methods of the Seegerian meta-musicology and complemented by serious interdisciplinary communication and collaboration.

Finally, in chapter 5 I reviewed exemplary contemporary propositions regarding the disciplinary nature of musicology through the lens of the Seegerian meta-musicological theory developed in chapter 4, thereby clarifying the position of this Seegerian meta-musicology within contemporary meta-musicological discourse. Three subchapters considered musicological unidisciplinarity, interdisciplinarity, and post-/transdisciplinarity.

The subchapter on unidisciplinarity focussed on an article by the historical musicologist Michael Walter. Walter argues for a reduction of the disciplines which are currently recognized as musicological in favour of a more limited discipline whose main task is the critical aesthetic, socio-historically informed scholarly engagement with music. This call for reducing the scope of musicology is motivated by the fear that musicology's existence might be delegitimated in the environment of contemporary academia unless it has a clear disciplinary identity. Walter's proposal resonates to some extent with the Seegerian meta-musicology argued for in chapter 4. For instance, musicology should also from such a Seegerian perspective focus on those research topics, questions, and methods which are specific to musicology, such as scholarly sensitivity for the musical viewpoint. However, Walter is not able to convincingly argue why musicology should be as radically reduced in scope and method as he wants it to be. Neither does such an extreme reduction and in turn homogenization promise a vivid intellectual environment producing interesting research on music, nor does it seem to be politically sound to ostracize many possible allies from musicology, if the aim is to secure musicology's existence under the conditions of academic capitalism.

The examples for interdisciplinarity in musicology were the writings by Richard Parncutt (and Julie Thompson Klein) on this issue. I agree with many of Parncutt's ideas, such as his acknowledgement of the dual necessity of having well-developed and somewhat self-sufficient disciplines on the one hand, and increased interdisciplinary interaction on the other hand, the latter presupposing the former. However, I disagree especially with his overly egalitarian conception of musicology, which does not acknowledge that there are good reasons – especially when one wants to defend an independently institutionalized musicology – for differentiating between approaches to the study of music which should form the disciplinary core of musicology, others which

should rather form the periphery, and still others which should better be understood as parts of other non-musicological disciplines.

The idea of post-/transdisciplinary music studies has been championed by various authors. The problem is that the pointed critique put forward by these authors against a disciplinary organization of musicology is rarely complemented by a more concrete positive picture of how postdisciplinary music studies would look like in real life practice. Such a concrete picture would be a presupposition for a serious discussion of the idea of postdisciplinary music studies. In order to be able to discuss this idea and at the same time avoid to impute ideas on authors which they would not have endorsed, I revisited a postdisciplinary proposal put forward by myself in 2013 and explored the implications it might have if translated into action. This exploration led to a critique of the idea of postdisciplinary music studies. The upshot of this critique is that it may be valuable as an exercise in using our utopian imagination and fathoming our epistemic hopes and desires, but not as a viable program of organizing research and furthering the understanding of music under real-life conditions, including fundamental conditions like the mortality of humans and the limitations of the human mind that cannot be changed by any act of reform or revolution. Postdisciplinarity is only an abstract utopia, not a concrete one.

Altogether, I hope that this study has served the following ends: (1) The reader will have gained a better understanding of Seeger's meta-musicological thinking – including its values as much as its shortcomings – and in consequence of a part of the intellectual history of musicology in the twentieth century. Given that some of Seeger's ideas are still invoked in contemporary discourse, this does not only increase reflexive knowledge of musicology's past as a foundation for assessing its current state and future development but may also be directly useful for musicological and meta-musicological debates of the present. (2) As an arsenal, Seeger's meta-musicological thinking proves to be a fruitful and – under the given status quo – in many respects unconventional starting basis for approaching current meta-musicological issues, especially the ongoing debate on musicological disciplinarity. Of course, Seeger's ideas and arguments have to be adapted to the intellectual, institutional, political, and economic realities of the present; there is certainly no demand for "Seegerist" orthodoxy, or for free-floating meta-musicological theories which have no bearing on actual scholarly practice. But the specific Seegerian approach to meta-musicology which was developed and argued for in this study offers an alternative perspective on musicology which mediates between

overly restrictive disciplinary policies and unrealistic visions of post-disciplinary music studies. This Seegerian approach may serve as a concrete utopia, or as an intellectual map for one's actions in the future development of musicology, if one wants to avoid intellectually limiting forms of conservatism as well as supposedly progressive and liberating forms of reorganizing – or even abandoning – musicology. Both stances are likely to do more damage than good to the institutional – and in turn intellectual – condition of musicology and music research in general. However, the worst alternative of all seems to be to navigate through the inevitable future changes of musicology without any intellectual map at all. Thus, the least that this study should provide is a grindstone against which even those readers who do not follow some or all of my arguments can sharpen their own conception of musicology through disagreement.

