

Ana Popović (Croatia)

Faculty of Education, J.J. Strossmayer University of Osijek

apopovic@foozos.hr

## IS MUSICOLOGY (ONLY) ONE OF THE HUMANITIES?

### Abstract

Today, a general definition of musicology is both precise and imprecise: it is a study of music. This recent scientific discipline was established by Guido Adler in his 1885 paper *The Scope, Method, and Aim of Musicology*, although there had been many varieties of music researching ever since ancient times. According to the Ordinance on Scientific and Artistic Areas, Fields and Branches (in the further text – The Ordinance), brought by the National Council for Science, musicology belongs to the area of humanities, art studies field, musicology, and ethnomusicology branch under the code 6.06.01.

Its interdisciplinarity and problems referring to the categorization of works are apparent when comparing these two aforementioned texts. Adler divides musicology into historical and systematic. Defining musicology as a discipline belonging to the humanities appears problematic when one analyses research in the domain of systematic musicology. Content from the domain of systematic musicology is issued in publications related to social sciences (pedagogy, educational and rehabilitation sciences, logopaedics, demography, interdisciplinary social sciences), natural sciences (physic), engineering (architecture, urbanism, wood technology), medical sciences (basic medical sciences, clinical medical sciences, public healthcare,) artistic area (music, -interdisciplinary art field) and interdisciplinary areas (cognitive science, geography, educational sciences, gender studies). Disciplinary progression of musicology relies on the papers in the domain of humanities and, therefore, does not encourage the development of popular research related to systematic musicology. This paper aims to analyze the categorization problems of papers of musicological research and present a potential solution to their classification into areas, fields, and branches.

**Keywords:** musicology, music pedagogy, interdisciplinarity, categorization

## **Musicology: a study of music**

Musicology as a discipline was defined by Guido Adler in his paper *The Scope, Method and Aim of Musicology (Umfang, Methode und Ziel der Musikwissenschaft)*, published in 1885 in the newly-established quarterly for musicology (*Vierteljahrschrift für Musikwissenschaft*) (Adler, 1885). This musicology manifesto served as a basis for all later definitions, including the one in the online edition of the Miroslav Krleža Institute of Lexicography's Croatian Encyclopedia: "Musicology is considered to study music as a subject in the context of physical, psychological, aesthetical, and cultural phenomena, as well as the work of a musician (composer, performer) and listener in their social and cultural environment" (N.N., accessed: 14/5/2018). The next sentence in this entry explains the methodology: "In this respect, its methodology is close to the ones of humanities and social disciplines, such as anthropology, ethnology, linguistics, sociology and cultural theory (N.N., accessed: 14/5/2018). Newer tendencies of this discipline breach the frames of the described methodology. This paper will attempt to place and evaluate them in the context of the science and technology system (fields) and present these problems by listing several specific examples.

## **Music research throughout history**

Although musicology was defined as a discipline in the second half of the 20<sup>th</sup> century, music researching can be traced back to the very beginning of scientific development. The following summary of the history of music research will demonstrate different approaches to music research, with a particular reference to methodology.

### *Ancient times*

In ancient times, music researching, like many other kinds of research, rested on philosophy and was mostly speculative. Pythagoras wrote about music speculatively, as well as mathematically, by establishing numerical harmonic proportions that shaped music intervals, celestial movements, and relations in the human soul (Tuksar, 2000: 14). Plato and Plotinus talked about music from the aesthetical point of view, establishing a system in which music shapes the human soul (Tokić, 2016). According to this so-called *ethos* theory, music can both spoil and enrich the soul. In his *Republic*, Plato also writes about music in

the pedagogical context, explaining what types of music should be used in the upbringing, stressing that one should teach those types of music that “encourage and reflect brave and virtuous life because music has the strongest effect on a soul” (Jurić, 2011). Aristoxenus also wrote about music: he advocated equal appreciation of rational and sensory music evaluation (Tuksar, 2000: 15). Aristotle wrote about music in his *Politics*: he advocated a liberal social view on music, stressing that there are various types of music suited for different social needs and states of the soul. Marcus Terentius, who included music in the quadrivium in the 1<sup>st</sup> century, is especially interesting in the context of this discussion: he defined music as an exact mathematical science, alongside arithmetic, geometry, and astronomy (Tuksar, 2000: 16). At the same time, Marcus Fabius Quintilian, in his *De institutione oratoria*, advocated music as a part of orator training, tying music research to the humanities.

