

ROYAL MUSICAL ASSOCIATION

M&P

MUSIC AND PHILOSOPHY STUDY GROUP

5th Annual Conference of the
Royal Musical Association
Music & Philosophy Study Group

In collaboration with the Music and Philosophy Study Group of the American Musicological Society and De Musica – Laboratório de Estética e Filosofia da Música (Brasil)

Optional theme:
music & ^{the} *senses*



Strand Campus, King's College London
17th -18th July 2015

Co-hosted by the Departments of Music and of Philosophy at King's College London and the
Institute of Musical Research, University of London

Music and Philosophy Study Group 2015

The Royal Musical Association Music and Philosophy Study Group was established in May 2010. Its aim is: To provide a distinctive long-term forum offering opportunities for those with an interest in music and philosophy to share and discuss work, in the hope of furthering dialogue in this area.

We plan to work towards this goal through four courses of activity:

- (i) A regular multi-day conference
- (ii) A series of smaller events
- (iii) A presence at other events
- (iv) An on-line presence centered around a website and mailing list

People

The Study Group is currently run by a five person Committee consisting of:

Hannah Templeton, Events Coordinator

(Department of Music, King's College London)

Andrew Huddleston, Treasurer

(Department of Philosophy, Birkbeck, University of London)

Tomas McAuley, Chair

(Department of Musicology, Indiana University / Faculty of Music, University of Cambridge)

Nanette Nielsen, Secretary

(Department of Musicology, University of Oslo)

Nick Zangwill, Communications

(Department of Philosophy, University of Hull)

Members of the Study Group Committee are joined on this year's Conference Committee by:

Bill Brewer (Department of Philosophy, King's College London)

Jeremy Coleman (Department of Music, King's College London)

James Fogarty (London, United Kingdom)

Michael Gallope

(Department of Cultural Studies and Comparative Literature, University of Minnesota)

Mario Videira (Department of Music, University of São Paulo)

Advisory Board

Mark Evan Bonds

(Department of Music, University of North Carolina at Chapel Hill)

Andrew Bowie

(School of Modern Languages, Literatures, and Cultures, Royal Holloway, University of London)

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Daniel Chua (School of Humanities, University of Hong Kong)

Marcel Cobussen (Academy of Creative and Performing Arts, Leiden University)

Nicholas Cook (Faculty of Music, University of Cambridge)

Stephen Davies (Faculty of Arts, The University of Auckland)

John Deathridge (Department of Music, King's College London)

Andreas Dorschel (University of Music and Performing Arts Graz)

Lydia Goehr (Department of Philosophy, Columbia University)

Cynthia M Grund

(Department of Philosophy, University of Southern Denmark at Odense)

Garry L. Hagberg (Department of Philosophy, Bard College)

Björn Heile (Department of Music, University of Glasgow)

Peter Kivy (Department of Philosophy, Rutgers University)

Jerrold Levinson (Department of Philosophy, University of Maryland)

Susan McClary (Music Department, Case Western Reserve University)

Max Paddison (Department of Music, Durham University)

Michael Spitzer (School of Music, University of Liverpool)

Hiroshi Yoshida

(Graduate School for Core Ethics and Frontier Sciences, Ritsumeikan University, Kyoto)

Supporters

The British Society of Aesthetics

The Institute of Musical Research, University of London

King's College London

The Mind Association

The Royal Musical Association

Trinity Laban Conservatoire

The University of Hull

RMA MPSG 2015 Programme Outline

Friday

9.00 - 10.00 **REGISTRATION AND COFFEE** (Terrace Cafe)

10.00 - 10.05 **INTRODUCTORY WORDS** (Anatomy Theatre K6.29)

Andrew Huddleston (Birkbeck, University of London)

Jeremy Coleman (King's College London)

10.05 - 11.35 **PLENARY DISCUSSION PANEL: ABSOLUTE MUSIC**

(Anatomy Theatre K6.29)

Chair: John Hyman (University of Oxford)

Mark Evan Bonds (University of North Carolina at Chapel Hill)

Hannah Ginsborg (University of California, Berkeley)

Tamara Levitz (University of California, Los Angeles)

11.45 - 13.15 **PARALLEL DISCUSSION PANELS I**

1. Staging Opera, hosted by the London Aesthetics Forum
(Anatomy Theatre K6.29)

Andrew Huddleston (Birkbeck, University of London), convener

Guy Dammann (Uppsala), chair

Kasper Holten (Royal Opera House)

Lydia Goehr (Columbia University)

Micaela Baranello (Smith College)

Jonathan Neufeld (College of Charleston)

2. Music and Psychoanalysis (K0.16)

Jim Hopkins (King's College London), chair

Jun Zubillaga-Pow (King's College London), convener

Samuel Wilson (London Contemporary Dance School / Guildhall School of Music and Drama)

Jun Zubillaga-Pow (King's College London)

Rachel Darnley-Smith (TBC)

3. Music and Marxism (K0.20)

Jeremy Coleman (King's College London), convener and chair

Golan Gur (University of Cambridge), convener

Lars Fischer (University College London)

Elaine Kelly (University of Edinburgh)

Golan Gur (University of Cambridge)

13.15 - 14.15 **LUNCH** (Terrace Cafe)

14.15 - 16.25 **PARALLEL SESSIONS I**

a. The Production of Hearing (K0.16)

Chair: Bettina Varwig (King's College London)

Teresa Rodríguez (Universidad Nacional Autónoma de México)

» Music and philosophy in Marsilio Ficino's theory of poetic furor

Jacmien Prins (University of Warwick)

» Girolamo Cardano and Julius Caesar Scaliger on the superiority of the sense of hearing

Christopher Haworth (University of Oxford)

» The Ear Hearing Itself: Listener-centrism in Experimental Music and Sound Art

b. Music and Cognition (K0.18)

Chair: Jonathan Owen Clark (Trinity Laban Conservatoire of Music and Dance)

Carmel Raz (Columbia University)

» Cognition in Scottish Common Sense Music Theory, 1770-1786

Maria Kon (University of Edinburgh)

» Disgust, Attention and Dissonance

Alexandra Kieffer (Rice University)

» Music, Memory, and Representation: Théodule Ribot and the 'Affective Imagination'

c. Sensible Keyboards (SWB21)

Chair: John Rink (University of Cambridge)

Etha Williams (Harvard University)

» Instrumentalizing the Senses: The Human Harpsichord in Diderot and Condillac's Materialisms

Julian Johnson (Royal Holloway, University of London)

» Le corps en jeu: Debussy and the art of touch

Mine Doğanatan-Dack (University of Oxford) - lecture recital

» Aesthetics of Pianistic Touch

d. Ontologies (K0.20)

Chair: Derek Matravers (Open University)

Sergio Pisfil (University of Edinburgh)

» Notes for a Historical Account of the Aesthetics of Rock

Nemesio García-Carril Puy (University of Granada)

» Individuation and the Categorical Question in Ontology of Music

Jason R Nguyen (Indiana University) - lecture recital

» Reconsidering Bi-Musicality: Skill Acquisition, Music Ontologies, and the Senses

16.25 - 17.10 **COFFEE** (Terrace Cafe)

17.10 - 18.40 **KEYNOTE I** (Anatomy Theatre K6.29)

Chair: Sacha Golob (King's College London)

Christopher Peacocke (Columbia University)

Response from Nicholas Cook (University of Cambridge)

» Music: The Perception of Relational Properties and their Aesthetic Significance

19.00 **DINNER** (Masala Zone, Covent Garden)



Saturday

9.00 - 10.00 **REGISTRATION AND COFFEE** (Great Hall)

10.00 - 11.30 **PARALLEL DISCUSSION PANELS II**

4. A Million Years of Music (Anatomy Theatre K6.29)

Tomas McAuley (Indiana University/University of Cambridge), convener and chair

Gary Tomlinson (Yale University)

William Davies (University of Southampton)

Georgina Born (University of Oxford)

Christopher Norris (University of Cardiff)

5. Listening/Sound/Performance/Philosophy, hosted by Performance Philosophy (K0.18)

George Home-Cook, convener and chair

Salome Voegelin (London College of Communication)

Lynne Kendrick (Royal Central School of Speech and Drama)

Dan Scott (London College of Communication)

6. Experiencing Process Composition, hosted by the Royal Musical Association Music and/as Process Study Group (K0.16)

Richard Glover (University of Wolverhampton), convener

Nick Williams

Mira Benjamin (violinist - specialist experimental)

11.40 - 13.00 **PARALLEL SESSIONS II**

e. Limits of the Senses (K0.16)

Chair: Bill Brewer (King's College London)

Thomas Dworschak (German Sport University Cologne)

» Two Views on the Function of the Senses

Jan Czarnecki (Università degli studi di Padova)

» Music Beyond the Senses

f. Self and Other (K0.18)

Chair: Johan Siebers (School of Advanced Study, University of London)

Brandon Polite (Knox College)

» Shared Musical Experiences

Jeff R. Warren (Quest University Canada)

» Ethics and other people's music

g. Functions of Form (K0.20)

Chair: Paul Archbold (Institute of Musical Research)

Andrea Baldini (Nanjing University)

» Silence, Musical Form, and the Japanese Notion of Ma: An Essay in Global Aesthetics

Fumi Okiji (Royal Holloway, University of London)

» Jazz and the Critical Potential of Heteronomous Expressive Form

h. Sound and Subjectivity (SWB21)

Chair: Jeremy Begbie (Duke University)

Nicholas Gebhardt (Birmingham City University)

» Sounding Out the Past in Alan Lomax's *Mister Jelly Roll*

Paul Chaikin (University of Southern California)

» Clamoring for Order and Serenity: Bells, Apophenia, and Modern Subjectivity

13.00-14.00 **LUNCH** (Great Hall)

14.10 - 15.40 **PARALLEL SESSIONS III**

j. Criticism and Judgement (K0.16)

Chair: Mark Berry (Royal Holloway, University of London)

Guy Dammann (Uppsala University)

» The ontology of music criticism

David Bordonaba and **Nemesio García-Carril Puy** (University of Granada)

» Judging Works of Music: Aesthetic Predicates and Faultless Disagreement

k. Bodies (SWB21)

Chair: David Trippett (Bristol University)

Marianne Kielian-Gilbert (Indiana University)

» Doing things with music – Disturbing identity, multiplying connections, performing

Morton Wan (McGill University / Cornell University) - lecture recital

» Beethoven's Op. 110: Narrative Design, Late Style, and the Body

l. Representation on Page and Stage (K0.18)

Chair: Paul Boghossian (New York University)

Elizabeth Crisenbery (Duke University)

» One Final Aria Before I Die: Embodying On-Stage Operatic Suicides

Mark Colyvan (University of Sydney) and **Tom Hall** (Anglia Ruskin University)

» Musical and Mathematical Notations as Models

m. Multimodality (K0.20)

Chair: Zeynep Bulut (King's College London)

Oren Vinogradov (University of North Carolina at Chapel Hill)

» Selling the Sight Unseen: Radical Hierarchies of Sensory Experience in the Controversy over Franz Liszt's *Hunnenschlacht*

Salomé Jacob (University of Durham)

» Can the Acousmatic Thesis Accommodate Non-Acousmatic Features: Comments on Musical Experience and Multimodality

15.40 - 16.25 **COFFEE** (Great Hall)

16.30 - 18.00 **KEYNOTE II** (Edmond J Safra Lecture Theatre)

Chair: Nanette Nielsen (University of Oslo)

Kay Kaufman Shelemay (Harvard University)

Response from Stephen Mumford (University of Nottingham)

» Making Sense of It All

18.00 - 18.05 **CLOSING WORDS** (Edmond J Safra Lecture Theatre)

Hannah Templeton (King's College London)

Tomas McAuley (Indiana University / University of Cambridge)

18.05 - 19.30 **WINE RECEPTION** (Chapters)

Keynote Speakers

Friday

I. Music: The Perception of Relational Properties and their Aesthetic Significance (Anatomy Theatre K6.29)

Christopher Peacocke (Columbia University)

Christopher Peacocke taught philosophy at Oxford for many years, for twelve of them as Waynflete Professor of Metaphysical Philosophy, before moving to New York in 2000. He was previously a Prize Fellow at All Souls College (1975-9), a Fellow of New College, Oxford (1979-85), and the Susan Stebbing Professor of Philosophy at Kings College London (1985-88). He is currently the Johnsonian Professor of Philosophy at Columbia University, and Chair of the Philosophy Department. He has written on perception, representation, thought, concepts, and rationality. His books include *Sense and Content* (1983), *A Study of Concepts* (1992), *Being Known* (1999), *The Realm of Reason* (2004), *Truly Understood* (2008), and *The Mirror of the World: Subjects, Consciousness, and Self-Consciousness* (2014). Like many philosophers of perception, he thinks on weekends about the issues involved in the perception and understanding of music, one of the hardest topics in the philosophy of perception. The weekend thought eventually graduated to weekday activity, and he has written several papers on the perception of music – and hopes to do more.

