

## A PHILOSOPHY OF MUSIC WITHIN A CHRISTIAN WORLD- AND LIFE VIEW (2013)

Jacobus Kloppers, The King's University, Edmonton Alberta

### 1. INTRODUCTION:

The way in which music is described and defined, is determined by the world- and life view held by the one who is describing and defining it. This may not be part of a sophisticated philosophy, merely the way the person conceives or understand music, its nature, origin and its relation to other “things” in the world.

In attempting to describe and understand music, a number of issues will surface, such as

- Is music “autonomous”, i.e. can it be only explained in terms of “music”; is it unrelated to other things or disciplines?  
or  
Is music “heteronomous”, “dependent”, explainable in terms of “non-musical” things, such as “feelings”, “language” etc.?
- Do we divide music into two “things”, e.g. “form” and “content” or “spirit” and “matter”?

Both these questions are “dualistic”, i.e. seeing a dual nature to music.

For the Christian philosopher these questions can only be answered within the framework of a Christian world- and life view and there is more than one, e.g. a *dualistic* one and a *monistic* one.

The Christian dualist divides the world into (created) physical and metaphysical realms and describes humans as having a “soul” and “body”; the world, as having a physical nature or appearance against an invisible world of the “spirit”; music, as having a “form” and “content” or being an “incarnation” or “revelation” of the “spirit”.

A Christian *monistic* view shies away from a dualistic division of the world and rather describes the world as God’s creation with many *qualities, properties, aspects*. Any object in the world, i.e. a stone, tree, animal, human, music is seen a single object/thing with various qualities. These “qualities” include “religious”, “emotional”, “moral” and other qualities, which cannot be seen or explained in physical terms. The Dutch philosopher, Herman Dooyeweerd, developed a helpful model of understanding the world with its various qualities from a monistic viewpoint. A graphic layout of this model, together with my own application of this to music, is provided at the end of this chapter. Dooyeweerd sees the various “qualities” as *hierarchical*, i.e. linked in an order from the least complex to the most complex.

Not all Christians, who basically subscribe to this model, would agree in all detail. Some, such as Calvin Seerveld, would argue, for example, that the *aesthetic* quality should precede the *historic* (with which I agree); others would propose additional qualities such as the *technical*”, etc. The model enables us to understand the pitfalls of “dualism” but also of *reductionism*, in which the explanation of music and other objects is reduced to *one aspect/quality*.

Following the model is a short synopsis of the issues and answers, followed by my Faculty Colloquium paper from 1991, which addresses these issues in greater detail.

## 2. SOME IDEAS ABOUT MUSIC AND THE STUDY OF MUSIC [Synopsis]

- In Dooyeweerd's model the various qualities of life are structured in a hierarchical fashion (see diagram with slightly altered order in which the aesthetic aspect precedes the historic). Music is not "independent from life" but an integral part of it. It displays the same qualities that all other created "objects" have, such as numerical, spatial, kinematic, energetic, biological, psychological, symbolic, logical, aesthetic, historic, social, economic, juridical, ethical and religious qualities or aspects.
- These qualities were *created* and, though connected, they are unique. Thus, although e.g. the "living" aspect of plants and animals studied in Biology is connected to the elements and physical qualities studied in Physics and Chemistry, it is *more* than "fancy Chemistry". It is a created given. Although the physical state of humans can influence their moods and emotions and certain drugs may help in the treatment of humans with psychological disorders, Psychology is more than specialised Biology, it has something unique in the study of the psychical quality in humans and animals. [See also Reductionism below].

The same applies to music: Although it displays all qualities in common with "non-musical" things, these qualities are used in a uniquely "musical" way: "Movement" in music, such as "contrary motion" or "parallel motion," happens in a *uniquely musical* way. Musical "language" is *similar* to but not *the same as* real language.

