



#MPSG19

11-12 July

PROGRAMME & ABSTRACTS

M&P

ROYAL MUSICAL ASSOCIATION
MUSIC & PHILOSOPHY STUDY GROUP

RMA MUSIC AND PHILOSOPHY STUDY GROUP



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:

- A regular multi-day conference
- A series of smaller events
- A presence at other events
- An on-line presence centered around a website, mailing list, and social media

PEOPLE

The Study Group is run by a committee consisting of:

Jeremy Coleman (University of Aberdeen), Secretary
Andrew Huddleston (Birkbeck, University of London), Treasurer
Derek Matravers (Open University), Advisory Member
Matthew Pritchard (University of Leeds), Events Coordinator
Friedlind Riedel (Bauhaus University Weimar), Website and Programme Coordinator
Martin Stokes (KCL), Advisory Member
Férdia Stone-Davis (University of Cambridge), Chair
Naomi Waltham-Smith (University of Warwick), Communications

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

Mathew Hick (KCL), Conference Assistant
Patrick Huang (SOAS), Conference Assistant
Shadi Seifouri (KCL), Conference Assistant
Bethan Winter (UCL-SSEES), Programme Editor Assistant

ADVISORY BOARD

*Mark Evan Bonds | Andrew Bowie | Malcolm Budd | Daniel Chua | Marcel Cobussen
Nicholas Cook | John Deathridge | Andreas Dorschel | Michael Fend | Lydia Goehr
Cynthia M Grund | Garry L. Hagberg | Björn Heile | Jerrold Levinson | Susan
McClary | Max Paddison | Michael Spitzer | Hiroshi Yoshida*

We gratefully acknowledge the support of



There will be photography taking place during the conference. For those participants who would prefer not to have their photograph taken, a coloured dot can be picked up at registration.



WiFi will be available throughout the venue through The Cloud.



To join our discussion on Twitter, please use the hashtag #MPSG19

CONFERENCE PROGRAMME 2019

- Keynote sessions feature invited speakers
- Themed sessions are organised by individual session convenors, who issued their own CfP and selected papers themselves
- Associates sessions are hosted by other organisations or research groups with related interests
- Free sessions are made up of papers submitted to an open, unthemed CfP

THURSDAY 11TH JULY

08.45 – 09.20 Registration and coffee [Great Hall]

09.20 – 09.30 Introductory words [Safra Lecture Theatre]

09.30 – 11.00

Keynote I [Safra Lecture Theatre]

Jenefer Robinson (University of Cincinnati)

“MUSICAL EMOTIONS” AS AESTHETIC EMOTIONS

Chair: Andrew Huddleston

11.00 – 13.00 Parallel Sessions I

11.00 – 13.00

1. Themed Session [SWB21]

PHILOSOPHIES AND THEORIES OF MUSICAL TRANSCRIPTION AND ARRANGEMENT

Convenors and chairs: Frankie Perry (Royal Holloway) and
Peter Asimov (University of Cambridge)

William Drummond (University of Oxford)

Arrangement and Analytic Philosophy: A Music(ologic)al Response

Thomas Peattie (University of Mississippi)

Revisiting the History of Italian Music in the Transcriptions of Luciano Berio

Stefan Greenfield-Casas (Northwestern University)

Reconceiving Arrangement through Transformative Dissonance: The Uematsu-Hamauzu Arrangement and/in the Final Symphony

11.00 – 13.00

2. Themed Session [SWB20]

A MUSICAL MATTER OF MIND

Convenors & chair: Nanette Nielsen and Simon Høffding (University of Oslo)

Joel Krueger (University of Exeter)

Musical Materialities and Empathic World-Making

Maria Witek (University of Birmingham)

The Mind is a DJ: Temporal Processing in Beatmatching and Embodied Neuroscience

Felipe Morales Carbonell (KU Leuven)

Musical Attentiveness' Modal Aspect

11.00 – 13.00

3. Themed Session [SWB18]

IS THERE A MEDIEVAL "MUSIC AND PHILOSOPHY"?

Convenor: Nicholas Ball (University of Cambridge)

Amy Lewkowicz (University of Cincinnati)

Chant and the Microcosm: The Possible Influence of Neo-Platonic Thought on the Organization of Western Chant Cycles

Andreas Haug (Universität Würzburg)

Stoic Logic, Roman Grammar, Carolingian Music: Observations on a Neglected Tradition

Nicholas Ball (University of Cambridge)

Eriugena, Augustine, and Musical Metaphysics

11.00 – 13.00

4. Associates Session [River Room]

EDUARD HANSLICK'S CONCEPTS – MEANING, TRANSLATION, RECEPTION

Convenor: Alexander Wilfing (Austrian Academy of Sciences)

Chair: Nick Zangwill (University of Hull)

Christoph Landerer (Austrian Academy of Sciences)

"Schön", "das Schöne", "Schönheit": Hanslick's Notion(s) of Beauty

Lee Rothfarb (University of California, Santa Barbara)

How Do We Understand Hanslick?