Respondent:

Nicholas Cook (University of Cambridge)

Nicholas Cook is 1684 Professor of Music at the University of Cambridge. He was formerly Professorial Research Fellow at Royal Holloway, University of London, where he directed the AHRC Research Centre for the History and Analysis of Recorded Music (CHARM), and before that taught at the universities of Hong Kong, Sydney, and Southampton, where he also served as Dean of Arts. He works across many areas of music studies, and his books include *A Guide to Musical Analysis* (1987), *Music, Imagination, and Culture* (1990), *Beethoven: Symphony No. 9* (1993), *Analysis Through Composition* (1996), *Analysing Musical Multimedia* (1998), and *Music: A Very Short Introduction* (1998), which is published or forthcoming in fifteen languages. *The Schenker Project: Culture, Race, and Music Theory in Fin-de-siècle*

Vienna won the SMT's 2010 Wallace Berry Award. Recent publications include a collection of essays coedited with the dramaturge Richard Pettengill, which brings together approaches from musicology and interdisciplinary performance studies, and a monograph, *Beyond the Score: Music as Performance* (2013). He has recently completed a study of recordings of Webern's Piano Variations Op. 27, carried out with the support of an AHRC Fellowship. His current project, for which he was awarded a British Academy Wolfson Professorship, is entitled "Music encounters: studies in relational musicology": it combines the perspectives of social and intercultural musicology. A former editor of *Journal of the Royal Musical Association* and recipient of honorary doctorates from the University of Chicago and Gheorghe Dima Music Academy, Cook is a Fellow of the British Academy and of Academia Europaea.

Saturday

II. Making Sense of it All (Edmond J Safra Lecture Theatre)

Kay Kaufman Shelemay

Kay Kaufman Shelemay is the G. Gordon Watts Professor of Music and Professor of African and African American Studies at Harvard University. An ethnomusicologist who regularly crosses cultural and disciplinary boundaries, among her recent publications are *Pain and its Transformations*, *The Interface of Biology and Culture* (2007, with Sarah Coakley); *Creating the Ethiopian Diaspora*, a special double, interdisciplinary volume of the journal *Diaspora* (2011, with Steven Kaplan), and the textbook *Soundscales. Exploring Music in a Changing World* (3rd ed., 2015). A past-president of the Society for Ethnomusicology, Shelemay's article, "The Power of Silent Voices: Women in the Syrian Jewish Musical Tradition," won the Society for Ethnomusicology's 2010 Jaap Kunst Prize. Shelemay was elected a fellow of the American Academy of Arts and Sciences (2000), the American Academy for Jewish Research (2004), the American Philosophical Society (2013), and the Ethiopian Academy of Sciences (2014). She has been awarded numerous fellowships, including from the Woodrow Wilson Foundation, the Guggenheim Foundation, the National Endowment for the Humanities, and the Radcliffe Institute for Advanced Studies. Chair of Modern Culture at the John W. Kluge Center of the Library of Congress during 2007-2008, she was named the national Phi Beta Kappa/Frank M. Updike Memorial Scholar for 2010-2011. Shelemay is currently writing a book about musicians from the African Horn in global motion.

Respondent:

Stephen Mumford (University of Nottingham)

Stephen Mumford is Professor of Metaphysics in the Department of Philosophy and Dean of the Faculty of Arts at the University of Nottingham, UK, as well as Professor II at Norwegian University of Life Sciences (UMB). He is the author of *Dispositions* (Oxford, 1998), *Russell on Metaphysics* (Routledge, 2003), *Laws in Nature* (Routledge, 2004), *David Armstrong* (Acumen, 2007), *Watching Sport: Aesthetics, Ethics and Emotion* (Routledge, 2011), *Getting Causes from Powers* (Oxford, 2011 with Rani Lill Anjum), *Metaphysics: a Very Short Introduction* (Oxford, 2012) and *Causation: a Very Short Introduction* (Oxford, 2013, with Rani Lill Anjum). He is editor of George Molnar's posthumous *Powers: a Study in Metaphysics* (Oxford, 2003) and co-editor of *Metaphysics and Science* (Oxford, 2013 with Matthew Tugby). His PhD was from the University of Leeds in 1994 and he has been at Nottingham since 1995 having served as Head of the Department of Philosophy and Head of the School of Humanities.

Plenary Discussion Panel

Plenary discussion panel: Absolute Music (Anatomy Theatre K6.29)

Chair: John Hyman (University of Oxford)

Mark Evan Bonds

Mark Evan Bonds is the Cary C. Boshamer Distinguished Professor of Music at the University of North Carolina at Chapel Hill, where he has taught since 1992. He holds degrees from Duke University (B.A.), Christian-Albrechts-Universität Kiel (M.A.) and Harvard University (Ph.D.) His books include *Wordless Rhetoric: Musical Form and the Metaphor of the Oration* (1991), *After Beethoven: Imperatives of Originality in the Symphony* (1996), *Music as Thought: Listening to the Symphony in the Age of Beethoven* (2006), and *Absolute Music: The History of an Idea* (2014). He has served as editor-in-chief of *Beethoven Forum* and has published widely on music and musical aesthetics from the eighteenth through twentieth centuries. His current project is *Music as Autobiography*, a monograph that will examine the rise, fall, and lingering persistence of the idea of music as an expression of the composer's innermost self, from the Enlightenment to the present.

Hannah Ginsborg

Hannah Ginsborg is Professor of Philosophy at the University of California, Berkeley. She received a B.A. in Philosophy and Modern Languages (French) from the University of Oxford, and a Ph.D. in Philosophy from Harvard University. She is the author of *The Normativity of Nature: Essays on Kant's Critique of Judgement* (Oxford University Press, 2015), which argues for the centrality of Kant's aesthetics and philosophy of biology to the understanding of human thought and cognition. Her other publications include articles on Kant's theory of knowledge in the *Critique of Pure Reason*, as well as on contemporary issues such as rule-following skepticism, the normativity of meaning, the content of perception, and the relation between perception and belief. She also has an active interest in aesthetics, especially the philosophy of music.

Tamara Levitz

Tamara Levitz is Professor of Musicology at the University of California, Los Angeles, where she has taught since 2002. She holds degrees from McGill University (B.Mus.), the Technische Universität Berlin (M.A. in Musicology, German literature and French literature), and the Eastman School of Music, University of Rochester (Ph.D.). She has

lectured and published widely on transnational perspectives on musical modernism, including most recently book chapters on the politics of Cuban experimentalism in the late 1960s and racism at the premiere of Stravinsky's *Le Sacre du printemps*. She is the author of *Modernist Mysteries: Perséphone* (2012), which received the Prose Award for Excellence in the Humanities and the Otto Kinkeldey Award of the American Musicological Society. Through her microhistorical analysis in this monograph of the premiere by Ida Rubinstein of André Gide's and Igor Stravinsky's melodrama *Perséphone* on 30 April 1934, she aimed to question and revise current beliefs about the historiography and history of musical modernism. As the scholar in residence for the Bard Festival in August 2013, she continued her work of questioning the national foundations of musical modernism by contributing to and editing the volume *Stravinsky and His World*. She is currently working on a new book tentatively titled "Musical Modernism and Empire," in which she will synthesize her decade-long comparative research on modernism into a coherent theory of how early twentieth-century music functioned as a product and practice of empire. She is on the board of the Music and Philosophy Study Group of the American Musicological Society, and remains deeply invested in all her work in questions of musical aesthetics.

Parallel Discussion Panels

PARALLEL DISCUSSION PANELS I

1. **Staging Opera** (Anatomy Theatre K6.29)

Hosted by the London Aesthetics Forum

In the past four decades, unconventional opera productions have become increasingly more common, and they have become the subject of both adulation (from some) and scorn (from others). They can invite the charge that the director is “interfering,” not doing the opera the way it is “supposed” to be done. But others welcome these directorial interventions as a chance to open up new perspectives and shed new light on the piece. How should opera be staged? This panel brings philosophers, musicologists, and critics into conversation on this topic.

Andrew Huddleston (Birkbeck, University of London), convener

Guy Dammann (Uppsala), chair

Kasper Holten (Royal Opera House)

Lydia Goehr (Columbia University)

Micaela Baranello (Smith College)

Jonathan Neufeld (College of Charleston)

2. **Music and Psychoanalysis** (K0.16)

Musicology and psychology are great disciplines that have developed in parallel in the long nineteenth century. Yet, neither musicologists nor psychologists have given much attention to psychoanalysis as a way to bridge both areas of research. Being less of a discipline in itself, psychoanalysis as a philosophical tool could very well serve as a conjunctive method that informs our understanding of musical perception. In this diverse panel, a philosopher, a historian, and a music therapist deliberate over the onto-epistemology behind music psychoanalysis. Samuel Wilson ponders upon the question whether the psychoanalysis of music has a ‘subject’ in the first place. Jun Zubillaga-Pow proposes a thesis towards a new materialist theory of the musical unconscious. Finally, Rachel Darnley-Smith examines free improvisation in music therapy as a form of active imagination for the purpose of accessing the unconscious.

Jim Hopkins (King’s College London), chair

Jun Zubillaga-Pow (King's College London), convener

Samuel Wilson (London Contemporary Dance School / Guildhall School of Music and Drama)

Jun Zubillaga-Pow (King's College London)

Rachel Darnley-Smith (TBC)

3. **Music and Marxism** (K0.20)

This session will address issues of Music and Marxism through a number of historical case studies of GDR musical and intellectual culture. In today's predicament, what's left of historical and dialectical materialism in light of East Germany? And what might its continuing relevance be to moments of engagement between Music and Philosophy?

Jeremy Coleman (King's College London), convener and chair

Golan Gur (Cambridge University), convener

Lars Fischer (University College London)

Elaine Kelly (University of Edinburgh)

Golan Gur (Cambridge University)

PARALLEL DISCUSSION PANELS II

4. **A Million Years of Music** (Anatomy Theatre K6.29)

This session will feature Gary Tomlinson (Yale University) responding to critical assessments of his recent book *A Million Years of Music: The Emergence of Human Modernity* (Zone/MIT, 2015).

Tomas McAuley (Indiana University/University of Cambridge), convener and chair

Gary Tomlinson (Yale University)

William Davies (University of Southampton)

Georgina Born (University of Oxford)

Christopher Norris (University of Cardiff)

5. **Listening/Sound/Performance/Philosophy** (K0.18)

Hosted by Performance Philosophy

Using Home-Cook's recent book (*Theatre and Aural Attention*) as a point of departure, this session will explore the intersections between listening, sound, performance

and philosophy. Bringing together four leading specialists in sound and aurality, the session is intended to act as a sounding board for reflection on the phenomenology of listening and the role of aural attention in the manifestation of experience. More especially, and by critically exploring the notion of listening and/as performance, the session invites us to reconsider the phenomenology of music.

George Home-Cook, convener and chair

Salomé Voegelin (London College of Communication)

Lynne Kendrick (Royal Central School of Speech and Drama)

Dan Scott (London College of Communication)

6. **Experiencing Process Composition** (K0.16)

Hosted by the Royal Musical Association Music and/as Process Study Group.

The session will include introduction by the composers involved, and short audio excerpts from a recent piece so as to provide context to the audience. A panel discussion will then follow, directed towards what sonic and performative phenomena are foregrounded from the use of compositional processes.

Richard Glover (University of Wolverhampton), convener

Nick Williams

Mira Benjamin (violinist - specialist experimental)

Parallel Sessions - Abstracts

PARALLEL SESSIONS I

a. The Production of Hearing (K0.16)

Teresa Rodríguez (Instituto de Investigaciones Filosóficas, UNAM)

» Music and philosophy in Marsilio Ficino's theory of poetic *furor*

In this paper I explore the relationship between music and poetic *furor* (mania) according to the philosophy of Marsilio Ficino (1433-1499). For Ficino, following Plato, the *restitutio animae* to the heavenly homeland occurs through the four *furors* presented in the Phaedrus (244a ff): the poetic, the mystic, the divinatory and the erotic. According to his *Commentary on the Symposium*, the first *furor*, the poetic one, is produced through the harmonies in music and poetry. Through these the soul remembers the double divine music heard before its fall (the one in the mind of God and the one belonging to the music of the spheres).

But how is this *furor* "produced"? From Ficino's epistemology in Book XII of his *Platonic Theology*, I propose that it is possible to describe the mechanism through which music, first through hearing, influences the harmonization of imagination and fantasy and subsequently the rational production of the concept of "harmony". At the end, music produces the illumination of the soul with the divine idea (harmony itself) which leads to *furor*.

This will allow me to:

- (1) Highlight the close relationship between music and philosophy in Ficino's thought. According to the itinerary of the *restitutio animae*, the *furor* produced by music is the first step to climb the ontological scale and therefore, according to my reading, constitutes the gateway to the philosophical activity (if we understand this activity as the individual task of the *restitutio animae* to the One).
- (2) Emphasize the role of hearing and its possible superiority over sight. Although since Aristotle sight has been the privileged philosophical sense, this approach allows Ficino to question the visual prominence and propose that hearing is the gateway to philosophical wisdom.

