

It is...clear that a musician's musical guilty pleasures are measured against an autobiographical narrative of musical self-making. They are framed in terms of the voice/vocality rupture, and in ways that are similar both to Kristeva's psychoanalytical voice and the metaphysical voice of evolutionary accounts. The general story line begins with the mythical unity of voice/vocality prior to the emergence of the musical self, proceeds to the rupture of voice/vocality and a musical becoming human, and concludes with an awareness of the lifelong and impossible quest to become an authentic musical self through the reunification of musical persona, i.e., voice, and the music itself, i.e., vocality.

—Tolbert, p.88

- **What do you think of the idea of rupture between the naive 'pre-musical' self, and the more developed 'musical' self as a source of embarrassment/desire?**
- **Do you think this can be extrapolated to judging the music of others?**

Despite the radical challenges presented by first ethnomusicology over a century ago, then by the sociology of music, and latterly by popular music studies, [traditional musicology's] followers still often seem to believe in universal values of aesthetic excellence based on a canonic repertoire of work used by a minority of the population over a very limited number of years in the world's smallest continent. Many of these followers hold articles of faith about 'absolute' music transcending sordid social realities outside the 'higher art' of lonely geniuses whose 'masterworks' are authoritatively fixed in the written score.

—Tagg, p.9

- **Why do you think the 'musicology of the popular' has not made more inroads into traditional musicology?**
- **How do you think progress can be made?**