Alexander Wilfing (Austrian Academy of Sciences)

"Tonally Moving Forms": The Anglo-American Reception of Hanslick's Concepts

11.00 – 13.00

5. Free Session [Room 1.56]

MUSICAL THOUGHT IN THE ENLIGHTENMENT

Chair: Tom McAuley (University of Cambridge)

David E. Cohen (Max Planck Institute for Empirical Aesthetics, Frankfurt)
Musica Theorica, Pythagorean Rationality, and Descartes “Clear and Distinct”
Ideas

Alexander Jakobidze-Gitman (Universität Witten/Herdecke)
The Late Treatises by Rameau in the Context of Scientific and Philosophical
Debates around 1760

Taylan Susam (Brown University)
Moses Mendelssohn on Music

13.00–14.00 Lunch [Great Hall]

14.00–16.40 Parallel Sessions II

14.00–16.40

1. Associates Session [SWB21]

MUSIC, MUSE, MIMESIS: FIGURES OF DECONSTRUCTION

Convenor, chair and respondent: Naomi Waltham-Smith (University of Warwick)

Andrew Kingston (Emory University)
Mime’s Ring, or Derrida’s Mallarmé’s Wagner

Daniel Villegas Vélez (KU Leuven)
From *Musica Ficta* To Catacoustic Mimesis: On Lacoue-Labarthe’s Musical
Mimetologies

Sarah Hickmott (University of Oxford)
(*En Corps Sonore*): Jean-Luc Nancy and Philippe Lacoue-Labarthe’s Musical
Maternal Muse

14.00–16.40

2. Free Session [SWB20]

EVALUATIVE TERMS AND METAPHORS FOR MUSIC

Chair: Jan Czarnecki (University of Cologne)

Ragnhild Schiager Folkestad
(*Norwegian University of Science and Technology*)
Towards a More Musical Philosophy: Wittgenstein, Aspect Perception and
Musical Instruction

Domenica Romagni (Colorado State University)

Systematic Rule-Breaking in Music: How Can Wrong Notes Be Right?

Pier Alberto Porceddu Cilione (Università di Verona)

Dynamics of Music

Ivan Hewett (Royal College of Music)

Describing the Indescribable: How People Talk About New Music

14.00–16.40

3. Free Session [SWB18]

PERCEPTION AND MEANING

Chair: Alexander Douglas (University of Wolverhampton)

Catherine M. Robb (Tilburg University)

Merleau-Ponty’s Phenomenology and the Musical Ideal: Perception, Meaning and the Chiasm

Nicholas Gebhardt (Birmingham City University)

Must We Mean What We Play? (With Apologies to Stanley Cavell)

Luiz Leal (University of Manchester)

Temperament and Aesthetic Supervenience

Alessandro Bertinetto (University of Turin)

Music is Not an Emoticon

14.00–16.40

4. Free Session [River Room]

MATTER, PROCESS, AND PRODUCT

Chair: Férdia Stone-Davis (University of Cambridge)

Samuel Wilson (Guildhall, University of London)

Product, Process, and Sonic Fetishism

Rebecka Sofia Ahveniemmi (University of Helsinki)

Compositions and Fractures: Leaving Traces in Material, Technique, and Thought

Jonas Lundblad (Uppsala University)

Referential Truth in Becoming: Messiaen’s Birds Reconsidered

14.00–16.40

5. Free Session [Room 1.56]

MUSICAL WORKS, MUSICAL OBJECTS

Chair: Alan Taylor

Susan Bay (University of California, Berkeley)

The Spectre of Ideal Music in the *Treatise on Musical Objects*

Elzė Sigutė Mikalonytė (Vilnius University)

Intuitions on the Individuation of Musical Works: An Empirical Study

Brandon Polite (Knox College)

Vinylphile Aesthetics

16.40–17.15 Coffee [Great Hall]

Including an opportunity to meet committee members to discuss involvement in or collaboration with the study group

17.15–18.45

Keynote II [Safera Lecture Theatre]

Alexander García Düttmann (Universität der Künste, Berlin)

WHY OPERA IS A BIT MUCH

Chair: Peter Osborne

19.15

Dinner [Masala Zone]

FRIDAY 12TH JULY

- 9.00–10.00** Registration and coffee [Great Hall]
- 9.00–10.00** Early Career Session (plus registration and coffee) [River Room]
This session will include a Q&A with Peter Nelson, editor of *Contemporary Music Review*, and Maria Witek, Senior Birmingham Fellow in the music department at the University of Birmingham, on interdisciplinary research, successful journal submission and navigation of the early career process.
- 10.00–12.40** Parallel sessions III

10.00–12.40

1. Themed Session [SWB21]

FROM 1945: PHILOSOPHY AND NEW MUSIC

Convenor and chair: Max Erwin (University of Leeds)

Lauren Redhead (Goldsmiths, University of London)