Jacomien Prins (University of Warwick)

» Girolamo Cardano and Julius Caesar Scaliger on the superiority of the sense of hearing

This paper examines the theories of sounds and auditory perception proposed by Girolamo Cardano in his *De musica* (1546) and *De subtilitate* (1550-1554) and Julius Caesar Scaliger's critique of these views in the *Exercitationes exotericæ de subtilitate* of 1557. Cardano argues

with Plato and Aristotle that music is able to influence the hearer's emotions, behaviour, and morals. His theory of sounds and auditory perception leads him to claim with Plato that the effect of music on the listener is a result of an innate 'subtle' harmony between the soul and music. Furthermore, in the hope of revealing one of the deepest secrets of the universe, he tries to explain this 'subtle' harmony in terms of the Aristotelian theory that music affects the listener because the spirits in the region of the heart take in the trembling motion of the music and are stirred up, which causes passions (emotions) in the soul. In his refutation of Cardano's belief in the superiority of the sense of hearing and the innate harmony between the soul and music, J.C. Scaliger uses Aristotelian arguments to explain the equality of the senses and music's power to stir the emotions. In spite of Cardano's claim that he had successfully revealed the mysterious nature of the harmony between the soul and music and J.C. Scaliger's rejection of this pretension, both thinkers are shown to conduct their discussions of the sense of hearing and music's power in one and the same inherited discourse, in which new ideas about auditory perception started to emerge, which are associated with the origins of modern aesthetics.

Christopher Haworth (University of Oxford)

» The Ear Hearing Itself: Listener-centrism in Experimental Music and Sound Art

In 1714, the violinist and music teacher Guiseppa Tartini discovered that two tones played simultaneously could give rise to a third tone, not present in the acoustic signals but clearly audible to the hearer. Tartini's 'terzo suono' (third tone) has since enjoyed a number of monikers across music and psychoacoustics – difference, sum & combination tones; auditory nonlinearity; ear tones; distortion product otoacoustic emissions – but all refer to the same phenomenon: the capacity of the ear to produce sound, and of the perceiving subject to be able to hear it. From Sibelius' First Symphony to Jacob Kierkegaard's recent sound art piece *Labyrinthitis*, these tones have captivated artists and audiences, appearing to float in and around the head as though were a tiny loudspeaker inside the ear (Amacher 2004).

This paper has two main aims, firstly, to provide an interdisciplinary history of the ear hearing itself. Incorporating its discovery by Tartini, Hermann von Helmholtz's formalisation of auditory nonlinearity, and David Kemp's breakthrough discovery of the cochlear amplifier, this section will be a swift and eventful 'biography' of this paradoxical phenomenon in hearing science. The second, broader aim of the paper is to situate these developments amidst the wider changes to philosophical and art theoretical understandings of perception that were occurring coterminously. For example, Henri Bergson's *Creative Evolution* was published in 1907, a book that installed self-perception and memory into every moment of sensation. For Bergson, no perception existed that was not mediated by experience, drawing him to propose that every moment was 'a kind of creation... of which we are the artisans' (Bergson 1998, p.7). Later on, a subject-centred understanding of perception finds its way into the experimental music of composers like La Monte Young, John Cage, Pauline Oliveros, and Maryanne Amacher. Here, listening was reimagined as an active, productive, and even creative activity, emancipated from what was perceived to be its purely receptive, submissive role in the concert hall experience.

Following this philosophical, scientific, and artistic genealogy of the ear hearing itself, this paper will close with a number of points concerning the role and function of scientific research in the arts: an issue of central importance as political and artistic definitions of 'practice-based' and 'practice-led' vie for legitimacy (cf Hellawell 2014; Croft 2015).

b. Music and Cognition (K0.18)

Carmel Raz (Columbia University)

» **Cognition in Scottish Common Sense Music Theory, 1770-1786**

Scottish Enlightenment music theory constitutes a distinct theoretical tradition intent on applying insights on perception derived from Thomas Reid's Common Sense philosophy toward solving problems of rhythm, harmony, and tuning. Scottish theorists including John Holden (1735-1771), Walter Young (1745-1814), and Thomas Robertson (died 1799) were unique for assigning agency to the faculties of memory and attention in determining perceived sounds and rhythms. Building music-theoretical systems governed by an innate cognitive preference for "isochronous parcels," they came to innovative conclusions about the nature of music perception. Their findings within the domain of rhythm alone include a proposed temporal limit on entrainment at two seconds, the phenomenon of subjective rhythmization, and the cognitive strategy of chunking.

In closely reading the work of these Scottish theorists, my goal is to contribute to the growing awareness of the diversity of eighteenth-century rhythmic theorizing. Interpreting their account of cognitive strategies through Reid's model of perception, I argue that their ideas shed light on the relationship between music theories and philosophical constructions of the subject. Comparing Scottish music theory with aesthetic works by Avison, Webb, Twining, and others, I propose that these different modes of engaging with music are determined by Common Sense and Associationist philosophy, respectively. The remarkable similarities between Scottish Common Sense music theory and a number of principles espoused by contemporary music cognition can thus serve to further our understanding of continuities and ruptures in techniques of listening within Western Classical repertoires.

Maria Kon (University of Edinburgh)

» **Disgust, Attention and Dissonance**

Although some consider the increased use of dissonance to be a defining characteristic of modern music, Huron (2006) argues it is merely one example of a more fundamental feature: the confrontation and reversal of established psychological expectations. Using Huron's claim as a starting point, we develop some functions of dissonance in view of recent work in cognitive science. To do so, we address the following questions:

- (1) What is the relation between expectations and the sensation invoked by dissonance?
- (2) How are psychological expectations reversed?

To answer (1) we identify this sensation as one of the eight basic emotions. One may associate a rough sound heard in a modernist concert with a negative feeling. In view of Kelly (2011),

we argue that disgust is a candidate for this feeling. In turn, we conclude that thwarted expectations produce disgust at particular uses of dissonance.

To answer (2) we assume that the relevant psychological expectations are generated by presupposed rules and categories. We argue that for one who is familiar with only traditional classical works, the use of dissonance is merely disgusting, while a seasoned modernist concertgoer may also regard such dissonance as disgusting yet relevant to his musical experience. Further, drawing upon recent work by Most et al. (2005) on emotion-induced blindness regarding visual stimuli, we stipulate that the former listener effectively gets hung-up on dissonant features: he cannot as accurately report what immediately follows a dissonant feature. In turn, he is not as well apt to attend to and appreciate the structure of the piece. Thus, as disgusting sonic features become relevant to the experience, one is better apt to appreciate the entire structure of the piece including the role of dissonance in it, which may cause one to re-evaluate the rules and categories that one accepts.

Alexandra Kieffer (Rice University)

» **Music, Memory, and Representation: Théodule Ribot and the 'Affective Imagination'**

In 1902, the prominent French philosopher-turned-psychologist Théodule Ribot—well-known for championing the cause of empirical psychology against academic philosophy in France through the 1870s and 1880s—published an article on the “affective imagination”: a cognitive faculty that works solely on affective states, independent of both the intellect and of representation. It was a claim that grew out of Ribot’s arguments through the 1890s on “affective memory,” the ability to remember a feeling like hunger, pain, or sadness (apart from the intellectual memory that the feeling occurred). Since Ribot ardently maintained that affect is entirely outside of representation, he faced considerable difficulty demonstrating that affect can be copied such that it can be recalled when its stimulus is gone. The affective imagination was, in part, the solution to this difficulty—and the exemplar of the affective imagination, Ribot claimed, was the art of music.

Ribot’s extensive discussion of music in this context speaks to a complex negotiation between music aesthetics and the emerging field of empirical psychology in France around the turn of the twentieth century. Ribot had a novel answer to the problem of music, emotion, and representation: because, as a cognitive faculty, affect exists entirely outside of representation, Ribot could maintain that music has a privileged relationship to affect without being in any way representational, while keeping both music and affect entirely in the realm of the physical world (rather than an ideal or metaphysical one). But, arch-empiricist that he was, Ribot’s account of music is nonetheless haunted by an ontological slippage that was entirely typical of a “metaphysical” music aesthetics: an appeal to music as, on the one hand, the sensory cause of an affective response, and, on the other, to music *as itself* affect, uniquely, and mysteriously, able to become the “vibration of human passions.” Ribot’s attempt to theorize the “affective imagination” demonstrates at once the role that music aesthetics played in early twentieth-century imaginings of cognition and affect as well as the challenges that music posed to a fully

materialist psychology—challenges that more recent theories of music, cognition, and affect continue to face.

c. Sensible Keyboards (SWB21)

Etha Williams (Harvard University)

» **Instrumentalizing the Senses: The Human Harpsichord in Diderot and Condillac's Materialisms**

Enlightenment materialists clad the human senses in the guise of a harpsichord. Perhaps most famously, Diderot evoked the image of a self-conscious harpsichord throughout his work, writing in *D'Alembert's Dream* that "[w]e are harpsichords endowed with sensibility and memory." I argue that the human harpsichord was not only endowed with sensibility and memory, as Diderot suggests here; it also acted as a material mediator between these faculties, modeling how embodied sense perception could give rise to consciousness, memory, and reason. This reflects a larger sensationist philosophical turn that rejected Cartesian mind-body dualism, instead understanding the material senses as constitutive of reason and consciousness. To justify this stance, sensationists turned to phenomenological accounts of the senses, their development, and their proper application.

I argue that sensationist philosophers were attracted to the human harpsichord analogy because of its power to model the sensorium's active cultivation and disciplining. This power was bolstered by the harpsichord's material complexity, which allowed the analogy to operate on a multiplicity of levels including not only the aural, but also the tactile and the mechanical. To make this argument, I focus on two contrasting deployments of the human harpsichord metaphor: Diderot's *Letter on the Deaf and Dumb* and Condillac's pedagogical *Logic*. Each author is preoccupied with a different sense faculty: Diderot focuses on the aural experience of the harpsichord listening to and tuning itself, while Condillac focuses on the tactile dexterity and memory that the hands acquire at the keyboard. Yet, in order to constitute the material senses as self-reflexive and knowing, both describe an instrumental regime through which these senses are disciplined—a regime that would have resonated with contemporary keyboard culture.

In making this argument, I build on growing musicological interest in the human harpsichord analogy; I suggest that paying attention not only to the harpsichord's sounds, but also to the broader set of material practices this instrument enabled, is crucial to understanding the power and appeal of this prevalent analogy. From this perspective, I situate the human harpsichord at a juncture of Enlightenment aesthetics and epistemology, working to constitute the new sensorium required for both.

Julian Johnson (Royal Holloway, University of London)

» **Le corps en jeu: Debussy and the art of touch**

'Ne me touchez pas!' repeats Melisande, nervously, in the opening scene of *Pelléas et Mélisande*. Yet Debussy's music as a whole might be understood precisely as an art of touching. In his early works, such as the songs dedicated to Blanche Vasnier, Debussy quite literally writes the

body he desires – a singing, breathing, sighing body, suspended in various states of ecstasy. This paper explores the idea, however, in relation to an apparently more abstract set of solo piano pieces, the *Douze Études*. The first of these, *Pour les 'cinq doigts'*, begins with a simple five-finger exercise, signalling that its musical material will be the physicality of piano-playing itself. But while Debussy foregrounds the entrainment of the body (as pianistic technique), he does so in studies that take flight in exuberant fantasy, putting the disciplined body in play in order to reimagine it.

How is this manifest? My paper focuses on the way habitual pianistic figures are juxtaposed with gestures of excess and eccentricity generated by a concrete 'logic of sense' rather than abstract musical grammar. Key to the pervasive asymmetry between rationalised material and its fantastical treatment is the unusually rich lexicon of touch in this music (an aspect that looks back to Couperin's *L'Art de toucher le clavecin* of 1716). Debussy's *Études* thus provoke some key questions for a philosophy of the musical body: How is the body *written* musically? How do we *hear* it in musical composition? And how can we *think* this musical body critically, without falling back into a new fetishism of the physical?

To address these questions I draw on several approaches to ideas of *sense* and *signification* as they appear in the work of four thinkers who share a common cultural and intellectual provenance with Debussy's music – Maurice Merleau-Ponty, Julia Kristeva, Gilles Deleuze and Jean-Luc Nancy. This plural approach does not aim to decide on the greater adequacy of any of these methods, but is rather a study in the counterpoint of philosophical and musical thought.

Mine Doğantan-Dack (University of Oxford) - lecture recital

» Aesthetics of Pianistic Touch

Since the nineteenth-century, when the modern instrument of the piano emerged, cultural discourses have established strong associations between the piano/pianist/pianism and eroticism (Harrison 1967; Raykoff 2014). In this connection, musicologist Suzanne Cusick asked in an essay from 1993: 'What if hands are sex organs?...When the pianist is on a raised stage, in a spotlight while we are in the dark...are we observers of a sexual act? Are we its object? Why are we exactly in the dark? What makes the Romantic pianist such a sensual, even sexual figure in the popular imagination'. Representations of the pianist in sensual-erotic terms rely on the visual aspects of the relationship between the pianist and the piano and frequently evoke the sense of touch. In this lecture-recital, my aim is to discuss the *cultural constructions* of pianistic touch and explore their connection with the *phenomenology of artistic pianism*, which, I will argue, affords tactile values other than sensual-erotic ones.