- Music as a discipline is similarly not "independent" from other disciplines such as Maths, Biology, Psychology, Sociology, Linguistics, but use the qualities, which are studied in these disciplines, in a uniquely musical way.
- Music History should not be taught as a history of something (music) *independent* from general or cultural history but should reflect human history in a uniquely *musical* way.
- An important question arising from this model is: Where is the aspect of *time* in this? Time is *not an aspect*, but *functions in all the aspects mentioned*. Each aspect uses time in its own unique way: Music is based on time and any musician needs a solid understanding of time when performing yet playing the time values in a score in an absolute, *mathematical* precise way, sounds *unmusical*. Similarly, *psychological time* is different from "real" time. The fact that time is at work in every aspect, illustrates also why Music History and Systematic Musicology can be distinguished, but never separated (see Preface).
- We should describe music not in terms of "form" and "content" (as two "objects") but as music with various qualities, e.g. logical, structural, emotional, religious etc. [This is similar to regarding a human being not as consisting of two objects ("body" and "soul") but as a being created by God and imbued with various qualities, from physical and emotional qualities (shared with all animals) to qualities such as the sense of beauty (aesthetic), morality (ethical) and religious].

The “form”-content”/”body-soul” idea, which is very prevalent in ancient Greek writing, is dualistic in nature and confusing and lead to controversies such as the question: “Is the world to be seen as something purely matter or as something purely spiritual?”. [Note: Part of the problem is the Greek custom to turn adjectives or adverbs into abstract nouns which in effect make them “things” or “objects”, e.g. something “beautiful” has “beauty”. In a similar way other qualities became nouns, such as “living” becomes “life”; “dead”, “death”; “formal”, “form”; “proud”, “pride”; “hateful”, “hate”; “loving”, “love”; “deceitful”, “deceit”; “true”, “truth.”, etc. When the English poet Keats wrote “beauty is truth; truth, beauty”, he merely wanted to state that what is portrayed by the artist should ring “true” (not “fake”), i.e. reflects life through keen observation, but that that portrayal should be in a way that is beautiful and enjoyable]

- Reductionism arises when something is described in terms of (“reduced to”) one aspect only, e.g. if human history would be explained purely in terms of economic development to the exclusion of all other aspects; marriage defined purely in terms of physical attraction without other aspects such as emotional, ethical, social, religious; Theology described purely in terms of ethics, etc.
- Music does not exist in itself but is created by humans through the creative talents received from God, who has also created the elements needed for it, such as space and the physical laws that govern sound waves, materials to create musical instruments (raw or living, such as wood), the human physiological elements needed for performing and enjoying music (vocal chords, lungs, fingers, ears, etc.). As human beings created in God’s image we have received the powers of logic, emotion, moral consciousness, faith, etc. (These abilities need to be *developed* and *nurtured*; they can also *decline* because of physical deterioration due to a stroke, old age or an accident). As we create music, it becomes an artistic way of perceiving the world and a means to express or evoke feelings, ideas, values.
- Music as a human art reflects, like the rest of the world, the elements of brokenness, suffering, but is also a powerful reflection of the transforming power of the Holy Spirit, for wholeness and celebration.

### 3. THE INTEGRALITY OF FAITH AND LEARNING

#### WITH REGARD TO MUSIC

J.J.K. Kloppers  
The King's University College . Colloquium  
February 12, 1991

#### INTRODUCTION:

In this paper I intend to share with you my attempt to deal with the issue of integrality of faith and my discipline, which is music. It is not an account of a "triumphalist arrival at the mount of wisdom", with a handout of pet formulas and easy answers. Neither do I claim originality of idea when discussing possible solutions. I am indebted to others who have for a long time wrested with the faith-discipline integration issue on a much broader philosophical basis. They have provided insights and a philosophical framework, which I found helpful as a starting point. The actual working out and testing of these ideas in my discipline was something I had to do myself. There is no book or study known to me that addresses and applies these specific philosophical ideas and foundational issues from a Christian standpoint in music. An interesting, even fascinating side of this venture (to apply these ideas in music), was the discovery that problems always considered uniquely "musical" turned out to be philosophical ones that surface in probably every discipline with only different material or elements. I am not a trained philosopher (since Philosophy is not my field of specialisation) and much of what I will say today will be at a philosophically elementary, rather naive level. I will begin with some basic questions pertaining to the relation between faith and music, address some key issues in Musicology and their underlying assumptions and then relate my own experience in searching for solutions.

