

THE TOOLS OF MUSICOLOGY (A TALE IN 12 POLEMIC HYPOTHESES)

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SUMMARY. Though undeclared, the issue dealt with in this text is accessibility. Arranging the words into sentences and building a coherent discourse requires a mandatory clarity of the purposes and, implicitly, of the methods that enable the transmission and acquisition of information. Thus, the most effective genre of the discourse is the *tales*, also joined by the non-invasive quality of *hypothesis*: a tale in several hypotheses. At the heart of this tale is *musicology*, the most non-musical way to approach music, but also the most powerful epistemological tool to know its meanings, structures and images. The non-musicality of this scientific discipline lies in its *notionality*, standing in a radical opposition to the *intuitiveness* of composition as an art. But by positioning the art of performance between the two seemingly “irreconcilable” poles, it becomes clear that all three practices are in reality three inseparable functions of a whole that is *musical thinking*. And musicology acquires the chance to overcome the “stigma” of *literariness* through the “synesthetic” relationship with myth and poetry.

Keywords: Tale, Musicology, mousike techné, logos, myth, poetry, Univers and Brain

Hypothesis 1.

The term *musicology* borrows the ancient Greek etymology: μουσική (mousikḗ; Lat. *musica*) and λόγος (logos).

The first word designates the daughters of Zeus and Mnemosyne, the Greek goddess of memory (Μνημοσύνη – Mnemosyne, where *mnēmē* means *remembrance, memory*), who are the *Muses* (Μοῦσαι – Moûsai) and in particular their *art*, but with a focus on the *song (music)*, allowing the insertion of the *aulos*) and on *lyrical poetry* (emotional-subjective and, obviously, sung).

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This is the Muse Euterpe. The contemporary term *art* (with its adjective *artistic*), despite coming from the Latin word *ars* (a craft activity demanding a high level of technical ability), does not have the same meaning as in Greek.

The phrase here in question is, in fact, – **μουσική τέχνη** (*mousike tehne*) – meaning the *art of the Muses as a perfect technique or craft, where by craft is understood production as action, singing as an act, the skill and ability to sing*, because for the ancient Greeks *art* was inferior to *craft*, i.e. to the skilful dexterity or dexterous skill.

The second word has a panoply of meanings related to the *notional utterance*, such as *speech, account, narrative, discourse*. It should be noted that *music* incorporates only half the meaning of the term *mousike*, with the spoken language being an inherent part of music as an act: the modulated sonority of speech and the intoned sonority of music. Thus, the etymology indicates the precise meaning of *musicology* as a *discourse on the art of the Muses*: with the meanings of the words having as reference the meanings of music.

And not a word about Terpsichore, the Muse of dance.

Observation 1: But where do the Muses live and what would the place inhabited by them be called? As there are nine deities, each with their own cultural attribution, their habitat should be a sacred place, but also spacious enough for the eternal *hora* [a round dance - translator's note] producing history (Clio), dance (Terpsichore), tragedy (Melpomene), epic poetry (Calliope), music and lyric poetry (Euterpe), pastoral poetry and comedy (Thalia), astronomy (Urania), sacred poetry (Polyhymnia) and love poetry (Erato).

The space inhabited by the Muses also bears their name through the word **Μουσείον** (*Mouseion* – in Lat. *Museum, museums*) – the sanctuary, place or temple dedicated to the Muses. Or, in historical reality, the *Museum* or *Mouseion* of Alexandria, together with the famous *Library* (as a repository of texts), was founded by Ptolemy I Soter (367-283 BC) or, more likely, by Ptolemy II Philadelphus (309-246 BC) and was conceived as an *Institution of the Muses*, an *academy* (after the Platonic model) of the arts and sciences where, as in a *university*, the most famous professors of Antiquity were gathered.

So, it turns out that museums are not dusty repositories of some archaeological remains, spaces for collections of anachronisms or artefacts of venerable and almost palaeontological ages, but rather a sacred place, a sanctuary of culture as religion, a protected space for the admiration and worship (from the Lat. nominative *veneratio* – reverence and deep respect; or could it be also from Venus? Lat. genitive *veneris* – beauty, love, desire) of the diaphanous beauty of Mnemosyne's daughters. A privileged place of Beauty and, implicitly, of Eternity. Thus, we arrive at a completely unexpected kinship between *music* and *museum*, between the *arts of the Muses* and *the sacred place* destined for the learning (for us, mortals) and practice (for them, the Muses) of these arts.

