Introduction

In the spring semesters of 1968, 1969, and 1971, a series of seminars entitled “Current Thought in Musicology” was offered to graduate music majors at the University of Texas at Austin. Each of these seminars, organized and supervised by the musicology faculty, included twelve distinguished speakers (or a total of thirty-six) and was designed to offer to the music students and faculty of the University of Texas a wide spectrum of “current thought” on the study of music and related subjects as evidenced in a variety of disciplines. Just what kind of spectrum was involved and what “current thought” in musicology was provided may best be seen in the following list of participants and titles:

Spring Semester 1968

The Problem of Acculturation

Klaus Wachsmann

Music, Speech, and Man as Communicatory Systems

Charles Seeger

Current Views in Eighteenth-Century Style Criticism

Leonard Ratner

The Origin of the Madrigal

James Haar

Viola da Gamba:

Lecture Recitals

Eva Heinitz

The Impact of the Enlightenment on the Artistic

Concepts of J. S. Bach

Karl Geiringer

Leonardo da Vinci as a Musician

Emanuel Winternitz

John W. Grubbs

**The Study of Musical Behavior, Musicology, or
Anthropomusicology?**

Frank Ll. Harrison

Structural Analysis by Computers

Allen Forte

Adventures in the Romantic Sonata

William Newman

**The Limitations of the Computer in Musicological
Research**

Franklin Zimmerman

The Musicologist and the Library of Congress

Harold Spivacke

Spring Semester 1969

Perspectives in Musicological Publications

Frederick Freedman

**The Musical Theory of the Renaissance from
Tinctoris to Coclico**

Albert Seay

Modes of Musical Explanation

Claude V. Palisca

Classic and Romantic:

Factors in Stylistic Change

Leon Plantinga

The Norms of Style

Mantle Hood

Hamburg Opera before Keiser:

A Confluence of Baroque Operatic Styles

George Buelow

New Directions in American Studies

Ralph T. Daniel

The Use of Historical Constructs as Tools for Criticism

Leo Treitler

New Directions in Aufführungspraxis

Frederick Neumann

New Directions in Ninth-Century Music

Richard L. Crocker

Representation and Symbol in the Music of Alban Berg

George Perle

Performance Problems in Medieval and Early

Renaissance Music

John White

Introduction

Spring Semester 1971

Toward a Unified Theory of Operations for Musicology

Charles Seeger

The Ecstatic and the Didactic:

A Persistent Pattern in American Music and Culture

Charles Hamm

Musical Scholarship in South American Countries

Samuel Claro

Music and the Time Screen

Elliott Carter

On the Performance of Fifteenth-Century Chansons

Howard Brown

Performance Practice Problems in the Concerted Music

of J. S. Bach

Martin Bernstein

Recent Developments in the Study of Beethoven's

Creative Process

Lewis Lockwood

Humanism and Renaissance Music

Daniel Hartz

The Raw and the Cooked in Current Musicology

Gilbert Chase

A Survey of the Development of Musicology in This

Country and Some Predictions for Its Future

Gustave Reese

The Prospects for Research in Medieval Music in

the 1970's

Gilbert Reaney

The Library of the Mind:
Observations on the Relationship between Musical
Scholarship and Bibliography
Vincent Duckles

John W. Grubbs

Taken in their entirety, the titles of these lectures suggest the use of the term *musicology* in its broadest and narrowest senses, involving historical musicology, systematic musicology, and ethnomusicology; focusing on topics ranging from the Middle Ages to the twentieth century from such standpoints as composer, genre, instruments, performance practice, theory, aesthetics, criticism, style, and analysis; and revealing musicology's growing awareness of its need to utilize other disciplines, such as art history, linguistics, sociology, and anthropology. I think it is also fair to say that the spectrum of "thought" about what was going on or remained to be done in musicology represents not only that which was "current" at the time of the seminars but also that which is "current" (from the Latin *currens*, "running") for the 1970's in general.

Although it was apparent to us from the beginning (i.e., in the academic year 1967–1968) that a useful publication might ensue from the topics presented in the seminars, it was not until the seminar of 1971 that we were able to make the necessary arrangements for a book of essays. The result is the present publication, which includes essays, often with revisions in content and title, by nine of the twelve speakers who participated in our spring 1971 seminar series.

There are so many ways in which the order of the essays could be arranged—each with convincing logic—that we eventually decided to present them to the reader in the same order of succession that they were presented to us. Moreover, this "natural order," as it were, offers us a particularly meaningful introduction and conclusion. In what we may regard as a "keynote address," Charles Seeger presents us with a remarkable twentieth-century treatise on "communication among men" and constructs "a model of the contexts in which the study of art and artifacture may best be pursued." And after we have explored the wealth of information in the fascinating topics by Charles Hamm, Elliott Carter, Howard Brown, Lewis Lockwood, Daniel Heartz, Gilbert Chase, and Gil-

bert Reaney, we are challenged by Vincent Duckle's intriguing essay, "The Library of the Mind," to contemplate what value the previous material may have to us as individual scholars. The important and courageous moment for the scholar, he reminds us, is when he shuts his books, marking "the throwing away of crutches . . . a readiness to proceed on one's own." The library of our minds houses the most important bibliography we will ever assemble.

Introduction

I am deeply gratified to see, at long last, the publication of this fine collection of essays. And I wish to express my sincere gratitude to the many persons who have made this publication possible: the authors, who have been most generous in offering their time and abilities; the Department of Music and its former chairman, Dr. Robert E. Bays; the College of Fine Arts and its dean, Mr. Peter Garvie; and those responsible for the generous funds that were awarded to cover publication costs, including Dr. Peter Flawn, then vice-president for academic affairs, Dr. T. A. Griffy, then associate dean, and Dr. Donald B. Goodall, then acting dean of the College of Fine Arts. With the help of the latter, part of the fund was obtained from the NDEA Title IV Program, O.E., no. 2, and matching funds were transferred to the College of Fine Arts College-Wide Development Fund.

John W. Grubbs

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Current Thought in Musicology

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