### *Early Christian era*

In the early Christian era, music was researched from a theological aspect: Christian theorists thought about divine and human elements of music. Writings of St. Basil and St. Jerome are especially worth pointing out, as they considered the roles of music in the early Christian communities, where St. Jerome insisted on the primacy of the spiritual dimension of music over the physical one (Tuksar, 2000: 16). St. Augustine went even further, establishing the role of music in Christian liturgy, claiming that a “weaker soul can soar to pious sentiments utilizing the comfort of listening” (Tuksar, 2000: 16).

### *Middle Ages*

Middle Ages, in respect to music research, can be viewed as the period of compiling the existing knowledge about music. Boethius, the last big ancient theorist, wrote his book *De Institutione Musicae*, a sort of compendium of ancient Greek worldviews, in which he views music as naturally related to humans and brings it into relation with morality and speculative research (Tuksar, 2000: 31). Also, there are first occurrences of numerous works on the compositional theory of music: Hucbald, in his *De harmonica institutione*, talks about the theory of intervals, consonances, scales, and notation, as well as Walter Odington (Tuksar, 2000: 32-33). Johannes Affligemensis studied the movement of the parts in organum, while Franco of Cologne established the note duration system (Tuksar, 2000: 32-33). Medieval understanding of music

authorship is interesting to point out: it was considered that people who wrote music are not its authors, merely intermediaries of the Holy Spirit. This is well portrayed on one of the illustrations in St. Gallen antiphonary, where a dove (a symbol of the Holy Spirit) is shown singing chants to the ear of Pope Gregory the Great (Tuksar, 2000: 39).

### *Renaissance*

In Renaissance, general philosophical views were transferred onto music; therefore, Tuksar notices the “need for *naturalness of music*, related to the dominant Renaissance Aristotelianism in the theory of arts” (Tuksar, 2000: 45). However, Tuksar stresses that Renaissance also includes the “aspect of inclination towards the past: some of the composers pay attention to the mystics of the numbers and rational game of shapes related to the medieval Neo-Pythagorism” (Tuksar, 2000: 45). It is important to point out the work of Johannes Tinctoris, *Terminorum musicae diffinitorium*: the first printed dictionary of musical terminology. Music theorists (Tinctoris, Zarlino, Giovanni de Bardi, Vincenzo Galilei, Frane Petrić) of this era mostly write about music aesthetics, discussing the quality of the “old” versus “new” music, as well as translation and commentary of the ancient authors (Tuksar, 2000: 48-51).

### *Baroque*

Music theorists of Baroque acted in the frames of encyclopaedists: Michael Praetorius published the first music encyclopedia in three volumes: *Syntagma musicum* (*Musicae artis dialecta*, *De organographia*, *Termini musicici*); Athanasius Kircher published the most distinctive encyclopedic work of the 17<sup>th</sup> century, *Musurgia universalis*; Johann Gottfried Walther published the first music lexicon *Musikalisches Lexicon oder musikalische Bibliothek* (Tuksar, 2000: 69-73). Matters of acoustics are also present: French mathematician, physicist, and philosopher Marin Mersenne published his music theory work *Harmonie universelle*, while the German organist, theorist, and composer Andreas Werckmeister published his *Musikalische Temperatur* in which he introduces and explains the tempered instrument tuning system that separates the octave into twelve equal parts (Tuksar, 2000: 70). Many theorists and composers wrote about music aesthetics, notably: Ottavio Rinuccini, Giulio Caccini, Jacopo Peri, Claudio Monteverdi, Juraj Krizanić, Georg Muffat, François Ragueneau, Benedetto Marcello, Jean-Phillipe Rameau, Johann Mattheson (Andreis, 1975: 321-445).