Euterpe, however, claims a place of her own, dissatisfied with the *hustle and bustle* of the *museion*. And she succeeds in doing so through her *love for harmony* – *φιλαρμονικός*, *φίλος* (filos – love) and *ἁρμονιά* (harmony, derived from the root *αρμός* – to bring together) –, hence also *philharmonic* (in English), *philharmonique* (in French) and *filarmónico* (in Italian), a place destined solely for music, also populated by *ὀρχήστρα* (orchestra, derived from *ὀρχέομαι* – orheomai, to dance) and *χορός* (horos – a band of singers and dancers).

Nowadays, however, with the reversed values compared to those of the Antiquity, *museum* is understood in its Renaissance meaning as a collection of works of (ancient and modern) fine art, collected by the great families of the Italian Renaissance such as Medici (Florence), Gonzaga (Mantua), Sforza (Milan), Orsini (Rome), Este (Ferrara), Borgia (Rome) or Farnese (Parma). From here to Anatol Vieru's *Musical Museum* there was only one step to take. That which for the ancient Greeks was a transcendental projection of the Sacred – *mouseion* as the *temple of the Muses* –, for a composer of the Romanian avant-garde of the '60s became a *repository of anachronisms*, both obsolete and futile, and, in any case, of *cultural objects whose validity has expired*.

Observation 2: Two young and beautiful Muses of the ancient mythological imaginary are the holders of the *two primordial musical genres*, with Euterpe presiding over *singing* and Terpsichore over *dancing*. Or, the very term *ὀρχήστρα* designates the theatrical space dedicated to *dancing* and *singing*, while the root of the word – *ὀρχέομαι* – is the verb *to dance* itself. In turn, the term *χορός* refers this time to the two groups of performers – *dancers* and *singers*. And not a word about any instrument.

Just as for Euterpe and Terpsichore, for Boethius (477-524), *musica instrumentalis*, a third genre, is only an *interface*, a *mediator*, an *accompanying* support that validates its value only when animated by the breath or fingers of a living being. Music is an organic attribute of the living. For the ancient Greeks, instrumental music was related to the performance of the acrobats and clowns and was therefore excluded from the official list of the musical genres admitted. However, we do find the *guitar* in the hands of the Muse Erato (love poetry), the *aulos* between the lips of Euterpe (music and lyric poetry) and the *lyre* held close to the chest of Terpsichore (dance).

In the modernity of the 18th (1739 in France) and 19th (1813 in England) centuries, the *philharmonic* was the institution destined for the performance of *instrumental music*. And the name *Teatro Filarmonico di Verona* (1716) appears as an *oxymoron*: it is either a *theatre* (of opera), or a *philharmonic*. Even though, we are speaking essentially about the ancient meaning – theatre as a space dedicated to the love for harmony. The Baroque period witnessed a revival of musical practice, although both *singing*

and *dancing* (both practised in the French opera) were already accompanied by the *orchestra* of instruments, with Wagner being the only one who lowered the orchestra out of sight into *the orchestral pit*, leaving only the singers and dancers on stage, as in *Tannhäuser*. Ancient meanings end up being perverted in a bewildering way, so that today, even if we use Greek words, their meanings have nothing in common with the original ones.

For Rousseau, as for Boethius, instrumental music holds a similar connotation, with musical instruments viewed as *mechanisms* and *inanimate objects*, and with Rousseau's special emphasis on the value of vocal music. Rameau, in turn, overthrows this conceptual stronghold in favour of instrumental music, while E. T. A. Hoffmann already affirms the new opposition, where the *dance* is no longer present – the concept of *pure instrumental music* (Beethoven) accompanied only by *pure vocal music* (Palestrina). *Absolute music*, a concept invented and adopted by Wagner himself, but previously debated by Herder, Wackenroder, Tieck, etc., is, by definition, instrumental music, and, at the same time, invisible, non-representational and, in fact, non-referential. However, it acquires its primacy only as a refusal, censorship and sublimation of the first two – the voice and body. The great music of the Baroque, of Viennese Classicism and of Romanticism thrives by casting out Euterpe, but also Terpsichore, replacing them with an inanimate *musical machine* and only thus continuing their cause. By inventing the new discipline – *Musikwissenschaft*: the science of music –, Adler has only Euterpe as an imaginary reference, with her *aulos*, singing longingly about Terpsichore.