There are several issues that one needs to tackle in arguing for a broader range of (cultural and biological) tactile values in relation to artistic piano playing: firstly, following the dominant epistemological bent that regards sight and hearing as the *higher* senses, western aesthetics has traditionally given central place to the operation of these two senses in aesthetic experiences and has largely neglected the sense of touch. Secondly, the way touch has been conceptualized in western philosophical and cultural discourses makes it difficult to disentangle the physical-affective/aesthetic qualities of experiences arising from this sense modality, which

is fundamental to sound production on musical instruments, from those experiential qualities related to sensual bodily pleasure. Our habits of thought with regard to the affective qualities of bodily contact/touch discourages discussing these aspects of performing music in aesthetic terms, without invoking erotic sensuality. And finally, it is not straightforward to separate the sound/aural content of music from the gesture/movement/tactile qualities that produce it in the awareness of the pianist and the listener.

In this lecture-recital, I propose to rethink the physical nature of artistic pianism and emphasize different kinds of tactile values that may be associated with it. For this purpose, I will briefly review how the sense of touch has been conceptualized in the history of philosophy and in recent neuroscience, and discuss if pianistic touch is experienced (by the pianist and listener) merely as varieties of loudness and weight as music psychologists would have us believe, or only as evoking erotic images as cultural discourses appear to suggest. Are there other ways that pianistic touch may be experienced and constructed as a cultural value? And what might be the place of pianistic touch within broader tactile cultures? How can we conceptualise the relationship between the immediacy of bodily contact with the piano and the metaphorical significance of 'touching' the listeners as a means of affective communication?

Following this theoretical discussion, I will perform selected short pieces from Liszt, Strauss and J.S. Bach, suggesting the aesthetic tactile values/images they can evoke in listeners.

d. Ontologies (K0.20)

Sergio Pisfil (University of Edinburgh)

» Notes for a Historical Account of the Aesthetics of Rock

This paper will focus on the aesthetics of rock and will specially deal with ontological issues when confronted with a specific historical period: 1967-1973. I deliberately choose a chronological criterion to manifest a critical position against the different labels surrounding rock music and the already implicit evaluative connotations they suggest.

The general consensus on the ontology of rock during the first 10 years since its explicit formulations gives primary focus of critical attention to recordings. By acknowledging the important shift that records like *Sgt. Pepper's Lonely Hearts Club Band* allowed in the rock tradition, philosophers, nevertheless, have withdrawn attention from another crucial shift in people's attitude towards popular music. New listening habits were emerging and live performances played a crucial role in this sonic culture.

Recording-centered ontologies have already been challenged on the basis of different case studies, meta-ontological issues or general skepticism against musical ontologies. In this paper I will not argue against rock ontology but I will deconstruct the notion of workhood with which it has been articulated. Instead, I use David Horn's notion of process or interactive nexus of Performer-performance-performed to explain rock's *mode d'être*, in which the record is not an end product, but another part of that continuum. Listening to a record is a complex act of semiosis and during this period live rock performances played a major role in that network of signifiers.

Reevaluating, historicizing and contextualizing ontology will provide a more pertinent frame to discuss rock and the sonic representation that was shaped by the interdependence of recordings and live performance. This dialectical relationship, with its respective ways of listening, will help us understand some aesthetic features that have been previously unnoticed (stage performance as important sites of creativity and experiment) or less clear (notion of loudness).

Some good exceptions aside, while trying to identify central features in rock, philosophers do not usually discuss or acknowledge the views of musicians, historicists, critics, sociologists, ethnologists or musicologists. This paper will address this deficiency not only by presenting relevant facts of musical practices during this period but also by making these academic traditions dialogue.

Nemesio García-Carril Puy (University of Granada)

» Individuation and the Categorical Question in Ontology of Music

According to Julian Dodd, three questions must be considered in order to give an appropriate account of the ontological nature of musical works: the categorial question, the question about how musical works are individuated and the question about the persistence conditions of them (Dodd, 2008: 1114). The categorial question is the inquiry about what kind of entity musical works are. Answering this question is to assign an ontological category to musical works. The question about the individuation is the inquiry about the identity conditions of musical works. Solving this question is to point out the set of conditions or parameters that establish the identity of a piece. The question about the persistence of musical works is the inquiry about their existence through time. Answering this question is to sort out issues concerning the creatability and destructibility of musical works.

The thesis we defend is that the categorial question and the question about the individuation are logically independent. Claiming that musical works fall under a certain ontological category does not entail a determinate set of identity conditions for them. And vice versa, particular identity conditions for musical works do not entail specific categories to sort out musical works. The aim of this paper is a metaontological one: our goal is to discuss two theories in ontology of music –namely, Dodd (2007) and Levinson (2011)- that are committed with the assumption that the categorial question determines the question about the individuation. In short, they assume that, on the one hand, musical Platonism entails anti-contextualism (the view according to which the reference to the context of composition is not essential to musical works) and, on the other hand, that musical Aristotelianism entails contextualism (the account according to which the reference to the context of composition is essential to musical works). We deny this entailment, and we will show that both musical Platonism and Aristotelianism are equally compatible with contextualist and anti-contextualist accounts on the individuation of musical works.

Jason R Nguyen (Indiana University) - lecture recital

» Reconsidering Bi-Musicality: Skill Acquisition, Music Ontologies, and the Senses

Having perhaps its most stalwart support by Mantle Hood in his assertion of a pedagogical strategy of “bi-musicality,” the importance of learning how to play the music of a genre being studied has become ethnomusicological common sense. However, this methodological victory has come with the caveat that discussion and theory about the acquisition of musical skill has become scarce as the benefit of doing so becomes a matter of disciplinary faith.

In this lecture-recital, I draw on over a decade of experience learning and performing on the Vietnamese single-string zither “dan bau” to demonstrate two specific ways in which learning this instrument has provided insight into the acquisition of musical skill.

First, while scholars have remarked on how bi-musicality can be seen as a linguistic metaphor, my studies of Vietnamese music turned the comparison on its head by requiring an explicit reimagining of musical sounds as language. Amongst “traditional” Vietnamese musicians, the basic musical unit is not the musical “note,” but rather the musical “word” (*chữ nhạc*). Because the Vietnamese language is pitched/tonal, this musical ontology implies motion at a fundamental level: musical words rise, fall, drop, waver, etc.

Secondly, I show through reflection on my own practice how sensory stimuli other than the sonic dimension become resources for mastery of an instrument. On the dan bau, both hands actively produce the pitches--one plucks harmonic overtones on the string while the other uses a rod to change the tension. Consequently, intonation relies at least partially on the tactile sensation of frequencies in both hands. In addition, the rod, made of buffalo horn, produces a graduated resistance (it feels “heavier” the further one gets from a base pitch). I demonstrate how these non-sonic cues produce the possibility of a metaphorical, even synaesthetic, relationship of pitches with the sensation of weight.

These examples are the basis of a broader argument that some of the richest musical insights do not come when one is already “fluent” in a tradition, but rather when one struggles to learn music by bringing one cultural framework to bear on another.

PARALLEL SESSIONS II

e. Limits of the Senses (K0.16)

Thomas Dworschak (German Sport University Cologne)

» Two Views on the Function of the Senses

Since music does not necessarily rely on semantic or pictorial representation, it might seem to consist of immediately *sensory* material (sounds and sound patterns), and understanding music might seem to arise first and foremost from *perceptual* processes. Prominent puzzles in the philosophy of music, such as those of musical meaning or expressiveness, originate from this assumption, and solutions for them centrally work with concepts related to perception and perceptible qualities. These reflections often presuppose a certain perspective on our senses: Traditionally, philosophical analyses of the senses have focused on their contribution to our knowledge of what there is in the world. In this perspective, the senses have *cognitive* function

for a *cognizing* subject.

I claim that an alternative perspective is better suited to grasp what the puzzles just mentioned are about. It focuses on the senses having a function of *relation* for an *active* subject. The senses do their work not merely by *representing* what there is but by *relating* things, events and situations to an embodied *and* rational subject, enabling his bodily *and* reflective activity.

In order to explain this view and to show its consequences for the philosophy of music, I assess two theories in which it plays an important role. I show that the function of relation is implicit in recent *simulation theories* (Charles Nussbaum, Tom Cochrane). Secondly, it is explicit in Helmuth Plessner's much-neglected philosophy of the senses, elaborated in the 1920s and incorporating an interesting inquiry about music.

Following a comparative analysis of these two theories, I argue (1) that expressiveness or musical meaning should not be thought of as properties to be cognized, but as emerging alongside an activity responding to them, and (2) that the relevant activity is not merely a response which depends on psychological mechanisms, as is often assumed, but has a necessary aspect of reflection, which becomes obvious if we are clear about the function of the senses and about the concept of the subject for which they do their work. Finally, I sketch the consequences of this view for the concepts of expressiveness and meaning.

Jan Czarnecki (Università degli studi di Padova)

» Music Beyond the Senses

From classical Antiquity throughout the Middle Ages what today we usually call music – the human art of audible sounds – was philosophically considered, at best, as the last and least important sphere of Music, under the name of *musica instrumentalis*. (Boeth., *De mus.*). This rudimentary and *per se* well-known fact has its neglected philosophical consequences in our analyses of the concept of music. It is striking that if we are able to observe a “concrete turn” in the recent philosophy of music, both on its continental and analytic side, the art of music itself seems to take the opposite direction: a number of its works tend to appeal significantly not only to the senses, thus making their meaning depend on the work's non-aesthetic artistic properties. These require a “non-musical”, discursive apprehension of the work's idea exposed e.g. in program notes.

Regarding the “turn”, consider: Jankélévitch's reluctance to the metaphysical philodoxy of music, resulting in his apophatic and deictic practice of philosophising about music; Sève's preliminary conviction, that his philosophy must derive from the pre-existent musical facts and artworks and rely on their actual sensitive perception; Levinson's concatenationism as the theory of basic musical understanding. Even the analytic ontology of music, apparently general, carefully presents itself as very limited in scope, without aspirations to general validity beyond the great works of the classical Western canon.

In this paper I shall examine a special and extreme case of the non-audible music, namely: *musica textualis*. The aim of my reasoning is to reflect on the efficient relation between the object of the intermodal studies on literary renditions of music and the philosophy of

music as such. Do the artistic properties of Leverkühn's *Apokalipsis cum figuris*, formally and conceptually incarnated in Mann's *Doktor Faustus*, belong to the history of music and compositional techniques less than, say, Bazarov's famous definition of nihilism belongs to the history of that idea? The apparently obvious discontinuity between music *sensu stricto* and cases of silent music made out of words should be called into question, leading to a discussion of examples such as Sand's *Consuelo* or musical figures in Quignard's prose.

f. Self and Other (K0.18)

Brandon Polite (Knox College)

» **Shared Musical Experiences**

Many accounts of musical experience bracket from analysis the social circumstances within which our musical experiences are embedded, taking as paradigmatic the experience of listening to music by oneself. Nick Zangwill has recently articulated a carefully argued version of such an account. Unlike his peers, however, Zangwill does not merely accept that the solitary listener's experience provides a clear and unhindered example through which to analyze music and musical experience. Instead, he argues that the social circumstances within which we experience music are not, *qua* musical, proper parts of those experiences. As a result, Zangwill concludes that our musical experiences are inescapably private and, ultimately, that "[m]usic is inhuman, and awesome because of it" (2012, 389).

In this paper, I defend the possibility of shared musical experience against the skeptical challenge Zangwill poses to it. I argue that we would not be able to experience music as such if aesthetic experience more generally were not intractably intersubjective. That is, if our aesthetic experiences were not in principle shareable, we would not experience music as music. I further argue that we share our musical experiences with other listeners at various levels and to varying degrees. Perhaps most significantly, I argue that experiencing music together with others enriches our individual musical experiences. *Contra* Zangwill, music is ineluctably human, bound up within the shared projects in which human life consists.

Jeff R. Warren (Quest University Canada)

» **Ethics and other people's music**

In the wake of the Charlie Hebdo attack in Paris, the French government launched a campaign instructing its citizens how to identify budding Islamic extremists. One of the items on the list is 'Ils arrêtent d'écouter de la musique car elle les détourne de leur « mission »'. Several journalists mocked the relationship between music listening and political views, but the French government's stance seems to echo Adorno's argument that the social role of popular music is as 'social cement' and that the culture industry harnesses the power of conformity to replace consciousness. This (very likely unknowing) application of Adorno's arguments by the French government to aid in profiling efforts provides encouragement to carefully rethink the relationship between the listener, other people's music, and ethics. In this presentation I undertake a phenomenology of experiences where music or sound is initially experienced as someone else's, using as starting points the concept of 'trace' in the philosophy Emmanuel

Lévinas and Jacques Derrida, and the concept of 'gift' in Jean-Luc Marion. As a starting point to this analysis, I examine the ways that music as experience is always both mine and not mine. It is something foreign to me, and at the same time it is something formative to me. Music always resides outside of me in that it cannot be fully known. In that sense, it is alien to me. Yet it is also not separate from me, as sound becomes music through my experience of it and becomes a part of who I am. Examining these concepts in a wide range of examples, I build upon recent publications in music and ethics to examine the ways other people's music creates relationships and creates ethical responsibilities to others.

g. Functions of Form (K0.20)

Andrea Baldini (Nanjing University)

» **Silence, Musical Form, and the Japanese Notion of *Ma*: An Essay in Global Aesthetics**

Musical form occupies a central place in many philosophical discussions about music. For instance, in Jerrold Levinson's *concatenationism*, basic musical understanding consists of grasping musical form (Levinson, 1990). In his formalist manifesto, *On the Musically Beautiful*, Eduard Hanslick (1986: 29) identifies the content of music with 'tonally moving forms'. For moderate formalist Nick Zangwill (1999: 622), 'the value of a piece of music is determined solely by its being a particular structured pattern of sound', that is, by its being a particular musical form.

