

RMA Music and Philosophy Study Group 2017

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, mailing list, and social media

People

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

Tomas McAuley (University of Cambridge), Chair
Andrew Huddleston (Birkbeck, University of London), Treasurer
Nanette Nielsen (University of Oslo), Secretary
Hannah Templeton (King's College London), Events Coordinator
Jeremy Coleman (University of Aberdeen), Communications
Julian Johnson (Royal Holloway, University of London), Advisory Member
Derek Matravers (Open University), Advisory Member

The Study Group Committee are joined on this year's Conference Committee by:

Gintarė Stankevičiute, Acting Events Coordinator (Local Arrangements)
Oren Vinogradov (University of North Carolina at Chapel Hill), Digital Media Editor
Sacha Golob (King's College London), KCL Philosophy Representative

The Study Group Committee is being supported by the following students:

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Nicola Chang (King's College London)
Madeleine Macdonald (King's College London)
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Hiroshi Yoshida (Graduate School for Core Ethics and Frontier Sciences, Ritsumeikan University, Kyoto)

Supporters

We gratefully acknowledge the support of:

The Royal Musical Association
The British Society of Aesthetics
The Mind Association
King's College London
Birkbeck, University of London
The Open University
University of Cambridge, Faculty of Music

Programme Outline

The Conference features five types of sessions:

- **Keynote Sessions** feature invited speakers Martha Feldman and Jerrold Levinson
- **Themed Sessions** are organised by individual session convenors, who issued calls for papers and selected papers themselves
- **Free Sessions** are made up of papers submitted to an open, unthemed, call for papers
- **Roundtable Sessions** feature responses to the work of Jean-Luc Nancy and Roger Scruton
- **Associates Sessions** are hosted by other organisations with related interests

Thursday 13 July

9.00-9.25 **Registration and coffee** (Great Hall)

9.25-9.30 **Introductory remarks** (Edmond J. Safra Lecture Theatre)

9.30-11.0 **Keynote 1** (Edmond J. Safra Lecture Theatre)

Michael Fend (King's College London), chair

Jerrold Levinson (University of Maryland)

» In Defence of "Authentic" Performance: Adjust Your Ears, Not the Music

11.00-13.00 **Parallel Sessions A**

1. Associates Session: Critical Theory for Musicology – 'We Are All Philosophers Now' (Edmond J. Safra Lecture Theatre)

Nathan Mercieca (Royal Holloway, University of London), convenor and chair

Andrew Bowie (Royal Holloway, University of London)

Lydia Goehr (Columbia University)

Nicole Grimes (University of California, Irvine)

Matthew Pritchard (University of Leeds)

2. Associates Session: AMS MPSG Study Group – On Rancière (Council Room K2.29)

Tamara Levitz (UCLA), convenor and chair

Benjamin Court (UCLA)

Tamara Levitz (UCLA)

Patrick Nickelson (University of Toronto)

3. Associates Session: Tick Tock Performance – To Conduct Is To Move (K-1.56)

Sasha Amaya (Artist), convenor

Naomi Woo (University of Cambridge), chair

Katherine Parton (University of Cambridge)
Simone Mahreholz (University of Manitoba)
Toby Young (University of Oxford)

4. Free Paper Session: Musical Dwelling (St Davids Room)

Chloë Alaghband-Zadeh (University of Cambridge), chair

Férdia Stone-Davis (University of Sheffield)

» The Nexus of Hospitality: Dwelling and Virtual Nomadism

Felix Ó Murchadha (National University of Ireland, Galway)

» The Musicality of Experience: Phenomenology and Listening

Charissa Granger (University of Göttingen)

» Recasting the question of Otherness in World Music

13.00-13.50 **Lunch** (Great Hall)

13.50-16.40 **Parallel Sessions B**

1. Themed Session: Repetition, Repetition, Repetition (Edward J. Safra Lecture Theatre)

Stan Erraught (Buckinghamshire New University), convenor and chair

Christoph Wald (Technische Universität Dresden)

» Once More: Schubert's Landscapes

Christine Dysers (City University of London)

» Repetition as Difference: Bernhard Lang's Differenz/Widerholung 2

Kenneth Smith (Liverpool University) and **Stephen Overy** (Newcastle University)

» Would You be the Ebb of this Great Flow? – A New Conception of Nietzsche's Eternal Return and its Musical Possibilities

Ceciel Meiborg (New School)

» Chromatic Displacements

2. Themed Session: Music in Video Games (Council Room K2.29)

Derek Matravers (Open University), convenor and chair

Michiel Kamp (Utrecht)

» Musical Moment in Video Games between Filmic and Natural Beauty

Gerald Munters (Twente, Enschede)

» A Song of Good and Evil: Music as Ethical Stimulus in Video Games

Tim Summers (Royal Holloway, University of London)

» Having Fun with Phantasmagoria: Opera and Video Games

Jack Davis (University College London)

» Diegetic and Non-Diegetic Music in Videogames

3. Free Paper Session: Phenomenology and Language (K-1.56)

Nanette Nielsen (University of Oslo), chair

Thiemo Breyer (University of Köln) and **Marie Louise Herzfeld-Schild** (University of Köln)

» Musical Metaphors in Phenomenology

Jessica Wiskus (Duquesne University)

» Classical Phenomenology on the Correlation between Cognitive Act and Formal Meaning

Ben Curry (University of Kent)

Musical Meaning and Wilfrid Sellars' Philosophy of Language

Natalia Borza (Pázmány Péter Catholic University, Piliscsaba, Hungary)

All the World's an Opera House: The parallel of philosophical enquiries and the art of music

4. Free Paper Session: New Light on German Romanticism (St Davids Room)

Oren Vinogradov (University of North Carolina at Chapel Hill), chair

Koshka Duff (University of Sussex)

» Tales of Schumann: The uncanny in the Kinderszenen (lecture recital)

Sebastian Wedler (University of Oxford)

Adorno and the Politics of Musical Landscape

Kelly Christensen (Stanford University)

» Operetta at the Intersection of Nietzsche's Early Aesthetics and Late Musical Tastes

Babette Babich (Fordham University)

» Who is Nietzsche's Archilochus? Lyric Poetry, Alan Rickman's Severus Snape, and Quantitational Rhythm

16.40-17.10 **Coffee** (Great Hall)

17.10-19.10 **Parallel Sessions C**

1. Associates Session: RMA LGBTQ Study Group – Listening to the Dead Voice (Edward J. Safra Lecture Theatre)

Freya Jarman (University of Liverpool), convenor

Richard Elliott (Newcastle University), chair

Ian Biddle (Newcastle University)

» Utopian queerness and the end of politics: male intimacy, male fragility and the queer poetics of labour in Bowie's *Blackstar*

Emily Baker (University of Liverpool)

» Famous last words: the 'body and soul' in/of Amy Winehouse's last recording

Freya Jarman (University of Liverpool)

» Lost sounds and the sound of loss: the fetishisation of high pitches in the lost voice

2. Associates Session: Performance Philosophy: Performance-Cage-Philosophy (Council Room K2.29)

Anthony Gritten (Royal Academy of Music), convenor and chair

Catherine Robb (University of Glasgow)

Naomi Woo (University of Cambridge)

Martin Iddon (University of Leeds)

3. Associates Session: Society for Music Theory Music and Philosophy Interest Group – Rethinking the Language of Music Theory (K-1.56)

Stefano Mengozzi (University of Michigan), convenor and chair

Nathan Martin (University of Michigan)

» What are music theorists talking about?

Matt Brounley (State University of New York at Stony Brook)

» Clean is Just...Clean: Negotiating Timbre in a New York City Guitar Shop

Stephen Lett (University of Michigan)

» Structure, Experience, and What's at Stake in the Language of Music-Analytic Production

Youn Kim (University of Hong Kong)

» Motion, Force, and "Rhythm Form": Keywords in the Piano Theories of the Early Twentieth Century

4. Associates Session: Music and/as Process – Ephemeral Scores and the Work Concept (St Davids Room)

Louis D'Heudieres (Bath Spa University), convenor and chair

Louis D'Heudieres (Bath Spa University)

» Presentation of *Laughter Studies 1* and related audio score pieces

Maya Verlaak (Birmingham Conservatoire)

» Live performance presentation of *Supervision* with flautist Karin de Fleyt (York University)

Charles Céleste Hutchins (University of Kent)

» Presentation of *Immrama*

Robert Stillman (Canterbury Christ Church University)

» Presentation of *The Wheel*, a sound composition for turntables by Robert Stillman and Matt Wright.

Andy Ingamells (Birmingham Conservatoire)

» Lecture-demonstration of *Waschen* for solo performer

19.10 **Dinner at Salieri**

Friday 14 July

10.00-12.50 Parallel Sessions D

1. Roundtable short sessions (Edward J. Safra Lecture Theatre)

1a (10.00-11.20): Jean-Luc Nancy on Music

Tomas McAuley (University of Cambridge), convenor and chair

Jean-Luc Nancy (European Graduate School, by pre-recorded video address) in conversation with **Naomi Waltham-Smith** (University of Pennsylvania)

Responses from **Naomi Waltham-Smith** and **Julian Johnson** (Royal Holloway, University of London)

Interview translation by **Tristan Paré-Morin** (University of Pennsylvania) and **Naomi Waltham-Smith**

1b (11.30-12.50): The Ring of Truth

Andrew Huddleston (Birkbeck, University of London), convenor and chair

Roger Scruton (Ethics and Public Policy Center, Washington)

Andreas Dorschel (Kunstuniversität Graz)

John Deathridge (King's College London)

Paul Boghossian (New York University)

2. Free Paper Session: Musical Materialisms (Council Room K2.29)

Katherine Fry (King's College London)

» Wagnerism in Victorian London: between Philosophy and Performance

Samuel Wilson (Guildhall School of Music and Drama)

» Adorno's concept of musical material during and after the New Materialisms

Isabella van Elferen (Kingston University)

» The Paradoxes of Timbre: Musical Epistemology between Idealism and Materialism

3. Free Paper Session: The Sublime and the Ineffable (K-1.56)

Jeremy Coleman (University of Aberdeen), chair

Mauro Fosco Bertola (Heidelberg University)

» Please mind the gap! Musical Modernism and the Sublime in the 21st Century

Daniel Fox (City University of New York)

» The Perceptual Origin of the Sublime in György Ligeti's Violin Concerto

Jan Czarnecki (Università degli Studi di Padova and Universität zu Köln)

» The Ineffable in the Philosophy of Music. Zangwill vs. Jankélévitch

Cecilia Livingston (King's College London) and **Duncan McFarlane** (University of Ottawa)

» Dazzled by the stars: Beethoven, Kant, and Confusions of the Sublime

4. Free Paper Session: Gesture and Play (St Davids Room)

Esther Cavett (King's College London), chair

Matteo Magarotto (University of Cincinnati)

» Mozart's Order, Mozart's Play: An Enlightenment Dialectic

Lara Pearson (Durham University)

» Gesture as Thought in South Indian raga performance

Annabel Colas (University of Bern)

» Why improvisation blows up the token/type distinction

12.50-13.40 **Lunch** (Great Hall)

13.40-16.30 **Parallel Sessions E**

1. Themed Session: Musical Nonhumans (Edward J. Safra Lecture Theatre)

Kyle Devine (University of Oslo), convenor

Patrick Valiquet (Royal Holloway, University of London), convenor

Deirdre Loughridge (Northeastern University)

» Soul and Voice, Fingers and Strings

Hollis Taylor (Macquarie University)

» Is Birdsong Music?"

Matt Brennan, Simon Frith and Nick Prior (University of Edinburgh)

» Towards a New Understanding of Musical Instruments

2. Free Paper Session: Sound and Silence (Council Room K2.29)

David Trippett (University of Cambridge), chair

Joseph M. Ortiz (University of Texas at El Paso)

» Marking Time: Theories of Musical Silence from Aristotle to Shakespeare

James Savage-Hanford (Royal Holloway, University of London)

» Meaning and Silence in Enescu

Alessandro Giovannucci (University of Teramo)

» The mute and the dumb: sound as a link between philosophy and music

Michael Gallope (University of Minnesota)

» The Inaudible Velvets

3. Themed Session: Feeling in Music and Sound: Atmosphere, Stimmung, Mood (K-1.56)

Friedlind Riedel (Bauhaus University Weimar), convenor and chair

Andy McGraw (University of Richmond)

» Musical Atmospheres in Enlightenment Thought"

Anne Holzmüller (Freiburg University)

» Musical Immersion and Atmospheric Sound Spaces in Eighteenth-Century Sacred Music

Renata Scognamiglio (Sapienza University of Rome)

» Elective affinities: Atmospheres in New Phenomenology and Film Music Studies

4. Themed Session: Rethinking Collaborative Authorship Through Music (St Davids Room)

Nina Penner (Duke University), convenor and chair

Kevin Ryan (University of Memphis)

» Music Samples and Collective Authorship: When Sufficient Control Isn't Simply Sufficient

Alessandro Bratus (University of Pavia) and **Claudio Cosi** (University of Pavia)

» Not Exactly the Thing I Had in Mind: Collaborative Authorship in Songwriting and Unintentional Shared Intentions

Cayenna Ponchione-Bailey (University of Oxford)

» Tracking the Authorship of Orchestral Performance through Influence and Action

Frances Morgan (Royal College of Art)

» Input/Output: Questions of Authorship in Early Computer Music

16.30-17.00 **Coffee**

17.00-18.30 **Keynote 2** (Edmond J. Safra Lecture Theatre)

Stephen Davies (University of Auckland), chair

Martha Feldman (University of Chicago)

» **Voicing the Gap**

18.30-19.30 **Wine reception** (Great Hall)

Abstracts

Parallel Sessions A

1. Associates Session: Critical Theory for Musicology – 'We Are All Philosophers Now'

Nathan Mercieca (Royal Holloway, University of London), convenor

Playing on Nicholas Cook's famous claim that 'we're all ethnomusicologists now'—itself the prompt for a compelling debate at City University London in 2016—this roundtable discussion poses the deliberately provocative question, 'are we all philosophers now?' as a starting point to consider interdisciplinarity. Must all musicologists philosophise now, or is 'business as usual' still an option? Did that option even exist in the first place? And how might this disciplinary porosity affect philosophy—is there any longer such a thing as "pure philosophy", or—since we're all philosophers now—is there only "philosophy of..."? The panellists will share their different perspectives from music and philosophy faculties to shed new light on this important question.

Andrew Bowie (Royal Holloway, University of London)

Lydia Goehr (Columbia University)

Nicole Grimes (University of California, Irvine)

Matthew Pritchard (University of Leeds)

2. Associates Session: AMS MPSG Study Group – On Rancière

Tamara Levitz (UCLA), convenor

Benjamin Court (UCLA)

» Music's Singularity

According to Jairo Moreno and Gavin Steingo, Rancière's philosophy suggests music is political only when understood as radically equal to any other action, and that music must be "freed from the celebratory singularity—be it material or transcendental—that burdens it with impossible powers." In this talk, I consider how one might implement this interpretation of Rancière as musicological method. Drawing on examples from contemporary pop music, I argue that Rancière's description of artistic regimes inadequately accounts for ways of making music the results of which plainly exploit the experience of musical form as singular.

Tamara Levitz (UCLA)

» Truth

In my talk, I will confront Paul Boghossian's theses about truth and justification from *Fear of Knowledge* with Rancière's theories about knowledge and art. Rancière, I would argue, is an epistemic pluralist, who believes in the co-existence of multiple epistemic systems. In other words, he presents precisely the type of relativist argument against which Boghossian most vigorously protests. Yet, at the same time, Rancière repeatedly suggests he believes in the existence of mind-independent facts in the world; likewise, he repeatedly appeals to truth. Curiously, I do not think the potential contradictions that may result from Rancière's retention of the idea of mind-independent facts and a notion of truth within epistemic pluralism have never been investigated or critiqued, although that would be essential to proving the validity of his political theory. My goal in undertaking this critique is to question Rancière's belief in the power of the creative artist—and especially the musician—to "redistribute the sensible," thereby changing the world.

Patrick Nickelson (University of Toronto)

» A Lesson in Low Music

In 1974's *Althusser's Lesson*, Rancière mockingly refers to the "inaudible" low music that upholds the

authority of Althusser and other teachers. Noting that Rancière's use of musical terminology is often framed within ironic paraphrases of other scholars, I consider his ambivalent and seemingly vexed relationship to music as a concept.

3. Associates Session: Tick Tock Performance – To Conduct Is To Move

Conducting is a musical art. Its purpose and its power lie in the sonic. Yet its form, indeed necessitated by the supremacy of the sonic, lies robustly — if silently — in the visual. In this way, conducting cuts away from other musicians, as a movement art which is both essentially pragmatic and strikingly beautiful. In this panel, we explore the relationship between the physical and visualised body and sound in conducting. Seeking to establish a diverse panel composed of both those who practice conducting, and those who investigate and record it, questions of why we are compelled to conduct, how we treat and perceive the conductor, and, in particular, the relationship between kinematic and sonic arts — both of which are held in an unusually close and dramatic relationship in the conductor — will be explored. In this way, fundamental ontological questions about what music is and can be will be grappled with through the lens of the art of conducting. Segments from clips including Amaya's *Take Three: Karelia Suite*, Brech's *Opus 110 A*, and documentation of Applebaum's *Tlön*, will be screened amidst discussion on the relationship between body and sound.

Sasha Amaya (Artist), Convenor

Naomi Woo (University of Cambridge), facilitator

Katherine Parton (University of Cambridge)

Simone Mahreholz (University of Manitoba)

Toby Young (University of Oxford)

4. Free Paper Session: Musical Dwelling

Férdia Stone-Davis (University of Sheffield)

» The Nexus of Hospitality: Dwelling and Virtual Nomadism

This paper explores the interconnection between dwelling and hospitality through Irish Traveller song in a Galway community. Traditionally, the practice of music enabled different processes of dwelling for Irish Travellers: making music allowed them to narrate aspects of their life, including its sorrows and joys; it formed a process of familial and community bonding; it accompanied the daily and seasonal activities needed to home-make; it provided a means of acquiring sustenance and money as they moved from place to place. In the flux of dwelling, music, and song in particular, was bound up with hospitality and the negotiation of proximity and distance of Irish Travellers to settled communities, changing environments, and to their own kin, both living and dead. Although the travelling way of life has changed greatly, song remains a powerful vehicle of movement, reinforcing connections with family and with the travelling way of life, enabling a form of virtual nomadism.

Felix Ó Murchadha (National University of Ireland, Galway)

» The Musicality of Experience: Phenomenology and Listening

Time is an irreducible constituent of listening. While sight can be understood statically, discreetly, we listen temporally and dynamically. This paper will explore this characteristic of listening through a phenomenological account of rhythm. Occurring rhythmically acoustic experience subjects the self to the world of sense in a manner which is ontologically and ethically distinct. In ethical terms, the self is placed in a pattern of sense which is irreducible to its content and rather marks the space between self and other in its inter-corporeal constitution. That space is one which is between life and machine, between the 'energy of beginnings' (Hauptmann) and mechanical repetition. While subject to that space, listening is constitutively directed towards re-sensing it, because we hear in terms of virtualities, whereby sense contains the power of new and unheard of meaning in each moment of its

appearance. Understanding rhythm in terms of speech and of dance, this paper lays out the framework of such an inter-corporeal space as one in which the voice of the other and the position of the other in place are related in terms of stress and patterns of submission and resistance which is structured around the 'thing' of experience: the rhythm of sense begins neither with the self nor the other but rather with the thing from which both learn the temporal beat of the sound which comes to them, as an echo of that of which neither knows the origin. The paper will conclude with an articulation of the relation to such an unknown origin understood as silence.

Charissa Granger (University of Göttingen)

» **Recasting the question of Otherness in World Music**

Critical debates in world music research are concerned with acts of othering and difference. World music festivals provide spaces to examine the question of difference, ask how it is musically negotiated, and how difference is dwelled in musically. This paper argues that extant world music scholarly literature has, in its critical approach and theorisation, failed to recognise the question of how the scholarly produced theoretical conceptions of difference are practically experienced.

This paper will illustrate how in musical performance, and its analysis, we might "elude the politics of polarity [and difference] and emerge as the others of ourselves," (Bhabha, 1994: 56) drawing on field material collected at WOMAD 2014 of duo Catrin Finch (Harp) and Seckou Keita (Kora). It will attend to the interactions between performers and between performers and audience, concentrating on how traditional Welsh and Mandé tunes are brought together in arrangements and how the negotiation of difference occurs not just in the instruments used, but the ways in which the musical range, and modes of playing, on each instrument dialogues with the other, asking how the negotiation of musical and cultural differences inflects the performance, allows for a form of dwelling and contrasts the staple academic critique.