### *Enlightenment/Classicism*

Music aesthetics is further developed in the classicistic era: it marks the start of one of the most well-known debates in music history, the so-called Quarrel of the Comic Actors (*querelle des buffons*) between the advocates of the old French aristocratic opera (Rameau) and newer tendencies in the comical opera (J.J. Rousseau, D. Diderot) (Tuksar, 2000: 95). Sometime later, a debate between so-called Gluckists (advocates of the grand opera reform conducted by German composer Christoph Willibald Gluck) and Piccinnists (advocates of traditional Italian *opera seria* under the leadership of the composer Niccolò Piccinni) (Tuksar, 2000: 96). Apart from these famous debates, this era birthed many handbooks on playing techniques and aesthetics of performing practice. The most notable are those from the German-speaking area. Johann Joachim Quantz published *On Playing the Flute (Versuch einer Anweisung, die Flöte traversière zu spielen)*; Carl Philipp Emanuel Bach published *An Essay on the True Art of Playing Keyboard Instruments (Versuch über die wahre Art, das Clavier zu spielen)*; Leopold Mozart published *A Treatise on the Fundamental Principles of Violin Playing (Versuch einer gründlichen Violinschule)* (Tuksar, 2000: 95). Theorists also intensely studied the history of music: Giovanni Batista Martini wrote his *History of Music (Storia della Musica)* in three volumes; Charles Burney published his *General History of Music from the Earliest Ages to the Present Period* in four volumes; Johann Nikolaus Forkel published his *General Music History (Allgemeine Geschichte der Musik)* in two volumes (Tuksar, 2000: 96-97). Philosopher Immanuel Kant discussed aesthetics and the role of the arts in society, mentioning music in his work *Critique of Judgement (Kritik der Urteilskraft)* (Kant, 1976).

### *Romanticism/positivism*

Quoting a Croatian musicologist, Stanislav Tuksar:

“Romanticism in music is closely ideologically related to literature and philosophy. First promoters of the idea of romanticism in music were German authors E.T.A. Hoffmann and Jean Paul, and German philosophers Ch.F.D. Schubart, A. Schopenhauer, and G.W. Hegel. Classicistic balance of reason and feelings is consciously and tendentially undermined (Novalis/Friedrich von Hardenberg, 1798: “The world needs to be romanticized”) in favor of the sensible, infinite, unspeakable, and transcendental. Music, in that respect, is the ideal romantic art, most romantic of all arts (Hoffmann), the prehistoric sound

of creation, the core of the will (Schopenhauer), the organ of the heart and its conscious, artistic speech (R. Wagner), metaphysical in all physical of the world (F. Nietzsche).” (Tuksar, 2000: 115)

With his work *On the Musically Beautiful*, probably the most quoted work of music aesthetics, philosopher and aesthetician Eduard Hanslick is opposed to this view of music. His definition of music as “forms moved in sounding” is the subject of numerous present debates (Škrbić, 2016).

Several notable works of music historiography had also been published: *Universal Biography of Musicians (Biographie universelle des musiciens et bibliographie générale de la musique)* by François-Joseph Fétis; *History of Music (Geschichte der Musik)* by August Wilhelm Ambros; *Biographisch-bibliographische Quellenlexikon der Musiker und Musikgelehrten* by Robert Eitner (Tuksar, 2000: 122-127).

In this period, Guido Adler published his aforementioned text *The Scope, Method and Aim of Musicology (Umfang, Methode und Ziel der Musikwissenschaft)* (Adler, 1885) in which he defines musicology as a science. Croatian musicology has also been established: Franjo Kuhač, as the first Croatian musicologist, published many works in the domain of history of music and folkloristics (Katalinić i Tuksar, 2013).

### *20<sup>th</sup> century*

The twentieth century brought expansion in terms of publishing, including musicology. Several notable authors of philosophical music discussions are worth pointing out: Igor Stravinski (Stravinski, 2009), Roman Ingarden (Tuksar, 2000: 155), Arnold Schönberg (Rosen, 2003), Theodor W. Adorno (Tuksar, 2000: 158), Ivan Focht (Focht, 1976), Ivan Supičić (Supičić, 2006), Josip Andreis (Tuksar, 2009). Musicology as a discipline keeps developing in more-or-less three courses in respect to Adler’s division: historical, systematic, and ethnomusicological. The International Musicological Society,<sup>1</sup> as well as many other vocational associations, had been founded, giving musicology the shape it has today.

