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SCIENCE IN MUSIC

By Professor CARL E. SEASHORE

THE STATE UNIVERSITY OF IOWA

MUSIC draws upon a number of basic sciences, such as mathematics, physics, physiology, anatomy, genetics, anthropology and general psychology, in the light of prevailing musical theory and practice. It has become the function of the new applied science, the psychology of music, to integrate all these contributions and fit them as a unified function into the theory and practice of music and to initiate specifically designed experiments for the solving of musical problems. The initiative has been taken by psychologists; but as knowledge of the scientific aspects becomes a part of artistic creation and skill, this work of integration will be taken over more and more by musicians, and the distinction between the scientist and the artist will tend to disappear.

On the occasion of a football game at the University

of Oklahoma in 1939, I saw seventy-seven marching bands on parade. This represented only a section of the state, and the dust bowl state at that. It meant that music is being taught in the public schools of that state on a surprisingly large scale. Out of these popular bands in showy uniform will come a host of musicians of all kinds and degrees. Music is in the public schools to stay on a large scale. Music in America is in the air, literally and figuratively.

In the last ten years, the State University of Iowa, as one of the American universities which have taken cognizance of this problem, has conferred twelve doctor of philosophy degrees and one hundred ninety-seven master of arts degrees in music. The master of arts is coming to be required of all high-school music teachers. From kindergarten up to the graduate

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