As the quotations from Hanslick and Zangwill suggest, most theories of musical form focus on sound. Peter Kivy's (2002: 69) formulaic definition perfectly embodies this approach: 'Musical forms', he writes, 'are temporal patterns of sound'. And yet, another element can be perceived while listening to a musical form: this element is silence. Thus, musical form is structured by both sound and silence. Some theorists (Judkins, 1997; Kania, 2010; Levinson, 1990) have recognized the significance of musical silence, providing a useful analysis of its formal role(s).

In this paper, I discuss silence as one of the organizing principles of musical form. By focusing on musical works composed by Toru Takemitsu, I show that previous accounts of silence are incomplete. I advance what I call the *enhanced view* of silence. Such a view draws on the Japanese aesthetic notion of *ma* and expands our philosophical understanding of silence. In particular, I introduce a new variety of musical silence: *substantial silence*. Substantial silence differs from other varieties of silence since it is non-relational in terms of its formal significance. I bring the notion of substantive silence to bear on the possibility of silent music, of which John Cage's *4' 33"* is the most famous (perhaps improper) example. I suggest that silent musical works exist.

Fumi Okiji (Royal Holloway, University of London)

» **Jazz and the Critical Potential of Heteronomous Expressive Form**

The socio-musical interaction involved in jazz work relates to ideas of a progressive, more empathetic and communicative, form of social organisation. Ruling out the possibility of a rehabilitation of genuine human relations under late capitalism, critical theorist Theodor Adorno

has argued that an alternative mode of social existence is prefigured in the way musical works of the Austro-German tradition are composed. In jazz, the creative tension involved in the desire to make collaborative work while nurturing the particularities of each musician reveals a form of sociality in which human distinction is able to thrive within a collective. In response to both 'traditionalist' writers, who cast jazz as a music of individual freedom, and Adorno's denial of the relevance of the African American experience to his jazz critique, this paper presents a case for taking the 'communal self' that emerged as a consequence of chattel slavery as the most appropriate perspective from which to consider the music. From this standpoint, rather than the bourgeois concern with individuality and personal sovereignty, we find a desire to be recognised as a human being, and a desire for the recognition of black alterity. This is shown to be crucial in understanding the concomitance of personal quest and collaboration in jazz; the universal and particular are not considered mutually exclusive. In particular, in its embodiment of seemingly contradictory positions – on one hand, fostering human distinction, and on the other, embracing community – jazz is shown to provide an important, though precarious, model of what Adorno calls 'reconciliation'.

h. Sound and Subjectivity (SWB21)

Nicholas Gebhardt (Birmingham City University)

» **Sounding Out the Past in Alan Lomax's *Mister Jelly Roll***

There is probably no better example of the methodological challenges of writing about jazz than those set out by Alan Lomax in *Mister Jelly Roll* (Lomax 2001), his study of the life and music of New Orleans jazz pianist Jelly Roll Morton. In the famous prelude to the book, Lomax writes: 'The amplifier was hot. The needle was tracing a quiet spiral on the spinning acetate. "Mister Morton", I said, "How about the beginning? Tell us about where you were born and how you got started and why...and maybe keep playing piano while you talk"' (p. xix). By linking the recording process to Jelly Roll Morton's oral testimony, and connecting what Morton said to what he played, Lomax's experimental biography was one of the first attempts to conceptualize jazz in terms of its subject. 'That hot May afternoon in the Library of Congress a new way of writing history began', he continues, '—history with music cues, the music evoking recollection and poignant feeling' (p. xix). But what kind of story did Lomax believe we should be trying to tell about jazz? And what can we learn from Lomax if our ambition is to trace the past through sound? This paper will address these questions by connecting Lomax's project to broader issues in sound studies, especially how we relate voice to place, and sound making to place making. In my discussion, I want to explore what sort of experiences the listeners to these recordings are being invited to recognize that they share with Morton. In particular, I will consider some of the ways in which our understanding of Lomax's narrative emerges from what Steven Feld describes as "...local conditions of acoustic sensation, knowledge, and imagination embodied in the culturally particular sense of place" (Feld 1996).

Paul Chaikin (University of Southern California)

» **Clamoring for Order and Serenity: Bells, Apophenia, and Modern Subjectivity**

In *The Waning of the Middle Ages*, historian Johan Huizinga addresses the ubiquity and significance of bell ringing in European life:

One sound rose ceaselessly above the noises of busy life and lifted all things into a sphere of order and serenity: the sound of bells. In everyday life, church bells resembled kindly warning spirits, which, in their familiar voices, announced then mourning and then joy, then peace and then turmoil, then proclaiming and then admonishing.

The fact that Huizinga associates bells with “order and serenity” is noteworthy. Bells mark the passage of time, and occasionally punctuate village life with important announcements, coded into sonorous peals. Nevertheless, it would be a mistake to liken bell ringing to language: although they have the capacity to convey specific messages, bells also benefit from an otherworldliness in their sound, at odds with syntactical or semiotic coherence. Peals of multiple bells are often loud and dissonant, with dense textures and complex relationships to metered rhythm. Their timbre is both bright and jarring, unlike any other sound cluster that we’re likely encounter in our daily lives. Some quality of their sound gives bells a distinctive and incomparable character, a sonority that is somehow noisy, beautiful, solemn, cheerful, and instantly recognizable, all at once.

In this paper, I hope to relate the history of civic and ecclesiastical bell ringing in Europe to the perception and cognition of bells as acoustic phenomena. More specifically, I argue that the efficacy of bell ringing as a cultural practice resides, in part, in the unwieldy acoustic properties exhibited by struck bells. Confronted, repeatedly, with little storms of sound, listeners discover their ability to find patterns in chaos. Bells provoke a feeling of apophenia—the tendency to project order onto the world, to perceive imaginary patterns in noisy data—but not so conclusively that we mistake their sound for self-evident coherence. At this threshold between music and noise, bell ringing flourishes, in part, because bells themselves resonate with the same maelstrom of clarity and confusion that characterizes modern subjectivity.

PARALLEL SESSIONS III

j. Criticism and Judgement (K0.16)

Guy Dammann (Uppsala University)

» The ontology of music criticism

Music criticism, whether conceived as newspaper concert and opera reviews or more widely as critical writing about music, is often understood as a parasitic medium. This is true in the simple sense that music criticism could not exist without the music it takes for its object. Conversely, it is also held to be true that music can exist perfectly well without criticism.

This paper challenges the second of these assumptions. According to the standard view, music criticism stands outside musical works and their performances, offering evaluative and descriptive propositions about them. It therefore does not contribute to the works and performances themselves but purports to contribute to their understanding only.

This paper offers an alternative model, according to which successful musical criticism can be understood as contributing to the works themselves. It is structured in three parts. First, a revised ontology of musical works is offered, according to which musical works are understood in normative terms as fields of experience which are substantively formed and altered by instances of musical performance (including recorded performance). Second, a theory of musical criticism whereby the act of criticism is understood to be partly constitutive of the field of musical experience denoted by the word. Criticism, that is to say, contributes directly to the field of what is to be experienced in a particular work, and thus, if persuasive and pervasive, has the potential to become part of what the work is. Third, I will offer a brief analysis of a ETA Hoffmann's review of Beethoven's Fifth Symphony, aiming to show how Hoffmann's critical appraisal of the work became part of what could be heard in the music.

Finally, I will return to the opening premise and conclude by arguing that music, considered as art, cannot exist perfectly well without the critical discourse that surrounds it, and further by sketching out some of the implications for the practice of music in the present day.

David Bordonaba and **Nemesio García-Carril Puy** (University of Granada)

» Judging Works of Music: Aesthetic Predicates and Faultless Disagreement

People with different gustatory preferences tend to disagree about whether something is tasty or not. Similarly, people with different comic sensibilities tend to disagree about whether something is fun or not. Although they disagree, frequently we cannot say of them that they are mistaken. So, one may be wondering what kind of disagreement is a disagreement where both sides are telling the truth. This phenomenon has been labelled as "faultless disagreement", and the perplexity formed around it has produced what has come to be known as the problem of *lost disagreement* (cf. MacFarlane 2014). This is the main reason why the so-called *predicates of personal taste* (cf. Lassersohn 2005) are considered to be subjective. To the contrary, aesthetic predicates has been considered rather objective, due to first-hand knowledge is not enough to give a detailed account of the aspects that are relevant to determine the truth conditions of the contents expressed by utterances involving this kind of predicates.

The aim of this work is to defend that aesthetic predicates and predicates of personal taste are quite similar in some respects. Specifically, we will show that the use of aesthetic predicates can give rise to situations of faultless disagreement, a feature rather associated with predicates of personal taste than with aesthetic predicates.

To that end, some distinctions have to be drawn first. Aesthetic predicates can be classified attending to a wide variety of different aspects, but due to its ontological complexity, we will focus our attention in the case of music. Firstly, we will differentiate those adjectives that are more objective, like "atonal" or "virtuosic", from those adjectives that are more subjective, like "smooth" or "sensual". We can draw this distinction inasmuch as certain aesthetic predicates are more dependent on personal appreciation than others. For example, let's consider that I say that a given musical piece is sensual. In order to specify the aspects that are relevant to determine the truth conditions of the content expressed by my utterance, we will need to attend almost exclusively to my personal standards. However, if I say that a given musical piece

is atonal, we will need to attend to a broader spectrum of aspects, some of which are more objective than my personal taste, for example, the score. Secondly, we can distinguish between aesthetics adjectives that are applicable only to musical works (f. e. "atonal", "narcotic"), those that are applicable only to performances ("virtuosic", "smooth"), and a third kind of adjectives that are applicable to both works and performances ("political", "brilliant").

Our point is that even though the adjectives with a more objective character of each one of these categories, such as "atonal", "virtuosic" or "political", share the phenomenon of faultless disagreement with the predicates of personal taste, and they may be subject to the same type of analysis.

k. Bodies (SWB21)

Marianne Kielian-Gilbert (Indiana University)

» **Doing things with music – Disturbing identity, multiplying connections, performing**

My talk is about the specificity of affect in and of music: the multidimensionality and visceral experience of music (as body-mind-feeling) disturb difference and identity toward emergent processes and conditions, mixing flesh and context, embodying and enacting, thinking and feeling, in degrees and articulations of difference. These moves make no sense without the continua of affective environments and their overlapping interdependencies. Questions of "whose experience", "whose body", and "who's understanding" come to the fore.

Affect marks an encounter, actualizing and enduring distinctions between "expressing" (to say, describe) and "affecting" (to arouse, to move, to act and be acted upon). If analysis and interpretation label music-sounds, categorizing or relating them by, and as "musical things" — in excess of representation and reference, affect materializes music-sounds as performed and performing, as labor and laboring, as "breathing-living" and with a conductivity and capacity to multiply connections (Massumi, D&G, xii and xvii).

To perform – to do things with music – engages a certain self-consciousness that gives notice to that doing (linking manner and matter). This noticing connects the aesthetic and the voice of rhetoric to and from the material-social-structural conditions by which expression and action give voice. The encounter opens a condition, idea or concept to the "disabled" and involves the variability and diversity of human, biological and material life—toward more differentiation and difference, not less.

Potentials of identity can destabilize or emerge through "counterintuitive" ideas of "failure," passivity, debility, and/or the temporally changing play of difference apart from and/or in spite of pre-existing terms. Becoming temporal, disabling self and other calls forth the instability of distinctions between body and mind, straight and queer, disabled and abled, and thereby the problems of exclusively resisting/embracing difference (or sameness).

How can vivifying music experience incorporate the critique of theaters of madness with their differing aesthetic and embodied entanglements in music-sound? Drawing on music examples from "myth" and "art-popular" experience, I use side-by-side contact to bring out varying

degrees of complicity, oppression, and insight. To talk of how and what music “means” is also crucially to register its affective differences, specificities, and investments—what it feels like.

Morton Wan (McGill University / Cornell University) - lecture recital

» **Beethoven's Op. 110: Narrative Design, Late Style, and the Body**

The experience of transcendence associated with Beethoven's last three piano sonatas continually elicits intellectual responses that endeavor to articulate the ineffable quality that one oftentimes ascribes to the music. Such endeavors (including those by Adorno, Drabkin, Kinderman, Marston, Schenker, and Spitzer) have largely engaged our Platonizing intellect and focused on the peculiarities in the formal construal of the late sonata trilogy. There are, however, other vital qualities in them that contribute to the acknowledged innovations in the late works' styles and forms, and they remain unaccounted for by the existing music-analytical paradigms. A significant gamut of those qualities is sub-verbal and sub-intellectual, stemming from a first-person, psychosomatic experience of playing and listening to the music. They, albeit concealed under formal analyses, give late Beethoven a distinct profile both to the ears and in the body, and this becomes doubly significant considering the composer's auditory impairment. To grapple with the sonatas from the body, therefore, promises to report on some of the previously unvarnished truths about the creative process and aesthetic renewal in Beethoven's late style.