In the performance of Finch and Keita, difference is "not merely [...] tolerated but seen as a fund of necessary polarities between which [...] creativity can spark like a dialectic," (Lorde, 2007, 111) thereby prompting a discussion on how musical dwelling exemplifies the potential of an ethnographic approach, in conversation with music and performance analysis, to contribute to critical scholarly debates of difference in world music.

Parallel Sessions B

1. Themed Session: Repetition, Repetition, Repetition

Stan Erraught (Buckinghamshire New University), convenor

Repetition has been a recurring trope in the history of music; indeed, it seems to be a necessary feature of (almost) all music. Yet as McClary (2004) has noted, in the latter part of the twentieth century, the use of repetition increased dramatically in Western musics, and the nature of many musical repetitions became more extreme. More precisely, whereas many previous musics from the eighteenth century onwards had wedded repetition with the development of musical material, repetition in much music from the later twentieth century became more purely cyclic, involving extensive repetition of often extremely short musical units, without significant variation or development. Further, repetition appears as a feature not simply within works, but also across works; to give an extreme example, the 'amen break', a 7-second sample from an obscure soul B-side, effectively gave birth to a whole school of genres and subgenres within and beyond Drum and Bass. Likewise, repetition has also been a recurring topic in the history of philosophy, in various and often competing formulations, and came to increasing prominence in the later twentieth century, in the work of philosophers as diverse as Adorno, Scruton, Derrida, and Deleuze.

- Adorno, Theodor W. 2002. "On Popular Music." In *Essays on Music*, by Leppert, 437-469. Berkeley: University of California Press.
- . 1973/1987. *The Philosophy of Modern Music*. Translated by Mitchell and Blomster. London: Sheed and Ward. (Particularly pp. 174-189 on Stravinsky)
- Berger, Karol. 2007. *Bach's Cycle, Mozart's Arrow*. Berkeley: University of California Press.
- Deleuze, Gilles. 1995. *Difference and Repetition*. Translated by Patton. New York: Columbia University Press.
- Kivy, Peter. 1993. "The Fine Art of Repetition." In *The Fine Art of Repetition: Essays in the Philosophy of Music*, by Peter Kivy, 327-359. Cambridge: Cambridge University Press.
- McClary, Susan. 2004/2013. "Rap, Minimalism and the Structure of Time in Late Twentieth Century Culture." In *Audio Culture: Readings in Modern Music*, by Cox and Warner, 289-303. London: Bloomsbury.
- Middleton, Richard. 1983. "'Play it Again, Sam': Some Notes on the Productivity of Repetition in Popular Music." *Popular Music* (Cambridge University Press) 3, Producers and Markets: 235-270

Scruton, Roger – "The Cultural Significance of Pop"

Christoph Wald (Technische Universität Dresden)

» **Once more: Schubert's landscapes**

Complaints about Schubert's repetitions have formed a constant ostinato grounding the reception of his music, already in his lifetime. More recent examinations of his work either skip this critical point (e.g. Wollenberg 2011) or continue to discuss it under the more or less tacit aesthetic assumptions of originality or integrity (e.g. the otherwise very profound dissertation Hyland 2010). This talk proposes that the repetitions are part of compositional experiments, concerned with the relation of part and whole, i.e. integrity.

The piano sonata in G Major, D. 894 (published 1827), as a suitable example, contains notorious repetitions along with fractions of the musical surface, which have caused most commentators (e.g. Fink 1827 or Hatten 1998) to shrug. The talk aims to show how the sonata is connected to contemporary landscape discourses, in which the question of forming a whole out of disconnected parts is a fundamental issue. Thereby, it exploits the potential of Adorno's famous metaphor, who – in a singular apology of musical repetition, conflicting with his also famous demonizations in other places – connects them to "landscape intentions" (Adorno 1928).

It will be suggested that the sonata exposes, confronts, and subverts different compositional strategies of forming a whole. Therefore, it cannot be understood as a self-contained work, but as an open experiment that does not dictate a listening mode – allowing for various approaches. This poetic interpretation renders the sonata a non-verbal part of the ongoing discourse in the mediality of music, along with the widely disseminated musical dice games or Beethoven's *Pastorale*, which also conflicts with teleological readings.

Christine Dysers (City University of London)

» **Repetition as difference: Bernhard Lang's *Differenz/Wiederholung 2* (1999)**

The oeuvre of Austrian composer Bernhard Lang (b. 1957) references a wide range of sonic environments from contemporary classical to electronics, free jazz and even DJ-culture, but also draws upon wider art forms such as experimental film and literature, and in particular the differential ontology of the French philosopher Gilles Deleuze. At the core of Lang's oeuvre however lies a seemingly simple structural idea: that of repetition. The music of this self-proclaimed "repetition-

perpetrator” is based upon extreme musical repetition of small though thoroughly complex musical cells.

In his large-scale *Differenz/Wiederholung* series (1998–present), Lang makes explicit reference to Deleuze’s 1968 publication *Différence et Répétition*. Combined with his highly personal reading of Deleuze’s philosophical project, I will argue that Lang’s *obsessive loops create a heavily decentring aural experience*. Drawing the listener’s attention away from expressive elements and onto microscopic sound qualities of the material, Lang succeeds in opening the material up to *new readings and revealing its many different potentialities*. Music analysis will show that Lang’s oeuvre actively pursues a dynamic multiplicity. It will be my central claim that this music is difference-based, rather than identity-based.

This paper will be concerned with the ways in which Lang’s use of musical repetition activates and explores (Deleuzian) issues of identity and difference. Using the 1999 piece *Differenz/Wiederholung 2* as a case study, I will be investigating the origins, technicalities and implications of the composer’s loop-aesthetics. Drawing upon texts by Gilles Deleuze, William S. Burroughs and Christian Loidl, this score will prove to articulate issues of habit, memory and reproduction – not only musically, but also thematically. I will argue that repetition functions on many different layers throughout the seven movements, ranging from the musical repetition of sections and motives, to the use of repetition as a strategy for perceptual deception or socio-political criticism.

Kenneth Smith (Liverpool University) and **Stephen Overy** (Newcastle University)

» **‘Would you be the ebb of this great flow?’ A New Conception of Nietzsche’s Eternal Return and its Musical Possibilities**

There have been many readings of the eternal return, Nietzsche’s ‘most burdensome thought’ (Heidegger). This paper begins by classifying competing interpretations of the eternal return into psychological (Ansell-Pearson), metaphysical (Heidegger), and phenomenal/anthropomorphic approaches (Klossowski, Blanchot). Inconsistencies within these accounts are discussed, and the problematic nature of such readings is exposed. This leads to the construction of a new reading inspired by Gilles Deleuze’s and then Nick Land’s treatment of Nietzsche; an eternal return of the laws of nature that delimit both a cybernetic recurrence, and an anthropomorphic resistance to its extropic tendencies. Land reconstructs Deleuze’s materialist depiction of the eternal return to emphasise production rather than difference, effectively showing the superiority of cybernetics of Anti-Oedipus to the murky metaphysical construction of Difference and Repetition.

We illustrate this re-evaluation of Nietzsche’s concept with illustrations drawn from contemporary music, using the song ‘All of my Friends’ by LCD Soundsystem to illustrate in musical terms the exuberance found when one follows Land’s imperative to accept and celebrate the eternal return. The song features a repetitive piano triad with a minimal syncopated disturbance in the left-hand, and this runs through the entirety of the song. Other instruments are added (synths, drums, bass, etc.) but each adopts characteristics of the main minimalist ‘riff’. The riff itself passes its identity over to the new instruments, reducing its original form to pure residues of a productive process. This determinate flow of repetition between instruments demonstrates the acceptance of repetitive production, which creates the joy found through repetition. After analysing the song in some musical detail, we briefly consider the differences between this type of repetition and concepts of minimalism and ‘developing variation’ in other musics.

This paper is a collaboration between philosopher and music theorist, offering a double-perspective that speaks to both disciplines.

Ceciel Meiborg (New School)

» **Chromatic displacements**

'The words "tonal," "modal," "atonal" do not mean much,' (Deleuze and Guattari, 1987) claim Gilles Deleuze and Félix Guattari in *A Thousand Plateaus*. Nonetheless, the shifts from modality to tonality and from tonality to atonality, are marked by, to use William James' term, 'chromatic fringes' (James, 1912) that lead to a surge of creativity in music.

While tonality undoubtedly frees melody from the confines of the modes, it only does so by establishing a new centre. A closer look at the period that leads up to this transition, reveals that the new organisation remedies the threat of disintegration that runs alongside every line of invention, a line that was initiated earlier.

With their haunting madrigals, late sixteenth and early seventeenth century composers such as Luca Marenzio and Carlo Gesualdo, stretch the modal harmony until its surface begins to crack. They show that '[a]ll of Baroque lies brewing beneath classicism,' (Deleuze and Guattari, 1987) when they deploy the seemingly balanced and calm modes of the Renaissance in a new way. Similarly, at the core of the creativity of the Second Viennese School is not so much its break with tonality (which still implies an orientation towards a tonal centre), but rather 'the ferment in the tonal system itself' (Deleuze and Guattari, 1987). It is chromaticism that is brewing or fermenting within a harmonious organisation, stirring up a decentring movement. Like repetition, chromaticism works from within. It is a matter of masks of disguise and displacement, provoking a movement that reaches beyond the opposition of modality and tonality, of dissonance and consonance, of major and minor. And when unleashed it leads to a 'generalised chromaticism', that places all elements in 'continuous variation,' (Deleuze and Guattari, 1987) as we find it in the 'polyphony of polyphonies' of Boulez or the microtonality of Wyschnegradsky.

2. Themed Session: Music in Video Games

Derek Matravers (Open University), convenor

There has been great deal of interest in the past few years within musicology and music theory in the contribution of music to the experience of playing video games. The topic has been relatively neglected in philosophy, although it is related to several extant discussions concerning other media. We would like to invite papers from any discipline which reflect on this topic, thus contributing to developing a philosophical take on the role of music in video games.

Indicative Bibliography

The below brief bibliography comprises a selection of works that may be of particular relevance to those with an interest in this topic, or to those seeking to orient themselves therein, but is intended to be neither exhaustive nor prescriptive; there is no obligation to cite any particular work or works, either in abstract submissions or in final papers.

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Michiel Kamp (Utrecht)

» **Musical Moment in Video Games between Filmic and Natural Beauty**

Open world video games, in which the player can freely explore expansive environments, often feature dynamic musical soundtracks that afford serendipitous musical encounters. Moments of sudden musical synchronization in *Fallout 3* (Cheng 2014) or incongruence in *Grand Theft Auto: San Andreas* (Miller 2012) defamiliarize the player with these games' systems and give rise to moments of aesthetic reflection. In this paper, I will compare these musical moments to two other kinds of aesthetic experience. On the one hand, there are similarities to the experience of natural beauty as described by Ronald Hepburn (1966). The particular coincidences of musical events and virtual environments we encounter in these moments are surprising, involving, and 'unframed,' much like Hepburn's characterization of encounters with natural objects. On the other hand, exploring a game world with a personalised soundtrack is in many ways related to traversing a city with headphones and music playing on a personal stereo. Michael Bull has studied these practices extensively (e.g. 2000; 2013) and one of the threads running through his research is the idea that music here creates a kind of filmic experience, distancing the modern flâneur from his or her environment. Musical moments in video games share characteristics with both kinds of experiences. They occur suddenly and spontaneously, and emphasise player involvement by virtue of his or her responsibility for their onset; but at the same time, the kinds of music and scenes that accompany these moments can be traced back to a long history of film music tropes and techniques. I argue that while musical moments are certainly dependent on a cinematic 'framing,' as Hepburn would call it, the emergent situations made possible by open world games allow for new kinds of listening that have much in common with experiences of natural beauty.

Gerald Munters (Twente, Enschede)

» **A Song of Good and Evil: Music as Ethical Stimulus in Video Games**

This paper investigates how music in video games can influence the behaviour of players in an ethical manner. The emphasis of this thesis is put on video game music and addresses both the ludological and narratological structures of video games. A technological application of virtue ethics by Miguel Sicart is adopted to analyse video game music as a stimulus of ludic phronesis, thereby addressing music as a means for developing values and virtues. Video games are seen as objects in which rules and narratives obligate the player to face ethical dilemmas, whereby players are considered moral agents who make gameplay choices which are based upon phronesis and are guided by their virtues. The gaming experience is then a process of understanding the game's underlying system and the position of the player including the synchronic and diachronic frames of reference. The analysis is extended by means of Floridi's conceptualizations concerning information systems and layers of abstraction, thereby using music as a semantic and procedural support of moral considerations. Players develop a ludic maturity that grants them the capability to comprehend the reasons behind the simulation and connect the simulation with values that they can develop. When one cannot relate virtues that are valuable to the simulation one is experiencing, one thereby lacks ludic maturity, which might subsequently influence behaviour outside a video game. Possible trajectories that help people in developing a solid ludic maturity are being aware of the influence of music and actively selecting games that are in balance with one's ludic maturity. Understanding the influence of music in video games and making players aware of this influence can contribute to a more nuanced debate regarding the influence of video games on the human behaviour in general.

Tim Summers (Royal Holloway, University of London)

» Having Fun with Phantasmagoria: Opera and Video Games

This paper discusses examples of staged opera in games. Many games either use music from operas, or present music that has hallmarks of an operatic style, but a small number explicitly depict opera as occurring on stages in the fictional worlds. These operas may be pre-existing, such as the presentation of *Tosca* in *Hitman: Blood Money*, or instead be newly composed ‘shadow opera’ (to use Francis Rizzo’s term), as in *Maria and Draco* in *Final Fantasy VI*.

In this paper, these moments of staged opera are investigated in order to utilize philosophical discourse related to opera as a way of exploring video games and video game music. Though several examples of staged opera in games will be mentioned, the main focus will be on the case study of the adventure game *Gabriel Knight 2: The Beast Within*, in which a fictional ‘lost’ Wagnerian opera forms a central part of the game’s plot. This opera, *Der Fluch des Engelhart*, written by Robert Holmes to a libretto by Jane Jensen (the game’s designer and writer), is ultimately staged for the player at the climax of the game.

Building upon arguments by Cheng, Collins and Thompson on games and Citron, Joe and Weiner on film, this paper will also draw on operatic philosophical scholarship, especially Nietzsche’s later criticism of Wagner and Adorno’s writing in *Versuch über Wagner*. Particular attention will be given to Adorno’s concept of phantasmagoria. Games with operatic moments present certain discourses about opera to their audiences. What, then, do these games ‘say’ about opera? Furthermore, by seeking to understand the purpose and effects of these moments of staged opera in games, we also confront what they may betray about the video game medium more generally, and the role of music within it.

Jack Davis (University College London)

» Diegetic and Non-Diegetic Music in Videogames

In film and television, a distinction is often made between *diegetic* and *non-diegetic* music, roughly music that is supposed to be heard in the fictional (and real) world, and music that is only audible in the real world. I will argue that some videogames blur the distinction between these two categories and that in light of this, music is often a core element of videogames and key to their proper appreciation. For example, videogames like *Rez* and *Lumines* require music for their gameplay, and as such, music plays an important role in establishing the aesthetic merit of these games and what they are like to play. However, some of the reasons for this – such as, that their use of music seeks to inculcate a certain sort of sensory experience in players and guide gameplay – can also be applied to more orthodox videogames, such as *Super Mario Bros.*, where the music is supposed to guide player actions. As such, I will argue that music is central to the experience of playing a surprisingly large number of videogames.

To make the case for this importance being more distinctive as compared to film and television, I will consider some examples where one might maintain music plays an important role in appreciation, such as *Jaws* and *Twin Peaks*. I will argue their use of music is not as central to appreciating them as it is some videogames. In particular, since these are non-interactive fictions, the music in them does things like emphasising particular moments and prompting emotional responses; it doesn’t guide or form a key part of our experience of the visual fiction in question in the way the music in a game like *Rez* does. As such, I will conclude that the relationship between videogames and music is more nuanced and complicated as compared to other visual fictions.

3. Free Paper Session: Phenomenology and Language

Thiemo Breyer (University of Köln) and **Marie Louise Herzfeld-Schild** (University of Köln)

» Musical Metaphors in Phenomenology

In his essay *The Musicalisation of the Senses* (1972) (*Die Musikalisierung der Sinne*), philosopher Helmuth Plessner contrasts the modalities of the sense of hearing with the characteristics of the sense of seeing by closely examining the characteristics of the respective artistic congruencies: musical and visual artworks. He starts his project by reflecting on the general usage of musical metaphors within descriptions of sensual perceptions and putting forward the hypothesis that the sense of hearing may in its specific modality be particularly appropriate for thinking and speaking about certain sensory experiences. In this sense, our paper aims to examine the specifics of musical metaphors from the perspectives of a phenomenologist (I.) and a musicologist (II.) Eventually, we will connect the findings of parts I. and II. by showing the „abstract core of truth” (Plessner: “der abstrakte Kern der Wahrheit”) within the usage of the musical metaphors, that is a specific “auditive” or “musical” quality of the perceptions these metaphors are used for (III).

(I) Phenomenology: Within phenomenology, and especially within research on intersubjectivity and empathy, metaphors play an important role. However, while many concepts, for example the intersubjective “mirroring”, fall back on visual metaphors, it seems that concepts such as intersubjective “attunement” or “resonance” are used for perceptions that are “musical” in character. In the first part of our talk, we will present different usages of musical metaphors in phenomenology and examine how these concepts correspond to specific modalities of the sense of hearing or, more specifically, the aesthetic experience of music respectively.

(II) Musicology: In the second part of our presentation, we will take the metaphors “attunement” and “resonance” verbatim and retrace their conceptual history to the middle of the 18th century. We will examine the beginning of the transformations of these terms from their original and literally musical and acoustic contexts to (a) neurophysiological concepts of sensation and feeling from the middle of the 18th century and trace them subsequently to (b) sentimental music aesthetics of empathy (“Einfühlung”) in the late 18th century that uses “attunement” and “resonance” as models for musical communication “without words”. These historical examinations will show how the language usage of “attunement” and “resonance” transforms from literal around 1750 to metaphorical at the end of the 18th century.

(III) Finally, we want to link the 18th century music aesthetical concepts of “resonance”, “attunement” and “empathy” to the metaphorical usage within today’s phenomenology to uncover, in Plessner’s sense, these metaphors’ “abstract core of truth”. The aim of this linkage is not only to show that the conceptual history of “empathy”, “attunement” and “resonance” within late 18th century music aesthetics reveals a strong connection between the rise of the metaphorical usage of these terms and the rise of “pure” instrumental, so-called “absolute” music at the same time. Eventually, we also want to show how the usage of musical metaphors in phenomenological descriptions of perception points out a specific mode of perception and how these perceptions are structured to address more the auditory than the visual sense.

Jessica Wiskus (Duquesne University)

» Classical Phenomenology on the Correlation between Cognitive Act and Formal Meaning

At the turn of the 20th century, philosophy as a discipline stood at a precipice. A new science – psychology – redefined philosophical questions of meaning by taking account of empirical evidence in the brain. Yet, how could empiricism provide a ground for knowledge without recourse to a form or idea? In response to the crisis, Edmund Husserl’s *Logische Untersuchungen* (1900/1901) took up epistemological concerns, proposing a new science of science – a *Wissenschaftslehre* – that would

apply itself to investigating the relations between the natural laws of empirical psychology and the formal laws of logic: this new science he termed “phenomenology.”

After the turn of the 21st century, music finds itself in a remarkably similar crisis; the domain of music analysis seems to be ceded to a new science – music cognition – that promises an empirical account of musical meaning. Yet, like the psychologism that Husserl refuted in 1900, the science of today risks reducing musical meaning to the natural acts of the subject, undermining the possibility of musical knowledge as such.

What does Husserl’s phenomenology offer? If empirical science focuses on the *act of cognition* and understands this as the genesis of meaning, a certain strain of formalism operative in music theory emphasizes the *idea*. But phenomenology, through the notion of intentionality, looks precisely at the *correlation* between act and idea – i.e. between the cognition of the subject and the objective form of meaning.

The aim of my presentation, then, is to look specifically at the third investigation of Husserl’s *Logische Untersuchungen* – the investigation on mereology – and link this to his analysis of time-consciousness in *Zur Phänomenologie des inneren Zeitbewusstseins (1893-1917)*. My reading of these texts shows that it is not necessary to oppose the empiricism of music cognition to the formalism of music theory; rather, through phenomenological analysis, we can illuminate the specific relation between the cognitive act (through time-consciousness) and formal meaning (through mereology), thus clarifying their common epistemological ground.

Ben Curry (University of Kent)

» **Musical Meaning and Wilfrid Sellars’ Philosophy of Language**

Our understanding of the relationship between music, culture and meaning is still in its infancy. The difficulty of making progress in this area may result, in part, from the point that the field of inquiry is vast and resistant to generalisations. One might argue that we should think in terms of musics, cultures and meanings in order to make any progress in our understanding, thereby recognizing that any claims concerning musical meaning need to be situated at a particular time, in a particular place and within a complex, and perhaps highly-contingent, socio-historical web.