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Appendix A: Courses Taught by Charles Seeger in Berkeley, 1912–1918

When Seeger arrived in Berkeley, students could not major in music. This changed in the academic year 1913–1914, in which music was listed for the first time as a major subject. The first graduate course in music was offered by Seeger in the academic year 1914–1915. Musicology appeared for the first time as a subject category in the announcement of courses for 1915–1916, encompassing one upper division course by Seeger, the course on the teaching of music (offered by the music department's staff, including Seeger), as well as Seeger's graduate course. In the academic year 1916–1917, musicology appeared for the first time in a course title. The offer of upper division courses in musicology was extended to two, which changed only slightly in title in 1917–1918. Seeger also taught courses at the University of California Summer Sessions 1913, 1916, and 1917. These summer sessions were addressed to various groups of people: teachers, school superintendents, supervisors, or other school officers, people from other educational professions, graduate students who were looking for more direct contact with their professors, undergraduates substituting summer courses for the regular ones, high school graduates preparing for matriculation, and, finally, the general interested public (cf. *University of California* 1913a: 3–4).[240]

Abbreviations used in course lists:

FE   Free elective for students of any year

GC   Graduate course

LDC   Lower division course (undergraduate studies, freshman and sophomore years, pre-junior certificate)

SS   Course at University of California Summer Session (at the end of the respective academic year)

UDC   Upper division course (undergraduate studies, junior and senior years, post-junior certificate)

Data on courses according to:

1912   *University of California Bulletin*, Third Series, 6/1 (Announcement of Courses 1912–1913).

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[240] All citations in this section refer to the respective issues of the *University of California Bulletin* listed below

1913a *University of California Bulletin*, Third Series, 6/9 (Summer Session June 23 to August 2, 1913).

1913b *University of California Bulletin*, Third Series, 7/1 (Announcement of Courses 1913–1914).

1914 *University of California Bulletin*, Third Series, 8/1 (Announcement of Courses 1914–1915).

1915 *University of California Bulletin*, Third Series, 9/1 (Announcement of Courses 1915–1916).

1916a *University of California Bulletin*, Third Series, 9/10 (Summer Session June 26 to August 5, 1916).

1916b *University of California Bulletin*, Third Series, 10/1 (Announcement of Courses 1916–1917).

1917a *University of California Bulletin*, Third Series, 10/10 (Summer Session June 25 to August 4, 1917).

1917b *University of California Bulletin*, Third Series, 11/1 (Announcement of Courses 1917–1918).

A.1 Academic Year 1912–1913

Co-teacher	Title	Subject Category	Status	Description
	3A-3B. General Introduction to the Study of Music		LDC	"Musical understanding and appreciation. The development of music – historical and technical. 2hrs. throughout the year; 2 units each half-year" (1912: 168)
	4A-4B. Harmony		LDC	"1 hr., throughout the year; 1 unit each half-year. Prerequisite: an elementary knowledge of notation and musical diction. Familiarity with a musical instrument is desirable. Hours to be arranged. Professor Seeger will meet prospective students August 20, at 3 p.m." (1912: 168).
	105A-105B. Counterpoint		UDC	"1 hr. throughout the year; 1 unit each half year. Hours to be arranged. Prerequisite: course 4 or its equivalent" (1912: 168).