#### 1. Questions, Issues:

A few of the issues I had to deal with are:

a) General issues

- How does one's faith inform one's understanding of music and what is the role of Scriptures in this regard?
- What is the specific academic task of the Christian musician or musicologist? How does one's Christian discipleship impact on one's academic work? (It is certainly not a mere concentrating on "Christian" music, providing music for a congregation or focusing on Christian topics in music - as important as this may be. It is certainly more than approaching Musicology from a standpoint of Christian ethics with integrity, honesty, etc.)
- Somewhat related to this latter is the question: Does a Christian academic's task consist in being merely truthful in describing "objectively" musical phenomena, developing an "objective analytic method of music" (whatever that means), or should one be looking for a greater coherence in our created reality of which music merely forms a part - a kind of cosmology of understanding?

b) Specific questions /problem areas in music (examples)

- How does one define music from a Christian perspective? (Definitions of music have ranged from Music being audible numbers, feelings, remodelled language, social-economic product, an ethical force, to a "divine art")
- How did music originate and develop and how does this relate to a broader cultural history? Is its origin "divine" or "naturalistic"? Does it develop as a "maturing spirit" or as an "organism", through societal changes, etc.?
- How does music relate to other phenomena and how does the study of music relate to other disciplines?
- How does one resolve seemingly irreconcilable, opposite positions with regard to what music is, such as
  - "Music is matter" vs. "music is spirit"
  - "Music has a naturalistic origin" vs. "music is a window into a spiritual realm"
  - Music is "Form" against music is "content" (or music is "form" but can acquire a "content; or, there is music with "content" and music "without content", etc.)
  - "Sacred music" against "secular music"
  - Music regarded as an independent, "autonomous" art versus music as a "heteronomous" descriptive or expressive art?
- Related to this "autonomy"/"heteronomy" dichotomy is the question: How does one combine the concept of discipline uniqueness, integrity, with the notion of integrating, a holistic concept of academic enterprise? (What does music have that is distinctive about it and what does it share with other phenomena or disciplines?)
- Significant is the question: When do I deal with "parts", "elements" of music (which are "things", "objects") and when do I deal with "qualities", "properties"?

Without pre-empting the discussion on some of these matters which will follow, I would like to illustrate that the above views, definitions and irreconcilable opposite positions on music are not in the first place "disciplinary" issues (musical ones) but foundational, philosophical ones aggravated by an unhelpful linguistic heritage.

At the foundational level we deal with dualism and reductionism. A dualistic premise does not allow for synthesis or integration. (If one subscribes to a dualistic world view which separates body and "soul", the "secular" from the "sacred", etc., antithetical views like these cannot be resolved. The language used merely confirms their irreconcilability). A reductionistic view turns a confined approach to reality into the sole explanation of it and becomes therefore one-sided and slanted. (Music as merely, essentially "number" or "motion", "an organism", "feelings", "a kind of language", "a socio-economic product", etc.) This is not to be confused with specialisation which merely provides an in-depth view of a quality or aspect of music. At a linguistic level, we do not only deal with a dualistic terminology which does not allow for a synthesis integration when it uses terms such as "spirit"/ "matter", music as an "autonomous"/"heteronomous" art - despite efforts to provide a kind of musical *purgatorio* in this schism through terms such as "approximately autonomous". Of greater consequence is a linguistic heritage from Antiquity (especially the Greeks) that is in everyday language and in all disciplines but is totally misleading and confusing. It is the custom of turning adjectives and adverbs into abstract nouns, thereby changing qualities of things or of actions into things (or parts of things) themselves: "beautiful", "truthful", "living", "dead", "structural" and other qualities etc. become "beauty", "truth", "life", "death", "form", "content". Music, by definition, is consequently not regarded as an integrated object A with numerous interwoven qualities and properties but as a parcel X (form) with an object Y (content) inside - somewhat similar to viewing a person as having a body with a soul inside.

More about this latter.