Work on the philosophy of language, however, may provide a means to develop new insights into musical meaning that have a broad application across cultural divides. In particular, Wilfrid Sellars’ philosophy of language offers a means to rethink key questions concerning the process by which music can be said to ‘hook up’ with, or remain disconnected from, the world. Furthermore, key Sellarsian concepts, such as the space of reasons, pattern-governed behaviour and language entry and exit transitions, may provide new insight into musical logic and the status of music-theoretical discourse.

This paper will explore possible applications of Sellarsian thought to music. After introducing key aspects of Sellars’ philosophy of language, it will argue that many claims concerning musical meaning have failed to draw productively on developments in the philosophy of language. In particular, scholars of musical meaning have tended to assume that language is more or less straight-forwardly referential and that music, by contrast, lacks this referential power, or that music, whilst referential, refers in different ways. Post-Wittgensteinian thinkers, such as Sellars, however, have tended to eschew referential theories of language.

This paper will argue that the neo-pragmatic, naturalistic theories that Sellars develops in their stead provide an important means of rethinking the status of musical patterning and its relationship with the non-musical world.

Natalia Borza (Pázmány Péter Catholic University, Piliscsaba, Hungary)

» **All the world’s an opera house: The parallel of philosophical enquiries and the art of music**

In his posthumously published work, the *Essays on Philosophical Subjects* (1795) the Scottish Adam Smith (1723-1790) clarifies his view on the nature of philosophical enquiries and that of philosophical systems. His explication why one pursues philosophical investigations depicts a sentimental system of the human mind. The account illustrates an emotion-based operation, where the certainty about the possibility of discovering the real connecting principles in nature is highly dubious. The imagery of the *Essays* abounds in musical images, one of which is that of the opera house. The metaphor of the opera house is applied in Smith's argument to intensify by analogy the uncertainty whether the connecting principles discovered or created by the human mind necessarily coincide with the ultimate laws of nature. The present paper intends to highlight in what manner the musical analogy of the opera house in the *Essays* emphasizes this uncertainty about the correspondence of the invisible chains of the imagination and the principles governing the world. Through investigating Smith's aesthetics of music expounded in the posthumously published *Essay on the Imitative Arts* (1795), the paper uncovers in what manner the metaphor of the opera house renders the Smithian imagery powerful - stronger than it would be through the application of the metaphor of the theatre of nature, an otherwise more conventional analogy in the age. I argue that there are several parallel features along which systems of philosophies and the art of music are highly similar from the Smithian standpoint. The metaphor of the opera house bears the concentration of these analogies and similarities. Understanding the philosophical parallels of the musical background of the imagery of the opera house in the *Essays* allows a deeper and richer interpretation of Smith's stance on the nature and limits of philosophical enquiries. Uncovering the overlap between the philosophy of mind and the aesthetics of 18th-century music also yields knowledge about the place and esteem of natural philosophy in the Scottish Enlightenment.

4. Free Paper Session: New Light on German Romanticism

Koshka Duff (University of Sussex)

» **Tales of Schumann: The uncanny in the *Kinderszenen***

Lecture recital: Schumann, *Kinderszenen*, Op. 15 (1838); Bartók, *Dirges*, Op. 9a, Sz. 45 (1910)

"The law of repetition rules the whole world of games. To the child it is the soul of the game. The 'again, again'." (Walter Benjamin, 'Toys and Play', 1928)

In *Jenseits des Lustprinzips* we hear about not only the dark spirals of children's games, but also the tendency of soldiers returning from the First World War to repeat its traumatic events, including in their dreams. This apparent compulsion to repeat leads Freud to speculate about the existence of a "death drive", a "pressure towards death", the return to an inorganic state. The feeling of *das Unheimliche*, the return of the familiar/familial as strange, with which Freud was simultaneously preoccupied, is illustrated by the figure of the Sand-Man in Hoffmann's *Nachtstücke* of 1817-18. (Convinced that his own 1839 set of the same name contained premonitions of his brother's death, Schumann originally preferred the title *Leichenphantasie*.)

A striking feature of the *Kinderszenen* is how repetitive they are. This poses one of the biggest challenges in working out how to play them. Many of the pieces are constructed out of just a few bars of musical material, whose subsequent repetition ranges from the playful to the dreamlike to the unhinged. Juxtaposing them with Bartók's modernist re-workings of 'old style' folk fragments, my lecture recital will trace a series of (eerie?) coincidences between Trauma and *Träumerei*.

Bartók, as is well known, conducted extensive ethnomusicological research, travelling around Eastern Europe and south-west Asia recording peasant songs and instrumental music on a gramophone, then painstakingly transcribing them, inventing his own notations with the object demanded it. The *Dirges*, inspired by Romanian songs of mourning collected on just such an expedition, are far less well known.

That these pieces were decidedly avant-garde is testified to by the fact that, after the War that produced Freud's compulsive dreamers, they were performed at Schoenberg's concerts in Vienna. By placing them, the death songs, in amongst Schumann's own reconstructed memories of fort/da, I hope not just to make an elaborate joke about the death drive, but to bring out something that was already there in both works.

Sebastian Wedler (University of Oxford)

» **Adorno and the Politics of Musical Landscape**

Developed most prominently in his Schubert essay (1928), Theodor W. Adorno's concept of musical landscape has been widely celebrated as a 'hermeneutic window' in the analysis of nineteenth and early twentieth century music. Yet given the analytical and interpretative possibilities that this concept provides, it is rather curious that, as Max Paddison has recently pointed out, following the publication of the Schubert essay the concept was never again to occupy such a focal role in Adorno's own writing. The argument put forward in this paper is that Adorno's later avoidance of the concept was politically motivated by his increasingly defined critique of Martin Heidegger's fundamental ontology. I shall develop this argument along three lines. Firstly, as will be shown based on the revisions Adorno made between the original version of his essay from 1928 with the revision published in 1964 in *Moments Musicaux*, Adorno initially had an affirmative reception of the Heideggerian 'jargon' which he was later so famously to criticise in *Negative Dialektik*. After having further explored the implications of the concept of landscape in his essays on Mascagni (1933) and 'Spätstil Beethovens' (1934/7), writing now in exile in his 'Glosse on Sibelius' (1938) Adorno began to tackle the ideological dimensions which he believed to be inherent to the concept. Based on a previously unknown early version of this latter essay under the title 'Zum Fall Sibelius' (and which I will present to the public for the first time), I shall go on to address the transformation of Adorno's understanding of musical landscape, from an erstwhile productive category to a politically polluted one. Finally, it will be argued that Adorno was never able to fully reconcile the philosophical problems by which he saw the concept of musical landscape tied. This perspective will be illuminated by examination of Adorno's response to Heidegger's problematic essay 'Schöpferische Landschaft: Warum bleiben wir in der Provinz?' (1934), given as part of his lecture series *Philosophische Terminologie* (1962/3), as well as his failure to understand Beethoven's *Missa Solemnis*. In this way, this paper puts the concept of musical landscape to a critical reappraisal.

Kelly Christensen (Stanford University)

» **Operetta at the Intersection of Nietzsche's Early Aesthetics and Late Musical Tastes**

Habitually, scholars interlock Nietzsche's interest in operetta with his hostility toward Wagnerian opera in the 1880s. This narrative locates a favourable aesthetic judgement of operetta at the end of Nietzsche's intellectual development. Consequently, musicologists tend to overlook valuations of comedy and dance outlined in the philosopher's first and most Wagnerian treatise, *The Birth of Tragedy* [*BoT*]. "Old Comedy," dance, and unifying Dionysian ecstasy idiomatically suit operetta. Only later in life did Nietzsche explicitly prioritize these traits in opera, yet he had sketched them into his earliest book. In this paper, I illuminate those sketches. Nietzsche's interest in Offenbach, dance, and comedy marks not merely a polemic opposition to Wagnerism, but rather marks an intensification and refinement of judgments built into his most Wagner-friendly aesthetic framework. In place of a linear teleology, I carve out space to see consistent threads available as early as the author's first publication. Nietzsche's letters dating before his introduction to Wagner in 1869 encourage a reader to be sensitive to traces of Offenbachian gaiety in *BoT*. In addition to historical documentation, concentrating on correspondence in 1868 and the philosopher's familiarity with *La Belle Hélène*, I provide a new analysis of *BoT*, connecting Offenbach's operetta to Old Comedy, dance, and the Dionysian impulse. In

particular, I expose powerful pressures of Old Comedy in the libretto of *La Belle Hélène* and the lewdness of *Orphée aux enfers*, which the philologist Nietzsche, having thrown support behind Aristophanes in *BoT*, would have recognized and esteemed. Furthermore, Nietzsche attributes Attic tragedy's truthfulness to its singing and dancing chorus of satyrs. While Wagner's "apotheosis" of dance casts a disembodied shadow over the orchestra, it is Offenbach's dance, permeating stage and score, that fully embodies Nietzsche's dancing satyr. My interpretation of *Orphée aux enfers*' infernal gallop demonstrates Offenbach's adherence to this theory. With my analysis of *BoT*, one discovers more than "easy listening" in Offenbach operetta. Theories previously neglected in *BoT*, especially those involving dance, enrich operetta as an object for profound, delightful, enlightening contemplation.

Babette Babich (Fordham University)

» **Who is Nietzsche's Archilochus? Lyric Poetry, Alan Rickman's Severus Snape, and Quantitational Rhythm**

Interpretations of Nietzsche's first book have been obscured by the typically political dynamics of scholarship, be it between classicists and Germanists, musicologists and philosophers (continental and analytic), etc. Reviewing Nietzsche's theory of quantifying rhythm as the basis for his discovery of the prosody (i.e., the very sound) of ancient Greek, together with his discussion of Archilochus and lyric, I show that what is at stake for Nietzsche in *The Birth of Tragedy* has less to do with Wagner than is often supposed. For the first time, after more than a century, we can begin to approach Nietzsche's original project as articulated: *out of the spirit of music*.

Parallel Sessions C

1. Associates Session: RMA LGBTQ Study Group – Listening to the Dead Voice

Freya Jarman (University of Liverpool), convenor

Richard Elliott (Newcastle University), chair

This panel brings together scholars working at the intersection of voice studies and queer theory who are interested in what it means to listen to dead or otherwise lost voices. The central case studies under scrutiny are primarily of recordings of voices of now-dead artists in their proximity to death: David Bowie's *Blackstar*, Amy Winehouse's 'Body and Soul', and Maria Callas' Farewell Concerts. The papers are broadly situated within a theoretical framework informed by: recent developments in queer theory (Muñoz 2009); work on affect, hapticity and sound (Biddle and Thompson 2013; Bonenfant 2010; Kassabian 2013); new work on embodiment and (post-)humanism (Braidotti 2013); and work on ageing, loss, nostalgia, and deadness in music (Elliott 2010 and 2015; Stanyek and Piekut 2010). From this perspective, the panel considers the nature of the voice, and of its complexly (dis)embodied qualities, in relation to states of deadness and loss.

Ian Biddle (Newcastle University)

» **Utopian queerness and the end of politics: male intimacy, male fragility and the queer poetics of labour in Bowie's *Blackstar***

David Bowie's last album, *Blackstar*, met with critical acclaim after its release in January 2016, with critics referring to it as 'intriguing', 'masterly', 'the most extreme album' of his career, a 'defining statement'. This paper seeks to understand the processes by which such statements come to be made and calibrates these claims against the musical textures of the album itself. In this critical response to the album, a number of tropes emerge circling notions of intimacy and/or vulnerability, legacy and/or excess and, in particular, some strangely idealised (romantic, even) notions of creative labour.

Drawing on the work of Jose Esteban Muñoz, in particular his notion of 'queer futurity' in *Cruising Utopia* (2009), this paper will explore some of the ways in which the reception of Bowie reflects wider

cultural concerns about male fragility and notions of the human more broadly. Muñoz encourages us to explore aging, brown and augmented bodies as sites of radical queerness, open to new possibilities and refusing what he terms the 'tyranny of the here and now' and Bowie's work, incites similar explorations, where tensions between voice, body, disease and legacy are all worked through in a remarkably subtle and challenging manner.

In particular, the paper explores some of the ways in which romantic (orthodox, neoliberal) constructions of creative labour can be critiqued drawing on Muñoz (and Paulo Virno's) critical deployment of the figure of the virtuoso in relation to normative modes of creative production.

Emily Baker (University of Liverpool)

» **Famous last words: the 'body and soul' in/of Amy Winehouse's last recording**

There is a moment in the filmed sessions of the song 'Body and Soul' when 85 year-old jazz Tony Bennett comforts a visibly nervous Amy Winehouse by enquiring if she was influenced by Dinah Washington. Winehouse fizzes with glee, enthusing Washington is a favourite of hers, before sharing her astonishment that Washington had 'died so young, she wasn't even forty'. The resulting performance captures a range of vocal colours between Bennett and Winehouse, whose voices carry the timbral signifiers of age, time and experience. Only four months later, Winehouse came to her own premature end by succumbing to alcohol poisoning in July 2011; she was 27.

Released on what would have been her 28th birthday, Rolling Stone magazine mused that 'Winehouse reminds us what we've lost in a huskily sensuous Body and Soul' (2011). In this paper, I examine the cultural effects in the posthumous framing of Amy Winehouse and take a queer theory perspective on the sexualisation of the 'grain' of Winehouse's voice (Barthes 1977, Connor 2000, Jarman-Ivens 2011). To get beyond tragedy-tropes like 'the 27 club', this paper draws attention to the ways in which Winehouse is simultaneously present and absent, human and non-human — her body both dead and alive in her recorded and filmed performance. I am interested in this Derridean place and turn to theorisations on death and 'deadness' in popular music (Stanyek and Piekut 2010), affect and listening (Biddle and Thompson 2013) and the (early) late voice (Elliott 2015) as well as feminist perspectives on post-humanism (Braidotti 2013) to explore notions of loss, embodiment and haunting through the ghost in the recording.

Freya Jarman (University of Liverpool)

» **Lost sounds and the sound of loss: the fetishisation of high pitches in the lost voice**

Maria Callas' voice was always 'lost'. Although she remains the archetypal soprano even 40 years after her death, this is based largely on a mythologised connection between a tragic life and a troubled voice—a dramatic expression that 'speaks' of a dramatic life. The 'trouble' in her voice is central to her posthumous status. Of all her performances, those most widely regarded as artistic failures are the 'Farewell concerts' of 1973-74, when Callas returned briefly from retirement to undertake an international tour. She died in 1977, in her early 50s; the discourse to this day remains one in which her loss of voice signified the end of her life.

Aled Jones's voice was always destined to be lost. He rose to fame in the 1980s with his recording of 'Walking In The Air', and arguably paved the way for the superstar boy soprano in British culture thereafter. But this prized voice had a limited shelf-life, and inevitably it gave way to the voice of male adulthood. Jones has since released two albums in which, as a baritone, he duets with recordings from before his voice changed.

In both cases, an important signifier of vocal 'loss' is the high note. For Callas, these are the notes where her agility, dynamic control, vibrato, and timbral quality (or lack thereof) are most keenly felt; for Jones, it is the defining feature of his loss. And in each case, these 'losses' have important

implications for the gender performance of the singers, as Callas' femininity and Jones's masculinity are both always at stake in their vocal work.

Using these two case studies, and as part of a bigger project about the gendered implications of high notes in vocal music, this paper turns to work on deadness in popular music (Stanyek and Piekut 2010) and opera (Cenciarelli 2016), on the pleasure of the operatic voice (Poizat 1993), on haptic listening (Bonenfant 2010 and Kassabian 2013) and on the 'grammar of nostalgia' (Elliott 2010) to understand high notes as a fetishized point of listening, whose affective and gendered power is amplified by the mythologisation of their loss.

2. Associates Session: Performance Philosophy – Performance-Cage-Philosophy

Anthony Gritten (Royal Academy of Music), convenor

Anthony Gritten (Royal Academy of Music)

This paper argues that Cage's trajectory as a performer-philosopher during the 1960s is best explained with reference to Duchamp. Cage had a close personal and artistic relationship with the older artist, and the many commonalities that have been observed in their work included their conceptions of indeterminacy and its relation to expertise / mastery, their uses of objects and embedding of their artistic work within the theatre of the material world, and their conceptions of performance. The explanation of Cage's trajectory in the 1960s is afforded critical purchase by invoking Lyotard's work on Duchamp (1977), some of which Cage heard at a conference in 1976, and which Lyotard sent to Cage with the inscription "Pour John Cage, Grand transformateur". Lyotard (who also wrote separately about Cage) extracted from Duchamp's work a number of pointers towards "a politics of incommensurables", including the notion that the performer "is a complex transformer, a battery of metamorphosis machines", and argued that Duchamp's world consisted of "a multiplicity of transformative apparatuses that transform units of energy into one another." These and other aspects of Lyotard's work on Duchamp afford a means of unpacking the hyphens in the phrase 'Performance-Cage-Philosophy' and some of the key events in the relationship between Cage and Duchamp.

Catherine Robb (University of Glasgow)

By its very nature, silence makes ambiguous the oppositional structure between presence and absence: silence is the absence of sound, but it is also the presence of that absence, the appearance and perception of auditory nothingness. Throughout his work, Cage is adamant that silence does not exist, and what we think of as silence is merely a lack of intentional sound and the presence of unintentional sound. This means that sound is always part of and present in what we consider to be silence. If Cage is right, and unintentional and hidden sounds will always be present as part of the listening experience, we might assume that it is in fact impossible to perform silence; there is always going to be something that is performed, expressed, and some sound that is perceived/perceivable. In this paper, I explore how the performance of silence might be possible despite the continuing presence of sound. I propose that the performance of silence, if it is possible at all, should be understood not as a performance of the negation of sound (either intentional or unintentional), but a performance of the *potentiality* of sound and the performative act itself. This potentiality implies the presence of sound by playing with the function of expectation, and manipulating the space within which the aesthetic experience takes place.

Naomi Woo (University of Cambridge)

After John Cage composed the *Etudes Australes* for piano in 1974, he described the pieces as showing 'the practicality of the impossible'. In this paper, I explore the ways in which this 'impossibility' might take shape. In particular, I examine the way the *Etudes* challenge the limitations of the body and force performers to confront their own finitude. Additionally, I focus on the way these works explore

utopian ideas, as a kind of impossible thinking predicated on futurity, imagination, and hope. As such, I seek theoretical grounding in literary science fiction, an important example of utopian expression in art. The analysis relies particularly on the German theorist Ernst Bloch, whose theories of utopian hope play an important role in contemporary utopian and science fiction studies, and whose extensive writings on music warrant more attention than they have traditionally been granted. Ultimately, I suggest an understanding of Bloch, utopia, and the *Etudes Australes* that is grounded in performance. I rely on my own observations and experiences at the piano to support the analysis, and put forward Bloch as a possible inspiration for performance philosophical reflections.

Martin Iddon (University of Leeds)

Agamben argues that, in the art of the twentieth century, two forms of art thematise a fracturing of the regime of production: in the case of conceptual ready-mades, the reproducible cannot take on the status of originality; in the case of pop art, that which 'ought' to be unreproducible becomes just that. In this case, Agamben contends, the 'bringing forth' of art continues to take place, but what is brought forth is *steresis*, privation, an art which is necessarily alienated. This privation, in Agamben's terms, must be understood through the dyad of *ἐνέργεια* and *δύναμις* to insist that potentiality, unactualised *δύναμις* is the "existence of a non-Being, a presence of an absence", which is to say that *δύναμις* is only what it is because of its relationship to the potential *not* to take place, to *ἀδυναμία*. I argue, following Katschthaler, that a similar case must be made for Cage's 4'33" (1952), in that it represents the possibility of inaction, an intervention in the distribution of the sensible which makes *visible* that the performer could always have not played, always had the option to withhold his or her labour, even if it hardly reveals what the consequences of that withdrawal might have been. I argue that, in all three cases, the bringing forth of absence is necessarily, however, a sort of dead end since, although it may be revealed that the potential for action rests on the potential not to act, in each case, in an important sense, *nothing has already taken place*: the performer of 4'33" does not have the option not to play, without the performance ceasing to be a performance of 4'33". It is my contention here, if only provisionally, that Cage's turn to indeterminacy, and in particular his use of transparencies in his *Variations* piece from *Variations I* (1958) onwards, may be seen as a way out of, or a solution to, the impasse of a privative abyss, be that as found in conceptual art or as formulated in 4'33". I suggest that the transparencies of the *Variations* pieces, which the performer must translate into performance materials, but now not as a representation of that privation, but as a set of tools which must be actualised, that *steresis* itself is a thing which can be made and done.