	106A-106B. Musicianship		UDC	"A critical and practical study of great musical works; designed only for those who possess exceptional vocal or instrumental technique or whose musical knowledge is sufficient to prepare them for advanced work in theory, criticism, composition or conducting. Class limited at the discretion of the instructor. 1 hr., throughout the year, and conferences to be arranged; 2 units each half-year" (1912: 168).
	8. Chorus		SS	"Study and performance of works suitable for high school classes, glee clubs and concerts. One evening during the session will be devoted to a concert given by the chorus, and all men and women, even though not especially members of the classes in music, are cordially invited to attend chorus practice and participate in the concert if practicable. The time will be equally divided between a capella (unaccompanied) rounds, madrigals, etc., and a modern cantata. 1 unit" (1913a: 73).
Edward G. Stricklen	9. Harmony		SS	"A method of study and class instruction. Familiarity with common intervals and some proficiency in sight reading will be expected of prospective students. Following an exposition of the simple theory of the natural laws of harmonic struc-

				ture, the student is shown how to cultivate his instinctive feeling for it by means of daily exercises and practical musical invention. For the customary 'rule' is substituted, as often as is possible, an inquiry into the reason for the rule in order that true feeling and understanding shall unite in creating good taste in choice and arrangement of chords. The formation of primary triads will be first analyzed; then their relation to scales; the different characters of their inversions; four-part writing; harmonizing of melodies; elements of melodic construction; progression of parts; phrases; cadence. The formation and use of secondary triads, sevenths, and ninths. Freedom of part progression. Modulation. If it is found that many of the class can advance much more rapidly than the rest, the course will be divided into sections. 2 units" (1913a: 73).

A.2 Academic Year 1913–1914

Co-teacher	Title	Subject Category	Status	Description
	3C-3D. The History of Music		LDC	"Lives and works of great composers. This course, while complete in itself, is designed either

				to precede or follow course 3A-3B[241]. No technical knowledge nor special musical ability is demanded, the aim of the course being to acquaint the student in general with good music and its relation to other phases of human life, as well as to lay a foundation for further studies in advanced musical courses. Lectures, reports, illustrations in class by masterpieces of different periods. 2 hrs., throughout the year" (1913b: 177).
Edward G. Stricklen	4A-4B. First Year Theory: Harmony		LDC	"3 hrs., throughout the year. [...] Prerequisite: an elementary knowledge of notation and diction, and a knowledge of intervals. Familiarity with a musical instrument is advantageous although not indispensable" (1913b: 178).
Edward G. Stricklen	A-B. Symbols and Terminology of Musical Notation, Ear Training and the Elements of Harmony		LDC	"An introductory course for beginners without previous practical or theoretical knowledge of music or musical science. Practice in legible notewriting and correct diction; ear training; rhythm; construction of scales; reading clefs; the harmonic series and formation of chords; melody writing and harmonisation. Sight reading and dictation. Students who have credit for matriculation subjects 21A or 21B

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[241] This is Seeger's course "3A-3B. Understanding and Appreciation of Music", announced as "Not to be given, 1913–14" (1913b: 177).

				will not be given for course A-B. 2 hrs., throughout the year" (1913b: 178).
	101A-101B. Madrigal Singing		UDC	"All students with trained and well-placed voices are urged to apply for admission. If the work is satisfactory [sic!] concerts will be given. The class will be divided into (1) men's voices; (2) women's voices; (3) mixed choir. 2 hrs., throughout the year. [...] Credit either one unit or two units per half-year as may be arranged. The enrollment is limited" (1913b: 179).
	102A-102B. Pianoforte Ensemble Practice; Eight-Hand Arrangements of Great Symphonies		UDC	"Given in connection with course 103A-103B. Designed only for those who possess exceptional technique and who practice one hour or more every day. The enrollment is limited. 2 hrs., throughout the year" (1913b: 179).
	103A-103B. Great Symphonies		UDC	"This course will be conducted together with course 102A-102B by the members of which the works will be rehearsed and performed in arrangements for two pianos (eight hands). Close analysis will be made of form and structure. Students should keep Friday afternoons free in order that they may attend the concerts of the San Francisco Symphony. 2 hrs., throughout the year. [...] Credit either one unit or two units per half-year as may be arranged. Prereq-

Co-teacher	Title	Subject Category	Status	Description
				uisite: courses 3A-3B, 3C-3D, or A-B or 4A-4B (or their equivalent) and some facility in the reading of music. No instrumental or vocal technique is required" (1913b: 179).
	105A-105B. Fourth Year Theory: Strict Composition		UDC	"Hours and credit value to be arranged with the instructor. Prerequisite: courses 104A-104B[242] and 103A-103B" (1913b: 189).