Observation 3: as an antipode to **μουσική** (*musike*), there is the term **αμούσος** (*amosos* – without muses), but also **αμουσία** (*amusia*), which, like the previous one, has nothing in common with *amusement*, but rather with its opposite – the inability to perceive, produce or reproduce vocal or instrumental musical sounds. A fatal syndrome for musicians. As a learning disability, *amusia* falls within the same range of terms that are antonyms for **λόγος** (*logos*), such as **δυσφασία** (*dysphasia* – a moderate inability to produce and understand spoken language), or **αφασία** (a severe form of dysphasia), or **δυσλεξία** (*dyslexia*, the inability to relate the sounds of speech with the written letters and words).

Hypothesis 2.

There are no meanings of music outside the meanings of words. The representable is primarily a descriptive-notional representable. Other possibilities of representation are related to the *synesthetic dysfunction*, a condition that causes the senses to intertwine. Thus, the notional language acts as a universal mediator outside the meanings of which the reality of

consciousness ends. However, this assertion can be essentially reworded as follows: **There are no meanings of music outside the poetic contents of the words.**

In the context of music, the *poetic* appears as an attribute of the *artistic* and, even more, of the *subjectivity of artistic substance* and, at the same time, as a *reference* of the musical content and expression, but with a major stake in a first and strong *affective-emotional* impact. This is the effect of the *invasive insertion* of the musical sonority, which is all the more visible, the less “eroded” perception is, especially in the case of children. The transfer into *musical* obviously occurs through liminal states such as *amazement*, *surprise* and the *overwhelming of consciousness* as conditions of the transfer and of the location in a semantic habitat that is different from the utilitarian, descriptive and pragmatic habitat of the meanings of speech.

Hypothesis 3.

What cannot be explained and understood through notional assertions, can also not be perceived other than as an accident, an error or at all. Something comes into existence only through the existence of an accompanying notional explanation. In other words, there are no specific musical meanings outside the meanings of the notional language. Or, to put it otherwise, there are no non-notional meanings other than those translatable into notional ones. The meanings of the notional language set the limits for the understanding of the meanings of music.

Thus, the phrase *absolute music* coined by Wagner does not carry the meaning of *abstract music* and does not allude to non-referential music, but literally indicates the concept of the *Wagnerian musical drama* as a pertinent reference in the sense of the supreme union of music and poetry. Wagner takes as reference *The Fourth Movement* of Beethoven's *Ninth Symphony*, an unfinished concept (in Wagner's opinion), which, however, finds its ultimate solution precisely in the tetralogy *The Ring of the Nibelung*. Neither Hanslick's phrase *sounding forms in motion*, nor Hauer's preoccupation with *tropes* as an expression of *musical purity* saves the idea of *semantic autonomy* of music from an obvious irrelevance.

Hypothesis 4.

The invention of the elements of music is possible only in a pragmatic-perspectival sense, notionally translatable. The expressible has a fundamentally notional meaning, while the other types of expression can be understood as techniques of symbolic mediation through non-notional means, but which eventually find their explanation in the same notional meaning. Only thus does the intersubjective as well as the historical transmissibility of a set of meanings work.

At its institutional beginnings (temple and theatre) already established as an urban culture, music was included in the *χορεία* (choreia – a circle dance accompanied by singing, hence also *χορός* – a group of performers), along with dance and poetry. Hence the expression *foot of verse*, as a suggestion of the consubstantial practice of the versified rhythmic declamation along with the dancing movement of the legs and of the whole body and whose rhythms (a succession of accented and unaccented *beats*) followed the contour of the sung melody. It was not a question of complementation, but rather of a type of *syncretic* execution through a *consubstantialized* set of means – a true circle dance, the *choreia* – which is unimaginable today, in the age of the autonomous arts. At most, one can imagine a *function of coordination* through poetry, that is, of connecting the dance and song to the expression of the meanings, images and states suggested and sustained through the versified utterance.

Hypothesis 5.

The structure of music finds its meaning as a logically organized structure in the meanings of logic, and not in those of music. There is no musical logic, but rather a logic applied to music. Logic is a tool with universal applicability. Musical imagination finds its realization through an intentional process that can be formulated as a logic of articulation with its three implicit stages: the interaction stage, the evolution stage and the completion stage. The dramaturgical functions *initio-motus-terminus* are, in fact, three *invariants* that define the specificity of the development of any process-as-event – natural, social, cerebral. In reality, we are speaking about a set of universal patterns of thinking existing at a basic level of consciousness and defining the articulation of thinking and reception. Or, in a different sense, *initio-motus-terminus* allude to the processual states of *energy* – *ἐνέργεια* (in Greek *energeia*: activity, *ἐνεργός*/energos: active and *ἔργον*/ergon: work) – emergence-expansion-vanishment.