‘Echo’ and the Archipelago: Post-War Modernism’s Unsong, Unsounded and “Virtual” Voices

Ryan Nolan (University of Plymouth)

Is “New Music” Contemporary Art? Music, Medium-Specificity and Contemporaneity

Nicola L. Hein (University of Mainz)

Free Improvised Music and Pyrrhonian Skepticism: Developing a Different Reading of the Practice

Victoria Aschheim (Dartmouth College)

Pluriphony: David Lang’s “the public domain” and a Political Philosophy of Inclusive New Music

10.00–12.40

2. Themed Session [SWB20]

RECONCEIVING MUSICAL NOTATION

Convenors and chairs: Clément Canonne, Nicolas Donin, & Pierre Saint-Germier (IRCAM)

Stephen Davies (University of Auckland)

A Note on Goodman on Enharmonic Notation

Paul Kolb (KU Leuven)

Composers, Scribes, Performers: Agency in Mensural Notation ca. 1500

Floris Schuiling (Utrecht University)

Notation Cultures: Towards an Ethnomusicology of Notation

Philip Thomas (University of Huddersfield) and

Emily Payne (University of Leeds)

“Suggestions for Action”: Notation and Movement in Recent Music by Christian Wolff

10.00–12.40

3. Associates Session [River Room]

WHAT IS A MUSIC-PHILOSOPHICAL ARGUMENT?

Convenor and chair: Anthony Gritten (Royal Academy of Music)

Martin Parker Dixon (University of Glasgow)

Everyday Argumentation

Simon Clarke (Royal Northern College of Music)

From Here to Eternity: Badiou and the Immanence of Truths

Daisy Dixon (University of Cambridge)

Noisy Arguments: Experiencing Philosophy Through Sound-Art

Anthony Gritten

John Cage, Sophist

10.00–12.40

4. Free Session [SWB18]

SET(TING) TEXTS: MUSIC AND LITERATURE

Chair: Joe Ortiz (University of Texas at El Paso)

Kyle C. Kaplan (Northwestern University)

Three Interpretations of Hölderlin for Queer Music Studies

Beth Abbate (Boston Conservatory)

“As in Hölderlin's *Rhein*”: Gnostic Origins and Implications in the First Movement of Mahler's Third

Campbell Shiflett (Princeton University)

Les Tons Beaux de Ravel: Death (and Deconstruction) in Arcadia

Jennifer Ronyak (Kunstuniversität Graz)

Amateurism and the Musical Reception of *Also Sprach Zarathustra*: Synecdoche, Choral Voices, and Reading Philosophy

10.00–12.40

5. Free Session [Room 1.56]

AUTONOMY, BIOGRAPHISM, AND FORMALISM

Chair: Matthew Pritchard (University of Leeds)

Dylan Principi (Princeton University)

Old Debates, Older Problems: Elaborating the Connection between Absolute Music and the New Musicology

Christoph Haffter (University of Basel)

Between Thought and Concept: On Musical Reflection

Marina Lupishko (Saarland University)

The “Formalist Method(s)” and the Debate on Form and Content in Soviet Musicology and Art History of the 1920s

Andreas Dorschel (University of the Arts, Graz)

Life’s Work: Wagner’s *Tristan* and the Critique of Biographism

12.40–13.30 Lunch [Great Hall]

13.30–16.20 Parallel Sessions IV

13.30–16.20

1. Associates Session [SWB21]

UNHEARING THE ABSOLUTE: THEORIZING MUSIC AFTER ABSOLUTE MUSIC

Convenors and chairs: G Douglas Barrett (Salisbury University) and Christian Grüny (Universität Witten)

Naomi Waltham-Smith (University of Warwick)

The Aesthetic Interrupted: Toward a Radical Materialist Philosophy of Music

Peter Osborne (Kingston University, London)

Musical Negations, Negations of Music

G Douglas Barrett (Salisbury University)

Contemporary Art and the Problem of Music: Toward a Musical Contemporary Art

Christian Grüny (Universität Witten)

Listen! An Old Idea in a New Guise

THE PHILOSOPHY OF RHYTHM: RELATION AND TEMPORALITY IN MUSIC

Convenors: Iain Campbell and Peter Nelson (University of Edinburgh)

Chair: Andy Hamilton (University of Durham)

Andy Hamilton (University of Durham)

The Movement Criterion for Understanding Music

Salomé Jacob (University of Durham)

Rhythm and the Body: A Husserlian Framework

Iain Campbell and Peter Nelson

‘It Don’t Mean a Thing...’ Rhythm, Signs, and Social Signification

QUOTATION – RESTORATION – HOMAGE

Chair: Andreas Dorschel

Saori Kanemaki (ICI Berlin)

Taboo or Impulse? Johannes Kreidler’s *Minusbolero* and its Aesthetics of Reduction

Lodewijk Muns (Independent)

Musical Quotation and the “Use-Mention” Distinction

John Deathridge (King’s College, London)

Nietzsche’s Gratitude

Lisa Giombini and Stefano Oliva (Università degli Studi Roma Tre)