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1 <https://www.musicology.org/>, accessed: 14/5/2018

### **Musicology in today's science and technology system (fields)**

In the Republic of Croatia, musicology as a discipline is defined in the Ordinance on Scientific and Artistic Areas, Fields, and Branches (in the further text – The Ordinance, 2009). The Ordinance places it into the area of humanities, art studies field, musicology and ethnomusicology branch under the code: 6.06.01.

The interdisciplinarity of musicology as a discipline and related problems referring to the categorization of papers are apparent when comparing The Ordinance with Adler's 1885 manifesto. Adler divides musicology into historical and systematic. Historical musicology includes A: music paleography, B: music forms grouping C: historical sequence of principles (according to the works of a particular era, according to the writings of the theorists of a particular era, according to the performative manners) and D: the history of musical instruments. Systematic musicology includes A. researching the principles in the area of 1. harmony, 2. rhythm, 3. melodic coherence (tonal and temporal); B: aesthetics of tonal art; C: music pedagogy and didactics; D: musicology in terms of ethnographic content research (Adler, 1885: 16-17). While historical musicology fits into the area of humanities without an issue (historical musicology content can be found in publications related to the areas of history, art history, philosophy, and interdisciplinary humanities), systematic musicology is difficult to fit into the given frame. Musicology content related to ethnographic research can be found in publications that put out content related to ethnology and anthropology. However, content from other areas of systematic musicology is published in publications related to social sciences (pedagogy, educational and rehabilitation sciences, logopaedics, demography, and interdisciplinary social sciences), natural sciences (physics), engineering (architecture, urbanism, and wood technology), medical sciences (basic medical sciences, clinical medical sciences, and public healthcare), artistic area (music and interdisciplinary art field), and interdisciplinary areas (cognitive science, geography, educational sciences, and gender studies).<sup>2</sup>

In the disciplinary advancement of musicologists, according to the Ordinance on the Conditions for Election to Scientific Titles (2017), papers published in the domain of humanities are taken into account and, therefore, developing numerous pieces of research related to systematic musicology is not encouraged.

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2 Gligo (2012) also dealt with the aforementioned topic, highlighting that the interdisciplinary nature of musicology is given by the very nature of the matter i.e. phenomenon of studying (music).

Specialized musicological journals are few, and often specialized for only several types of musicological content. In Croatia, for example, there are only three journals that belong to the highest (a1) category: *Arti musices* (which publishes mostly historiographical content), *International Review of the Aesthetics, and Sociology of Music* (specialized for aesthetics and sociology of music content) and *Narodna umjetnost* (specialized for folkloristic content) (The Ordinance on the Conditions for Election to Scientific Titles, 2017: 22).

### **Musicology in the future**

Newer tendencies in musicology breach the frames defined by The Ordinance (2009) even further. There are entire research areas that gained popularity with the development of medical and cognitive neurosciences, for example researching the impact of music on the human brain (for example Popović, 2018; Popović, 2017a; Popović, 2017b). Today's research goes as far as to study the impact of music on the lactation of cows on dairy farms (for example Uetake, Hurnik, Johnson, 1997). These examples in no way represent the full extent and areas of interest of the modern music researchers but demonstrate the core of the issue of classifying musicology as a discipline belonging to the humanities.

Failing to recognize these pieces of research as valuable musicological content is an issue that greatly undermines their development in our territories, and the possible solution is a different classification of musicology: assigning it to the interdisciplinary area.