Focusing on the corporeal experience with the late piano works, I propose an alternative model of inquiry into the works by analyzing them “from the body,” or, interrogating the dynamic circuit between the music's intellectual “meaning” (narrativity) and somatic “meaningfulness” (sensibility) in light of the theories of embodiment by Merleau-Ponty (“intercorporeity”) and Bergson (“memory and body”). I will use the final movement of op. 110 as a case study to demonstrate how a somatically informed analysis could provide a more nuanced picture of the eclectic compositional means and the drastic narrative design Beethoven engages in this sonata. The juxtaposition of Bachian polyphony in the fugues and the *Empfindsamkeit* style in the recitativo and ariosos in op. 110 reflects Beethoven's new aesthetic ideal of *Kunstvereinigung* he developed at the threshold of his “third period.” This return to the eighteenth-century is, however, not merely stylistic borrowing but Beethoven's aesthetic move of reviving an “untimely” sensibility in order to underwrite a different quality of experience in his late style. I argue that this aesthetic move is a means for achieving greater expressive immediacy by bringing to the fore the body's sensorimotor activities underpinning musical expressions. In this way, the body replaces the tonal logic disrupted by the parataxical design of this movement and undergirds a musical narrative that is experiential in essence.

I. Representation on Page and Stage (K0.18)

Elizabeth Crisenbery (Duke University)

» **One Final Aria Before I Die: Embodiment On-Stage Operatic Suicides**

Tragedy, violence, and death are commonplace tropes in the operatic repertoire. Singers perform death visually, aurally, musically, or with a combination of the three. As Émile Durkheim

suggested in *Le Suicide*, the act of suicide is an external expression of a social condition, shaped by states of environment. This specific act of external expression is rooted in the Romantic tradition of melancholy, exemplified by Goethe's *Die Leiden des jungen Werthers*. Undoubtedly, this narrative is marked by Werther's agonizing despair and eventual suicide. However, operatic discussions of suicide have been shaped through 19th century medicalization, leading to categorical and clinical research by psychiatrists and sociologists—evidenced by David P. Phillip's "Werther effect." Phillip's term has led to similar discussions of Butterfly's suicide and the suggestion of an increased suicide rate among opera subculture. Although operatic madness has been discussed by feminist musicologists such as Mary Ann Smart and Susan McClary, almost no musicological discussion engages with operatic suicide.

In this essay I will examine sensorial manifestations of on-stage suicides in Jules Massenet's *Werther* and Giacomo Puccini's *Madama Butterfly*, focusing on sight and sound. Rather than emphasizing the gender difference between case studies, my goal is to explore the intersubjective dialectic between bodies via Thomas Csordas' somatic modes of attention. I argue that suicide is shaped by conventions of the theater, and much like gender, can be viewed as a socially constructed performative metaphor, embodied by the singer. Visual representations of suicide are straightforward and easily identifiable within an operatic production. The ill-fated character stabs or shoots themselves, visually marking the suicidal act. More elusive are the sounds of suicide—the visceral cry, the musical representation, and the aria or duet that habitually succeeds the fatal blow. What does death sound like in this performative setting and how is it aurally marked? Can we hear the act of suicide without the visual representation, or is sight privileged over sound? Utilizing a sensorial framework to explore visual and aural manifestations of operatic suicides reanimates the performative body.

Mark Colyvan (University of Sydney) and **Tom Hall** (Anglia Ruskin University)

» Musical and Mathematical Notations as Models

We consider the role notation plays in music and in mathematics. We argue that there is a surprising similarity between the kinds of roles notation can play in these two domains. For example, notation in music can serve as a 'recipe' for reproducing a particular piece or it can serve as a reminder of the structural outline of the piece (Davies 2001). Similarly, mathematical notation can be used in the construction of various mathematical objects or it can be used to encode information about various mathematical structures. Moreover, each musical notational system has its limits: representational elements are constrained to different degrees; others cannot be encoded at all (e.g. the timbre of an instrument is predominantly unspecified in common western notation). Such constraints are one of the prime reasons there has been considerable exploration of alternative notations in 20th century composition (Cage 1969). Again, we see this feature of musical notation echoed in mathematical notation, where mathematicians frequently run into limitations in their notation and are forced to invent alternatives (e.g. the move from Roman to Arabic numerals) (Chrisomalis 2010).

After presenting examples that highlight the similarities between mathematical and musical notation, we argue that in both cases the notation is doing more than merely documenting

something which we have an independent grip on—either a musical performance/composition or a mathematical object. In both cases the notation can lead to new innovations, it can help in abstracting away from irrelevant details and it can even facilitate explanations in the relevant domain. In light of these functions, we will argue that both mathematical and musical notations serve as models of the intended targets—mathematical and musical structures. Seen in this light, developing and reflecting upon notation is central to both mathematical and musical practice and deserving of much greater philosophical attention than is currently the case. In particular, philosophy of mathematics can learn a great deal from philosophy of music in this regard, since there has been considerable philosophical work on music notation, but very little on mathematical notation. In return, philosophical accounts of music stand to gain by noting the close ties with notation in other apparently disparate areas such as mathematics. In particular, thinking of notation as a kind of model opens up new ways to think about musical notation and scores.

The mathematics invoked in this talk will be elementary—mostly drawn from calculus and number theory—and easily accessible to a general audience. Indeed, we will place much greater emphasis on the various musical examples, but some mathematical examples are required in order to illustrate the connection between musical and mathematical notation.

m. Multimodality (K0.20)

Oren Vinogradov (University of North Carolina at Chapel Hill)

» **Selling the Sight Unseen: Radical Hierarchies of Sensory Experience in the Controversy over Franz Liszt's *Hunnenschlacht***

Discourse on Franz Liszt's eleventh symphonic poem *Hunnenschlacht* often begins and ends with the composer's program, explicitly based on the eponymous historical painting by Wilhelm von Kaulbach. Yet the aesthetic problems underlining this symphonic poem, while clearly different in kind, have yet to be fully apprehended in their historical context. At the time of its premiere in 1857, critics in Germany appeared confused by the mediated invocation of a painting rather than a poem or historical event: Liszt's usual supporters seemed unsure of how to understand the musical translation of a flat canvas. I posit that a more intensive reading of reviews from Liszt's circle reveals a manufactured controversy, designed to boost public support for program music while promoting radical new hierarchies of the senses. This paper expands on the recent work of David Trippett concerning historical partitionings of multimedia experiences, to show that early programmatic epistemologies were more fractured than previously recognized. My study contextualizes how this episode in the multi-sided debate over program music impacted modern discourse surrounding aesthetic perception.

This debate hinged on how opposing sensory hierarchies implied divergent temporal epistemologies. By addressing Liszt's "struggle" with the unseen painting, such notable supporters as Franz Brendel and Felix Draeseke created space to argue publicly for program music as an internalized form of linear multimedia experience. They thereby expressed panaesthetics and temporal epistemologies altogether separate from Liszt, Wagner, or even Hegel. Instead one finds original ideas built upon foundations laid by the brothers Schlegel and

Robert Schumann. I clarify Brendel and Draeseke in their original context, as responses to earlier critiques: Draeseke's oblique, pseudonymous appraisal structurally paralleled Eduard Hanslick's review to rebuke formalist criticisms point by point. Similarly, Brendel's analysis rebuts Richard Wagner's "On Franz Liszt's Symphonic Poems," using Wagner's unique vocabulary even while systematically undermining Wagnerian pan-aesthetics, wherein music could merely allude to other artistic experiences. Thus Liszt's supporters employed *Hunnenschlacht's* "controversial" status as a cover for new public philosophizing, to emphasize how arguments for program music's sensory and epistemic domination over painting and poetry could function even in the philosophically unforgiving case of music about other media.

Salomé Jacob (University of Durham)

» **Can the Acousmatic Thesis Accommodate Non-Acousmatic Features : Comments on Musical Experience and Multimodality**

The paper focuses on Scruton's acousmatic thesis, which claims that in musical experience listeners spontaneously abstract (in a sense to be explained) the sounds from their physical sources and environment (1997, 2007, 2012). There have been numerous objections to this thesis, pointing out that it wrongly denies the genuine musical status of non-acousmatic features such as timbre, spatial organisation and the performers' gestures' (Hamilton 2007, 2010, Peters 2012, van Gerwen 2012). Criticisms stress that the acousmatic thesis exclusively focuses on audition, dismissing the role of other sensory modalities. The aim of this paper is to examine these criticisms. I argue that a moderate acousmatic thesis not only accommodates but recognises the role of non-acousmatic features in musical experience, and that this is compatible with Scruton's view.

The first section provides an understanding of the acousmatic thesis while the second one examines the strength of the objections ; I focus on the performers' gestures and the extent to which appreciation of them may shape one's musical experience. Relying on recent empirical studies, I suggest that we have strong reasons to pay attention to at least certain kinds of gestures. Visual information can thus complement the auditory experience. The last section examines whether this is compatible with the acousmatic thesis. I argue that it is: both acousmatic and non-acousmatic features are integral to the experience although priority is given to the acousmatic.

Presenters and Panellists

Andrea Baldini is an International Postdoctoral Exchange Fellow in Art Theory at the Institute for Advanced Studies in Humanities and Social Sciences at Nanjing University, in Nanjing, PR China. Among his main research interests are issues of artistic perception, with a focus on the appraisal of musical form. He has been recently expanding his research in by considering cross-cultural contexts. His research appeared in journals such as *Contemporary Aesthetics* and the *Journal of Visual Culture*. He is also the editor of a special issue on interpretation in cross-cultural that will be published in the Chinese journal "Literary and Art Studies."

Micaela Baranello is McPherson/Eveillard Postdoctoral Fellow at Smith College. Her dissertation at Princeton University focused on Viennese operetta and identity. Her forthcoming and recently published work includes papers on Strauss's *Arabella* and Lehár's *Die lustige Witwe*.

Mira Benjamin (violinist - specialist experimental)

Georgina Born is Professor of Music and Anthropology at the University of Oxford and a Professorial Fellow of Mansfield College; previously she was Professor of Sociology, Anthropology and Music at Cambridge University. Her work combines ethnographic and theoretical writings on music, media and cultural production. Her most recent books are two edited volumes, *Music, Sound and Space: Transformations of Public and Private Experience* (Cambridge, 2013), and *Interdisciplinarity: Reconfigurations of the Social and Natural Sciences* (edited with Andrew Barry, Routledge 2013). From 2010 to 2015 Born is directing the research programme 'Music, Digitisation, Mediation: Towards Interdisciplinary Music Studies', funded by the European Research Council.

David Bordonaba (Universidad de Granada)

Paul Chaikin (USC Thornton School of Music)

Jeremy Coleman is an AHRC-funded doctoral candidate in his final year at King's College London, completing a thesis on Wagner's relationship with Paris from the late 1830s to 1861. He is published in *Current Musicology* (Fall, 2013) and has contributed entries to *The Cambridge Wagner Encyclopedia* (2013). Having graduated in Music from Clare College, Cambridge, in 2010, he went on to achieve his Masters there, specialising in Medieval music theory.

Mark Colyvan holds a BSc (Hons) in mathematics from the University of New England and a PhD in philosophy from the Australian National University. He is currently a professor of philosophy at the University of Sydney. His research interests include philosophy of mathematics, decision theory, philosophy of logic, risk analysis, and environmental philosophy. He is a past president of the Australasian Association of Philosophy and also a past president of the Society for Risk Analysis (Australia and New Zealand). He plays guitar and spends his spare time tinkering with guitars.

Elizabeth Crisenbery is a doctoral student in Musicology at Duke University. She holds an MFA in Musicology from Brandeis University and a BM in Vocal Performance from Bowling Green State University. Current research interests include the intersection between gender, representation, and performance in late nineteenth-century opera.

Jan Czarnecki is a PhD Fellow in Philosophy at the University of Padua (Italy). Born in 1989 in Warsaw, he graduated *summa cum laude* in Philosophy (BA, MA) from the College of Inter-Faculty Individual Studies in the Humanities (MISH), University of Warsaw. He obtained his diploma with honours from the F. Chopin State Music School in Warsaw. He has been an associated researcher at the University of Lille-3 (France). An active singer, he performs in Italy and Poland as a soloist and member of the Concentus Musicus Patavinus Chamber Choir. Editor at *Universa. Recensioni di filosofia*, he publishes in *Ruch muzyczny*.

Guy Dammann is Senior Research Fellow at Uppsala University in Sweden, working on topics in aesthetics and criticism. Since 2009 he has been chief Opera and Music critic of the Times Literary Supplement. He also writes regularly on music, the arts and philosophy for the Guardian, The Spectator, The Economist and the FT, and is Chairman of the music section of the UK Critics' Circle. He completed his PhD, on the musical writings of Jean-Jacques Rousseau, at King's College London in 2005. He taught at the Guildhall School of Music and Drama from 2009 until 2014.