A.3 Academic Year 1914–1915

Co-teacher	Title	Subject Category	Status	Description
	17A. N/N		UDC/FE	"Opportunity is offered for hearing most of the great symphonies in pianoforte arrangements (eight-hands). No previous musical training is prerequisite, though, of course, useful. 2 hrs., first half-year; 1 unit" (1914: 187).
	105A-105B. Fourth Year Composition: Practice in Frequent Writing		UDC	"Prerequisite: course 104A-104B[243]. Hours and credit to be arranged" (1914: 188).
	101C-101D. Preliminary Studies in Repertoire		UDC	"2 hrs., throughout the year. [...] Prerequisite: exceptional vocal or instrumental technique. Class is limited in number" (1914: 188).

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[242] Edward G. Stricklen: "104A-104B. Third Year Theory: Counterpoint" (1913b: 179).
[243] Edward G. Stricklen: "104A-104B. Third Year Composition: Counterpoint" (1914: 188).

	102C-102D. Piano-forte Ensemble Practice; Eight Hands		UDC	"Arrangements of great symphonies. Designed only for those who possess exceptional technique and who practice one hour or more every day. The enrollment is limited. Several sections are formed. 2 hrs-, throughout the year" (1914: 188).
	109A-109B. On the Performance of Musical Works: Conducting		UDC	"Prerequisite: advanced standing. The enrollment is limited. 1hr., throughout the year; 1 unit" (1914: 188).
	111A-111B. Studies in Musical Form		UDC	"Students must be taking course 104A-104B[244]. 2 hrs., throughout the year" (1914: 189).
	106. Special Work		UDC	"The department holds itself ready to assist students in advanced work in theory or composition" (1914: 189).
	108. Orchestration II		UDC	"First half-year. Hours and credit value to be arranged. Prerequisite: course 107[245]" (1914: 189).
	200. Musical Criticism		GC	"Hours and credit to be arranged" (1914: 189).

A.4 Academic Year 1915–1916

Co-teacher	Title	Subject Category	Status	Description
	17. Symphony and Opera		LDC/FE	"Opportunity is offered for hearing many great works in pianoforte arrangement. No previous

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[244] See footnote 243.
[245] Edward G. Stricklen: "107. Orchestration II" (1914: 189).

				musical knowledge is required. The course is open to music lovers whether trained or untrained. 2 hrs., second half-year; 1 unit" (1915: 188).
Edward G. Stricklen	4A-4B. Diatonic Harmony and Two-part Strict Counterpoint (First-year course)	Composition	LDC	"Treatment of the complete Diatonic resources of the major and minor modes, including the simpler modulations. The contrapuntal studies are undertaken concurrently with the work in harmony. 3 hrs., throughout the year. [...] Prerequisite: course AC[246] or its equivalent (including intervals and simple metrical types, in which, however, a short review is held at the beginning of this course)" (1915: 189).
Herbert Cory	20A-20B. The Communal Music Drama	Composition	LDC/FE	"A study in the welding of the arts with particular reference to the community and institutional pageant. The art of collaboration; composition and organization of the complete material for performance. Consultation with specialists in every branch. Primarily for students of marked literary, musical or dramatic talent. 2 hrs., throughout the year; to be arranged. The enrollment is limited" (1915: 189).

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[246] Edward Stricklen and a non-named assistant: "AC. Symbols and Terminology of Musical Notation" (1915: 188).

	105A-105B. Modern Harmonic and Contrapuntal Usages. (Fourth-year course)	Composition	UDC	"Hours and credit to be arranged. Prerequisite: course 104A-104B[247]" (1915: 190).
	111A-111B. Critical Study of Composition	Composition	UDC	"Pro-seminar. Musical logic. Historical development of the arts. Lectures, reports, experiments in various styles. 2 hrs., throughout the year. [...] Prerequisite: course 5A-5B[248]. Students must be enrolled in course 104A-104B[249]" (1915: 190).
	107. Instrumentation	Composition	UDC	"Hours and credit to be arranged" (1915: 190).
	108. Orchestration	Composition	UDC	"Hours and credit to be arranged" (1915: 190).
Edward G. Stricklen	6C. The Pianoforte	Vocal and Instrumental Technique	LDC	"History and literature of the instrument; its mechanism and technique, with a review of the principles of musical execution- 2 hrs., first half-year. [...] Primarily for students who have studied or are contemplating studying the technique of the instrument" (1915: 191).
George Bowden	101A-101B. Preliminary Studies in Repertoire	Vocal and Instrumental Technique	UDC	2–3 hrs., throughout the year; 2 units each half-year. Hours to be arranged. Prerequisite: exceptional vocal or instrumental technique. The enrollment is limited" (1915: 191).