In this respect, Russian musicologist Khristofor S. Kushnaryov regarded Bach's counterpoint as a most faithful mirror of the organization and articulation of the processes of the human psyche. In other words, the very idea of counterpointing is a sonic emulation of the cerebral activity. And, the entire history of polyphony – from Léonin's *organum* to Ligeti's *micropolyphonies* (the multiple canon) – is, in fact, a history of cultural exploration and assimilation with regard to the *sonic simulation* of the *structural complexity* and *processual dynamism* of *consciousness*. And this is not a singular process, because simultaneously with the *shaping* of the psychic processes, the invention and assimilation of the *musical sound* also takes

place, with a history of the formulation of the four parameters (pitch, duration, intensity and timbre), as well as the assimilation of its constitutive *harmonics* – the prime and the octave (the Gregorian chant), the fourth and the fifth (the Notre-Dame School polyphony), followed (beginning with 1420, through the contribution of John Dunstable) by the sixth and the third, and only after which the musical Renaissance of Dufay and Busnois up to Lasso, Gesualdo and Palestrina becomes possible.

Observation 1. Here is a possible addition to Kushnaryov's idea. The image of the cerebral activity, as well as that of the brain, could serve as a *mediating explanation* (historical and scientific) both in the case of the *sacred acoustics* of Pythagoras and in that of Boethius² (477-524 A D), as both of them associated arithmetic with music, as scientific emulations of the universal harmony and order. And this connection between the image of the macroscopic structure of the Universe, determinant for Pythagoras (the intervals as arithmetic proportions), Boethius (*musica mundana*) and Kepler (the music of the spheres), and the image of the (microscopic in this line) structure of the brain, becomes a working hypothesis serving the biunivocal explanation of the cerebral function, but also of the interaction between galaxies³. The matter of the galaxies interacts in a similar way to neurons – structuring itself into an *expansive network*, while the brain cells, like the black holes, produce electromagnetic radiation. The neuron has the same unit of vibration frequency as a segment of the Universe, while the human capacity to *tune* its own thinking to the Universe itself serving as *pitch pipe* might not be a metaphor at all.

This ancient intuition regarding the interdependence between the human brain and the Universe is no less fascinating than the *atomistic intuition* of Democritus (460-370 BC) and continued by Epicurus (372-270 BC), considering the absence of the particle accelerators and of an elaborate conceptual apparatus. In the same situation are also the first two who

² From the vast work of Anicius Manlius Severinus Boethius, it is, perhaps, only the famous treatise entitled *De Institutione Musica* that musicians are familiar with. However, starting even from his no less famous last treatise, written in prison while awaiting execution – *De Consolatione Philosophiae* –, one could say that, in reality, Boethius found his true consolation in the disciplines of the *quadrivium*. Or, in the course of his life, Boethius wrote a treatise for each *member* of this *epistemological community*: *De Institutione Arithmetica*, *De Institutione Geometrica*, *De Institutione Musica* and *De Institutione Astronomica*. This *consolation of the quadrivium* found an original interpretation in the text of Michael Fournier (Associate Professor at Dalhousie University, Halifax, Nova Scotia, Canada) – *Boethius and the Consolation of the Quadrivium*.

³ See, in this regard, *The Quantitative Comparison Between the Neuronal Network and the Cosmic Web* by F. Vazza and A. Feletti. The text is available on the Internet and can be downloaded from: <https://www.frontiersin.org/articles/10.3389/fphy.2020.525731/full>

formulate the idea of the relationship between *musica humana* and *musica mundana*, despite the lack of any astrophysical research in this respect, or of an equally necessary neurosurgery.

Hypothesis 6.

Musical processuality becomes intelligible within the limits of the meanings of the notional discourse. Between thinking and the notional language there is a dialectical interdependence, with no possibility to determine whether language is constructed as a function of the psychic processes, or the functioning of perception and thinking emulates the structure and articulation of the notional language as the only tool of assimilation of reality. In other words, whether the notional language is an expression of the need to express thinking or, on the contrary, thinking itself has been shaped through the invention and acquisition of the ever new verbally expressible contents.

