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The Musical Experience on Alfred Schutz's Essays of Music :

With a focus on the concepts of time

Ryutaro YAMAGUCHI

This paper discusses musical experience on Alfred Schutz's three essays of music, which are "Fragment on the phenomenology of music (FPM), " "Making music together: A study in social relationship (MMT)" and "Fragment on the phenomenology of rhythm (FPR). " Several studies have stated the importance of these essays, but relationship among these has been little investigated. Christine A. Skarda, however, mentions that Schutz utilized the results of his investigations in FPM for the discussion in MMT, she does not elaborate on this point. In this paper, I would like to clarify the relationship among these essays, putting its focus on the concepts of time, in particular "inner time" and "simultaneity," and what musical experience Schutz argued is.

The first chapter presents the musical experience on MMT. This essay shows the analysis of the interaction on the musical process. The interaction is analyzed in the natural attitude on phenomenology. The characteristic of the musical experience on MMT is that all participants, who are a composer, performer and listener, share of their fluxes of experiences in inner time, which is captured in mind, by the simultaneity or quasi-simultaneity. By so doing, they grasp the content or meaning of music. Then, the second chapter presents the musical experience on FPM and FPR. These two essays show the phenomenological analysis about musical experience. Naturally, this analysis differs from the one we consider in the first chapter, because the transcendental attitude is applied to this. These essays show how the work of music (this notion is defined as object in consciousness resulting from phenomenological reduction) is constituted. The musical experience considered this chapter is dealt with not only the inner time, but also constitution of musical theme (to be concrete, the pitches and the rhythm of it). As they are the

problem of consciousness, the result of the analysis is limited to the problem of individual. Nevertheless, this analysis is the founding for MMT, because Schutz said that the constituting phenomena can be applied to the phenomena in natural attitude. When Schutz said “a meaningful arrangement of tones in inner time” in MMT, it suggests the constitution of the theme discussed in FPM and FPR is presupposed.