“A Delicate Musical Cement”: Berio, Brandi and Musical Restoration

TEMPORALITY AND CULTURAL INFLUENCE IN MUSIC AFTER WORLD WAR II

Chair: Dmitris Exarchos (Goldsmiths, University of London)

Joris de Henau (Independent)

Morton Feldman’s Abstract Experience in Light of Henri Bergson’s Philosophy

Kelso Molloy (New York University)

New and/or Classic: The Role of Metamodernist Analysis of Time in Contemporary Classic Rock Studies

Mei-Yen Lee (National Pingtung University)

The Influence of Zen, Taoism and the *Book of Changes* on the Musical Philosophy of John Cage (1912–1992)

Eran Guter (Max Stern College) and Inbal Guter (University of Haifa)

Susanne Langer on the Suspension of Clock-Time in Music

13.30–16.20

5. Free Session [Room 1.56]

VOICE AND EMBODIMENT

Chair: Edmund Hunt (Royal Birmingham Conservatoire)

Malte Kobel & Isabella van Elferen (Kingston University)

Voice and Ear, or from Vocal Ontology to Listening Phenomenology (And Back)

Inderjit N. Kaur (University of Michigan)

Guru Nanak's Phenomenology: As Sounded in the Musical Experience of *Ras(a)*

George Haggett (Independent)

Taking the Eucharist: Rethinking Transcendence, Flesh, and Desire in Opera Studies

Eugenia Siegel Conte (University of California, Santa Barbara)

Physical and Affective Space: Linking Cathedral to Choir through the Eton Choirbook

16.20–16.50 Coffee [Great Hall]

Including an opportunity to meet committee members to discuss involvement in or collaboration with the study group

16.50–18.20

Keynote III [Safra Lecture Theatre]

Julian Johnson (Royal Holloway, University of London)

LANGUAGE, SENSE, AND THE MUTENESS OF MUSIC

Chair: Naomi Waltham-Smith

18.20 Acknowledgements [Great Hall]

18.30 Drinks reception [Great Hall]

Abstracts

THURSDAY 11TH JULY

9.30–11.00
KEYNOTE I

Safra Lecture Theatre

Jenefer Robinson (University of Cincinnati)

**“MUSICAL EMOTIONS” AS
AESTHETIC EMOTIONS**

Chair: Andrew Huddleston

11.00–13.00 PARALLEL SESSIONS I

11. July | 11.00–13.00

1. Themed Session [SWB21]

PHILOSOPHIES AND THEORIES OF MUSICAL TRANSCRIPTION AND ARRANGEMENT

*Convenors and chairs: Frankie Perry (Royal Holloway) and
Peter Asimov (University of Cambridge)*

WILLIAM DRUMMOND (UNIVERSITY OF OXFORD)

Arrangement and Analytic Philosophy: A Music(ologic)al Response

In his *Aesthetics of Music* (1997), Roger Scruton characterizes musical arrangements and transcriptions as “versions” of an original work, “attempts to realize, in another medium, its musical essence”. This idea might be termed “fidelity-essentialism”, because it posits fidelity to the supposed “essence” (or “expressive content”) of an existing work as the defining characteristic of any musical arrangement. In espousing fidelity-essentialism, Scruton’s definition reflects a broad consensus on this topic among analytic philosophers, including Stephen Davies (“Transcription, Authenticity, and Performance”, 1988), Paul Thom (*The Musician as Interpreter*, 2007), and Joseph Moore writing with composer Richard Beaudoin (“Conceiving Musical Transdialection”, 2008). These philosophers seek to formalize and refine so-called “common sense” ideas about arrangement; their fidelity-essentialist approach therefore reaffirms and entrenches that which has dominated informal as well as scholarly discussions of the topic for well over a century. This paper, by contrast, offers a critical perspective on this fidelity-essentialist conception of arrangement. Its approach is musicological, driven by a receptive engagement with actual examples of music and relevant contexts that philosophical accounts often lack. These examples range from Schumann’s hearing of Schubert’s *Grand Duo* piano duet to Elgar’s *Pomp and Circumstance March No. 1* performed by a band of miners in the film *Brassed Off* (1996). In this way, the paper identifies both the aesthetic and ideological motivations of fidelity-essentialism and its drawbacks as means to understand arrangements in musical, cultural, and historical terms. The paper also proposes an alternative approach, arguing that it is more useful to consider arrangement as a mode of reception (or “way of listening”) than as a category of musical objects defined by their fidelity to an existing work.