It stands in the Ordinance: "Taking into account the continuous development and polycentric system of scientific activity and high education, establishing the interdisciplinary scientific area enables the cooperation of scientists and scientific organizations from multiple scientific areas, fields, and branches in realizing a greater number of problem-related science projects. ... Scientific fields under the interdisciplinary area are established based on an argued request. The Decision on Field Establishment is brought by the National Council for Science." (The Ordinance, 2009: 27). Fields so far classified in this area are cognitive science (natural and technical sciences, biomedicine and healthcare, social sciences and humanities), geography, integrative bioethics (natural and technical sciences, biomedicine and healthcare, biotechnical, social sciences and humanities), croatology, educational sciences (psychology of education and upbringing, educational sociology, educational political science, educational economy, educational anthropology, neuroscience, early education, and



pedagogical disciplines), gender studies, biomedical biotechnology (natural area, biomedicine, and healthcare, biotechnical area), and project management. From this list, it can be concluded that musicology, taking the interdisciplinarity of its research into account, has every right to be included alongside these disciplines.

### **Conclusion**

Musicology, defined as the study of music since its beginnings until today included many various research areas and methods. Its position in the science and technology system (fields) today places it into the humanities, which does not encourage the development of research related to some areas of systematic musicology. In the disciplinary advancement of musicologists, according to the Ordinance on the Conditions for Election to Scientific Titles (2017), papers published in the domain of humanities are taken into account and, therefore, developing numerous pieces of research related to systematic musicology is not encouraged. This paper named music research areas from the beginnings of science until today, as well as some assumptions on the research of the future, aiming to underline the interdisciplinarity of this discipline and to point out issues with establishing musicology as (only) one of the humanities, as it is according to the up-to-date Ordinance on Scientific and Artistic Areas, Fields and Branches brought by the National Council for Science. To enable further development of musicology following world trends, it is necessary to place musicology into the interdisciplinary area.

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**Ana Popović (Hrvatska)**

Fakultet za odgojne i obrazovne znanosti, Sveučilište J.J. Strossmayera u

Osijeku

apopovic@foozos.hr

## JE LI MUZIKOLOGIJA (SAMO) HUMANISTIČKA ZNANOST?

### Sažetak

Općenita definicija muzikologije danas u isto je vrijeme precizna i neprecizna: to je znanost o glazbi. Tu mladu znanstvenu disciplinu ustanovio je Guido Adler 1885. godine u svom tekstu *Opseg, metoda i cilj muzikologije*, iako različita istraživanja glazbe postoje od antičkih vremena. Prema Pravilniku o znanstvenim i umjetničkim područjima, poljima i granama (dalje u tekstu: Pravilnik) kojega je donijelo Nacionalno vijeće za znanost muzikologija je razvrstana u znanstveno područje humanističkih znanosti, polje znanosti o umjetnosti, granu muzikologija i etnomuzikologija pod šifrom: 6.06.01.

Interdisciplinarnost ove znanosti i s tim povezani problemi u kategorizaciji radova, dolaze do izražaja već pri usporedbi dva navedena teksta. Adler dijeli muzikologiju na historijsku i sistematsku. Defniranje muzikologije kao humanističke znanosti pokazuje se problematičnim kada analiziramo istraživanja vezana uz sistematski dio muzikologije. Tako sadržaje iz područja sistematske muzikologije objavljuju publikacije koje se bave društvenim znanostima (pedagogija, edukacijsko-rehabilitacijske znanosti, logopedija, demografija i interdisciplinarne društvene znanosti), prirodnim znanostima (fizika), tehničkim znanostima (arhitektura, urbanizam i drvna tehnologija), biomedicinskim znanostima (kliničke medicinske znanosti, temeljne medicinske znanosti, javno zdravstvo i zdravstvena zaštita), umjetničkim područjem (glazbena umjetnost i interdisciplinarno umjetničko polje) te interdisciplinarnim područjima znanosti (kognitivna znanost, geografija, obrazovne znanosti i rodni studiji). U znanstvenom napredovanju muzikologa broje se radovi objavljeni u području humanističkih znanosti i time se ne potiče razvoj danas vrlo popularnih istraživanja iz područja sistematske muzikologije. Ovaj rad analizirati će

probleme u kategorizaciji radova iz područja muzikologije, te prezentirati moguće rješenje u razvrstavanju na područja, polja i grane.

**Ključne riječi:** muzikologija, glazbena pedagogija, interdisciplinarnost, kategorizacija radova