

SPECIAL PROJECT

musicology and the musical composition part II, the musical composition Cheryl Seltzer, editor

In the preceding issue *Current Musicology* initiated a special project, "Musicology and the musical composition." The purpose of this symposium is to increase our understanding of the musical work in Western tradition by evaluating modes of musicological description and explanation. Patricia Carpenter and Richard Crocker explored, from different points of view, the notion of a musical composition. They considered, in historical context, such questions as the conceptualization and apprehension of music, the nature and criteria of a musical entity, music as object and music as process, and our assumptions about musical form.

Commentaries on these papers were solicited from individuals representing the field of music and other relevant disciplines. Leo Treitler, Ruth Halle Rowen, Edward Cone, David Burrows, psychologist Rudolf Arnheim, and Bernard Stambler, from the field of literature and cultural history, contributed the first group of responses.

In the present issue Saul Novack, responding to Professor Crocker's question, what is a musical piece, investigates the cohesion of multi-movement compositions and the criteria of musical structure. Maria Rika Maniates evaluates Miss Carpenter's distinction between music as object and music as process and sketches the historical factors which have conditioned our conceptualization and apprehension of music. In regard to Miss Carpenter's discussion of the historical emergence of the objectified musical work, architect Kenneth Kaiser considers analogous developments in the conceptualization of an architectural entity. Treating the apprehension and description of the musical work, philosopher Arnold Berleant proposes a distinction between experiential and conceptual realms of musical perception. The nature of music in its relation to man's emotional experiencing of his world is discussed in a historical context by philosopher Robert Hall.

Finally, we present Professor Crocker's reply to the initial group of papers and Miss Carpenter's response to the discussion as a whole. Further exploration of this topic will follow, and *Current Musicology's* readers are invited to participate with their letters. (For a comment on the project, see the *Letters* section of this issue.)