THOMAS PEATTIE (UNIVERSITY OF MISSISSIPPI)

*Revisiting the History of Italian Music in the
Transcriptions of Luciano Berio*

The transatlantic complexion of Luciano Berio's brand of postwar modernism has long overshadowed the importance of his relationship to the history of Italian music. Although evidence of this lifelong commitment can be found in his transcriptions of works by Claudio Monteverdi, Luigi Boccherini, Giuseppe Verdi, and Giacomo Puccini, the fact that Berio's transcriptions have been accorded a secondary status in assessments of the composer's output has also meant that the question of what shaped his attitude toward the music of his Italian forbears remains to be fully explored. Thanks in part to an array of newly-available primary sources housed in the Paul Sacher Foundation, it is now possible to consider how Berio approached the task of transcribing these works, while also allowing us to situate the resulting transcriptions at the heart of his larger creative practice. In this paper I argue that the richly annotated "source scores" Berio used as a starting point for his transcriptions not only provide a unique perspective from which to address the recurring question in transcription studies concerning the ontological status of co-authored works, but also offer evidence of how he listened to the music he transcribed. Indeed, Berio's autograph annotations make clear that while these transcriptions rely on an intimate knowledge of an original "text," his relationship to these texts has also been shaped by the lingering sonic traces of the performed work as remembered and misremembered over the course of a lifetime of listening. Berio's attempt to position himself as a listening subject whose deep music-historical awareness is often informed by a strong sense of ironic detachment is reflected with particular clarity in his transcriptions of Monteverdi (*Orfeo*, *L'incoronazione di Poppea*), Verdi (*Otto Romanze*), and Puccini (*Turandot*), an eclectic group of co-authored works that form part of a larger dialogue with the very notion of an Italian musical tradition that extends back to a generation of composers—including Berio's teacher, Giorgio Federico Ghedini—who came of age in the 1920s and 30s.

STEFAN GREENFIELD-CASAS (NORTHWESTERN UNIVERSITY)

*Reconceiving Arrangement through
Transformative Dissonance: The Uematsu-
Hamauzu Arrangement and/in the Final
Symphony*

In 2013 the Wuppertal Symphony Orchestra premiered the "Final Symphony"—a set of orchestral arrangements based on Nobuo Uematsu's music for the *Final Fantasy* video game series—at the Historische Stadthalle; just two years later, the London Symphony Orchestra released a recording of the Final Symphony. Even among the ever-growing brand of game music concerts, the Final Symphony stands apart with its extreme "highbrow" aspirations. Rather than being composed of orchestral suites and standalone pieces based on orchestral transcriptions of 8- and 16-bit music (as frequently happens in these game music concerts), the Final Symphony program instead borrows the music from three of the *Final Fantasy* games (*Final Fantasy VI* (1994), *Final Fantasy VII* (1997), and *Final Fantasy X* (2001)), and freely arranges the music from these games into "proper"

symphonic forms (a tone poem, symphony, and concerto, respectively). And yet, by nature of the unpretentious source music (“lowbrow” video games), these arrangements aspiring to Romantic Workhood occupy a space of transformative dissonance, speaking to the “fundamental incompatibility” William Gibbons sees between video games and classical music (2018: 157). Indeed, they inherently problematize Peter Szendy’s discussion of transcriptions and arrangements. More specifically, here the work precedes the Work.

Drawing on theories of arrangement (Szendy 2008), ontology (Goehr 1992; Kane 2017), and ludomusical (re)play (Gibbons 2018), I show that what Gibbons calls the “classifying” of game music leads to an explicit (postmodern) reversal of Szendy’s Lisztian (and Benjaminian) process of translation and the Schumannian notion of arrangement. I demonstrate this with Masashi Hamauzu’s contribution to the Final Symphony concert program: *Final Fantasy X – Piano Concerto*. Specifically, I examine the second movement, “Inori”, which is primarily arranged from Nobuo Uematsu’s “Hymn of the Fayth,” a piece which itself has multiple (diegetic) arrangements scattered across *Final Fantasy X*’s epic narrative.

2. Themed Session [SWB20]

A MUSICAL MATTER OF MIND

*Convenors and chair: Nanette Nielsen and Simon Høffding
(University of Oslo)*

JOEL KRUEGER (UNIVERSITY OF EXETER)

Musical Materialities and Empathic World-Making

Proponents of 4E cognition argue that we routinely “offload” our thinking onto body and world: we use gestures and calculators to augment mathematical reasoning, and smartphones, search engines, and other people as memory aids. These environmental resources transform our cognitive profile in real-time by “scaffolding” access to novel forms of cognition and behavior. Recent debates in this area have taken a social turn. They stress not only the way agents interact with their world but also the way the world, in turn, interacts with agents at multiple timescales, within distinct sociocultural contexts organized by specific material and normative aspects that shape how agents relate to and understand one another.

In this talk, I adopt a 4E approach to music cognition. I argue that music is a beyond-the-head resource that affords offloading. Via this offloading, music potentially scaffolds access to new forms of thought, experience, and behavior. I focus on music’s capacity to scaffold self-regulative process constitutive of emotional consciousness, as well as shared behavioral mechanisms (mimicry, behavioral synchronization, affectively motivated movements, interactions, etc) responsible for our empathic connections with others. In developing this idea, I consider both the “material” and “worldmaking” character of music, two features of musical engagements largely overlooked in

the philosophical literature. I argue that music not only scaffolds the development of individual perceptual and affective skills needed for empathy but, additionally, that it can also be used to construct *empathic spaces*: sonically-structured environments engineered to connect, share, and collaborate with others. From a 4E perspective, music should thus be seen both as a *medium* for empathic engagement as well as affording an empathic *world* in which we may explore, experiment with, and enact a range of subject positions and social formations. In developing these ideas, I discuss several case studies, including music as a weapon for torture and music therapy in autism.

