

Abstract

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Individ & Innebörd. Forskningsinriktningar och vetenskapsteoretiska problem inom svensk akademisk musikforskning 1942-1961 [Individual & Meaning. Research Strategies and Theoretical Problems in Swedish Musicology 1942-1961]

This work is a critical study of views and conceptions in Swedish musicology during the period 1942 to 1961 with a special interest for criteria concerning aesthetic and scientific relevance. Generally speaking, it is about two dominant traditions within musicology, each representing a conception about the nature of the discipline and a set of criteria concerning scientific relevance. The first of these two traditions was fundamentally relying on older, historicist and neokantian ideas about the humanities as a kind of historic understanding of the uniqueness of man. The other was modern, empiricist and realist and was mainly orientated towards actual ideals inspired by natural science, although there also was an interest in perspectives of phenomenological and existentialist kind. Both traditions were to a great extent formed by the tension between a tendency in the humanities of the 1940s and 1950s to stress individual perspectives, and an inclination towards generality that appeared in connection to the growing interest for problems about meaning.

Keywords: Intellectual history in Sweden 1940's and 50's, Swedish musicology: history and theory, Carl-Allan Moberg, Ingmar Bengtsson

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