## 2. Scriptures, faith and music:

What specific insights can be drawn from Scriptures regarding music? Basic information is almost non-existent. There is the reference to Cain's son, Jubal, as the "father of all that play instruments"; reference to songs and specific instruments that were used by the people of Israel (and modern translations are becoming a bit more accurate in the type of instruments mentioned, e.g. David's playing of the lyre); music in the temple service; psalms; references to the earth and a universe "singing the praises of God"; the angel choirs at Bethlehem; various canticles; the final raise to the Lamb of God in Revelation, but that is about it. Music's origin, elements, qualities and development are not touched upon at all. As in the case of most disciplines, we, as rational beings, as image bearers of God, have to explore and develop the musical potential locked up in creation, we have to try and discern the laws, structures inherent in our music making, becoming responsible co-creators in art, its technology etc. From Scriptures we can only draw the broader motifs, framework for understanding our world, i.e. Creation (also as ongoing process) - Fall - Redemption which have important implications for a philosophy of music. Music, like computers or electricity, was not given to us in ready-made form but as a tremendous *potential* to be *discovered*, developed and enjoyed. Like the other arts, it is *a way of perceiving the world*. As organised sound it reflects the effects of the Fall, of brokenness, suffering, discord, tension, but also the hope, healing, restoration of an unfolding Kingdom through Christ's redemptive work. The purpose of Christian music is not about harmony without dissonance or pain, an escape into a "spiritual, transcendental realm", but rooted in a reality that is God's world. A specific problem in using Scriptures is the attempt to read and understand it literally because of its linguistic, historic, cultural presentation in metaphors, allegories, imagery and the *conversion of qualities into things* earlier mentioned: Serving God with your "heart", "soul", "mind" and "body" are images used to indicate serving God with your *whole being to your full potential*. A literal reading lead to confusing dualistic concepts such as "matter/body" versus "soul", "nature" versus "grace", "secular" versus "sacred" etc.

### 3. My own experience in struggling with these issues:

In my undergraduate and graduate studies in South Africa I received little foundational guidance in Musicology. Although I studied at a Christian University (Potchefstroom) and all my tutors were Christians, very little was done on foundational issue in music, from a Christian perspective. Music, its theory and disciplines were taught straight and uncritically from textbooks found in every public university whose premise stem from a basic humanistic tradition. This approach was merely continued by my tutors in West Germany but with a stronger philosophical emphasis. The music faculty, which I dealt with there, were Christians (Lutherans or Catholics), but steeped in a basic humanistic tradition of learning, its terminology and methodology. The dualisms, which I referred to (form-content, sacred-secular) figured as problem areas in discussions and research - and were recognised as problematic. Solutions were not sought in an integrative model but in a *choice between opposites* or in *collapsing one opposite into the other*: Music is "spirit" or "matter", it is form or "content", it is "autonomous" or "heteronomous", etc. "Content" was e.g. explained by Friedrich Blume in terms of form categories. The definition of "form" was extended by him to become a musical structuring process of selection, focusing and inspiration ("Beseelung"). Others found the term "content" in music problematical and replaced it with "quality" which was much more helpful ("Inhalt" became "Gehalt") but it became a quality of "form". When I started teaching at Bloemfontein University in S.A. I taught in the tradition in which I was trained, a basic humanistic, dualistic one. The seemingly dualistic language of Scriptures (soul, body, etc.) did not clarify these issues. Through dialogue with some of my musicology students who were also majoring in Philosophy at the university, as well as other colleagues, I became aware of and interested in the Kuyperian-Dooyeweerdian philosophical approach, which I found very helpful. My knowledge of Dooyeweerd's philosophical model came mainly through secondary sources, is very basic with many gaps. I am also aware that this model is challenged in certain areas by Christian scholars and needs refinement and fleshing out in others, but it is an important beginning to attempt (towards) meaningful integration.

It may be argued by philosophers in the Anglo-Saxon analytic tradition that it is not the task of philosophers to build models of understanding in the way continental philosophers have attempted and that Philosophy is more a *method, a critical application of logic*, but I tend to disagree. Every scholar or scientist tries to discover coherence, structures, relationships in their field of study (molecular DNA structures; atomic structure, the Periodic Table, mapping the universe, musical forms; organisation design in fine arts, etc.). It is not clear why the philosopher should shy away from the challenge to make sense of our total reality through constructing cosmological models, no matter how imperfect.

### 4. The Kuyperian/Dooyeweerdian Model

\* Herman Dooyeweerd, *A New Critique of Theoretical Thought*; Phillipsburg NJ: Presbyterian & Reformed Publication Co., 1953

(See chart, slightly altered in hierarchical order)

What I found helpful in this model of understanding reality are the following (at least the reality of my understanding of this model).