3. Associates Session: Society for Music Theory Music and Philosophy Interest Group – Rethinking the Language of Music Theory

Stefano Mengozzi (University of Michigan), convenor

Music-analytic language is typically conceived and deployed as a well-oiled machine: the musical terms we use rest on rigorous definitions and operate within clearly marked conceptual territories, so that particular music-theoretical labels correspond necessarily, and often exclusively, with particular concepts in a one-to-one relationship. From such assumptions, it is a short step to ascribing ontological value to music-theoretical language, so that the very nature of musical phenomena (such as "chord," "dominant," or "meter") is regarded as contingent on the dedicated labels attached to them. The essentialist bias informing current music-analytic practice is in need of critical scrutiny: it is one thing to argue that language (as a manifestation of consciousness) provides a privileged path to musical ontologies; quite another to regard those ontologies per se as radically contingent upon language. The proposed session aims at revisiting the relationship between language, concepts, and objects in music theory by focusing on topics such as the following:

- By what logical or philosophical rationale may language claim to have purchase on the musical ontologies it designates?
- Do musical ontologies, as man-made “things,” require concepts articulated through language in order to exist?
- Have language, concepts, and ontologies marched in sync throughout western history, or rather independently from one another? Do musical ontologies have histories anyway?
- Does musical language evolve “internally,” in response to changing concepts and ontologies, or as a result of socio-political factors?
- To what extent does music theory’s claim to the status of science rest on an ontological reading of its operative language?
- Does the “ordinary” use of music-analytic language among different musical communities and circumstances – for instance, the casual use of tonal terminology in professional and non-professional music circles – point to the limits of technically precise language when it comes to particular musical experiences?

Nathan Martin (University of Michigan)

» **What are music theorists talking about?**

My title question is intentionally naïve. I want to ask what music-theoretical discourse is about—not in the global sense but rather at the atomic level of individual music-theoretical terms. Put another way, I am interested in the “aboutness” of those terms; of terms such as “chord,” or “dominant,” or “period,” but also “Klumpenhouwer network” or “Cohn function.” Though music theory hardly lacks explicit reflections on its language(s), this particular question has not been much asked by theorists.

My talk is accordingly exploratory. I want to lay out and to investigate the range of answers one might give, drawing on classic work in the analytical philosophy of language, recent work in the history and philosophy of science, and those comparatively rare moments in music theory where terms and their extensions come to be explicitly thematised. My goal is less to solve, resolve, or dissolve the puzzles that will arise—though I would be happy if I could do so—than to illuminate these puzzles in their range and depth. For the relationship between theorists, theoretical terms, and the latter’s extensions turns out to be deeply mysterious.

Matt Brounley (State University of New York at Stony Brook)

» **Clean is Just...Clean: Negotiating Timbre in a New York City Guitar Shop**

In this paper, I draw on my ongoing ethnographic project at a major musical instrument retailer in New York City in order to interrogate the social life of timbre. Academic studies of timbre tend to understand it as either an autonomous object or as heard experience. But few studies have yet taken seriously the intricate day-to-day analytical language through which practicing musicians negotiate timbre’s conceptual boundaries in concrete social situations. My fieldwork with guitarists as they demo, discuss, and purchase effects pedals, illuminates the importance of communicative successes and failures in giving timbre context and meaning. Their discourse is complex and expressive — invoking specific products, artists’ signature sounds, concepts in signal processing, and a characteristic lexicon that circulates through media and advertising. Following Foucault and Kittler, I discuss the mechanisms of this discourse network in proximity to technology and capitalism. Then, following Habermas and Warner, I analyze the self-maintenance of a musician-consumer public that concerns itself with timbre both artistically and in the marketplace.

My research suggests that, against ongoing efforts in music studies to quantify or qualify timbre, we should consider that timbre may not be sound principally, but instead a social auditory negotiation structured by epistemic logics. This approach problematizes scholarship that treats day-to-day timbral discourse as metaphors for discrete sonorous parameters (Slawson 1987, Moore 2011, Scotto 2016),

or as descriptions of solipsistic “perceptualizations” (Fales 2002, Leydon 2012). I argue that timbre is built and maintained by social networks with which it is inexorably entangled. This is not necessarily to say that all sonic materiality requires linguistic conceptualization to exist, but to identify timbre as a form of socio-linguistic mediation and to problematize scholarship that attempts to dispel its social life in the hopes of uncovering its platonic ontology.

Stephen Lett (University of Michigan)

» **Structure, Experience, and What’s at Stake in the Language of Music-Analytic Production**

How the language of experience ought to function in music-analytic discourse has been widely debated in music theory, with early formalists excising it from discourse and later phenomenological and feminist theorists championing its grounding value. In both cases, however, theorists have yet to consider the purchase of this dispute on broader humanistic grounds. This paper, then, serves to articulate the stakes of the debate in ethical terms by, first, demonstrating that analytic engagement offers a space in which to experiment with how we construe and engage the other, and, secondly, by arguing that we ought to hold ourselves accountable to the effects of our analytic/linguistic products and practices—effects that go far beyond the production of knowledge about musical structure or the communication of experience through analytic prose.

In order to flesh out this argument, I study an animated exchange between Joseph Dubiel and Allen Forte (2000) regarding the distinction between analysis and description through the lens of philosopher Bruno Latour’s characterization of modernity (1991). I propose that Forte and Dubiel’s orientations perform the tension between Latour’s modern and non-modern attitudes. In line with Forte’s vision of analysis as pure explanation as opposed to description, the modern critical stance purifies thought by distinguishing absolutely between human/culture and nonhuman/nature. Latour’s non-modern conceptualizes, contrarily, in terms of networks of hybrids, in line with Dubiel’s claim that the distinctions Forte draws ought to be jettisoned from our discourse.

Paradoxically, Latour argues, in purifying language, moderns facilitated the proliferation of hybrids by remaining blind to them, thereby leaving their production unregulated. Elaborating on Latour, I argue that the urgency of this debate resides in the potential for analysis to foster a mode of action that fails to attune to the networked effects it has on orientations to practice both within and beyond music-analytic production.

Youn Kim (University of Hong Kong)

» **Motion, Force, and “Rhythm Form”: Keywords in the Piano Theories of the Early Twentieth Century**

In discussing the continuity between discrete pitches, Hugo Riemann once referred to the “‘co-working of motion’ with one’s own will” (1900, 40). This rather abstract phrase invites further inquiry. The motion may refer to the metaphorical melodic motion between two successive tones of different height. It can also imply the performative bodily motion, which can be actually carried out or envisaged. Thus interpreted, the “co-working of motion and the will” point to the embodied nature of human perception and more specifically, foreshadow the recent idea of coupling perception and action. In listening to music, one simulates mentally how the sounds are produced and, in doing so, makes sense of what is heard. This contextual analysis is not completely without grounds: Similar notions are found in the early scientific psychology. At the turn of the 20th century, many psychologists investigated auditory perception, including music, in relation to visual perception and kinesthesia. Musical time was considered as a dynamic experience consisted of actual movements, not a purely mental experience. A continuous “rhythm-movement” is produced by the performer’s gestures and also induced “in the act of perceiving rhythms.” In this context of the contemporaneous music theory and psychology, the present paper examines the languages in the writings of “piano

theorists” at the turn of the 20th century. Focusing on a series of keywords such as “motion,” “force,” and “rhythm-massings,” it discusses how performing actions were taught, how motions came to be integrated into perception/cognition, and how rhythm was eventually conceptualized and configured with force and bodily mass. In these marginalized writings of music practitioners emerges the conception of musical form, which is similar to Edward Cone’s idea of the “relation between musical gestures.” The languages function as shorthand theories of music when its disciplinary identity was being constructed in relation to other scientific discourse.

4. Associates Session: Music and/as Process – Ephemeral Scores and the Work Concept

Louis D’Heudieres (Bath Spa University), convenor

This session explores the relationships of 5 contemporary composers with the ‘work concept’ through the medium of performative presentations of ephemeral scores. The 5 works presented in the session explore facets of notation from video to audio to objects which eventually degrade. Whilst the score of Charles Hutchins’ work *Immrama* is in fact a programme which generates live pages of notation that disappear after a number of seconds specified by the performers, Robert Stillman’s work *The Wheel* is inscribed on vinyl that is partly degraded by each performance, eventually rendering the music un-performable. In Andy Ingamells’s *Waschen*, the score is washed off the composer’s body as he performs it; in Louis d’Heudieres’s series *Laughter Studies*, it exists solely as an mp3 that is responded to in real time; in Maya Verlaak’s *Supervision*, it takes the form of an interactive sculpture that is physically altered by a flautist’s sound. In each case, the model of the score as a transcription of, or set of instructions for, the ‘work’ has been abandoned in favour of a concept of the score as a dynamic object that is—perhaps—more of a facet of the performance of the piece than a lasting trace of the compositional process. Taken together, the pieces presented are a statement of a number of possible positions from which the ‘work’ of music might be viewed in the present day, and offer a discussion of the relationship of the work of composition and performance with the ‘work’ of music.

The session will comprise performances (live or recorded) of the pieces, followed by a round table discussion involving all of the performances.

Louis D’Heudieres (Bath Spa University)

» **Presentation of *Laughter Studies 1* and related audio score pieces**

Laughter Studies 1 is made with an audio score which is transmitted to two vocalising performers via headphones. Having had little to no time to prepare, the performers react in real time to instructions which tell them how to interpret the sounds they hear. These range from abstract sounds to ones which carry meaningful references to recognisable, everyday events.

Maya Verlaak (Birmingham Conservatoire)

» **Live performance presentation of *Supervision* with flautist Karin de Fleyt (York University)**

This piece involves a physical interactive score, one part of which is made of canvas. Amplified sound taken from the flautist sends vibrations into the canvas, causing notes placed upon it to move. This creates a feedback loop, whereby the material to be played is constantly changing when sound is happening. The composer has an additional element of control in the form of a torch, which, when lit, allows the flautist to play.

Charles Céleste Hutchins (University of Kent)

» **Presentation of *Immrama***

The notation for *Immrama* is created in real time via a process which collages various elements that can often be found in graphical scores – geometric shapes, de-contextualised and transformed bits of notation, and phrases of written text. The text is taken from the program that generates the notation,

so that the program examines and uses its own source code. The result is intended to be a query into the elements that make notation musical.

Robert Stillman (Canterbury Christ Church University)

» **Presentation of *The Wheel*, a sound composition for turntables by Robert Stillman and Matt Wright.**

The piece uses a unique set of 5 LP's onto which over 100 fragments of recorded solo improvisations by Stillman have been machine-cut as looping 'locked grooves'. The work highlights a dialogue between the 'fixed' nature of the sound materials (the endless loops on the discs) and the 'free' improvisational process by which the work is given form performance. The use of the locked-groove LP's, which serve as both sound content and score for the piece, places the work upon a material foundation which, in its susceptibility to imperfection, unpredictability, and decay, seeks an alternative to the comparative stability of equivalent contemporary digital sampling technologies.

Andy Ingamells (Birmingham Conservatoire)

» **Lecture-demonstration of *Waschen* for solo performer**

For this performance, the composer-performer stands naked with the word 'Waschen' written all over his body. He washes himself using a sponge and bucket of water, singing and erasing the words as he does so. He uses the words and his body as a score: the higher on his body the word is written, the higher the pitch of his voice. The score is gradually effaced and the performance ends when no words remain.

Parallel Sessions D

1. Roundtable short sessions (Edward J. Safra Lecture Theatre)

These roundtable short sessions feature responses to the work of Jean-Luc Nancy and Roger Scruton.

2. Free Paper Session: Musical Materialisms

Katherine Fry (King's College London)

» **Wagnerism in Victorian London: between Philosophy and Performance**

The historical rise of Wagnerism in nineteenth-century London is often associated with the intellectual spread of philosophical and musical idealism in European culture as a whole. In this way, Wagner's influence on artists, critics, musicians and writers in the closing decades of the century is seen to correspond with a new philosophical and moral seriousness attached to the idea of music more generally – understood as a privileged mode of expression beyond the limits of language and the physical world. But how does this conceptual narrative intersect with the material history of Wagner's music in performance? This paper calls into question the familiar historical relationship between Wagnerism and idealism through a focus on piano performances of his music in Victorian London. The first part of the paper offers a broad, critical discussion of the concept of musical idealism as it relates to narratives of Wagnerism. The second part explores the possibility of music's physical presence amongst 'musical' writers such as Charles Baudelaire, Walter Pater and Algernon Charles Swinburne. Against this backdrop, a third section considers the cultural work of piano transcription as a means of circulating and disseminating Wagner's music in the 1860s. Through reference to virtuosos such as Franz Liszt, Karl Klindworth and Edward Dannreuther, I explore the potential connections and tensions between piano performance and Wagnerian aestheticism. In so doing, I aim to illuminate the historical problem of Wagnerism as a philosophical concept and phenomenon, and to contribute more generally to current disciplinary concerns about music's materiality.

Samuel Wilson (Guildhall School of Music and Drama)

» Adorno's concept of musical material during and after the New Materialisms

Materialist thinking has enabled the reappraisal of music and its associated cultural and aesthetic practices (e.g. Born 2011; Cox 2011; Dolan 2013). Simultaneously, scholars outside of the musicological frame have sought to develop 'new materialist' perspectives in the context of myriad cultural and artistic phenomena (Coole & Frost 2010; Dolphijn & van der Tuin 2012; Bolt & Barrett 2012). However, these latter contributions' potential relevance to our thinking about materiality and musical aesthetics is as yet underappreciated.

I consider these developments in the light of Theodor W. Adorno's concept of 'musical material', read in the context of these new materialisms. Correspondences and tensions are explored within and between Adorno's materialism and contemporary materialist perspectives, which are brought into dialogue. Particular reference is made to Jane Bennett's 'vital materialism' (2010), on which the impact of Adorno's materialism is apparent.

Through a dialoguing of Adornian and contemporary materialisms, three interconnected issues are considered critically. First, by reading Adorno's work through these materialisms, it is argued that musical materials and materialities might be more fully articulated as potentially active forces in compositional processes (building on DeNora 2003, Paddison 2010, and others); they are not mere passive resources shaped by compositional activity. Second, in contrast with the monism present in many contemporary materialisms, it is argued that by reading these materialisms in light of Adorno's thinking dialectics proves to be a productive force in thinking through the particularities of musical materials. Third, the question of compositional agency is explored. It is suggested that agency may not be solely the "possession" of the composer – it is also observed in manifold material and historical relations.

Isabella van Elferen (Kingston University)

» The Paradoxes of Timbre: Musical Epistemology between Idealism and Materialism

Timbre is simultaneously one of the most powerfully immersive and one of the most ungraspable properties of music and musical aesthetics. And yet there is no critical idiom to assess timbre. There are not even adequate words to describe it, nor is there a definition that is more precise than one *ex negativo*: timbre is "the difference between two tones with the same pitch and volume". The synonym "tone colour" is synesthetically muddled: it is a visual metaphor used to describe an auditory phenomenon.

This paper analyses the double dualism that pervades the musicological and critical assessment of tone colour. First, timbre is either considered in an idealist way as the expression of the inexpressible (Schoenberg, Stockhausen), or in a materialist way as the manipulation of sound waves and instruments (Chion, Eidsheim). Second, there is disagreement as to whether timbre does or does not signify anything more specific than this "incommunicable" (Boulez, Dolan).

Timbral dualism, however, separates matters that are – and cannot be but – inseparably entwined. Timbre is both an unstable object *and* an ungraspable Thing: in fact it resides in the space *between* those opposites. A theory of timbre, therefore, has to be inclusive rather than dualist: timbre bridges the gap between material origins and immaterial effects, between the ontology and the phenomenology of music. In this sense timbre epitomises the idealism/materialism debates in music epistemology. I argue that an inclusive theory of timbre would have to be based on vibration and vitality (Bennett). Timbre is a vibration of sound waves crossing over from instruments to our listening bodies; a vibrating theory of timbre can cross over from ontology to phenomenology. The aesthetic experience of timbre is active and participatory (Rancière): hearing timbre is interacting with musical epistemology itself.

3. Free Paper Session: The Sublime and the Ineffable

Mauro Fosco Bertola (University of Heidelberg)

» Please mind the gap! Musical modernism and the Sublime in the 21st century

Positioning at its core the category of the sublime, the modernist aesthetic famously engenders a problematic relationship between music – characterised as an autonomous, self-relating agent of nonrepresentational negativity pursuing on its own terms a powerful critique of the Western metaphysic of presence – and its embeddedness in cultural contexts. At its most radical, like in Lyotard's aesthetic, music's 'immaterial matter' becomes a traumatic, 'in-human' Otherness, a sublime, otherworldly sound-event, "which is not addressed [...and] does not address" (Lyotard 1991: 142).

Picking up again her old polemical stance from 1989 against this kind of aesthetic and dismissing the modernist sublime as a fundamentally 'male' category, Susan McClary recently highlighted how in the last few decades a new generation of composers like Katja Saariaho, Thomas Adès or Salvatore Sciarrino has arisen, which by still drawing on the modernist tradition nonetheless engages more directly with signification and the cultural inscription of music (McClary 2015: 32-33). On this basis McClary calls for rehabilitating the allegedly feminine category of the beautiful, thus relocating music's essence within the anthropological boundaries of pleasure and opening it for cultural diversity and contextuality (see also Bérubé 2005: 1-27 and Wolff 2008: 11-29). Yet, is the beautiful the more apt category for aesthetically framing this artistic development? And does it really account for this alleged relocation of music's essence within the dimension of the human and of cultural diversity?

As Catherine Belsey has pointed out, the specific twist at the core of Žižek's philosophy consists in its conflating Lacan's psychoanalytical theory of sublimation with Kant's concept of the sublime (Belsey 2005: 141). Žižek's sublime object thus intermingles not only pleasure and pain but also the absolute negativity of the Lacanian Real and the positive features of its cultural inscription. In my paper I intend to explore the potential this theoretical frame offers for reading these recent artistic developments neither in terms of a domesticated modernism nor as a return to the aesthetic category of beauty as a culturally embedded fit between form and content. Instead, I will propose that we read them as the exploration of a specific, twisted space at the crossroad of the 'meaningful' positivity of culture and that 'sublime' negativity that the modernist aesthetic sees as the nonrepresentational essence of music.

Daniel Fox (City University of New York)

» The Perceptual Origin of the Sublime in György Ligeti's *Violin Concerto*

This paper triangulates the position of the sublime in György Ligeti's *Violin Concerto* through three reference points: 1) Questioning the diverse purposes to which the sublime has been bent, Jerome Carroll argues for a conception of the sublime in art "as a navigation of the *boundaries* of representation and meaning." 2) Drawing on Adorno and Lyotard, Max Paddison's writing suggests that, in art, the sublime is a moment of political resistance that can lead to a rearrangement of the symbolic order. 3) Based upon the Ligeti-Adorno correspondence, Peter Edwards recently argued for a renewed consideration of the influence of Adorno's conception of *musique informelle* and his historical thinking on Ligeti's works. This paper uses these three points of reference to argue that the *Violin Concerto* is an essay on the internal structure (!) of the sublime and its role in aesthetics.

Baudelaire depicted art as leading us to the eternal through the fleetingly fashionable. The first movement of Ligeti's *Violin Concerto* arrives at a fashionable presentation of the sublime in music that is based upon performing at the interstices of categories of human auditory streaming, thus engaging with claims of the eternal through scientific discourse. The arguments presented build upon Eric

Drott's analysis of the conditions of the possibility for the fluctuating perceptibility of vocal lines that lead to the 'crisis of the figure' in Ligeti's *Requiem*.

With its "derivational logic," the *Violin Concerto* furthers our understanding of the sublime in music in two ways: (1) It points us toward the origin of the sublime by denying our imaginations "the power of forms" through a psychoacoustic atom of *perceptual ambivalence*. This is distinct from the more typical characterizations in terms of overpowering or overwhelming: it is a minor sublime, but also an eternal sublime that can move in and out of fashion. (2) It performs the political opportunity offered by the sublime (as a moment of escape), through a reordering of the aesthetic apparatus, grappling with the 20th century controversy over tuning and pitch systems through a kind of historical and critical recapitulation.