Rachel Darnley-Smith lectures and researches in music therapy. She studied music and philosophy at Lancaster before training as a music therapist at the Guildhall School of Music and Drama. She gained her Masters in philosophy and psychoanalysis at Essex where she wrote her dissertation on Schopenhauer's metaphysical theory of music. She completed a doctoral thesis in musicology at Durham, where she examined themes of aesthetics, including ontology, in the music of music therapy. Both these projects were initially inspired by everyday clinical practice and the theoretical problems that had emerged in the writing of an introductory text 'Music Therapy' (Sage Publications, 2003), co-authored with Helen M. Patey.

William Davies is Senior Lecturer in Archaeology at the University of Southampton. His research interests lie primarily in the analysis of mobility and dispersals in past hunter-gatherers, and in the development of what is often called "behavioural modernity" (the traits that archaeologists believe characterise humans today, such as language, music, symbolism, complex long-distance social networks). Since May 2013 he has been running a 3-year, Leverhulme Trust funded, project to explore innovations and manufacturing techniques in the c. 10,000 ceramic figurines known from Eurasia and North Africa between 40,000 and 10,000 years ago. He is a Fellow of the Society of Antiquaries.

Mine Doğantan-Dack is a concert pianist and musicologist. She is a Departmental Lecturer at the Faculty of Music, University of Oxford. Mine studied at the Juilliard School of Music (BM, MM) and received her PhD in music theory from Columbia University. She also holds a BA in Philosophy. Mine's playing has been described as 'an oasis' and 'hope inspiring'. She has published articles on the history of music theory, phenomenology of music performance, chamber music performance, practice-as-research in music and affective responses to music.

Her books include *Mathis Lussy: A Pioneer in Studies of Expressive Performance* (2002), *Recorded Music: Philosophical and Critical Reflections* (2008), and *Artistic Practice as Research in Music* (2015).

Thomas Dworschak is research assistant at the Department for Educational Theory and Philosophy, German Sport University Cologne. He submitted his PhD thesis „Hörbarer Sinn“ (“Audible Sense”), a critical survey of current philosophy of music and fundamental issues in music theory and analysis, at Leipzig University in 2015.

Lars Fischer is a Teaching fellow in the Department of History and Honorary Research Associate in the Department of Hebrew and Jewish Studies at UCL (University College London). His research focuses predominantly on the history of antisemitism and Jewish/non-Jewish relations and, more recently, on music as an historical source. His publications include *The Socialist Response to Antisemitism in Imperial Germany* (Cambridge University Press, 2007) and recent chapters on Adorno, music, and the prohibition of the image, and on Georg Knepler, as well as a forthcoming edited collection on *Constructions of Judaism and Jewishness in Baroque Music*.

Nicholas Gebhardt is Associate Professor in Popular Music and Media at Birmingham City University in the United Kingdom. He has published widely on jazz and popular music in American culture, and currently leads the Jazz Research Programme within the Birmingham Centre for Media and Cultural Research. His publications include *Going For Jazz: Musical Practices and American Ideology* and *This Is Our Music: The Cultural Politics of Jazz Collectives*. He is also a co-editor of the Routledge book series *Transnational Studies in Jazz* and is part of the research team for the JPI-funded project Cultural Heritage and Improvised Music in Europe.

Richard Glover (University of Wolverhampton)

Lydia Goehr is Professor of Philosophy at Columbia University. She has written extensively on the philosophy of music, aesthetics, and critical theory. Her books include *The Imaginary Museum of Musical Works*, *The Quest for Voice*, and *Elective Affinities: Musical Essays on the History of Aesthetic Theory*.

Golan Gur is a British Academy Newton International Fellow at the University of Cambridge. He graduated from the Humboldt University of Berlin with a PhD in musicology and taught at Tel-Aviv University, at Humboldt University and at Berlin University of Arts. His main area of research is aesthetics and cultural history of music, with a particular emphasis on 19th and 20th-century German culture and the intersection between historical and interdisciplinary research methods. His first book, *Orakelnde Musik: Schönberg, der Fortschritt und die Avantgarde*, was published by Bärenreiter in 2013.

Tom Hall is a Cambridge-based Australian composer, performer and musicologist with interests in both acoustic and live electronic music. He holds a BA(Hons) and MA by research in music composition and analysis from La Trobe University and a DPhil in music composition from The University of Sussex. Much of his music combines composed, algorithmic and improvisatory elements often using multichannel sound. Recent collaborative and practice-based research projects share digital musical notations with audiences, incorporating principles from slow

coding using SuperCollider software. Tom's musicological interests include early tape, electronic and UK computer music, and the music of Morton Feldman.

Christopher Haworth is a Postdoctoral Research Associate on the Music and Digitisation Research Group at Oxford University. His work focuses on genre and genealogy in digital music and sound art, and the various ways that aesthetics, technologies, and perception becoming imbricated in these processes. Of particular interest is the concept of 'avant-garde' in relation to these dynamics. He is researching the various ways in which connections to earlier avant-gardes ('historical' or 'neo') are established in contemporary genres, alongside new claims to avant-garde status made by practitioners and critics. Christopher completed his Ph.D. in 2012 at Queen's University Belfast.

Kasper Holten is Director of Opera for the Royal Opera, London. He previously was the Director of the Royal Danish Opera, where he oversaw a landmark production of Wagner's *Ring* Cycle. His tenure at the Royal Opera House has included productions of *Don Giovanni* and *Król Roger*.

George Home-Cook is a freelance theatre studies lecturer and drama teacher, based in the UK. He is the author of *Theatre and Aural Attention: Stretching Ourselves* (Palgrave Macmillan: 2015). Other publications include: "Aural Acts", in *Theatre Noise: the Sound of Performance* (Kendrick and Roesner, 2011); "La purgatoire de l'écoute", in *Théâtre/Public* (199, 2011); "Wahrnehmen von Atmosphären", in *Sound und Performance* (Ernst et al, 2015); "Sensing Atmospheres", in *Theatre and Performance Design* (Vol. 1 [1], 2015); and "Immersed in Sound", in *Framing Immersive Theatre* (Frieze, 2015). Home-Cook's current research investigates the aesthetics (and phenomenology) of atmospheres in contemporary theatre.

Andrew Huddleston is Lecturer in Philosophy at Birkbeck, University of London. He specializes in Nietzsche and in aesthetics. He is a member of the Music & Philosophy Study Group Executive Committee and an organizer of the London Aesthetics Forum.

Salomé Jacob is a first year PhD student at the University of Durham. Her work focusses on the concept of space, investigating the relation between the physical and social dimensions of concert halls with the virtual space of music. She also has a keen interest on the multimodality of musical experience.

Julian Johnson is Regius Professor at Royal Holloway, University of London. In the early part of his career he was an active composer, an experience that continues to shape his thinking. He has published widely on music from Beethoven through to contemporary music, and in relation to history, philosophy, literature, visual art and landscape. He is the author of five books, most recently *Out of Time. Music and the Making of Modernity* (Oxford, 2015) and currently holds a Major Research Fellowship from the Leverhulme Trust (2014-16) for a project titled *Music, Voice and Language in French Musical Thought*.

Elaine Kelly is senior lecturer in music at the University of Edinburgh. Her research focuses on the intersections between music, culture, and politics in nineteenth-century Germany. She has published on a wide range of issues pertaining to music in East Germany, including the monograph *Composing the Canon in the German Democratic Republic: Narratives of*

Nineteenth-Century Music, which was published by OUP in 2014.

Lynne Kendrick is a Senior Lecturer in New Theatre Practices at the Royal Central School of Speech and Drama, University of London. Publications include "A Paidic aesthetic" in *Theatre, Dance and Performance Training*, Vol 2 (1), 2011. *Theatre Noise: the Sound of Performance* co-edited with Prof. David Roesner, 2011 and "Mimesis and Remembrance" in *Performance Research: On Technology* Vol 17 (3), 2012.

Alexandra Kieffer received her Ph.D. in music history from Yale University in May of 2014. She spent this past year as an Andrew W. Mellon Postdoctoral Fellow in the Humanities at Stanford University, and this fall she begins a position as Assistant Professor of Musicology at Rice University's Shepherd School of Music. Her current book project explores constructions of sensation, listening, and affect in early twentieth-century Debussyism in the context of emerging scientific discourses on the body, and her essays on Debussy reception and early twentieth-century French intellectual culture are forthcoming in *19th-Century Music and Music Theory Spectrum*.

Marianne Kielian-Gilbert is Professor of Music in The Jacobs School of Music at Indiana University – Bloomington. Recent publications concern music, philosophy, and feminist theory, and music and analysis in different experiential, material, and philosophical orientations. Her essay "Music and the Difference in Becoming," appeared in *Sounding the Virtual: Gilles Deleuze and the Theory and Philosophy of Music* (Hulse and Nesbitt, eds., Ashgate 2010); and her essay "Disabled Moves: Multidimensional Music Listening, Disturbing/Activating Differences of Identity" is forthcoming in *The Oxford Handbook of Music and Disability Studies* (Straus, Howe, Jensen-Moulton, and Lerner, eds., Oxford 2015).

Maria Kon's research is on methodological issues in the philosophy of time concerning time in experimental psychology and physics. She has authored or co-authored papers on these topics for *Empirical Musicology Review*, *Topoi* and *Philosophy Compass*, and has co-edited a special issue on the flow of time for *Annals of the New York Academy of Sciences*. Her current research focuses on time in auditory perception. Presently she is pursuing postgraduate studies in psychology at the University of Edinburgh. Previously she completed a PhD in philosophy at the University of Leeds and held a postdoctoral fellowship at the University of Sydney.

Tomas McAuley completed his PhD in Historical Musicology at King's College London (under the supervision of Michael Fend) in 2013 and was Post-Doctoral Scholar and Visiting Assistant Professor of Musicology at Indiana University for the academic years 2013-15. From September 2015, he will be British Academy Postdoctoral Fellow in the Faculty of Music at the University of Cambridge, where his research project will examine entanglements of musical and philosophical thought in the early English and Scottish Enlightenments. Together with Nanette Nielsen and Jerrold Levinson, he is editing the *Oxford Handbook of Western Music and Philosophy* (under contract with Oxford UP).

Jonathan Neufeld is Associate Professor of Philosophy at the College of Charleston. His interests include philosophy of music and the intersection between aesthetics and political philosophy. His recent work includes a paper entitled "Aesthetic Disobedience" in the *Journal of*

Jason R Nguyen (Indiana University, Bloomington)

Christopher Norris is Distinguished Research Professor in Philosophy at the University of Cardiff, Wales and has taught at many universities around the world. He has written more than thirty books on aspects of philosophy and literary theory, among them *Philosophy of Language and the Challenge to Scientific Realism* (Routledge, 2004); *Platonism, Music and the Listener's Share* (Continuum, 2006); and *Re-Thinking the Cogito* (Continuum, 2010). His current main interest is in the relationship between philosophy and poetry, including the idea of verse as a way of addressing philosophical themes; his book of verse *The Cardinals Dog and Other Poems* was published by De La Salle in 2013.

Fumi Okiji's core research interests are black expressive culture and intellectual thought. She is particularly interested in the conversations to be had between such music, art and writing, and the work of European critical theorists, principally, Theodor Adorno and Walter Benjamin. She recently completed her doctoral studies at Royal Holloway, University of London for which she wrote a thesis exploring the idea that jazz work presents a model of a progressive mode of sociality. She is interested in the aesthetics of communal art, and the interplay between creativity and scholastic reflection in thinkers who also engage in artistic activity.

Sergio Pisfil is a PhD candidate in Music at the University of Edinburgh, with particular interest in the importance of rock live performances during 1967-1973. He has previously done studies in Musicology and Philosophy at Sorbonne University (Paris IV) and Catholic University of Peru.

Brandon Polite is an Assistant Professor of Philosophy at Knox College (in Galesburg, Illinois, USA), where he has taught since 2008. He received his PhD in Philosophy from the University of Illinois at Urbana-Champaign in 2010, where he wrote a thesis on musical representation. His main area of research is in the philosophy of music, but he works widely within aesthetics, with a particular interest in issues relating to human embodiment. He has publications on music and somatic experience, the use of torture in Shakespeare, and a forthcoming chapter on existentialist themes in the work of comedian Louis C.K.

Jacomien Prins (University of Warwick)

Nemesio García-Carril Puy was born in Lisbon in 1987. He has a degree in Philosophy (University of Granada) and in Music, specialized in French Horn (Conservatory of Granada), a master in Contemporary Philosophy (University of Granada), and a post-graduate in Music Pedagogy. He is developing his career in both the two areas: philosophy and music. As a philosopher, he is a pre-doctoral researcher at the Department of Philosophy I in the University of Granada. His main lines of research are ontology of music, metaontology and aesthetics. As a musician he has played with several orchestras (Granada, Malaga, Cordoba, etc.) and he is member of Proemium Metals Brass Quintet, with which he has released three CDs.