4.1. It seeks *coherence, integrality* in the various aspects, qualities, "modalities", properties of the reality in which we live, qualities that range from the numerical to the faith aspect.

4.2. It sees a *distinctiveness, uniqueness, integrity in each of the qualities* without negating their *inter-relatedness*, interdependence and referential nature. Uniqueness and reference are key words. Example: Music as one of the arts, a predominantly aesthetic phenomenon, has its reference to language (the symbolic mode), but the language of music (its musical idioms, rhetoric, articulation, gestures and symbols, punctuation and many other references to - and analogies to - language and rhetoric) is a unique musical language and there are elements of spoken and written language, figures of speech which cannot be translated into music.

4.3. It sees a certain *hierarchy* of increasing complexity in these qualities, modalities: (space involves number but transcends it; movement, space, etc). They range from the numerical, which cannot be broken down into less complex qualities to that of faith. Faith refers to the full realm of human experience but also alludes to what transcends human understanding or capabilities.

4.4. This order of aspects/qualities does not contradict a *biblical view of the created order*: inanimate objects, plants, animals, finally human beings endowed with rational power and religious consciousness as image bearers of God.

4.5. The model shows a certain *similarity to an established empirical academic approach* to learning in which the study of these various aspects, qualities of reality has crystallised in empirical disciplines, (and sub-disciplines). Grouping of disciplines lead to faculties (Natural Sciences), (Humanities and Social Sciences).

4.6. The above-mentioned uniqueness and referential character of each mode, quality ("sphere sovereignty") give each corresponding discipline its integrity, which carries with it specific limitations as well, but also cross-referencing ("anticipations", "retrocipations"). It implies that Biology cannot be explained merely in terms of Chemistry, Psychology in terms of Biology, etc. yet their inter-dependence is undeniable. Since each quality is a unique created given that cannot be experienced merely in terms of the less complex aspect, *a continuous linear approach of development* as found in a naturalistic evolutionism without God's creating hand is challenged. ("Life" is more than fancy chemistry - it is a created given; the psychical and self-awareness of animals and humans cannot be explained merely in biotic terms; the linguistic, historic, aesthetic, social, judicial, ethical and faith qualities of human life cannot be explained merely in terms of the psychical qualities shared with the animal world). Yet it allows for evolution and change, adaptation within the various species itself. God creates through evolving processes.

4.7 It distinguishes between qualities of an *objective* and *subjective* kind: As subjects, inanimate things do not possess qualities of living things (to reproduce themselves), plants do not "feel", animals lack *specific* rational qualities of human beings, yet viewed as objects they reflect these qualities. Example: Water has a biotic quality, (function) it has an aesthetic, social, economic, faith (baptism) etc. aspect; animals are objects with a social aspect (wedding contract e.g. Africa), with aesthetic, religious (e.g. for sacrifice,) qualities.

4.8. The model helps to clarify the distinction between "things" and "their qualities"

- Number is not a "thing", but a quality of something
- Beauty is not a "thing", but a quality of something
- Truth is not a "thing", but a quality of human action

- Form is not a “thing”, a kind of external frame, but the logical, coherent quality of something
- Content is a misnomer (only useful when you have one object inside another). "Content" in music is *a quality or qualities* which have to be more closely described; psychological quality, symbolic, aesthetic, etc.

4.9. The distinction is made between *disciplines*, each of which focuses on one aspect of reality, versus realms of study that look at the *total realm of aspects as total sciences* (e.g. Philosophy, History, as the learning side of totality/search for knowledge), but also Pedagogy (as the teaching side of totality/imparting of knowledge - see Core subjects at this institution). The justification of distinguishing "core" subjects from "distribution" rests on this understanding of *totality* against *single aspect*.

4.10. The *danger of reduction*, when reality becomes explained in terms of one aspect only, especially a less complex one, is clear from this model.

4.11. The model may have flaws, especially in terms of the number and order aspects in the human realm, but it is an important starting point. (Positivists would reverse the placement of faith and logic) in terms of human development; Calvin Seerveld places the aesthetic lower along the scale as a very basic human ability (a view I agree with and applied in the chart).