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[247] Edward G. Stricklen: "104A-104B. Contrapuntal Studies. (Third-year course.)" (1915: 189).
[248] Edward G. Stricklen: "5A-5B. Chromatic Harmony and Three and Four-part Counterpoint" (1915: 189).
[249] See footnote 247.

	102A-102B. Pianoforte Ensemble Practice	Vocal and Instrumental Technique	UDC	"Eight-hand arrangements of great symphonies. Open only to students who possess exceptional technique and who practice one hour or more every day. 2–3 hrs., throughout the year; 2 units each half-year. Several sections are formed, usually during afternoon hours. The enrollment is limited. Students should meet the instructor some time on the Monday preceding the beginning of exercises each half-year" (1915: 191).
	109A-109B. The Performance of Musical Works; Conducting	Vocal and Instrumental Technique	UDC	"1 hr., throughout the year; 1 unit each half-year. Hours and practice (2 hrs. each week) to be arranged" (1915: 191).
	106. Special Work	Musicology	UDC	"Assignment in special subjects. Primarily for students whose major is music and who are not enrolled in course 105A-105B. Prerequisite: courses 104A-104B[250] and 111A-111B" (1915: 191).
The Staff	110A-110B. The Teaching of Music			A course with changing lecturers, aimed at students planning to teach in high schools. Seeger's contribution is: "A discussion of the teaching of music, with reports and criticisms of text-books and organization" (1915: 192).

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[250] See footnote 247.

	200A-200B. Musical Criticism	Musicology	GC	"Hours and credit to be arranged" (1915: 192).
	S3A. The History of Music		SS	"Modern European music and its antecedents. Lectures and programmes to serve as a basis for a general appreciation or for the detailed study of the art. Students should be prepared to remain a short period beyond the end of the hour in order that the performance of the musical illustrations be not hurried. Those desiring to supplement this necessarily general review with more detailed work and more extensive reading should enroll also in course S106 [...]. 1 unit" (1916a: 104).
	S106. The Materials and Sources for the Study of Music		SS	"This course may serve a twofold purpose – that of an amplification of course S3A and that of a guide to the music teacher who desires to conduct work in the history or 'appreciation' of music in the schools. The lectures will be topical, including among other subjects (1) General bibliography; music publishers; prices; the building of the practical music library; standard texts; books about music: standard works for reference; dictionaries; biographies, textbooks, periodicals. (2) Consideration of the values and defects of the reproduction of masterpieces by mechanical pianos, organs, and phonographs. (3) Relation be-

Co-teacher	Title	Subject Category	Status	Description
				tween periods of high musical development and contemporary social tendencies. Students enrolling for credit should be prepared to do extensive reading. 1 unit" (1916a: 105).

A.5 Academic Year 1916–1917

Co-teacher	Title	Subject Category	Status	Description
	17. Symphony and Opera		LDC/FE	"Opportunity is offered for hearing many great works in pianoforte arrangement. No previous musical knowledge is required. 2 hrs., either half-year, 1 unit" (1916b: 199).
Herbert Cory	20A-20B. The Communal Music Drama	Composition	LDC/FE	"A study in the welding of the arts with particular reference to the community and institutional pageant. The art of collaboration; composition and organization of the complete material for performance. Consultation with specialists in every branch. Primarily for students of marked literary, musical or dramatic talent. 2 hrs., throughout the year; to be arranged at the first meeting of the class, Wednesday, August 24, at 8 p.m.. The enrollment is limited" (1916b: 201).
Edward G. Stricklen	104A-104B. Contrapuntal Studies (Third-year	Composition	UDC	"Double and triple counterpoint; elementary canon and fugue. 3 hrs.,