Carmel Raz is a Mellon Research Fellow in the Society of Fellows and Lecturer in Music at Columbia University. Her PhD (Yale 2015) examined physiology, perception, and early Romantic auditory cultures. She also holds degrees in violin and composition from the Hochschule

für Musik in Berlin and the University of Chicago, respectively. She has received the Theron Rockwell Field Dissertation Prize, the Whiting Dissertation Fellowship, a Mellon Graduate Achievement Award, and a fellowship from the Baden Württemberg Stiftung. Her articles have appeared in *19th Century Music*, the *Zeitschrift der Gesellschaft für Musiktheorie*, and the *Journal of Neo-Victorian Studies*.

Teresa Rodriguez obtained a PhD in Philosophy from the Universidad Nacional Autónoma de México (UNAM). She is a researcher at the Instituto de Investigaciones Filosóficas, UNAM. Her main interests lie in Renaissance Philosophy, Neoplatonism and Historiography of the History of Philosophy. Some topics she has worked on are Philosophy, Poetry and Music in Marsilio Ficino; the nature of philosophical movements; Orphism in Renaissance Philosophy; Neoplatonism as a historiographical framework, among others.

Dan Scott's work incorporates installation, performance, sound and text and investigates the politics and poetics of sound and listening. Dan is currently engaged in a practice-based PhD at the University of the Arts, London on the subject of ways of listening within sound art, and is a tutor in sound and scenography at The Royal Central School of Speech and Drama. Dan has carried out projects and performed internationally including recent work at Tate Modern, London; Cafe Oto, London; De La Warr Pavilion, Bexhill-on-Sea; Harewood House, Yorkshire; Binaural, Sao Pedro Do Sul.

Gary Tomlinson is John Hay Whitney Professor of Music & the Humanities at Yale University, where he is also Director of the Whitney Humanities Center. A musicologist and cultural theorist known for his interdisciplinary breadth, his teaching and scholarship have ranged across the history of opera, early-modern European musical thought and practice, the musical cultures of indigenous American societies, jazz and popular music, critical theory, and the philosophy of history. His latest book, *A Million Years of Music: The Emergence of Human Modernity* (Zone/MIT, 2015), takes the evolutionary coalescence of human musical capacities as the anchor point for an investigation into the formation of our modernity.

Oren Vinogradov is a doctoral candidate in musicology at the University of North Carolina at Chapel Hill, with a dissertation entitled "Theorizing Program Music: Schumann, Liszt, and Wagner as Critic-Composers," for which he is currently pursuing archival research in Germany under a grant from the Klassik-Stiftung Weimar. His previous degrees include a master's in musicology from UNC, with a thesis on Fred Astaire, gender performativity, and the American fashion-industrial complex. He has presented papers at the International Conference on Nineteenth-Century Music, the North American Conference on Nineteenth-Century Music, chapters of the American Musicological Society, and the Royal Musical Association.

Salomé Voegelin is an artist and writer engaged in listening and hearing as a socio-political practice. She is the author of *Sonic Possible Worlds: Hearing the Continuum of Sound*, Bloomsbury, NY, 2014 and *Listening to Noise and Silence: Towards a Philosophy of Sound Art*, Continuum, NY, 2010. While her solo work focuses on the small and slight, unseen performances and moments that almost fail to happen, her collaborative work, with David Mollin, has a more conceptual basis, establishing through words and sounds conversations and

reconfigurations of relationships and realities. Voegelin is a Reader in Sound Arts at the London College of Communication, UAL. www.salomevoegelin.net

Trained as a keyboard player and musicologist, **Morton Wan** read music at the Universities of Oxford and Hong Kong. Despite his current focus on the issue of embodiment in late Beethoven, Morton's research is diverse, ranging from Elizabethan keyboard music to Glenn Gould's recordings. Drawing on his training in musicology, philosophy, critical theory, and musical performance, Morton's scholarly and creative endeavors are consistent in attempting to reconcile the immanent conflict between the intuitive meanings and the reflective meanings in music from the critical position of a performer-researcher. Morton is currently pursuing an Artist Diploma in piano and harpsichord performance at McGill University, and he is set to start his PhD studies in musicology at Cornell University this fall.

Jeff R Warren is Professor of Music and Humanities at Quest University in Squamish, British Columbia, Canada. His book, **Music and Ethical Responsibility**, is published by Cambridge University Press. Jeff's current research examines the relationship between music, ethics, phenomenology, and politics, using post-1968 Paris as a case study. His creative work includes sound installations and jazz performance on double bass. Jeff has a PhD in music and philosophy from Royal Holloway, University of London. More at www.jeffrwarren.com

Etha Williams Etha Williams is a PhD student in historical musicology at Harvard University; she also holds an MA in musicology from the University of Minnesota and a BA in biology from the University of Chicago. Her areas of interest encompass varied repertoires including late-medieval polyphony, eighteenth-century keyboard music, and later-twentieth-century modernism. Across these objects of study, she is interested in how musical sound, musical thought, and philosophical thought mutually condition one another. She has previously presented her work at conferences including the International Conference on Music, Marxism, and the Frankfurt School and the 2014 meeting of the American Musicological Society.

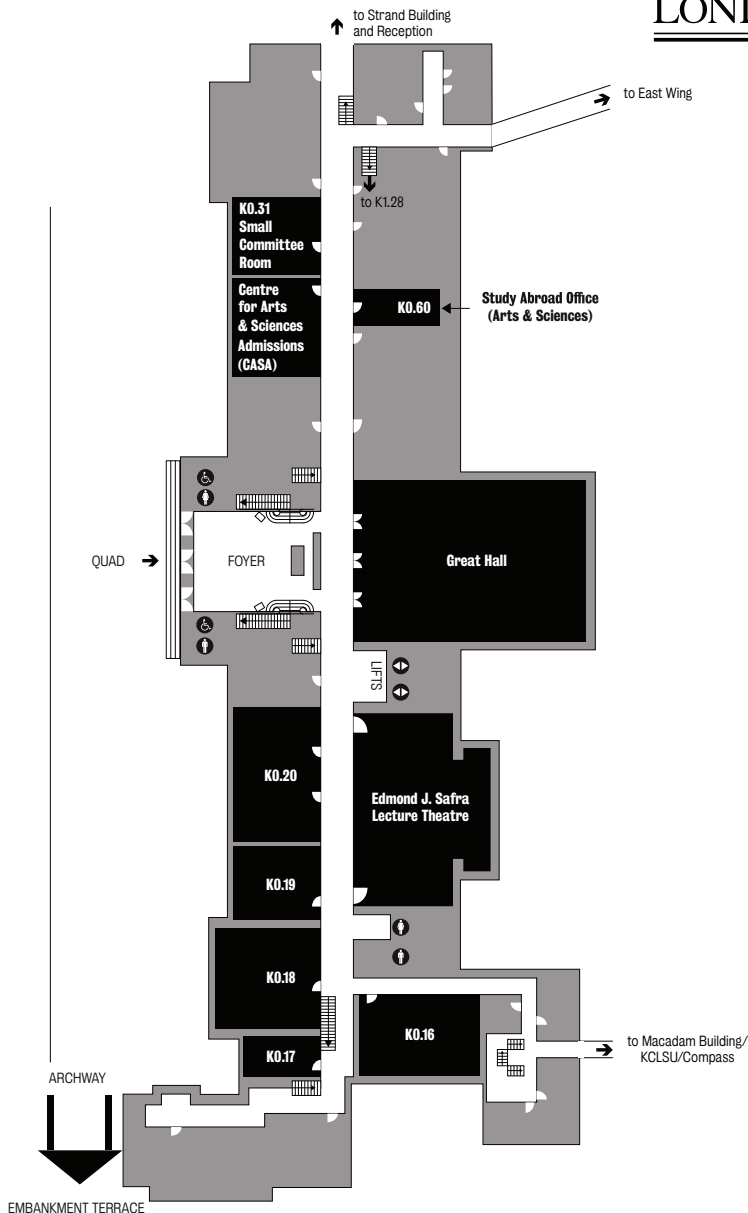
Nick Williams Bio

Samuel Wilson is Lecturer in Contextual Studies at London Contemporary Dance School and Tutor in Music Philosophy and Aesthetics at Guildhall School of Music and Drama. He completed his PhD in 2013 at Royal Holloway, University of London. He has since published articles on the aesthetics of contemporary art music, and is contributing a chapter to the forthcoming *Transformations of Musical Modernism* (Cambridge UP). He is a co-organiser for the annual interdisciplinary London Conference in Critical Thought.

Jun Zubillaga-Pow obtained his PhD from King's College London. He is a musicologist and cultural historian specialising in Beethoven and Schoenberg reception as well as LGBT culture. He is the co-editor of *Queer Singapore: Illiberal Citizenship and Mediated Cultures* (2012) and *Singapore Soundscape: Musical Renaissance of a Global City* (2014). Jun has published in *Music and Letters*, *The Musicology Review*, *Sexualities*, and *South East Asia Research*, and is currently editing two volumes on Schoenberg studies and sexualities in the Islamic south.

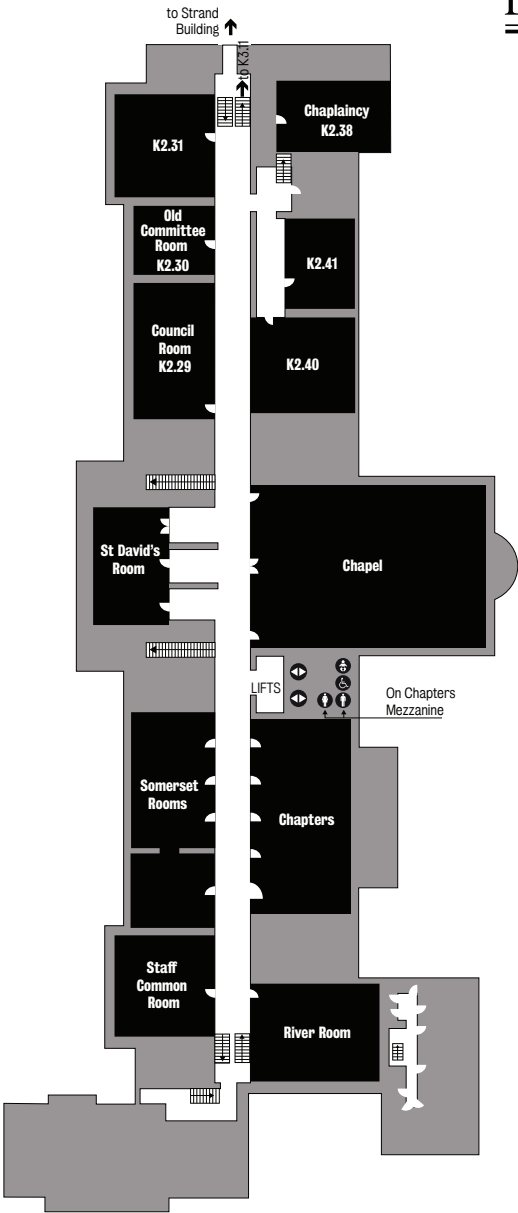
Strand Campus

King's Building – Level 0



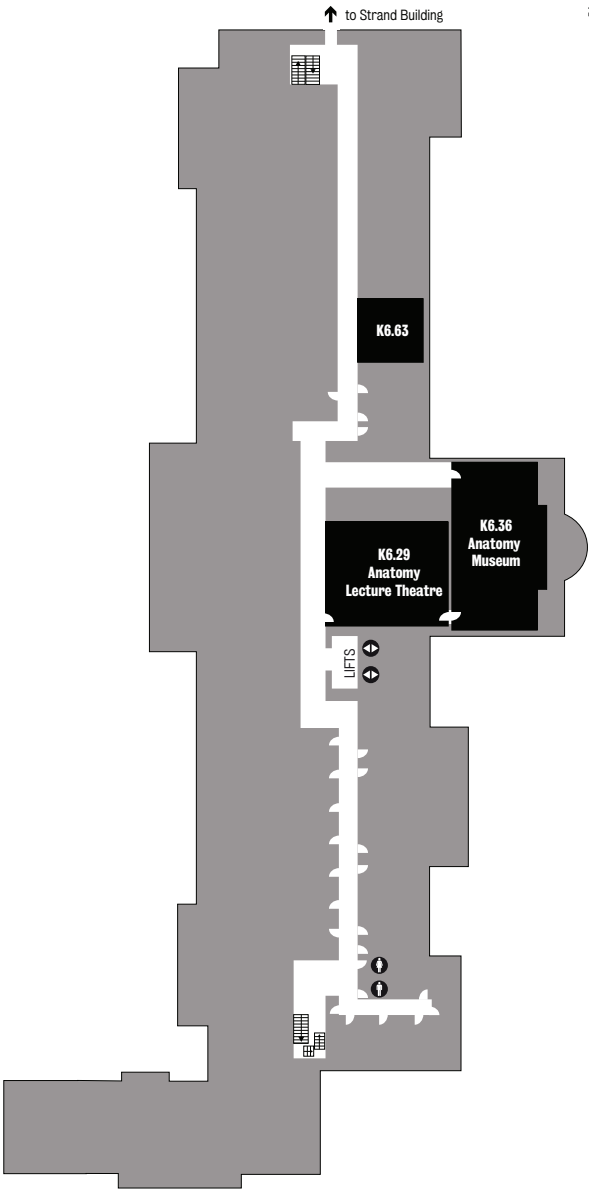
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