## 5. The Application of this model in Music

In the right-hand column of this chart I have applied this model to music. It illustrates how music refers to every aspect of reality - even if some terms are borrowed metaphors. (Music is in many ways a unique form of metaphor). Music as a discipline has an inter-disciplinary character, with sub-disciplines focusing on specific qualities, (see special chart). Specialisation in music is necessary without reverting to reductionism. Reductionistic studies and definitions abound which try to describe or define music in terms of one aspect only: Music is number/ or language/ or feelings or ethics etc. (See Definitions of Music, following).

Music does not consist in form and content but is an object that consists of successive sound waves created and organised by human beings in a specific way and for a specific purpose. It is naturally not an object like a ready-made product, but more like a creative event that may differ from one performance to the way it has specific qualities. *All music reflects these various aspects but not always to the same degree of prominence*. There is music created explicitly for organised worship, others for advertising, others serve to comfort, others have a rhetorical slant, others are mathematical and abstract, others written for dancing, others for a predominantly aesthetic purpose (e.g. Strauss waltz versus Chopin waltz). Music is not an "autonomous" art in the sense that it is "independent" from life and it should not be taught in isolation. It is part of the wide cultural and natural science dimension and refers to it. *It is a way of perceiving life, alluding to it in a unique way. In this sense music is a singular metaphor of aspects /qualities it shares with the rest of creation*. This gives music its distinctiveness, uniqueness, integrity, which disqualifies the term heteronomy, which is too extreme, and which suggests a totally dependent art. I also firmly believe that music with all its disciplines should be taught in an integrative manner though in specialised fields, such as applied music, theory, musicology, etc.

Concerning the sacred/secular issue in music: All of life, including music, has a faith aspect to it. As God's domain, all music is in a sense "religious" (which is not the same as saying that all

music is church music or written to glorify God). The terms "sacred" and "secular" are dualistic. Concerning the sacred/secular issue in music: All of life, including music, has a faith aspect to it. As God's domain, all music is in a sense "religious" (which is not the same as saying that all music is church music or written to glorify God). The terms "sacred" and "secular" are dualistic and confusing. We can however, use terms which describes music functionally, e.g. church music, liturgical music for the Christian church or Jewish Synagogue, military music, love songs, cheer-leading music, chamber music.

### IN CONCLUSION:

There are many other topics in music which we could still touch upon from the point of faith e.g. the creative, interpretative (re-creative) aspect involved in performance as well as the receptive one (aural) in an audience). One could dwell on ethical problems for the Christian artist etc. e.g. identification with the moral intent of the work performed, but the above topics and observations may perhaps suffice for a discussion at this point.

---

### Author's notes (2013):

#### 1. The question of evolution versus creation:

I firmly believe that God creates through *processes*. A simply illustration is the fact that each human being is a unique creation and yet he/she carries the genes, DNA of their parents and ancestors. Human DNA is 99% similar to that of the higher ape species.

The Dooyeweerdian chart seems to suggest that each mode is unique (though it retricipates to the less complex modes) and that no transition between the different modes/qualities is possible (though there is already some anticipation of the higher mode). Many followers of Dooyeweerd belief this. Yet I believe that each new, unique, more complex mode/quality is neither created by God *from nothing*, neither is it an act of a *blind, natural evolution*. It is a creative act of God *through the process of evolution*.

Whereas the chart also seems to suggest that there is an absolute limitation to the *subject-* qualities or abilities of each created kind (inorganic, biological, zoological and human), modern science has shown that there is a far greater anticipatory process than earlier believed.

#### 2. The question of "time"

Time is active and expressed uniquely in each mode. It is not absolute but can be "bend" in the theory of Relativity. Mathematical time is also not the same as e.g. psychological time. If Music is played mathematically, it is regarded as "unmusical".

When music is studied through the lens of time, it is Historic Musicology or Music History. When studied through the lens of the various modes, it is Systematic Musicology.