	course)			throughout the year. [...] Prerequisite: course 5A-5B[251]" (1916b: 201).
	105A-105B. Modern Harmonic and Contrapuntal Usages. (Fourth-year course.)	Composition	UDC	"Hours and credit to be arranged. Prerquisite: courses 104A-104B, 111A-111B, 109A-109B" (1916b: 201).
	6A-6B Musicianship and Musical Performance	Vocal and Instrumental Technique	LDC	"A review of the principles of musical performance. Instruments and general technology. 2 hrs., throughout the year. [...] Primarily for students who have studied or are studying the technique of an instrument" (1916b: 202).
	102A-102B. Pianoforte Ensemble Practice	Vocal and Instrumental Technique	UDC	"Eight-hand arrangements of great symphonies. Open only to students who possess exceptional technique and who practice one hour or more every day. 2–3 hrs., throughout the year; 2 units each half-year. Several sections are formed, usually during afternoon hours. The enrollment is limited. Students should meet the instructor some time on the Monday preceding the beginning of exercises each half-year" (1916b: 202).
	109A-109B. Conducting	Vocal and Instrumental Technique	UDC	"1 hr., throughout the year; 1 unit each half-year. Hours and practice (2 hrs. each week) to be arranged. Prerequisite: course 5A-5B[252]. At least

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[251] Edward G. Stricklen: "5A-5B. Chromatic Harmony and Three and Four-part Strict Counterpoint (Second-year course.)" (1916b: 200).
[252] See footnote 251.

				one half-year of course 102 is desirable, but not required" (1916b: 202).
	111A-111B. History of Music	Musicology	UDC	"Lectures, reports. 3 hrs., throughout the year. [...] Prerequisite: course 5A-5B[253]" (1916b: 202).
	112A-112B. Studies in Musicology	Musicology	UDC	"Pro-seminar. Lectures, reports and a thesis. 2 hrs., and special appointments. Prerequisite: courses 104A-104B and 111A-111B" (1916b: 202).
The Staff	110A-110B. The Teaching of Music	Musicology	UDC	A course with changing lecturers, aimed at students planning to teach in high schools. Seeger's contribution is: "A discussion of the teaching of music, with reports and criticisms of text-books and organization" (1916b: 203).
	200A-200B. Musical Criticism	Musicology	GC	"Hours and credit to be arranged" (1916b: 203).
	110. The Foundations of Musical Education	Pedagogy	SS	"Weekly topics as follows: 1. Musical thought and thinking about music. 2. On method. 3. The science. 4. The critique. 5. The art. 6. The teaching of music. Lectures, reports on reading and discussion. 1 unit" (1917a: 100).

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[253] See footnote 251.

A.6 Academic Year 1917–1918

Co-teacher	Title	Subject Category	Status	Description
	17. Introduction to the Literature of Music		LDC/FE	"Opportunity is offered for hearing many great works. No previous musical knowledge is required. 2 hrs., first half-year; 1 unit" (1917b: 197).
Herbert Cory	20A-20B. The Communal Music Drama	Composition	LDC/FE	"Primarily for students of marked originality in literary, musical, or dramatic composition" (1917b: 198).
Edward G. Stricklen	104A-104B. Contrapuntal Studies (Third-year course)	Composition	UDC	"Double and triple counterpoint; elementary canon and fugue- 3 hrs., throughout the year. [...] Prerequisite: course 5A-5B[254]" (1917b: 198).
	105A-105B. Composition (Fourth-year course)	Composition	UDC	"Tu, 10–12, and a weekly conference to be arranged; 2 units. Prerequisite: course 104A-104B" (1917b: 199).
	102. Pianoforte Ensemble Practice	Performance	UDC	"Eight-hand symphonic arrangements. Open only to students who possess exceptional technique and who practice one hour or more every day. 2–3 hrs., either half-year; 2 units" (1917b: 199).
	111A-111B. Critical Study of the History of Music	Musicology	UDC	"Pro-seminar. Lectures, reports. 3 hrs., throughout the year" (1917b: 200).
	112A-112B. Introduction to Musicology	Musicology	UDC	"Pro-seminar. Lectures, reports and a thesis. Th, 10–12, and weekly conferences to be arranged.

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[254] Edward G. Stricklen: "5A-5B. Chromatic Harmony and Three-part and Four-part Strict Counterpoint. (Second-year Course)" (1917b: 198).

| | | | | Prerequisite: course 5A-5B[255]. Students must have completed course 104A-104B or else be taking it concurrently with this course" (1917b: 200). |
| | 200A-200B. Musical Criticism | Musicology | GC | "Throughout the year. Hours to be arranged" (1917b: 200). |

[255] See footnote 254.