Jan Czarnecki (Università degli Studi di Padova and Universität zu Köln)

» **The Ineffable in the Philosophy of Music. Zangwill vs. Jankélévitch**

The ineffable (*l'ineffable*) is a fundamental concept for a range of twentieth-century French philosophers (Louis Lavelle, Ferdinand Alquié, Jean Wahl). It plays a particularly important role in Vladimir Jankélévitch's philosophy of music, being also one of the crucial elements of his thought as a whole, including his ineffabilist metaphysics and moral philosophy. In Nick Zangwill's latest book, *Music and Aesthetic Reality* (2015), which makes no reference to this continental tradition, the ineffable re-emerges as a key component of a philosophical defence of formalism in musical aesthetics and of realism with respect to musical aesthetic properties. My aim in this paper is to explore the effective interrelation between these two musical ineffabilisms, despite the fact that the author of *Music and the Ineffable* is never mentioned in Zangwill's text. First, I discuss briefly the triad *indicable – ineffable – inexpressible* in Jankélévitch, taking into account his negative metaphysics and ethics, as well as his Neoplatonic roots (Plotinus, Proclus), his dialogue with apophatic theology (Pseudo-Dionysius, Cappadocian Fathers) and the abundant references to mysticism (St John of the Cross, Jakob Böhme, Angelus Silesius) in this context. Second, I reconstruct and discuss Zangwill's three fundamental theses on music: formalism, realism and ineffabilism, offering some critical remarks. Third, I propose an original general classification of the ineffabilist theses on music (three universal and four particular), ordered with respect to the traditional formalist – antiformalist antithesis. As a result, various distinct ineffabilist theses are made explicit, compared and put in order. In the fourth and last part, I argue that both authors characterise the musical ineffable consistently in terms of immanent sense, typical of the ineffabilist theses grouped in my taxonomy as formalist, rejecting anti-formalist sorts of ineffabilism. Thus Jankélévitch, for all the methodological, axiological and stylistic features to which Zangwill is diametrically opposed, can be perfectly catalogued under the label coined by Zangwill for his own view on music: *immanent mysticism*.

Cecilia Livingston (King's College London) and **Duncan McFarlane** (University of Ottawa)

» **Dazzled By The Stars: Beethoven, Kant, and the Confusions of the Sublime**

In 'Is The Sublime a Musical Topos?' (2010) Wye J. Allanbrook identifies a troubling trend in contemporary musicology's attempts to locate or explain the Kantian sublime (as described in the *Critique of Judgement*, 1790) in particular musical features of works by Haydn, Mozart, Beethoven, etc. Scrutinising the work of Mark Evan Bonds, Carl Dahlhaus, Richard Taruskin, and others, Allanbrook points to E.T.A. Hoffmann's '*Beethoven's Instrumental-Musik*' (1810, rev.1813) as a moment of origin in this problematic discourse: though Hoffman's exaltation of instrumental music appears

irreconcilable with Kant's discussion of music in the *Critique of Judgement*, musicology continues to attempt that very reconciliation.

Within this larger trend, our paper identifies a group of musicologists who go even further – who attempt to justify interpretations of Beethoven and/or his music as sublime, in Kantian terms, by claiming that Beethoven *read* and was directly influenced by Kant's aesthetics, and that certain pieces of his music deliberately exemplify Kant's ideas: Kinderman, Kramer, Swafford, Tymoczko, Taruskin, etc. Their arguments typically centre around an entry in Beethoven's *Konversationshefte* (I. 235) allegedly copied from Kant's *Critique of Practical Reason* (1788): 'The moral law within us, and the starry heavens above us...' However, scrutiny of the evidence presented by these musicologists reveals no credible historical basis on which to suggest that Beethoven read Kant's Critiques, let alone the 'Analytic of the Sublime' in the *Critique of Judgement*.

Even when this beguiling myth is set aside, Kant's arguments not only resist but specifically *deny* the possibility of music's sublimity, and instrumental music's in particular (Parrett, 1998; Weatherstone, 1996). Bonds (2006) identifies the 'remarkable transformation of attitudes within such a short span of time, between Kant in 1790 and Hoffmann in 1810' which takes Kant's hierarchy of the arts, with music firmly at the bottom, incapable of sublimity, and turns it 'on its head' in privileging the symphonies of Beethoven (8). Yet while Bonds identifies this problematic historical difference, he attempts (like so many before him) to explain it away within the framework of Kant's philosophy, collapsing an important distinction. As Stephen Hinton (1998) observes, when Beethoven did use aesthetic terminology, he directly contradicted Kant, and Allanbrook makes clear that Kant's assessment of music cannot be so readily reconciled with Hoffmann's. This paper, then, identifies two needs: for musicology (1) to examine with greater care the historical contexts in which remarks on the sublime are made, and (2) to preserve rather than collapse the distinctions between different uses of the term 'sublime'.

4. Free Paper Session: Gesture and Play

Matteo Magarotto (University of Cincinnati)

» **Mozart's Order, Mozart's Play: An Enlightenment Dialectic**

Eighteenth-century music responded to the Enlightenment's call to reason by rationalizing musical materials and forms (Rameau 1722; Fux 1725; Riepel 1752-65; Koch 1787-93) and by expressing Enlightenment values directly or metaphorically, as in Mozart's operas (Stiller 1988; Till 1992; Kreimendahl 2011) and piano concertos (McClary 1986; Keefe 2001). German rationalist philosophy considered "order" as the foundation for "truth" (Wolff 1719) and, in instrumental music, rationalism manifested itself through order in phrasing, form, and tonal structure. However, formal disruption, stylistic mixture, and humour in this repertory belie rationalist principles (Allanbrook 2002; Rumph 2012; Sutcliffe 2014). These behaviours reveal an interest in the manipulation of musical materials (play), defying the control of rigorous logic (truth-order).

The ludic dimension of play in music has now received attention (Moseley 2016), but the importance of the dialogue between order and play in Mozart's instrumental music is not fully acknowledged in scholarly criticism. Yet, I argue that this dialogue offers a hermeneutic key to the composer's art while also correcting the overreliance on opera as the primary witness of his Enlightenment outlook. In this paper, I show that such dialogue mirrored a similar dialectic in contemporaneous German thought, between a neoclassical aesthetics as represented by Johann Christoph Gottsched and an aesthetics of play as espoused by Gotthold Ephraim Lessing (Guyer 2014). I present select analyses of Mozart's chamber works to describe the complex interaction between logical order and playful manipulation in the music, and interpret it in light of eighteenth-century German aesthetics (Wolff, Gottsched, Baumgarten, Mendelssohn, Lessing, Sulzer, and Kant). Ultimately, this research has repercussions

beyond its specific chronological context: with Mozart I offer a case study in the ontology of art, suggesting that the order/play dialectic is central to artistic work.

Lara Pearson (Durham University)

» **Gesture as Thought in South Indian raga performance**

When singing the improvisational form known as raga *ālāpāna*, Karnatak (South Indian) vocalists often produce elaborate hand gestures that appear to mirror the music being sung. Such gestures are spontaneous and do not follow a codified system, and in these respects they are similar to co-speech gestures. Speech-accompanying gestures have previously been examined for their contribution to communication and learning; however, there is increasing interest in the idea that physical gestures are part of thought itself. In this paper I draw on work from the field of embodied cognition, in addition to my own analyses of Karnatak vocal performance, to discuss whether co-singing gestures in this context can be considered part of musical thought and thus contribute to creative processes in raga improvisation.

While Gallagher (2005) argues that gesture assists in the accomplishment of thought, Clark (2013) more clearly characterises gesture as part of the process that constitutes thinking. Pouw et al. (2014) elaborate on this work to propose that gestures serve as external tools of the cognitive system, providing a physical presence with which to think. The tendency for gesture to ground concepts in physical action has been noted as a significant factor in this process (Pouw and Hostetter 2016). Following from this work, I present an analysis of gesture in Karnatak vocal performance in which I examine the grounding of musical ideas in physical action. This is achieved by exploring correspondences between music and gesture using motion-tracking and audio feature extraction from video recordings. My findings demonstrate that gestures in this context commonly index musical features in ways that are consistent with cross-domain mappings found in experimental studies. I argue that through this grounding of music in physical action, co-singing gestures can act as ‘external tools of the cognitive system’ (Pouw et al. 2014), wherein musicians physically manipulate musical ideas in space, playing with patterns of melodic movement, emphasis, and de-emphasis experienced across domains. Finally I consider more broadly how gesture in this context fits into enactive (Varela et al. 1991) and ‘radical predictive processing’ (Clark 2015) accounts of cognition.

Annabel Colas (University of Bern)

» **Why improvisation blows up the token/type distinction**

Musical ontology faces a challenge with improvisations. Indeed, improvisations do not fit well with the classical interpretation of musical works and performances in terms of types and tokens.

In the literature, Alpers (1984) argues that improvisation should be conceived as a single token of a type. Kivy (2004), on the contrary, claims that improvisation should be identified with the type. Both strategies rely on the assumption that it is possible for a type to have a single token. There are two reasons to be sceptical about this assumption: first, the token/type distinction does not fit very well with the notion of improvisation and, second, the cost of types having only one token is unpalatable. I propose, therefore, adopting a different approach: collapsing the distinction between performances and musical works in the case of improvisations. Improvisations are identical to both performances and musical works. Indeed, in the context of improvisation, the distinction does not make much sense: musical works are nothing else than performances. And performances are nothing else than musical works. So by identifying improvisations to performances, ipso facto, these are also identified to musical works, and vice versa.

Parallel Sessions E

1. Themed Session: Musical Nonhumans

Kyle Devine (University of Oslo), convenor

Patrick Valiquet (Royal Holloway, University of London), convenor

Frustrated with the limitations of late twentieth-century constructionism and hermeneutics, music scholars have recently begun to pay closer attention to the agency and materiality of musical 'things'. Aspects of the so-called 'new materialism' are now evident in emerging research on the materiality of print sources, instrument technologies and media infrastructures, the material dimensions of subjective properties including identities, bodies and voices, and the ways that various aesthetic objects circulate and exert influence in the musical world. In the language of Actor Network Theory, these studies seek to reinsert the 'nonhuman' into our understanding of music's social effects. Most, however, treat the concern with musical things as a benign complement to traditional understandings of the musical object and its human use. In spite of increasing efforts in philosophy and media studies to revisit matters of political subjectivity and public formation in light of the material turn, the musicological categories of the human and the nonhuman remain largely undisturbed. The domain of the nonhuman has been absent from assertions about musical rights, desires, emotions and abilities. In an era of 'posthumanities', human specificities are also undergoing a kind of materialist transformation, increasingly being reframed around concepts such as affect, embodiment, assemblage, or emergence, all of which complicate the traditional limits of subjectivity. What does it mean to distinguish the nonhuman from the human in these terms?

Indicative Bibliography

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Deirdre Loughridge (Northeastern University)

» Soul and Voice, Fingers and Strings

For Jean-Jacques Rousseau, music belonged to humans, and humans alone. "Birds whistle; man alone sings," he wrote: "as soon as vocal signs strike your ear, they announce to you a being like yourself.

They are, so to speak, the voice of the soul” (*Essai sur l’origine des langues*, 1781). Rousseau’s fellow encyclopaedist Denis Diderot, by contrast, found the “accents of the voice” to be common to many animals; it was instead the “language of fingers and gestures” that Diderot considered specific to the human species (*Histoire des deux Indes*, 1770). Whereas Rousseau conceived humans, endowed with a spiritual power of free agency, as different in kind from all else, Diderot – an avowed materialist – thought of humans as different in degree of organization. Diderot expressed this materialist outlook by envisioning a philosopher as a harpsichord with sensibility and memory – a sentient instrument, or as he also put it, both musician and harpsichord at once (*Le Rêve de d’Alembert*, 1769).

This paper examines how Rousseau and Diderot used music to draw boundaries or continuities between humans and nonhumans, and the implications of their musical thought for their political theories – namely, their positions on the rights and responsibilities that come with being human, and human diversity. These political issues have proven a significant challenge for new materialisms and object-oriented ontologies, which in extending a human-like ‘vitality’ or ‘being’ to all things have risked occluding unequal statuses within the category of the human. Revisiting an ‘old materialist’ moment thus provides an opportunity to compare and assess the relation between social concerns and theoretical assertions; and the importance of music to these two philosophes’ thinking about the (non)human condition invites new scrutiny of the role musical phenomena (such as vibration and tuning) play – or have yet to play – in new materialist thought.

Hollis Taylor (Macquarie University)

» **Is Birdsong Music?**

How and when does music become possible? Is it a matter of biology, or culture, or an interaction between the two? Let us begin with a curious circumstance: humans are the only primate species with the specialized cerebral capacity for vocal learning. Thus, vocal learners like songbirds have the potential to open a window on the nature and origins of the capacity for music.

As a field musicologist (or zoömusicologist), I spend months each year in the outback recording the songs and chronicling the musical activities of the Australian pied butcherbird, a species that could revolutionize the way we think about both birdsong and the core values of music. Their success in creating a musical culture with significant commonalities with human music (including some features thought unique to it) has provoked me to reconsider an old question: Is birdsong music, ‘music,’ proto-music, or merely a functional endeavour?

Although by Darwin’s time the similarities between human music and birdsong were well enough understood for him to suggest that they are evolutionary analogues, in contemporary natural and social sciences as well as in the humanities, debates continue to swirl around the contention that animal activities could fruitfully be considered as art. This report from the field and desk considers both birdsong and how humans make sense of it. I argue that by overcoming the limitations of human exceptionalism in analytic frameworks and explicitly incorporating animal efforts and agency into theory development, validation, and revision (theories too often dominated by human and elite Western concerns), we will arrive at a less-distorted understanding of musical activities across species.

Matt Brennan, Simon Frith, and Nick Prior (University of Edinburgh)

» **Towards a New Understanding of Musical Instruments**

Within the academic discipline of musicology, the study of musical instruments has always involved a concern for the ‘materiality’ of music and the relationship between the human and the nonhuman. The Reid Professorship of Music at the University of Edinburgh, for example, which was established in 1839, followed a bequest for a chair in ‘the theory and practice of music’ that was taken to involve, necessarily, organology and acoustic science (part of the bequest was a significant collection of musical instruments).

Precisely because it was embedded in what became essentially conservative music departments (or conservatoires), as a research field organology has tended to ignore the development of music technology, recording, electronic composition, digital sound storage, etc. – significant matters for popular music studies--as well as other, rather different disciplinary approaches to instruments, their meaning and their use, from science, media and technology studies, for example. There is now, in reaction to this, significant interdisciplinary work being done on musical instruments but in this paper we want to take a specifically sociological approach to the ontological questions involved: What is a musical instrument? What do musical instruments do? How should musical instruments be understood? Drawing on our research into the history of both musical hardware and musical software, we will argue not just that sociology should be central to the study of musical instruments but also that the study of musical instruments should be the starting point of the sociology of music, a sociology in which the human and the nonhuman, the material and the ideological, are inextricably connected.

2. Free Paper Session: Sound and Silence

Joseph M. Ortiz (University of Texas at El Paso)

» **Marking Time: “Theories of Musical Silence from Aristotle to Shakespeare”**

What does it mean to represent silence in music? For writers of Renaissance music treatises, who attempted to standardize the notation of musical sound, the question would seem to be more practical than theoretical. Yet, these same writers often include elaborate definitions of musical “rests,” which they represent as equal in importance to musical notes. Moreover, in an effort to distinguish silence in music from other kinds of silence, these writers regularly turn to Aristotelian theories of time that characterize the passing of time as physically observable—and thus recordable. This paper analyses the representation of silence in Renaissance music treatises, and it argues that these treatises are essentially grappling with the problem of musical *perception*. On the one hand, these theorists agree that a musical rest that is inaudible is not a rest at all; it must be observed to be meaningful. On the other hand, the emerging rhetoric of musical notation implies the existence of a musical work that is independent of, or anterior to, an actual listener. Further, the last section of this paper shows that the philosophical problem of musical silence was also registered by Renaissance poets, who had long thought about the inscription of metrical time in written poetry but who still did not have a method for scripting varying intervals of silence in poetry. Shakespeare, who often imitates the rhetoric of Renaissance music theory in his plays, particularly seems to have been interested in the problem of representing musical silence. At certain, intriguing moments he experiments by subjecting poetic verse to the strictures of musical time, effectively prompting his audience to hear silence as both scripted and intentional.

James Savage-Hanford (Royal Holloway, University of London)

» **Meaning and Silence in Enescu**

How we conceive of and theorise stasis, non-linearity or non-discursiveness in music has been reformulated by Edward Pearsall in metaphorical terms, employing the designation ‘silence’ to describe musical events that imply a lack of form, structure, or teleology (Pearsall, 2006). Pearsall stresses that “Silence of this kind is *performative*, enacted through sound rather than by the curtailment of sound”, and, moreover, that “with performative silence (...) it is almost entirely up to the listener to supply meaning” (2006: 43). Non-discursive events could be seen, then, to provide the ‘silent’ space necessary for subjective contemplation, of a kind that is highly intimate and personal, and which characterises a significant proportion of George Enescu’s later chamber works. Seemingly

timeless, often dreamlike, Enescu's silently sonorous landscapes are opportunities for intimate reverie and reminiscence, frequently recollecting and reimagining past thematic and gestural material. Enescu's music and Pearsall's theorisations on articulating meaning through silence provide fertile ground for further incorporating the musical-philosophical thought of Vladimir Jankélévitch, and the analogies he offers between music and the finitude of silence: "Like reticence, or interrupted development, [musical silence] expresses the wish to return to silence as soon as possible; an attenuation of intensity, it is at the threshold of the inaudible, a game played with almost-nothing" (Jankélévitch trans. Abbate, 2003: 142). Fundamentally, his conception of musical silence constitutes an attempt at advancing the supposed durational quality (in the Bergsonian sense) of lived time, in that "Silence brings into being the latent counterpoint between past and future voices" (2003: 151). Using examples from Enescu's later chamber works, my aim in this paper is to explore mutually illuminating points of intersection between Enescu and Jankélévitch, for whom preservation of the past within the lived present was vital to a shared conception of the experiential nature of time. Reincorporating Pearsall's suggestion that silence can articulate meaning, as well as musical evidence of what Gaston Bachelard referred to as the instantaneity and inherent *discontinuity* of lived time, simultaneously allows a pointed critique of Jankélévitch's philosophy of durational time, and deliberation over his frequent assertions that music resists (hermeneutic) meaning altogether.

Alessandro Giovannucci (University of Teramo)

» **The mute and the dumb: sound as a link between philosophy and music**

In recent times a significant amount of philosophical study on music has developed, mainly focusing on the relationship between music and listening. Nevertheless, how can we think in philosophical terms about sound itself and its possibilities? Can sound make philosophy sing and music reflect? In this paper we will analyze how sound can act as a membrane able to connect philosophy and music, stimulating new forms of interaction between these two fields.

Sound has always represented a residual element of musical practice, a sort of necessary evil to reach the conceptual core of a musical composition. This thinking of imperfection has totally turned around thanks to the improvement of technical means and new listening techniques. Nowadays sound is perceived as the "real" essence of music. We will focus on the work of main composers of the Spectral school (G. Grisey and T. Murail), in order to show how their work on the harmonic spectrum has contributed to the idea that sound can be both the matter and the form of musical composition. Spectral de-construction of sound in its primary elements represents one of the most systematic research on the intimate nature of the musical material.

We will further analyze the interconnections between spectral music and philosophical research on sound and musical timbre (G. Bachelard, H. Dufourt, J.-L. Nancy). According to these philosophers sound enhances the resonance which constitutes the basis of a new relationship between the subject/listener and the object/sound, generating an anti-Cartesian turn on the traditional music paradigm. The resonance acts as a force of attraction which brings together the abstract and the concrete, toward a synthetic, inclusive horizon. Sound, as a porous and ambiguous entity, expands both acoustical and epistemological experience, encouraging new possibilities of collaboration between music and philosophy.

Michael Gallope (University of Minnesota)

» **The Inaudible Velvets**

In the burgeoning interdisciplinary field of sound studies, a rich literature on histories of sound media and technology has developed alongside ongoing research in film sound and sound art (Sterne, 2012). What is only beginning to emerge are debates about how to interpret sound recordings with specific

and detailed attention to the medium. Drawing together a range of published documentation and existing scholarship alongside a close study of the recordings themselves, this paper narrates a brief history of the Velvet Underground's late-career performances, and offers a close reading of one in particular—a nearly inaudible version of the song “What Goes On” as performed at Philadelphia's *Second Fret* in 1970.

In an exhaustive chronicle of The Velvet Underground's day-by-day existence (Unterberger, 2009), the author describes this 1970 bootleg as an instance of poor documentation. Indeed, it was recorded at such a low level that the tape-hiss competes for one's attention. But this paper argues that the medium of the recording—a fragile and distorted tape—foregrounds productive contradictions specific to the form of the bootleg itself. On the one hand, the Velvets' performance of “What Goes On” spellbinds listeners with a predictable, lulling consistency of harmonic structure built upon Lou Reed and Sterling Morrison's duelling guitars. At the same time, the muffled quality of the tape floods the listener with reminders of absence and decay. After all, this bootleg was recorded at the twilight of the band's existence. With only fifteen people in attendance, one hears the three musicians going through the motions in an undervalued interval of time.