MARIA WITEK (UNIVERSITY OF BIRMINGHAM)

The Mind is a DJ: Temporal Processing in Beatmatching and Embodied Neuroscience

A DJ is a musical performer who mixes together recordings of rhythmically stimulating music for dancing or head bobbing crowds in clubs, raves, bars, festivals and house parties. Perhaps the most central musical skill of a DJ is to mix records together in a way that does not disrupt the tempo of the groove. This is not a trivial task since different tracks will be recorded in different tempi. A DJ playing vinyl records on turntables will employ techniques known as slip-cuing and beatmatching to seamlessly mix tracks together and create a long and continuous dance track. What are the temporal processes involved in mastering such skills and what can DJ techniques tell us about how the mind perceives and produces regular beats? In this paper, I describe the processes of phase and period correction in rhythmic entrainment and consider how such basic human cognitive capacities must be consciously and masterfully manipulated in DJ practice. The beatmatching DJ is posited as an Extended and Enacted mind in which the temporal estimations that are often thought to occur within our own endogenous systems are instead physically enacted and distributed across the body, the brain and the turntables, highlighting the fundamentally embodied nature of entrainment. While strongly related, Enactivism and Extended Mind Theory have appealed to proponents of different models of brain function, with Extended Mind theorists accommodating Predictive Processing models and Enactivists drawing on Systems Dynamics. By considering entrainment in the beatmatching DJ, I highlight how these models differ in the extent of their embodiment and suggest that by choosing the Enactivist view, the enactive, predictive and extended properties of temporal processing can be unified in DJing and in sensorimotor behavior more broadly.

FELIPE MORALES CARBONELL (KU LEUVEN)

Musical Attentiveness' Modal Aspect

Some cognitive tasks involved in musical performance, listening, and composition feature an important element of anticipation to non-actual musical events; these phenomena have raised interesting research within the philosophy of music. Here, I will suggest that they also offer significant case studies for modal epistemology: an account of musical anticipation is an account of sensitivity and knowledge of musical possibilities. This has been completely omitted by modal

epistemologists. Philosophers working in these two areas should pay attention to each other's work.

One recent point of contention about the anticipatory features of auditory perception is whether it involves internal representational models, or if it relies instead on bodily or external mechanisms. Various authors (Krueger 2009, Schiavio 2014, Forlè 2016) have endorsed fully enactive accounts, while others (Maes et al (2013), Maers & Leman (2014)) endorse more moderate views. This debate (which I will try to assess critically) suggests an important way in which to incorporate insights from embodied cognition into the philosophy of music and epistemology. Indeed, I think this connection could also provide an independent way to defend the idea that our minds are “musically scaffolded” (Krueger 2014, 2019), effectively extending evolutionarily selected cognitive capacities into affective and social domains. From this I will extract some lessons for the modal epistemology of music.

3. Themed Session [SWB18]

IS THERE A MEDIEVAL “MUSIC AND PHILOSOPHY”?

Convenor and chair: Nicholas Ball (University of Cambridge)

AMY LEWKOWICZ (UNIVERSITY OF CINCINNATI)

Chant and the Microcosm: The Possible Influence of Neo-Platonic Thought on the Organization of Western Chant Cycles

Did particular philosophies serve as a backdrop to the formulation of historical liturgies, guiding their development? The fact that the chant repertoire is aggregated from various times and places can suggest that it is misguided to look for any overarching intention or blueprint for the end result. Yet the lack of a detailed blueprint does not necessarily mean the final organization is arbitrary. Besides how-to books and texts of the liturgy itself, two literary forms that can help address this question are the *Expositio Missae* and the *Mystagogia*. *Expositiones* present allegorical meanings of liturgical actions, but these are usually dismissed as fanciful, inventing new meaning rather than unpacking existing symbolism. *Mystagogy* is presented to offer deeper understanding of the sacred mysteries—the liturgy—to newly-baptized neophytes. Unlike *Expositiones*, *mystagogical* works can draw on a significant amount of philosophy to articulate their theology.

