

Historical-Epistemological Approach to Richard Wallaschek's Evolutionary Thought: Basic Concepts, Reception, and Discourse Type of a Scientific Text

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In the German-speaking world around 1900, early musicology faced two simultaneous challenges: investigating objects of interest and constructing a system of technical terms. For contemporary musicologists, an important way to address these challenges consisted in developing specific expertise as a scientific discipline by drawing knowledge from neighboring sciences into their own intellectual field. *Anfänge der Tonkunst* (1903) by Richard Wallaschek exemplifies such scientification of music scholarship. This article revisits this work, which was previously deemed an early example of comparative musicology in Vienna, although it is now scarcely read, and attempts to reconstruct its primary ideas, examine its contemporary reception, and reveal how its discourse type differed from the other evolutionary theories of music in Vienna at the time.

Wallaschek's view, which cautiously distinguishes music's origin from its progress and closely examines earlier arguments by C. Darwin and H. Spencer, was unilaterally labeled a rhythm-focused theory by C. Stumpf and R. Lach and lost its significance. This conflict between Wallaschek and especially Lach represents a difference in disciplinary consciousness regarding what reliable musicological knowledge was. Wallaschek consistently contributes to the scientification of music scholarship from the standpoint of music as a human act by positing "Takt" as the inner-psychological factor and "Spiel" as the outer one for the birth of music. However, Lach posits "Urschrei" as the origin of music to emphasize the view of music as sound. Furthermore, this difference is correlated with their respective manners of borrowing the expertise from evolutionary biology. Lach's repressive borrowing consistently alludes to the biogenetic law of E. Haeckel to twist conceptual differences between historical musicology and evolutionary biology. Wallaschek, however, conservatively commits to biological knowledge to design musicology as a human science, which highlights the plurality of musicological discourse underneath contemporary natural-science-oriented texts.