The paper concludes that such a contradiction—of predictable musical forms and the inconsistent texture of a decaying time—exemplifies what Adorno once described as music's “*Schriftcharakter*” (or character of writing) under the condition of sound recording (Adorno, 1990). It allows one to comprehend how normative forms, inscribed in ways that are ad hoc and unpredictable, might unexpectedly harbour a capacity for negativity and critique. In this case, the bootleg does not merely afford the nostalgic recollection of a lost moment; one might hear it as finished work, an unwittingly accurate form of inscription for a collaboration that has lost any sense of outward expression, and lapsed into an inexpressive—but still arresting—portrayal of emptiness.

3. Themed Session: Feeling in Music and Sound: Atmosphere, Stimmung, Mood

Friedlind Riedel (Bauhaus University Weimar), convenor

Whether sung or sampled, private or alien, composed, amplified, passed down, recorded or imagined, music and sound are operative forces for shaping feelings. It seems that wherever music resounds, feelings or moods are likely to unfold as perhaps vague, but nonetheless intrusive and pervasive atmospheres. A recurrent radio-tune, a symphony, a jarring sound, a call for prayer, a soundtrack, a marching band or the hoot of an owl may all evoke, embody, radiate, alter, narrate, intensify, subvert or diffuse a situational atmosphere or Stimmung. In turn, the phenomenal spheres of music and sound have been key to the various philosophical genealogies of Stimmung, mood, or atmosphere theories. In this vein, German phenomenologist Hermann Schmitz (1978, 2014) invokes music as evidence for his redefinition of feelings as atmospheres; Gernot Böhme (1995) mobilises the musical instrument as a prime example of his New Aesthetics of atmosphere; and Timothy Morton (2007) turns to timbre and tone to elaborate what he terms “ambient poetics”.

Despite these fertile intersections of music and atmosphere, music scholarship has often referred to phenomena of atmosphere or collective mood only in passing. This contrasts with contemporary sound studies, in which notions of atmosphere along with ambience and affect have gained currency to investigate music and sound as phenomena of space and place. The presentations will advance and challenge existing concepts of atmosphere, Stimmung or mood through music and sound while going beyond a notion of atmosphere as mere spatial intensity, widening the focus to include performance, process, duration, dynamism, tension and rhythm. Furthermore, this panel seeks to foster dialogue between the burgeoning anglophone scholarship on atmosphere as grounded in affect theory and germanophone notions of atmosphere that bear on New Phenomenology.

Andy McGraw (University of Richmond)

» **Musical Atmospheres In Enlightenment Thought**

In this paper, I historicize the contemporary theorization of atmosphere as it specifically relates to music. How have our recent ideas about atmosphere been thought in previous eras and to what extent might we be rephrasing older concepts? Recent concepts of atmosphere are foreshadowed in nominalist theories that reject the attempt to reduce lived experience and the concrete reality of things to abstract classes and general labels, a tendency guided by what Heidegger critiqued as the “aprioristic” thinking of classical metaphysics. Nominalism is echoed in 19th century materialism as in Feuerbach’s concentration on the utterly individual thisness of the body. Music now appears to be having its materialist moment as scholars escape the tyranny of the textual score to recognize the thisness of performance and listening (belatedly following linguistics). Dumont argued that nominalism, in its obsession with granting all phenomena proper names, is unable to see relationships between them. Contemporary theories of atmosphere often attempt to account for the irreducible *hic et nunc* while also suggesting that every relationship (especially those established by shared feeling) deserve a proper name. In this paper, I describe the surprising (to me) admixture of nominalism and relational affect in Adam Smith’s Theory of Moral Sentiment (1759) in which he argues that commerce is destructive absent a moral philosophy built upon the structures of shared sentiment modelled in aesthetic experience. Empathy, not utility, undergirds Smith’s ethics for which musical experience is the primary metaphor and example. In social interactions, Smith argues, we see emotions “pass between people” who “flatten or sharpen” their feelings to be in “sentimental concord, while never reaching a unison.” Because contemporary theories of atmosphere embed a latent anti-capitalism through the rejection of objectivist thinking, we might find it ironic that the theorist of the “invisible hand” entertained such “atmospheric” notions.

Anne Holzmüller (Freiburg University)

» **Musical Immersion and Atmospheric Sound Spaces in Eighteenth-Century Sacred Music**

The Paper addresses immersive listening experiences from the protestant reception of Italian polychoral sacred music in the 1780ies and 90ies. The literary sources for descriptions of such experience derive from letters, diary notations or travel reports by bourgeois enlightenment writers as Friedrike Brun and Wilhelm Heinse. The influence of atmosphere on and its correlation with musical immersion will be highlighted and discussed by various aspects: first, the atmosphere of a specific listening space, in my example the Vatican Cappella Sistina; secondly the atmosphere or aura of the music itself and how atmosphere is constructed musically; finally, I want to reflect on how specific aspects of atmospheric perception (Boehme 2001; Schmitz 2014) shape or become aspects of immersive perception itself.

Renata Scognamiglio (Sapienza University of Rome)

» **Elective affinities: Atmospheres in New Phenomenology and Film Music Studies**

In the last fifteen years, the neophenomenological theory of atmospheres – put forth by Hermann Schmitz (1964), and promoted by Gernot Böhme (1995) and Tonino Griffero (2005) – has given rise to a transdisciplinary research into the phenomena of atmospheres that recently started including philosophy of music (Vizzardelli 2007, 2009, 2010; Vadén, Torvinen 2014), musical anthropology (Riedel 2015), and music therapy (Sonntag 2013). Curiously enough, given the contemporary ubiquity of audio-visual media, the theory and analysis of film music has only been passingly touched by atmospherology.

This paper will first single out some core problems in the neophenomenological debate: a) the concept of “primitive presence” as the “extradimensional a priori of our corporeal feelings” (Schmitz 2009,

Griffero 2010/2014); b) the controversy between Schmitz and Böhme on the possibility of crafting atmospheres; c) Griffero's proposal of an atmospheric interpretation of James Gibson's affordances. In view of the above, the mutual benefits of a connection between atmospherology and film music studies will be explored. On the one hand, Schmitz's notion of *leibliche Regungen* offers a solid, embodied grounding to the fundamental function of film music as dynamic articulation of the life in the primitive presence, thus enabling a deeper understanding of common formal and textural features of both original scores and the 'retailoring' of pre-existing music to moving images. Moreover, Böhme's claim (i.e. 2001) for a neobaumgartenian rethinking of aesthetics (from providing a theory of Art to elaborating a more inclusive theory of sensitive cognition) resonates with contemporary demands for an all-encompassing, "aesthetic" approach to music in multimedia. On the other hand, musicological tools, reframed according to ecological psychology (Clarke 2005), help atmospherology delve further into what Béla Balász (1924) defined "a new sense organ" — namely, cinema.

Juha Torvinen (Sibelius Akademie, Helsinki University)

» **Atmosphere and Nature in Music: Philosophical and Ecomusicological Considerations**

Through history, music has been an important vehicle for understanding the relationship of human beings and nature. The starting point of my presentation is that music's relationship to nature today is strongly connected to the ways music represents, evokes or is assimilated to atmospheres. By connecting a philosophical notion of atmosphere with ecomusicological and cultural musicological considerations, I discuss two works of contemporary music with themes related to northern nature: Outi Tarkiainen's *The Earth, Spring's Daughter* (2015) and Anna Thorvaldsdottir's *Dreaming* (2008). I aim to show that while music can bring about atmospheres as all-encompassing feeling-like situational states, a detailed analysis of musical works, topics and compositional practices is needed for achieving a thorough understanding of how musical atmospheres participate in conveying socio-cultural and nature-related messages. Regarding the theme of nature, such music ontological interdependency of presentation (immediate feeling-like experience) and representation (socio-cultural signification) becomes especially important, because it is analogous to how human beings are connected to environment through intertwined experiential layers: intellectual knowledge, cultural traditions, bodily sensations, affective attunements etc. In addition to philosophical considerations and examples of Tarkiainen's and Thorvaldsdottir's musical works, I discuss the meaning of musical atmospheres and contemporary music for our general environmental awareness in the age of environmental crises. Besides ecomusicology and cultural musicology, my paper draws from Martin Heidegger, Gernot Böhme, Hermann Schmitz and Timothy Morton.

4. Themed Session: Rethinking Collaborative Authorship Through Music

Nina Penner (Duke University), convenor

The nature of authorship in the collaborative arts has been subject to lively debate in philosophical aesthetics, yet these debates have focused almost exclusively on cinema with scant attention to music. Music scholars, on the other hand, often need to make decisions about the authorship of particular musical works, yet there has been little theoretical discussion of how such determinations ought to be made. This panel seeks to evaluate the applicability of current philosophical theories of authorship to music, propose revisions where necessary, and explore new models.

The brief bibliography below comprises a selection of works that may be of particular relevance to those with an interest in attending this panel, or to those seeking to orient themselves therein, but is not intended as exhaustive, prescriptive, or required for audience members.

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Kevin Ryan (University of Memphis)

» **Music Samples and Collective Authorship: When Sufficient Control Isn't Simply Sufficient**

Authorship must capture some sense of control over the aesthetic features of a work. For instance, Livingston (2009) offers an account based on sufficient control over the finished work's expression of artistic, aesthetic, or expressive components. This account is contrasted against Berys Gaut's (2010) view of cinema authorship as whoever "endows a work with artistic or other work-constitutive properties" (Livingston 2009, 77). Livingston argues that Gaut's view is too permissive. For instance, we can consider actors as potential film authors. According to Livingston, *pace* Gaut, even cases of improvised performances being utilized in a finished film are ultimately in the hands of someone other than the actor, thus the actor lacks sufficient control over the final product to be considered an author. One could leverage a similar point for authorship involving musical samples. In this context, it seems that the original author of a song that is sampled should not be considered an author of the later work. I shall instead argue that the original author exhibited enough sufficient control over the aesthetic qualities of the second piece to be considered authors of both. I then address a concern that attributing authorship in this way is fatally flawed for problematic causal reasons; in short, how is it possible that someone could author a musical work they may have never heard, let alone never directly contributed to? My response here hinges on the fact that the person using the sample is drawing on found sources. When used without complete change, as samples are, they act as constraints akin to the intentions of co-authors constraining the direction of a work. If accurate, this sense of sufficient control will also have implications for the Livingston-Gaut debate in favour of the latter.

Alessandro Bratus (University of Pavia) and **Claudio Cosi** (University of Pavia)

» **Not Exactly the Thing I Had in Mind: Collaborative Authorship in Songwriting and Unintentional Shared Intentions**

The process of writing and recording songs offers a precious opportunity to challenge some of the key assumptions made in current theoretical literature on collaborative authorship. Scholars such as Livingston, Gaut, Skinner, and Sellers have focused on cinema and on the director as the figure that retains the main authorial function in a collective artistic endeavour, but when the same framework is applied to popular music the parallel does not hold up equally well. Here the role of the director is usually covered by the producer, as the focal point of a collaborative network behind the elaboration of the recorded version of a song. Following the conceptualizations of songwriting proposed by Bennet and McIntyre, we understand such a process as a sequence of iterative problem-solving tasks. In this

context, any decision is the result of negotiation between different actors of the network, whose shared intentions are unspoken and unintentional rather than planned or agreed upon.

As a case study, we will focus on *La città della canzone*, a workshop for young songwriters who have the possibility to work out a song in a single week, starting from their own raw lyrical or musical ideas. They share these materials with invited guest professionals (producers, songwriters, performers) as well as with students, researchers, and professors of our Department. Taking up Searle's concept of we-intentions, and more specifically their property of becoming intentions-in-action, we observed that during the workshop the role of the producer is collectively performed, so as to give birth to a sort of networked authorship. Thanks to the audio, video and visual documentation gathered during the workshop, we will reconstruct the decision-making process behind these songs, and show how a non-competitive and non-commercially driven context is the ideal situation in which to develop a truly collaborative authorship.

Cayenna Ponchione-Bailey (University of Oxford)

» **Tracking the Authorship of Orchestral Performance through Influence and Action**

It is widely assumed that the conductor is responsible for the artistic product of an orchestral performance, but studies have illuminated that a conductor's authority is rarely absolute and that musicians are negotiating a complex web of allegiances and hierarchies in which the conductor may play only a small part (e.g. Faulkner 1973/1989; Atik 1994; Dobson & Gaunt 2013). Through a process of mapping orchestral musicians' actions and the influences that prompt them in real-world rehearsal and performance settings, my research has revealed that the negotiation of interpersonal hierarchies is just the tip of the iceberg in terms of the influences at work in an orchestral environment. Orchestral musicians are found to be at the nexus of a web of shifting power-relations which they negotiate through bodily produced sound within the moment-to-moment flow of performance as they determine *how* and *when* to play each note. Contrary to what appears to be an orderly execution of a previously agreed-upon set of performance goals, orchestral performance is actually much more improvisatory and contingent on the specific actions and reactions of players in the ensemble at any given moment. Refocusing the lens on the authorship of *performance* and away from its textual cousin requires a review of *action*—as well as the influences which shape-up individual and group action—as the site of authorship attribution. In this paper I will explore the connection between influence, action, and the production of the aesthetic parameters of performance in orchestral practice.

Frances Morgan (Royal College of Art)

» **Input/Output: Questions of Authorship in Early Computer Music**

Electronic music has frequently been collaborative in nature, due to its having been created in studios in which the composer works alongside a technician or engineer to realise a composition. The collaborative role of the performance technician has been explored by, among others, Sean Williams, in his research on Stockhausen and early electronic music performance practice, while Tom Hall (2015) has proposed that programmer/technologist Peter Zinovieff's work with composer Harrison Birtwistle in the 1970s at EMS (Electronic Music Studios) constitutes a collaboration.

Following Hall's study, I will acknowledge the wider context of early computer composition that made collaborations such as Zinovieff and Birtwistle's possible, looking at the network of relationships between composer, programmer, and engineer within the studio.

However, I will put forward the idea that all computer music has the potential to be called 'collaborative', not just because it has historically required physical/technical collaboration between people, but due to the generative possibilities ascribed to the computer itself. My doctoral research into EMS – a pioneering studio in the development of computer-controlled sound – is closely concerned with the theory and philosophy, as well as the technology, that created the conditions of

possibility for computer music's emergence. I will explore, by drawing on the 1960s writings of theorists such as Herbert Brun and Heinz Foerster, how the questioning of the category of the composer (i.e., the author) was central to the early development of computer music.

In considering the relative scarcity of philosophy of music texts on electronic music, I will propose that the question of decentred authorship has contributed to this lack, and will ask how this might be addressed, drawing on readings from Georgina Born, Sally MacArthur, and Joanna Demers as well as readings from digital theory.

Presenters, Panellists, and Chairs

Chloe Alaghband-Zadeh is a Research Fellow at Emmanuel College, University of Cambridge. Her research is on North Indian classical music, which she studies through a combination of ethnography and music analysis. She received her PhD from SOAS, University of London (2013), for a dissertation on the semi-classical genre *ṭhumrī*. She is currently working on a project on expert listening and connoisseurship in North Indian classical music.

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Alessandro Bratus received his PhD in Musicology in 2009 from the University of Pavia, where he is currently is Senior Lecturer in popular music. His teaching and research activities are focused on analytical approaches to music and audiovisual media in Anglo-American and Italian popular culture since the 1960s. He has published on musical and media experimentation in popular music, on the structural relationship between musical form and meaning, and on the trope of authenticity in contemporary media. He currently serves as a member of the Advisory Board of the GATM (Italian Study Group for Music Theory and Analysis) and is the editor of *Analitica: Online Journal of Music Studies*.

Babette Babich teaches philosophy at Fordham University in New York City. Author of numerous articles and book chapters and eight monographs, including two in French, one on Heidegger and politics and another on politics in academic philosophy, she is also author of *The Hallelujah Effect: Music, Performance Practice, and Technology* (2016 [2013]) as well as a study of philosophy and poetry, *Words in Blood, Like Flowers: Philosophy and Poetry, Music and Eros* (2006) in addition to *Nietzsche's Philosophy of Science* (1994, Italian 1996 and German, 2010). A four-time Fulbright scholar, she has edited more than eight book collections (in addition to the journal, *New Nietzsche Studies*) as well as the posthumous publication of Patrick Aidan Heelan, S.J., *The Observable: Heisenberg's Philosophy of Quantum Mechanics* (Oxford, 2016).

Emily Baker is a third-year postgraduate researcher at the University of Liverpool. Her work is centred around the ageing voice in popular music and identifies and examines the cultural work which is done by voices which, in various ways, carry the textures of age, time and experience. Although grounded in popular music studies and discourse around the voice, Emily's work also considers cultural studies perspectives on age and ageing processes and uses queer theory and phenomenology to critique the perceived fixity of identity. Her research is funded by the AHRC and is supervised by Dr. Freya Jarman and Prof. Sara Cohen.

Ian Biddle is a cultural theorist and musicologist, working on a range of topics in music and sound-related areas. He has published on music, gender and sexuality, music and philosophy (especially Hegel, and the German Idealists), Holocaust Studies, and Jewish (Yiddish-language) music(s). He is co-founder of the journal *Radical Musicology*. His recent publications include, (as editor) with Kirsten Gibson *Cultural Histories of Noise, Sound and Listening in Europe, 1300-1918* (London: Routledge, 2016); (as editor) *Music and Identity Politics* (Aldershot: Ashgate, 2012); (as editor) *Sound, Music, Affect: Theorizing Somic Experience* (London: Bloomsbury Academic, 2012); *Music, Masculinity and*

the Claims of History: The Austro-German Tradition from Hegel to Freud (Farnham, Surrey: Ashgate, 2011).

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Andrew Bowie is Professor of Philosophy and German at Royal Holloway, University of London. He has published several books on modern philosophy, including *Music, Philosophy, and Modernity*, and very many articles; he is also a jazz saxophonist. His *Adorno and the Ends of Philosophy* was published by Polity Press in September 2013.

Matt Brennan is an AHRC Leadership Fellow at the Reid School of Music, University of Edinburgh. He has served as Chair of the UK and Ireland branch of the International Association for the Study of Popular Music (IASPM). He is the author of *When Genres Collide: Down Beat, Rolling Stone and the Struggle between Jazz and Rock* (Bloomsbury, 2017), co-author of *The History of Live Music in Britain from 1950-1967* (Ashgate, 2013), and co-editor of the *Research Companion to Popular Music Education* (Routledge, 2017)

Thiemo Breyer studied philosophy, anthropology, and cognitive sciences at the Universities of Freiburg and Cambridge. He is currently Junior Professor for Transformations of Knowledge at the a.r.t.e.s. Graduate School for the Humanities, University of Cologne. Areas of specialization include phenomenology, philosophy of mind, affectivity and embodiment research.

Matt Brounley is a PhD student of Music History and Theory at Stony Brook University. He is currently writing a dissertation on guitar distortion and capitalism, which combines approaches from ethnomusicology, music theory, and sound studies to investigate how the sound has been packaged, sold, used, and listened to through the 20th and 21st centuries. Part of his dissertation draws from jobs he has held in the musical instrument retail business and his own experience as an electric guitar player. He holds a BMus in Music History from McGill University and currently lives in Brooklyn, NY. You can find him on twitter as @mbrounley or @amsafterdark.

Esther Cavett is Senior Research Fellow in music at King's College London, where she is co-authoring a book on Howard Skempton, including with several King's colleagues and the composer himself. Her historical research interests were in music theory and Mozart and her current focus is on (auto)biography and narrative. She took a 25 year diversion from musicology, working in the City as a lawyer, and now combines her musical interests with psychologically-informed career coaching.

Kelly Christensen is a PhD candidate at Stanford University, where she is developing a thesis on French comic opera. Alongside historical studies of listening cultures and of the opéra-comique genre, stretching from Dauvergne to Offenbach, she approaches the subject of French comic opera with philosophical theories of humor and laughter, finding Bergson particularly interesting. Kelly has earned a master's in musicology from Indiana University's Jacobs School of Music, and a bachelor's in music education from Bowling Green State University. Other musicological interests include pedagogy, twenty-first-century opera, and Tudor music.

Annabel Colas is a PhD student working on the project "Ontology of Musical Works and Analysis of Musical Practices", financed by the SNSF, at the University of Bern (Switzerland), under the initial supervision of Dale Jacquette and the subsequent one of Claus Beisbart and Roger Pouivet. She graduated from the University of Rennes 1 (France) with a Master's in Philosophy. She also has a Bachelor's degree in History of Arts (University of Paris X, France). Her research is mainly focused on the identity conditions for musical works, and how this matter relates to the plurality of musical practices. She is also strongly interested in music performance studies. She is an amateur violinist and plays regularly in a chamber orchestra in Bern.

Claudio Cosi gained his PhD in Musicology (University of Pavia, 2014) with a thesis on Jobim's harmonic language. Then he earned a scholarship in Cremona to work on Brazilian song, with a special attention to Tom Jobim. In 2010 he defended his Master's degree with a study on the creative process of Fabrizio De André, partially reworked for the book *Fabrizio De André. Cantastorie fra parole e musica* (2011). He has just finished writing, with Stefano La Via, the book *Bossa Nova Canção. Prospettive teoriche e analisi poetico-musicali* (forthcoming). He is also the main organizer of *La città della canzone*.