I suggested in a previous paper that the Exitus-Reditus pattern is repeated at different “magnifications” in every Mass, through liturgical seasons and finally through the Eschaton. This microcosm-macrocosm relationship, found also in Christian Platonism, may underlie the editorial arrangement of chants in the Mass. Here, I examine the thought of Maximus the Confessor (particularly in his *Mystagogia*) and his use of this concept to explain the meaning of liturgy. As an Eastern theologian, he is presenting the Byzantine liturgy, but his explanation does not hinge on

its details. Instead, his starting point is a metaphysical account of the cosmos and its symbolic structure. Patterns Maximus uses to articulate theology map plausibly onto patterns in the chants promulgated in Francia in the eighth century. The *Expositiones* can be defended as a pedagogical “flattening” of a complex pattern. The historical facts of Maximus’ career suggest that his work could have influenced the organization of the Roman chant Propers, but this is not strongly argued. Rather, the investigation suggests an approach to meaning that allows for change and variation while conforming to larger patterns, honouring the intellectual acumen of its editors and compilers.

ANDREAS HAUG (UNIVERSITÄT WÜRZBURG)

Stoic Logic, Roman Grammar, Carolingian Music: Observations on a Neglected Tradition

The paper explores how Carolingian readers may have understood 1) the notion expressed by Isidore of Seville, that the sounds (*soni*) of music cannot be written (*scribi non possunt*); 2) the notion of a structural similarity between verbal and non-verbal vocal sound (*uox articulata and uox canora*) maintained in Calcidius’ commentary on Plato’s *Timaeus* and seized on in the opening passage of the *Musica enchiridiadis*. It makes an attempt to reconstruct the Carolingian comprehension of these two assertions in the light of concepts of Ancient Greek philosophy that had been passed on to ninth-century recipients north of the Alps in the context of late-antique (Greek-Latin) and Carolingian (*transalpine*) knowledge transfer: 1) the different classifications of vocal sounds taught by Roman grammarians (*uox articulata, uox confusa; uox litterata, uox illiterata*) and stemming back to distinctions suggested by Stoic logic (*phone semantike, phone enarthros, phone engrammatos*); 2) Boethius’ translation of and commentary on Aristotle’s *Peri hermeineias* (*De interpretatione*). In doing so, the paper offers observations on one line of the tradition of ancient philosophy, the impact of which on the formation of western music thinking during the Carolingian period has received little attention from music historians.

NICHOLAS BALL (UNIVERSITY OF CAMBRIDGE)

Eriugena, Augustine, and Musical Metaphysics

Antique texts about *musica* made available to the middle ages a specific body of numerical knowledge and particular ways of thinking about number. The ninth-century reception of these texts drew no nice distinctions between what was musical and what was athematical or philosophical, and we cannot often separate the one from the other. In this paper I shall trace one small part of this knotty reception. I shall turn to the ninth-century philosopher John Scottus Eriugena and to his major work, the *Periphyseon*. This text ranges widely, and takes for its subject “all the things that are and all the things that are not”. In the third book of the *Periphyseon* Eriugena addresses the question of how all things may be at once both eternal and made, and how God might both make all things and be made in all things. He presents number as an example drawn from nature, by means of which this dilemma may be comprehended by the human mind. I shall argue that the the sixth book of Augustine’s *De musica* is an unacknowledged source for Eriugena’s account

of number. Augustine sets out a numerical cosmology, in which the human soul is connected to the material world and to the divine by number, as it proceeds first into time and then into place. Despite his sometimes divergent readings of place and time, Eriugena adopts large parts of this Augustinian account in his own account of number. Central to this is memory, and its receipt of numbers both from the intellect and from the senses.

4. Associates Session [River Room]

EDUARD HANSLICK'S CONCEPTS – MEANING, TRANSLATION, RECEPTION

Convenor: Alexander Wilfing (Austrian Academy of Sciences)

Chair: Nick Zangwill (University of Hull)

CHRISTOPH LANDERER (AUSTRIAN ACADEMY OF SCIENCES)

“Schön”, “das Schöne”, “Schönheit”: Hanslick’s Notion(s) of Beauty

Written in Vienna in 1854, Eduard Hanslick’s *On the Musically Beautiful* (OMB) and its aesthetic terminology operates within the traditions and limitations of its time and space. Though Hanslick’s criticism of the “feeling theory” of music and his rather specific notion of “Gefühl” (feeling / emotion) has attracted considerable attention, specifically from analytic philosophers of music, other aspects of his philosophical vocabulary and its often opaque and problematic nature went largely unnoticed. This is particularly true for Hanslick’s notion of “beauty” resp. “the beautiful” that is in the centre not only of the book’s title but also the basic core concept of OMB itself. Difficult to translate, Hanslick’s notions of beauty are even challenging in the original German text of OMB. The talk aims at reconstructing Hanslick’s usage of “beauty” and related concepts (“schön,” “das Schöne,” “Schönheit”) and their role in Hanslick’s aesthetic theory. Most importantly, “das Schöne” resp. “das Musikalisch-Schöne” (“the musically beautiful”), as used in OMB, refers to both, (a) a set of abstract aesthetic properties (resp. the whole class of aesthetic properties), and (b), a concrete aesthetic object (resp. the whole class of aesthetic objects), depending on the context. This is an important ambiguity at the core of Hanslick’s aesthetics that demands systematic investigation. The ambiguity also enables Hanslick to avoid clear ontological commitments, leaving a central part of his aesthetic theory somewhat underdetermined.