---

ADDENDUM : Adjusted Dooyeweerdian chart of aspects/modes/qualities and its application in Music (J. Kloppers, 2012)

AN APPLICATION OF A MODIFIED DOOYEWEERDIAN\* MODEL IN MUSIC

Note: Philosophy, History, Education are *total* sciences

(Note: Each discipline has its own history, philosophy and pedagogy)

ASPECTS	DISCIPLINE	REFERENCE	MUSICAL TERMS, TOPICS, OR METAPHORS (EXAMPLES)
FAITH	THEOLOGY	Qualities of Human World (human beings) as <b>subjects</b>	--Faith values reflected in music (e.g. grounded-ness); cultic music, church music, liturgical music, gospel music; Praise and Worship music
ETHICAL	ETHICS		--moral ideas, values, expressed through music <i>contextually</i> (esp. textual music); plagiarism and parody; artistic integrity; moral influence of music; "consolation"; "truth" vs. "beauty"
JURIDICAL	LAW		--Musical critique, judgement; bias, preferences; "fair" interpretation of the composer's wishes; (performance); music errors through "misjudgement"; performing and copy rights
ECONOMIC	ECONOMICS, BUSINESS		--Economic conditioning of music (written on demand); music as advertising tool; "poor quality"; "cheapening" effect; musical "production"
SOCIAL	SOCIOLOGY/POLITICAL SCIENCE, PEDAGOGY OF INDIVIDUAL DISCIPLINES		--Social function of m.; musical communication, alienation; ensemble, accompaniment; "sympathetic" or "empathetic" rendering; equality of themes, parts, etc.; "familiarity" of style; ethnic/national m.; m. education
HISTORIC	HISTORY OF INDIVIDUAL DISCIPLINES		-- Music as a "memory construct"; conventional or contemporary style; historic idioms, mediums, genres; playing "from memory"; re-occurrence of themes, recapitulation; recorded music; history of music; historiography of music
AESTHETIC	ARTS (fine arts, performing arts, literature) AESTHETICS		--"Enjoyable" quality; "beauty" in music, aesthetic merit, harmony, dis-chord, unity of concept, etc. (dependent on the manner in which other aspects are integrated)
LOGICAL	LOGIC/PHILOSOPHY OF INDIVIDUAL DISCIPLINES		--Logical construction, coherence, continuity, unity; synthesis, contrasts, development, disintegration; discontinuity (ellipsis); interrupted cadence; musical analysis; humour (based on paradox)
SYMBOLIC	LINGUISTICS, HERMENEUTICS, PALEOGRAPHY, SEMIOTICS		--Musical idiom, language, symbol, diction, interpretation, articulation, gesture, recitative, sentence, phrase, notation; "convincing" performance; "eloquent" motifs; responsorial style
PSYCHICAL	PSYCHOLOGY, NEUROLOGY	Qualities of Zoological World (animals) as <b>subjects</b>	--"Exciting" performance; creation of moods, tension, psycho-dynamic unity; climax, sensitivity, emotional involvement; individualistic approach, personal style; musical therapy
BIOTIC	BIOLOGY	Qualities of Biological World (plants) as <b>subjects</b>	--Musical pulse in music; vitality of playing; breathing (singing); technique of singing or playing (action of vocal chords, fingers, membranes); rests, aural skills; dance
ENERGETIC	CHEMISTRY, PHYSICS	Qualities of Inorganic World (Inanimate world) as <b>subjects</b>	--Dynamics, balance, <i>sforzando</i> ; powerful, energetic playing; passiveness; conflict; "coldness" or "warmth" of tone; <i>accelerando</i> , <i>diminuendo</i>

Qualities of the total reality (Inorganic, biological, zoological, and human world) as objects

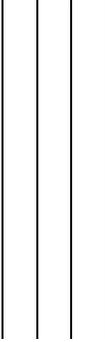
NORMS (of culture)  
Social Sciences and Humanities

KINEMATIC

KINEMATICS,  
APPLIED MATHS

SPATIAL

MATHS: GEOMETRY,  
TRIGONOMETRY



inorganic,  
inanimate  
world as  
**subjects**

--Movement (slow, fast, moderate), *accelerando*, *ritenuto*; contrary or parallel motion; imitation; sound vibration; a "moving" performance; "static" playing; gestures

--Pitch ("high", "low"), "depth" of sound, "shallow" tone or effect; a "great" performance; "thin" or a too "thick" sound; a too "confined" approach; expansion; augmentation

LAWS (of nature)  
Natural Sciences