Benjamin Court is a lecturer in Musicology at University of California, Los Angeles. He received his Ph.D. in Musicology from UCLA, where he wrote "The Politics of Musical Amateurism, 1968-1981," a critical examination of musical epistemologies in the 1970s that draws examples from experimental music pedagogy, punk semiotics and historiography, experimental no wave guitar techniques, and early hip-hop reception histories. He is currently preparing a manuscript about the Sex Pistols and the history of amateurism as it developed in the London punk scene between 1975 and 1978.

Ben Curry is Lecturer in Music at the University of Kent. He completed his doctoral studies in Musicology at Cardiff in 2011. His PhD thesis concerns the application of Peircian semiotics to music and he has given research papers on this subject in the UK and elsewhere in Europe. Ben has published articles in *Studies in Musical Theatre*, *twentieth-century music*, *Popular Music* and *Music Analysis*. Prior to his appointment at Kent, Ben taught at the University of Bristol, Bath Spa University, Cardiff University and Canterbury Christ Church University. In September this year he will be taking up a lectureship at the University of Birmingham.

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Jack Davis is a PhD student at University College London where his research considers the cognitive underpinnings of the propositional imagination and looks at how the propositional imagination features in debates in aesthetics and philosophy of mind, and psychology.

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Andreas Dorschel has been professor of aesthetics and head of the Institute for Aesthetics of Music at the University of Arts Graz (Austria) since 2002. Before that appointment, he taught at universities in Britain, Germany and Switzerland where, in 2002, the University of Berne awarded him the habilitation. In 2006, he was Visiting Professor at Stanford University. Dorschel was elected into the Board of the Austrian Research Fund (FWF) in 2008, 2011 and, anew, 2014. His books include *Nachdenken über Vorurteile* (Hamburg: Meiner, 2001); *Gestaltung – Zur Ästhetik des Brauchbaren*, 2nd ed. (Heidelberg: Winter, 2003) (Beiträge zur Philosophie, Neue Folge); *Verwandlung. Mythologische Ansichten, technologische Absichten* (Göttingen: Vandenhoeck & Ruprecht, 2009) (Neue Studien zur Philosophie 22) and *Ideengeschichte* (Göttingen: Vandenhoeck & Ruprecht, 2010). Articles by Andreas Dorschel have appeared, *i.a.*, in *The Cambridge Quarterly*, in *The Oxford Handbook of the New Cultural History of Music* and in *Philosophy* (CUP).

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Michael Gallope is an Assistant Professor of Cultural Studies and Comparative Literature at the University of Minnesota. His research focuses on music, philosophy, and the cultural history of the avant-garde. He is the author of *Deep Refrains: Music, Philosophy, and the Ineffable* (Forthcoming 2017, University of Chicago Press), as well as over a dozen other articles and essays on music and philosophy. As a musician he has worked in a variety of genres from avant-garde composition to experimental music, rock music, and electronic dance music. Since 2010, he has collaborated with Sierra Leonean singer Janka Nabay, and in Minnesota he currently plays with the drone band, IE.

Alessandro Giovannucci received his BA in Music at Alma Mater Studiorum of Bologna. He carried on his studies abroad in France and Canada and then he obtained a PhD in History and Aesthetics of Music. He is currently living and studying in Italy, as an Adjunct Professor in Music and Communication at University of Teramo. His research interests focus on the relationships among music technology (e.g. recording), musical practice and listening, which he combines in his activity as an electronic musician. As a member of the music collective Sine Requite, his work is oriented towards the analysis of the links among sound, memory and imaginary landscapes.

Lydia Goehr is Professor of Philosophy at Columbia University. She is the author of *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music* (1992; 2007); *The Quest for Voice: Music, Politics, and the Limits of Philosophy* (1998); *Elective Affinities: Musical Essays on the History of Aesthetic Theory* (2008), and co-editor of *The Don Giovanni Moment. Essays on the legacy of an Opera* (2006). She has written articles on the work of Adorno, Merleau-Ponty, and Danto. She is a recipient of Mellon, Getty, and Guggenheim Fellowships, and in 1997 was the Visiting Ernest Bloch Professor in the Music Department at U. California, Berkeley. She has been a Trustee of the American Society for Aesthetics and a member of the New York Institute of the Humanities. In 2012, she was awarded the H. Colin Slim Award by the American Musicological Society for an article on Wagner's *Die Meistersinger*.

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Nicole Grimes is Assistant Professor of Musicology at the University of California, Irvine. Her research is focused at the intersection between nineteenth- and twentieth-century German music criticism, music analysis and music aesthetics. She is particularly fascinated by the intertextual relationship between music and philosophy, and music and literature on which she has published widely. Her books include *Mendelssohn Perspectives* (2012 with Angela Mace), and *Rethinking Hanslick: Music, Formalism, and Expression* (2013, with Siobhán Donovan and Wolfgang Marx). She is in the final stages of writing a monograph called *Brahms's Elegies: The Poetics of Loss in German Culture* and in the early stages of writing a monograph on Brahms's final published opus, the *Vier ernste Gesänge*. She serves on the Editorial Board of the journal *Music Analysis* and is a member of the Board of Directors of the American Brahms Society.

Anthony Gritten has published in visual artists' catalogues, philosophy dictionaries, and on subjects including Stravinsky, Cage, Delius, Bakhtin, Lyotard, Nancy, gesture, distraction, problem solving, ergonomics, listening, timbre, empathy, collaboration, and technology. Downloads are available from <https://ram.academia.edu/AnthonyGritten>. A Fellow of the Royal College of Organists, his performances have included several UK and Canadian premieres of works by Daniel Roth, four performances in St. Sulpice Paris, and complete anniversary cycles of the works of Tunder, Buxtehude (a 61/2 hour recital), Homilius, Mendelssohn, and Brahms.

Louis d'Heudieres is a composer based in London. His music has been performed all over the UK, in Europe and in the US, has been broadcast on BBC Radio 3, Resonance 104.4 FM, DR P2, and has been released on the CDKlassisk label. He obtained a BMus from King's College London, an MMus in Composition from the Royal College of Music, and is currently studying for a PhD in Composition at Bath Spa University with James Saunders and Matthew Shlomowitz as supervisors.

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Anne Holzmüller teaches Musicology at Freiburg University. She holds degrees in music as well as in language and literature studies. She received her PhD with an interdisciplinary study on language sound in nineteenth-century poetry and musical setting (*Lyrik als Klangkunst*, 2015) that was awarded the Gerhart-Baumann-Price for interdisciplinary literature studies. Among her principal research interests are history of song, music and language theory, music aesthetics, eighteenth-century studies and the history of listening. Currently she is conducting a research project on *musical immersion* that is a part of the SFB 1015 *Leisure* in Freiburg and investigates immersive modes of listening in late eighteenth-century culture.

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Martin Iddon is a composer and musicologist. His musicological research has largely focussed on post-war music in Germany and the USA. His books *New Music at Darmstadt* and *John Cage and David Tudor* are both published by Cambridge University Press. A portrait CD, *pneuma*, was released by another timbre in 2014. His music is published by Composers Edition. He is Professor of Music and Aesthetics at the University of Leeds.

Andy Ingamells is an experimental musician working with alternative methods of composition that question the distinction between composer and performer. He is a graduate of the Master Artistic Research programme at the Royal Academy of Art in The Hague, and is currently a PhD candidate at Birmingham Conservatoire. In 2014 he received funding to present his "over-orthodox" performance work at the International Žižek Studies Conference in Cincinnati, USA and his contribution to the Composer-Performer workshop during the 2014 Darmstadt International Summer Course for New Music was described in TEMPO Quarterly Review of New Music as "outstanding ... demonstrating a skillful balance of compositional elements and performance qualities, with well-planned theatrical effects".

Freya Jarman is Senior Lecturer in Music at the University of Liverpool. She works primarily on the voice and vocality in ways heavily informed by queer theory. Freya's research covers a wide range of musical styles and genres; her monograph *Queer Voices: Technologies, Vocalities and the Musical Flaw* (Palgrave, 2011) explores voices ranging from Karen Carpenter to Diamanda Galás. Recent projects include work on operatic adaptations, lip syncing, and music in *The Archers*. Freya is currently working on a wide-ranging gendered examination of singing high notes, exploring case material including opera, Anglican church music, musical theatre, and contemporary popular music.

Julian Johnson is Regius Professor of Music at Royal Holloway, University of London. He was formerly Reader in Music at the University of Oxford and a Fellow of St Anne's College, Oxford (2001-2007), and before that a Lecturer at the University of Sussex (1994-2001). Originally a composer, his musicological research explores aesthetic and historical issues in music from the 18th century to the present day. He is the author of five books, most recently *Out of Time. Music and the Making of Modernity* (Oxford: 2015). Following a Major Research Fellowship from the Leverhulme Trust (2014-16) he is currently completing a new book titled, *After Debussy. Music, Language, and the Margins of Philosophy*. He has been closely involved with the educational work of several orchestras and opera companies over the past 20 years, and is a regular broadcaster on BBC Radio 3. In 2005 he was awarded the Dent Medal of the Royal Musical Association.

Michiel Kamp is Junior Assistant Professor of Musicology at Utrecht University, where he teaches on music and media. His research focuses on the intersections between video game music and music in other screen media. Michiel is co-founder of the UK-based Ludomusicology research group, which has organised yearly conferences on video game music in the UK and abroad since 2011 and has published an edited volume *Ludomusicology: Approaches to Video Game Music* in 2016. He has previously also

contributed to a special issue of *Philosophy & Technology* on video game music and ecological psychology.

Youn Kim is Associate Professor of Music at the University of Hong Kong. Her research interests include history of music theory, psychology of music, theory and analysis, history of listening, and in particular, the interrelationship between music theory and the science of the mind. Kim's previous publications include a monograph, *History of Western Music Theory* (2006; awarded as "Outstanding Books in the Field of Basic Sciences" in 2008 by The National Academy of Sciences, Republic of Korea), and a number of articles and reviews in *Psychology of Music*, *Journal of Musicological Research*, *Music and Letters*, and *Current Musicology*, among others. Recently, she coedited (with Sander Gilman) and contributed to the *Oxford Handbook of Music and the Body* (OUP, forthcoming in 2017). She is currently working on a monograph tentatively entitled 'Body and Force in Music: Metaphoric Constructions in Early Music Psychology'.

Stephen Lett is a Ph.D. candidate in music theory at the University of Michigan. His dissertation, "The Psychedelic Listener," explores how ideas about music's role in psychedelic psychotherapy animated the practice of influential music therapist Helen L. Bonny.

Tamara Levitz is a Professor of Comparative Literature and Musicology at UCLA, who specializes in twentieth-century modernism. She is currently completing a large project on "Decolonizing the American Musicological Society," in which she examines how structures of white supremacy and practices of exclusion and inequality became instituted in the society and have shaped the profession of Musicology to the present day. She is also in the initial stages of a book project on Imperialism and Modernism, in which she will examine modern literature and music from the perspective of global imperial politics.

Cecilia Livingston is a Visiting Research Fellow in Music at King's College London and a composition Fellow at American Opera Projects in New York. Her articles and reviews have appeared in *Tempo* and the *Cambridge Opera Journal* and her research and compositional work have been supported by the Social Sciences and Humanities Research Council, the Canada Council for the Arts, and the Theodoros Mirkopoulos Fellowship in Composition at the University of Toronto.

Deirdre Loughridge is assistant professor of music at Northeastern University. Her book *Haydn's Sunrise, Beethoven's Shadow: Audiovisual Culture and the Emergence of Musical Romanticism* was published this past fall by University of Chicago Press, and demonstrates how eighteenth-century optical technologies fostered new forms of musical performance, listening practices, and ways of thinking about music. She has also published articles in *Eighteenth-Century Music*, *Journal of the Royal Musical Association*, and *Early Music*. Her current research explores how music has been used to define the nature of, and relationships between humans and technology from the eighteenth century to today.

Duncan McFarlane is completing a Ph.D. in English Literature at the University of Ottawa. His research surveys the entire history of satire, with a peculiar interest in the unique hybrid strain of *tenuis satura canadensis*. He has been ordered to stop publishing peer-reviewed articles on Canadian satire, lest he make his forthcoming book on the subject ineligible for several major grants.

Andy McGraw is associate professor of music at the University of Richmond, Virginia. He received his Ph.D. in ethnomusicology at Wesleyan University in 2005 and has published extensively on traditional and experimental music in Southeast Asia. His performances and collaborations have appeared on the

Tzadik, Sargasso and Porter labels. He is the author of *Radical Traditions: Re-imagining Culture in Balinese Contemporary Music* (2013, Oxford University Press) and co-editor of *Performing Indonesia* (2016, Smithsonian Publications). His current monograph project, entitled *Good Music*, is an ethnography of music as ethical practice in four alternative communities: a monastery, jail, commune and Balinese village.

Matteo Magarotto studied in Italy, the UK, and the USA, and he holds a PhD in Musicology with a cognate in Music Theory from the University of Cincinnati. His dissertation combines Hepokoski and Darcy's Sonata Theory with Gjerdingen's theory of voice-leading schemata in a detailed analytical study of Mozart's keyboard sonatas, first movements. Magarotto has published on "Nonlinear Temporality in Mozart's Instrumental Music" and has presented his research at the American Musicological Society's Midwest Chapter, the Society for Eighteenth-Century Music, and the European Music Analysis Conference. In 2017–2018 he will hold a Visiting Scholar position at Cornell University.

Simone Mahrenholz, Associate Professor, Department of Philosophy, University of Manitoba. Lives in Berlin and Winnipeg. As part of a broader inquiry into the relationship between aesthetics and epistemology, her research focuses on how an investigation of how artworks can contribute to our cognition and "understanding" alters our philosophical conception of what epistemology, reason, and ratio consists of. Publications include *Musik und Erkenntnis* (Music and Cognition, Stuttgart: Metzler, 2000) and *Kreativität – Eine philosophische Analyse* (Creativity - A Philosophical Analysis, _Berlin: Akademie Verlag, 2011), as well as numerous articles on philosophy and (new) music, picture theory, film theory, semiotics, and media studies. <https://umanitoba.academia.edu/SimoneMahrenholz>

Nathan John Martin is assistant professor of music at the University of Michigan. His primary research interests are in the history of music theory and the analysis of musical form. He has coedited *Music Theory & Analysis* since 2014. He co-edited collection *Formal Functions in Perspective: Essays on Musical Form from Haydn to Adorno* was published by the University of Rochester Press in 2015. In 2014, his article "Rameau's Changing Views on Supposition and Suspension" won the Society for Music Theory's Outstanding Publication Award.

Derek Matravers is Professor of Philosophy at The Open University and a Senior Member of Darwin College, Cambridge. His recent work includes *Introducing Philosophy of Art: Eight Case Studies* (Routledge, 2013); *Fiction and Narrative* (OUP, 2014); and *Empathy* (Polity, 2017). He is the author of *Art and Emotion* (OUP, 1998), as well as numerous articles in aesthetics, ethics, and the philosophy of mind. His current research project is on Just War Theory and the protection of cultural property.

Tomas McAuley is British Academy Postdoctoral Fellow in the Faculty of Music at the University of Cambridge. His research examines entanglements of musical and philosophical thought in the early English and Scottish Enlightenments, at the dawn of German Romanticism, and in contemporary culture. He is Chair of the Royal Musical Association Music and Philosophy Study Group and, with Nanette Nielsen and Jerrold Levinson, co-editor of the forthcoming (work in progress) *Oxford Handbook of Western Music and Philosophy*.

Ceciel Meiborg is a graduate student in Philosophy at the New School for Social Research, New York. She holds a BA in Philosophy from Erasmus University Rotterdam and an MA in Modern European Philosophy from Kingston University, London. She has co-written an article that proposes a speculative, Deleuzian differentiation of mannerism and baroque in music and music theory, published in *Diacritics* (2014), and co-edited the volume *Deleuze and the Passions* (Punctum Books,

2016). Her research interests include philosophy of music, aesthetics, political philosophy, process philosophy, and speculative philosophy.

Stefano Mengozzi is associate professor of music at the University of Michigan. His research concentrates on the music theory of the Medieval and Renaissance periods. He has authored *The Renaissance Reform of Medieval Music Theory: Guido of Arezzo Between Myth and History* (Cambridge, 2010); other publications have appeared in several scholarly journals. An article titled "Johannes Tinctoris, Rhetoric, and the Nature of Music Theory" is forthcoming in a collection of essays on Johannes Tinctoris.

Nathan Mercieca is currently completing an AHRC-funded PhD in Music at Royal Holloway, University of London, supervised by Professor J. P. E. Harper-Scott. His work centres around the ethics of musicology, examining the philosophical and political implications of musicological engagement, and focusing specifically on the analysis of tonal music. Starting from two foundational questions—What good are words in the experience of music? What are the effects of words in musical experience?—he examines some of the claims made about music and musicological intervention over the last thirty years. His work is therefore an extension, albeit a critical one, of the New Musicological project. He stakes out, justifies, and explores the ramifications of considering music not just as something to be listened to, but also to be thought about. In so doing, his work confronts questions of ontology, value judgment, subjectivity, pleasure, and the limits of analysis. He supervises at Robinson and Gonville & Caius Colleges, Cambridge, and maintains a parallel career as a countertenor, singing with some of the UK's premier liturgical and concert choirs, and as a soloist.

Frances Morgan is a research student at the Royal College of Art, London, currently undertaking a Collaborative Doctoral Award with the RCA's Critical Writing in Art and Design programme and the Science Museum on the history of the studio and synthesizer company Electronic Music Studios, London. Frances is the former deputy editor and current contributing editor of *The Wire* magazine. She has recently presented papers at Sound Thought (University of Glasgow), Sonic Feminisms ICA, London), Colloquium: Sound Art – Music (RCA, London), Alternative Histories of Electronic Music (Science Museum, London), and Documenta14 (Megaron Mousikis, Greece).

Gerald Munters has a B.Sc. degree in Creative Technology (with honours), specialisation New Media, and a focus on Philosophy of Technology (M.Sc.), both at the University of Twente. With these he aims to assess the interplay between human and emerging technologies. His enthusiasm for new media, especially virtual worlds and videogames, resulted into a variety of essays addressing, i.a., the ontology of virtual-worlds, music in videogames, and performative acts of digital media. Combining reflective philosophy with insights from engineering are fundamental principles to his products. His current research involves the new meditations augmented reality introduces to urban space from the perspective of play.

Jean-Luc Nancy is Georg Wilhelm Friedrich Hegel Chair and Professor of Philosophy at The European Graduate School. His numerous and wide-ranging publications include *Théorie de la littérature du romantisme allemande* (with Philippe Lacoue-Labarthe, 1978), *La Communauté désœuvrée* (1986), *L'Expérience de la Liberté* (1988), *Le sens du monde* (1993), *Les Muses* (1994), and *Être singulier pluriel* (1996). His *À l'écoute* (2002), translated into English by Charlotte Mandell (2007), has been especially influential in music studies and related disciplines.

Patrick Nickleson recently completed his doctorate in musicology at the University of Toronto, and will soon begin as Visiting Assistant Professor of Music History at Mount Allison University in Sackville, New Brunswick. His dissertation examines authorship and the historiography of dispute in New York minimalism, and the philosophy of Jacques Rancière. His writing has appeared in *New Music Box*, *Intersections*, *Transnational Social Review*, *Performance Research*, and the *Routledge Encyclopedia of Modernism*, and he has an article forthcoming on minimalism and transcription in *Twentieth-Century Music*.

Felix Ó Murchadha is a Professor of Philosophy at the National University of Ireland, Galway. A former Fulbright Scholar, he has published articles, papers, books and book chapters on Phenomenology, in particular, Heidegger, Husserl, Merleau-Ponty and Levinas, philosophy of religion, and the philosophy of violence. He is the author of *The Time of Revolution: Kairos and Chronos in Heidegger* (Bloomsbury, 2013), *A Phenomenology of Christian Life: Glory and Night* (Indiana University Press, 2013) and his more recent publications include "Speaking after the phenomenon: the promise of things and the future of phenomenology", *Journal of the British Society for Phenomenology* (2017) and "Love's Conditions: Passion and the Practice of Philosophy" in A. Calcagno and D. Enns: *Thinking about Love* (Penn State University Press, 2015).

Joseph M. Ortiz is Associate Professor of English at the University of Texas at El Paso, where he teaches Renaissance literature. He is the author of *Broken Harmony: Shakespeare and the Politics of Music*, published by Cornell University Press in 2011, as well as several articles on Shakespeare, Milton, and Renaissance music and drama. He is currently working on an edition of John Taverner's Gresham College Music Lectures, *On the Origin and Progress of Musical Arts*, which will be published by Routledge in 2018.