But, besides the *logic* correlative, both the notional discourse and the sonic-musical one also has as referent the *mnemonic* correlative. Only the meanings that do not exceed the limits of the memorization space are assimilated. Thus, memory is the repository of the *references* that are recalled each time for identification (recognition) through comparative matching.

In the beginning, in the absence of notation, music was an *art of memory*, as it is still today in the tradition of *oral* practices and as was once also poetry. In both cases, the more consistent the library of *invariants* (models) stored in the memory was, the higher the (creative) generative quotient. This is how things stood in the Middle Ages as well, according to Anna Maria Busse Berger's fascinating monograph entitled *Medieval Music and the Art of Memory*. After all, the main correlative is *consciousness* itself, a space in which the need for specific contents articulated through specific means of *expression* is formulated.

Hypothesis 7.

There is no music art other than as part of the universal artistic field imagined as a system of communicating vessels. The interaction with literature, poetry, theatre, fine arts or philosophy is the expression of artistic existence as a cultural-historical and psychological-cognitive given. **Each type of artistic activity exerts a concomitant influence on how to perceive the other arts, as well as on how to formulate their contents.** The explanation through *symbols* or *concepts borrowed* from other fields works as a *semantic compensator* in the process of *metaphoric synesthesia*: (a) music is architecture/sculpture in motion (it captures the structural aspect),

(b) music is a sonic representation of time itself (it captures the processual aspect), (c) music is poetry in sounds (it captures the specifically musical idea of organization of the content and expression).

Music can work only when included in this system of *mutual crediting* through a *mutual borrowing* of terms, concepts, analogies and images. Semantic “synesthesia” is a necessary constant of artistic thinking. Rimsky-Korsakov resorts to the *synesthesia* between tonalities and colours, and, together with Wagner, he resorts to *symbolic tonal representations*, where, for example, the Eb major key evokes the aquatic world. Scriabin resorts to *light-sound synesthesia*. Mikalojus Čiurlionis, a Lithuanian symbolist painter and composer, in his more than three hundred paintings, does the opposite – using the *musical sound* as reference for the images –, as proven by the titles of his paintings, such as *Sonata of the Sun*, *Sonata of the Spring*, *Sonata of the Sea* or *Stellar Sonata*.

The *music-text* interaction is, in turn, an implicit constant and a determinant function of the evolution of musical thinking. Likewise, the articulated sound creates a *reference image* in the consciousness, regardless of its contents and of how they can be deciphered. Each type of artistic activity acts as a compensatory informational complementation of a virtual field of the intelligible. The taxonomic complexity of the artistic activities is the expression of the organization and functioning of consciousness. The artistic thus becomes a part of the ensemble encompassing the fields of religion, sociology, economics, science and politics.

Hypothesis 8.

There is no science of music outside the other humanities. The autonomy of the science of music is a nonsense. Musicology stands as a positivist synthesis between the humanities (history) and the natural sciences (biology, physics). The art of music itself is born as a sound-mediated expression of the fundamental transcendental meanings (the inexpressible and the irrepresentable) in the basic pool of religious practices. In this context, the **relationship between the notional language and musical thinking is mediated through myth**. In other words, the identical relation of the myth and of music to the notional language makes them appear as *alternative, imaginary, secondary* or even *transcendental ontologies* to the sensory and physical reality in terms of the notional expressible contents. Both myth and music transcend, each one in turn, the two features of the notional language – sound and content. For music, *sound* is the *working matter* itself, and not just the *acoustic support* meant to convey meanings to the recipient. For the myth, although its form is notional, its *contents* are a non-pragmatic or instrumental form of symbolically encoding the imaginary,

social and cultural experience. In Lévy-Strauss's view, both music and myth take off from the notional language, continuing from where the last one stops.

Hence, however, a single observation: both music and myth have in common the poetic, no matter how notional its substance, because the poetic too, in turn, takes off from the *prosaic* as well as from the *non-artistic utterance* (the *pragmatic, instrumental* speech and communication). Thus, all three take their flight through the *metaphoric* to represent the irrepresentable of other *versions* or *layers* of some possible realities.

In terms of education and of emotional-imaginative experience, the practice of music *transcends* the pragmatism of everyday life and thus determines the formation and support of a *secondary sensibility*. Both sensibilities – one with its referentiality anchored in the objective reality and the other one in the fictional or imaginary reality – communicate with each other as in a system of communicating vessels.

Hypothesis 9.