Stephen Overy completed his PhD in 2015, entitled 'The genealogy of Nick Land's anti-anthropocentric philosophy: a psychoanalytic conception of machinic desire.' He is now a Teaching Fellow in Philosophy at the University of Newcastle. Both recently collaborated on a book chapter 'Cybernetic Groove Cycles and the Mysteries of Desire in Arab Strap' in *Expanding Approaches to Analysing Popular Music* (Routledge, forthcoming).

Katharine Parton read music at the University of Melbourne and completed graduate studies in performance. As a conductor, she studied with John Hopkins OBE, Mark Heron, Benjamin Northey, Gergely Madaras and Clark Rundell, and made her professional debut with Lyric Opera of Melbourne. Currently, Katharine is the Director of Music at Fitzwilliam College, Cambridge, and recently launched the Young Women's Conducting Workshops in collaboration with the Royal Philharmonic Society, aimed at supporting young female musicians 12-15 years old build the skills needed to break into conducting. Her research interests are in orchestral interaction, gesture, and cognition. www.fitz.cam.ac.uk/about/people/fellows-profiles/ms-katharine-parton

Lara Pearson completed her doctorate on gesture in Karnatak (South Indian) music at the University of Durham in 2016, and is currently working as a post-doctoral fellow at the University of Tübingen, Germany. Her research focuses on the examination of Karnatak music structure, aesthetics, performance, and transmission from an embodied perspective, and she has published on these topics in the journals *Music Analysis* and *Empirical Musicology Review*. Prior to beginning her PhD studies, Lara studied Karnatak violin and *mridangam* in South India for several years.

Nina Penner's work lies at the intersection of musicology, analytic philosophy, and literary theory. She is currently a Postdoctoral Fellow at Duke University's Music Department (funding from the Social Sciences and Humanities Research Council of Canada). There she is finishing a monograph about the nature of operatic storytelling and beginning another on authorship and collaboration in opera. She has an article on opera in the special issue on "Song, Songs, and Singing" in the *Journal of Aesthetics and Art Criticism* (2013). An article on the diegetic-nondiegetic distinction in the film musical is forthcoming from *Music and the Moving Image* this summer.

Cayenna Ponchione-Bailey is a postdoctoral researcher on the AHRC-funded research project *Transforming 19th-Century HIP* at the University of Oxford. Her doctoral thesis, supervised by Prof. Eric Clarke, explored creativity, authorship, and co-performer interaction in orchestral performance. A book chapter, "The Body Orchestral: The Embodied Process of Orchestral Performance," is forthcoming as part of the *Music and/as Process* publications edited by Dr Lauren Redhead. Cayenna holds masters' degrees in orchestral conducting and percussion performance and remains active as an orchestral conductor and composer. She is dedicated to integrating environmental and humanitarian issues with orchestral performance and the arts.

Nick Prior is Senior Lecturer in Sociology at the University of Edinburgh. He was previously lecturer at the University of Derby and held a Visiting Fellowship at the University of Tokyo of the Arts in 2017. His research interests span the sociology of music, digital technology, urbanism, popular culture in Japan and the social theory of Pierre Bourdieu. He is author of *Popular Music, Technology and Society: Digital Formations* (Sage, 2018), co-editor of the collection *Digital Sociology* (2013) as well as a range of articles exploring how digital technologies associate with and favour transformations in popular music culture. He is editor of the journal *Cultural Sociology* and is currently undertaking research on the virtual Japanese idol Hatsune Miku. He is a part-time electronic musician.

Matthew Pritchard is Lecturer in Musical Aesthetics at the University of Leeds. His work tackles both aspects of the history of modern Western music aesthetics (principally in Germany, with translations and articles on *Gebrauchsmusik*, the early twentieth-century history and philosophy of music analysis, and the concept of "character" in German music aesthetics around 1800) and the relationship of aesthetics to ethnomusicology, concentrating particularly on the essays on music produced by the Indian poet-composer Rabindranath Tagore (1861-1941), two of which he has translated from Bengali. He is currently working on a book manuscript charting the modern history of the "aesthetics of feeling".

Friedlind Riedel is research fellow at the Centre for Mediaanthropology at Bauhaus University Weimar and teaching fellow at the Musicology Department of Göttingen University. Her research interest lies with theories of feeling in a musical and auditory perspective, music and processes of transformation, concepts of listening and nonhumans in musical performance. She has conducted extensive research on performing arts and religious rituals in Myanmar and Southern China and has organised several debates on atmosphere and affect with Hermann Schmitz, Tonino Griffero, Jan Slaby and Brian Massumi. Her publications include "Music as Atmosphere" (2015); "On Resonances of Music and Atmosphere" (2016) and "Dynamic and Duration of Atmosphere" (2017).

Catherine Robb has just finished her PhD at the University of Glasgow, working on the ethics of talent development. Her research now focuses on the boundary between ethics and aesthetics, and how the two might intersect during performative gestures.

Kevin Ryan is currently a doctoral candidate in Philosophy at the University of Memphis. He holds the M.Sc. in Mind, Language, and Embodied Cognition from the University of Edinburgh where he conducted research on joint action, group minds, and improvised music for his M.Sc. thesis. His research focuses on musical performance, improvisation, and embodied cognition. He also has related interests in social cognition and joint action, and he's edited a special issue of *Empirical Musicology Review* on music and embodied cognition.

James Savage-Hanford is a second-year PhD student and IMR-Reid Scholar at Royal Holloway, University of London, supervised by Julian Johnson. His work focuses on memory, temporality, and the music of George Enescu, in the context of early twentieth-century French musical aesthetics and philosophy.

Renata Scognamiglio is a PhD candidate in Musicology at "Sapienza" University of Rome, with a dissertation on the philosophy of the Leib (living body) in New Phenomenology and its theoretical relevance in the field of film music analysis. In 2013 she received a two-month grant from Paul Sacher Stiftung (Basel, CH) for a research project on Luciano Berio's musical theatre. Since 2015 she has been a board member of "Sensibilia", Colloquium on Perception and Experience initiated and directed by Tonino Griffero. She has written essays on film music, opera and cinema, contemporary musical theatre, musical biopics and the American movie musical.

Roger Scruton has for over three decades taught at institutions on both sides of the Atlantic including Birkbeck College, Boston University, and more recently, the University of Buckingham. He is an author of over forty books. In his work as a philosopher he has specialized in aesthetics with particular attention to music and architecture. He has written several works of fiction, as well as memoirs and essays on topics of general interest. He engages in contemporary political and cultural debates from the standpoint of a conservative thinker and is well known as a powerful polemicist. In 2004 he received the Ingersoll Weaver Prize for Scholarly Letters. In 2015 he published 3 books all of which were chosen among people's 'books of the year'. In 2016 he was recipient of the Polish Lech Kaczynski Foundation's Medal for Courage and Integrity, was awarded the Italian Masi Prize for the Culture of Wine in recognition of his book *I Drink Therefore I Am (Bevo, dunque sono)*, and was knighted in the Queen's Birthday Honours List.

Kenneth Smith is a Senior Lecturer at the University of Liverpool. His first book, *Skryabin, Philosophy and the Music of Desire* used Lacanian theory to make sense of Skryabin's idiosyncratic philosophical worldview. He writes on music theory and analysis and is developing a second book, *Desire in Chromatic Harmony: A Psychodynamic Theory of Fin de Siècle Tonality*.

Gintare Stankeviciute did a postgraduate degree in musicology at King's College London (2015). Before that she studied at the Koninklijk Conservatorium, in Brussels (2012), and the Lithuanian Academy of Music and Theatre in Vilnius (2011). Her research interests are the second Viennese School, especially Berg, Adorno, historiography and criticism.

Robert Stillman is a saxophonist and composer whose musical aesthetic "lends an avant-garde shimmer to pre-modern American sounds" (The Guardian Observer). Integrating vernacular styles of music such as jazz and folk Americana with experimental electronic sound and noise, his performance and composition reflects interests in intuitive models of creativity, idiomatic expression, and the interplay between work-based and improvised artistic processes.

Féridia Stone-Davis is an interdisciplinary researcher and teacher, and a professionally trained musician. Publications include a monograph, *Musical Beauty: Negotiating the Boundary between Subject and Object* (Cascade, 2011), a co-edited volume *The Soundtrack of Conflict: The Role of Music in Radio Broadcasting in Wartime and in Conflict Situations*, (Olms, 2013), an edited volume *Music and Transcendence* (Ashgate, 2015), and an edited journal issue of *Contemporary Music Review*, 'Home: Creating and Inhabiting Place through Music Activity' (Taylor & Francis, 2015). Recent chapters and articles include 'Musical Meaning and Worldmaking: Haydn's String Quartet in E flat major (op. 33 no. 2)' (Ashgate, 2015), and 'Worldmaking and Worldbreaking: Pussy Riot's Punk Prayer' (Taylor & Francis, 2015), 'The Consolation of Philosophy and the 'Gentle' Remedy of Music' (Boydell and Brewer, forthcoming).

Tim Summers is Teaching Fellow in Music at Royal Holloway, University of London. His research concerns music in modern popular culture, with a particular focus on video games. He is the author of *Understanding Video Game Music* (Cambridge, 2016) and on the same topic, he has edited an anthology of essays, *Ludomusicology: Approaches to Video Game Music* (Equinox, 2016), and an issue of *The Soundtrack*. He co-founded the European Ludomusicology research group. His research has been published in journals including *The Journal of the Royal Musical Association*, *The Journal of Film Music* and *Music, Sound, and the Moving Image*.

Hollis Taylor, a violinist/composer and zoömusicologist, is a Research Fellow at Macquarie University. She previously held research fellowships at the Institute for Advanced Study, Berlin; the Muséum national d'Histoire naturelle, Paris; and the University of Technology Sydney. Taylor has an abiding interest in animal aesthetics, particularly vis-à-vis Australian songbirds. Her monograph, *Is Birdsong music? Outback Encounters with an Australian Songbird*, and her double CD, *Absolute Bird*, were both released in 2017. She performs her (re)compositions of pied butcherbird songs on violin along with various outback field recordings, and her practice also takes in sound and radiophonic arts.

Juha Torvinen is a researcher at Sibelius Academy at University of the Arts Helsinki, and holds the title of Docent (habilitation) at the Universities of Helsinki and Turku. In 2014, he was awarded a five-year fellowship by the Academy of Finland for the project *Music, Nature, and Environmental Crises: A Northern Perspective on Ecocritical Trends in Contemporary Music*. His publications include *Music as the Art of Anxiety* (2007); *Musical Meaning In Between: Ineffability, Atmosphere and Asubjectivity in Musical Experience* (2014). Torvinen has edited eight books or special issues including *The Philosophy and Aesthetics of Music* (2005, in Finnish), *Phenomenological Music Research* (2008), and *Philosophies of Performance* (2014).

David Trippett is a University Senior Lecturer in the Faculty of Music at Cambridge. His research focusses on Richard Wagner, and the intersection of German aesthetics with the growth of the natural sciences. His second book, *Wagner's Melodies* (CUP 2013), examines the cultural and scientific history of melodic theory in relation to Wagner's writings and music, while his latest project, funded by an ERC starting grant, examines how a scientific materialist conception of sound was formed alongside a dominant culture of romantic idealism during the 19th century. Other current projects include the first edition of Liszt's lost opera *Sardanapalo*, and a monograph on sound and matter ca. 1860. He is the recipient of several awards, including the Einstein and Lockwood Prizes (AMS), the Nettle Prize (SEM), an ASCAP Deems Taylor award, and a Philip Leverhulme Prize.

Patrick Valiquet is a Canadian musicologist studying the intersection of experimental music, politics and technoscience. In 2014 he earned his doctoral degree from the University of Oxford, where he

worked as a research associate on the European Research Council Seventh Framework project Music, Digitisation, Mediation: Towards Interdisciplinary Music Studies. Since then he has held fellowships at the University of Edinburgh and the Institute of Musical Research, Royal Holloway, University of London. He is also Associate Editor of *Contemporary Music Review*.

Isabella van Elferen is Professor of Music, School Director of Research, and Director of the Visconti Studio at Kingston University London. She publishes on music philosophy, Gothic theory and subcultures, film and TV music, video game music, and baroque sacred music. Her books are *Mystical Love in the German Baroque: Theology – Poetry – Music* (2009), *Nostalgia or Perversion? Gothic Rewriting from the Eighteenth Century until the Present Day* (ed., 2007), the award-winning *Gothic Music: The Sounds of the Uncanny* (2012), and *Goth Music: From Sound to Subculture* (with Jeffrey Weinstock, 2015). Isabella is currently finalising a monograph on timbre, *Timbrality: Aesthetics of Vibration*. She is First Vice-President of the International Association of the Fantastic in the Arts, editor for *The Soundtrack*, member of the advisory board of *Horror Studies* and *Aeternum*, and guest editor for *Journal for the Fantastic in the Arts* (2013), *Horror Studies* (2016) and *Contemporary Music Review* (2017).

Maya Verlaak is a Belgian composer and performer (born in Ghent, 1990). In 2008 she moved to the Netherlands to study at the Royal Conservatoire of The Hague (NL), where she obtained both Bachelors and Masters degrees in Composition, studying with Gilius Van Bergeijk, Diderik Haakma Wagenaar, Peter Adriaansz and Matrijn Padding. In March 2015, Maya was accepted into the AHRC funded Midlands3Cities Doctoral Training Partnership. She moved to Birmingham (UK) and started her PhD in October 2015. Her supervisors are Michael Wolters, Howard Skempton and John Richards.

Christoph Wald studied Historical Musicology in Würzburg (Germany) and graduated with a thesis on repetitions in Viennese opera buffa overtures from the 1780s. In his doctoral dissertation "Wiederholung, Klangraum und Landschaft", he moved on to the repetitions in Franz Schubert's instrumental music (1822-1828). Since 2014, Christoph Wald teaches courses focusing on musical analysis and the cultural history of music at the Technische Universität Dresden.

Naomi Waltham-Smith is Assistant Professor of Music at the University of Pennsylvania. A graduate of Selwyn College, Cambridge and King's College London, she works at the intersection of recent European philosophy, music theory, and sound studies. Her first book *Music and Belonging Between Revolution and Restoration* has just been published by Oxford University Press, and she is currently working on a philosophical book *The Sound of Biopolitics* and a sound archive project entitled "Listening under global Trumpism."

Sebastian Wedler is a Junior Research Fellow at St. Hilda's College, Oxford, as well as a Lecturer in Music at Merton College, Oxford. He completed his doctorate with a dissertation on Anton Webern's tonal music at the University of Oxford, under the supervision of Professor Jonathan Cross and funded by the Arts and Humanities Research Council UK, Merton College, and the Paul Sacher Foundation where he was appointed a Fellow in 2014. His article 'Thus Spoke the Early Modernist: *Zarathustra* and Rotational Form in Webern's String Quartet (1905)' was published in *Twentieth-Century Music* (2015). He is the recipient of the 'Link 2 Future' Award (2011) from the Institute of Psychoanalysis Zurich (PSZ), as well as the 'Merton College Prize Scholarship' (2014/15), and has recently been nominated for the Outstanding Tutor award in the Humanities at the Oxford University Student Union's Teaching Awards, 2017.

Samuel Wilson's research focuses on the relationship between art music and the intellectual and material conditions of late modernity. Having completing his PhD at Royal Holloway in 2013, he is now Tutor in Music Philosophy and Aesthetics at Guildhall School of Music and Drama and Lecturer in Contextual Studies at London Contemporary Dance School. Sam's forthcoming publications include an article on composition and posthumanism in the *International Journal of Performance Arts and Digital Media*. He is also the editor of a forthcoming collection of essays, *Music—Psychoanalysis—Musicology* (Routledge).

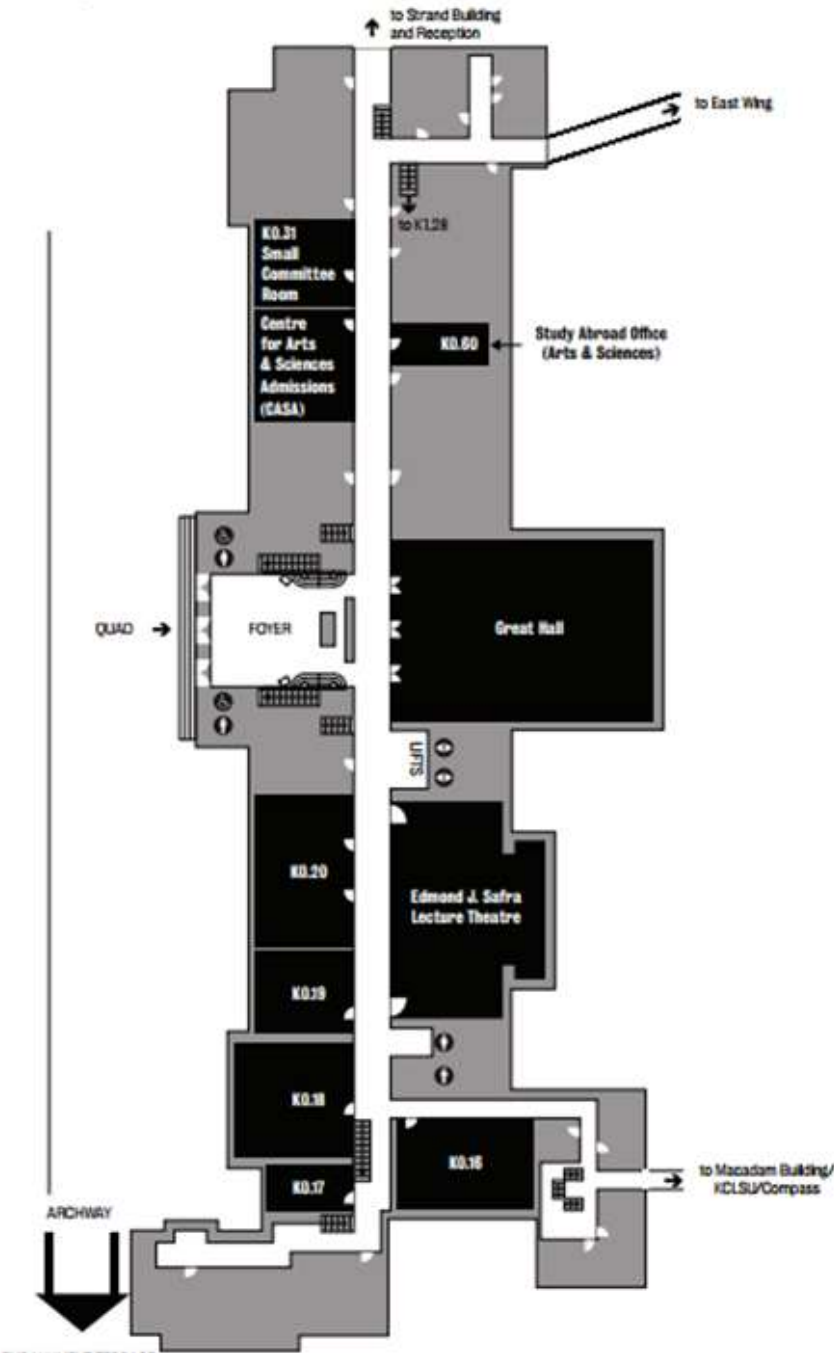
Jessica Wiskus works at the intersection of music and continental philosophy. She is author of *The Rhythm of Thought: Art, Literature, and Music after Merleau-Ponty* (University of Chicago, 2013). Her articles have appeared in *Musiktheorie: Zeitschrift für Musikwissenschaft*, *The Journal of the British Society for Phenomenology*, *Journal of Speculative Philosophy*, *Philosophy Today*, *Epoché*, *Angelaki* and other journals. Currently, she works as a Fellow at the Aarhus Institute of Advanced Studies in Aarhus, Denmark. In 2018, she will return to Duquesne University in Pittsburgh, PA, USA, where she serves as Professor of Music.

Naomi Woo is currently completing a PhD in musicology at the University of Cambridge. Having studied mathematics, philosophy, and music at Yale University and the University of Montreal, she maintains an active practice as a pianist and conductor. Her new opera, *A Certain Sense of Order*, co-created with Sasha Amaya and Catherine Kontz, premieres at Tête à Tête: The Opera Festival, King's Cross in August 2017.

Toby Young is the Gianturco Junior Research Fellow at Linacre College, Oxford. His research looks at the relationship between philosophy and creativity, exploring the ways in which creative expression helps to explain our experience of the world around us. Toby has given numerous public talks and lectures, including a TEDx talk, a series of three radio programmes on 'Artistic Knowledge' for Resonance FM, a talk on the creative process for Saïd Business School, and a lecture on beauty and taste for Gresham College. He is also active as a composer and songwriter. For more information, see www.theothertoby.com.

Notes

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