The meaning of the musical art lies in the (vocational and devotional) focus on the mediation through sound of the set of fundamental meanings of reality-as-world, of man and of man-in-reality.

In other words, music is made by people, about people and for people. Music is by definition an expression of both the anthropological (the genres of the *voice* and *body*) and the human, in the deepest, archetypal meanings of its nature. Even the simplest understanding of any musical work will not be possible, firstly, without the study of the original cultural pool and, secondly, without the assimilation (even at the simplest level) of the philosophical conceptualization, because music is also itself a *formulation technique* and a *vehicle* for the fundamental problems of utmost generalization focused on *nature, society* and the *human being*: Bach aligns himself with Leibniz, Mozart with Kant, Beethoven with Hegel, Wagner with Feuerbach, Schopenhauer and Nietzsche, Schoenberg with Freud (and Einstein).

The assimilation and assumption of the contents is possible through the consensual meanings prevailing in the historical context of the artist-musician's existence: Palestrina (Renaissance), Bach (Baroque), Beethoven (Viennese Classicism), Wagner (Romanticism) and Schoenberg (early Modernism) mediate through sound the deep states of the determinant (specific) human nature of each historical context.

Hypothesis 10.

Thus, **musicology is a science of the necessary explicitation**, given that composition and performance are practically confined within their own empiricism (motivated vocationally and devotionally), without providing

what is sufficiently necessary for understanding, assimilation and assumption. As a philological science representing a notional discourse, musicology employs the devices of logic (coherence and pertinence) to explicitate the genesis and typology of elements, structures and processes, as well as those of philosophy (truth), psychology (goodness) and aesthetics (beauty) to explicitate the contents.

Hypothesis 11.

Musicology fulfils three major tasks required in articulating the musical existence: formative-propaedeutic (growth-accumulation), descriptive-analytical (understanding-assimilation) and critical-evaluative (assumption-incorporation), with a major stake in the propagation and formulation of the socio-cultural consensus on the normative meanings of the musical activities. The science of musicology stands as an epistemological generator, offering a set of assertions required by composition and performance in order to legitimize their object, method and purposes. In other words, in order to learn the profession of composer or performer, assuming the musicological stance will function as a key condition.

Hypothesis 12.

Even before being a discipline and a science and together with performance and composition, musicology is a constitutive function of a larger whole, irreducible to its component parts. All three can be represented as three ontologies and, implicitly, three identity typologies that can be formulated according to the operator's position in relation to the *sound object* that can be realized as a cultural fact. All three activities (Composition-Performance-Musicology) acquire meaning only in synchrony, potentiating one another as *mutually shared attributes*, merging into a whole known by the phrase *musical thinking*. As in the case of the *metaphoric synesthesia* required in the process of borrowing means from one field of artistic thinking into another, in this case too, *synesthesia* creates a *balance of comprehensibility* between the three *constitutive functions* of musical thinking. In a broader sense, these functions can be represented as *processual functions*, where the composer embodies the function *initio*, the performer – *motus* and the musicologist – *terminus*, with all three providing a *dynamic image* of musical thinking.

Thus, a musician focused on the *musicological* function can practice it in its fullest *sense* only if he has, in a latent or explicit and in any case practicable form, the possibility to resort to the means of expression of the other two, i.e. *composition* and *performance*. In the essay entitled *Gândirea muzicală* [Musical Thinking], composer Pascal Bentoiu states that only a

composer can (fully) understand the meaning of another composer's work. By its obvious radical reductionism, this statement claims to be an *absolute truth*, acting as a *metanarrative* under a regime of *interdiction* and *exclusion*, and, at the limit, – of autonomy –, which is, obviously, both erroneous and unacceptable. And this is because all these three *functions* define both the completeness and the pertinence of *musical thinking*, while the *exclusive* option for only one and in the absence of the other two is not confirmed in the objective reality. For example, the process of assembling the structure is accompanied by the evaluation of its *pertinence* and *sonic coherence*. At the same time, whatever the *intuitive* contents to be expressed, the entire compositional process implies the *emulation* of certain referential models.

It is only in such sense that we can speak about the completeness of a musical identity, one in which the invisibility of the *song* (the intuitional of feminine substance) would belong to the composer, the factual materiality of the *dance* (the volitional of masculine substance) would belong to the performer, while the suggestiveness along with the metaphorical and transcendental fatalism of the *poetic* (the rationality of *instrumental* substance) would fully represent the identity and restored honour of musicology.

Translated from Romanian by Marcella Magda

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