A second, frequently overlooked, conceptual tension in OMB is between descriptive and normative usage of beauty related vocabulary. While the descriptive usage of “schön” (“beautiful”) relates to Hanslick’s program of formulating a more abstract theory of aesthetic properties relatively independent of value judgments (thus reflecting on the historically contingent nature of such judgments), the normative usage focuses on “beautiful” as an antonym of “ugly” and aims

at establishing criteria for the aesthetic evaluation of concrete works of music. The basic tension between the different aspects of beauty related concepts is seldom reflected in Hanslick scholarship, yet central for any more elaborated understanding of his aesthetic approach.

LEE ROTHFARB
(UNIVERSITY OF CALIFORNIA, SANTA BARBARA)

How Do We Understand Hanslick?

This paper discusses the new translation of the tenth edition (1904) of Eduard Hanslick's *On the Musically Beautiful* (*Vom Musikalisch-Schönen*, 1854) in light of modern-day translation studies and its distinction between domesticating and foreignizing modes of translation, as propounded in Friedrich Schleiermacher's 1813 lecture *On the Different Methods of Translating*. The translation is of the foreignizing type, advocated by translation theorist Lawrence Venuti. It aims at preserving where possible the diction, rhetorical emphasis, and, in general, the intrinsic cultural and verbal characteristics of the German original. The domesticating type, by contrast, championed by Eugene Nida, neutralizes such characteristics of the source language, masking its strangeness for a non-native reader by transforming it into the idioms of the target language. As Schleiermacher vividly put it, a foreignizing translation transports the reader to the writer's world, while a domesticating one, conversely, transports the writer to the reader's world.

The paper takes as a point of departure the understanding of language as a vehicle for communicating sense and meaning through deliberate, strategic use of vocabulary, syntax, and rhetoric. Because languages differ from one another fundamentally in their means and modes of expression, beyond serving as vehicles for communicating meaning, languages also constitute meaning. Translation thus necessarily reconstitutes in the target language the thoughts and ideas expressed in the characteristic forms of the source language. Referring to various passages in Hanslick's treatise, the essay contrasts the new, foreignizing translation with both Gustav Cohen's mostly domesticating one of 1891 as "*The Beautiful in Music*", and Geoffrey Payzant's mixed-mode one of 1986 as "*On the Musically-Beautiful*", which is at times foreignizing, at others domesticating, and yet others simply incorrect. Given the complexity of Hanslick's ideas and the idiosyncrasies of his writing style, it is not surprising that it has prompted different approaches to translation. Further complicating the translator's task in general is that the reconstituted meaning in a translation is in some measure always a matter of speculation because an author's intent is never fully open to us.

ALEXANDER WILFING
(AUSTRIAN ACADEMY OF SCIENCES)

"Tonally Moving Forms": The Anglo-American Reception of Hanslick's Concepts

Anglo-American research into the central tenets of Hanslick's aesthetics has traditionally been conducted as part of analytical philosophy. The interpretation of Hanslick's concepts is therefore dependent on the English renditions of *On the Musically Beautiful* (*OMB*) by Cohen (1891) and Payzant (1986). This setting created an ever-growing gap between German-language and

English-language discourse(s) on *OMB* for two reasons: (1) They rest upon distinct versions of the same text. Whereas German-language scholarship is based on the initial edition of 1854, the translators used later editions that read more formalistic than earlier versions. (2) Furthermore, Anglo-American interpretations of *OMB* not only have to cope with the conceptual intricacies of Hanslick’s argument, they must also consider the inevitable interpretive choices carried out by the respective translators.

These choices pertain to the privileging of “advanced” versions of *OMB* as well as to the rendition of specific concepts. Their impact on the Anglo-American reception of Hanslick’s aesthetics is the topic of my paper. The importance of editorial decisions for the comprehension of Hanslick’s concepts becomes apparent especially in regard to Cohen’s translation of *OMB* as *The Beautiful in Music*. This translation contradicts Hanslick, who did not propose an abstract principle of beauty, *retroactively* applicable to music, but was concerned exclusively with *musical* beauty. Cohen’s rendition suggests a theoretical essentialism totally absent from Hanslick’s aesthetics, which shaped the interpretation of generations of scholars.

With this context in mind, I will pay special attention to Hanslick’s (in)famous sentence that the content of music consists in “sound and motion,” “tonally moving forms,” or “sonically moved forms.” These three translations—taken from the full-text English editions of *OMB*—are nothing but the most prominent examples of more than four dozen attempts to capture the meaning of Hanslick’s statement. These attempts fall into certain conceptual categories (“form” versus “forms,” the derivatives of “sound” versus those of “tone” etc.), which stand for distinct modes of interpretation. These modes in turn rely on general discursive features of Anglo-American scholarship in musicology and philosophy that will be explored as part of my paper.

5. Free Session [Room 1.56]

MUSICAL THOUGHT IN THE ENLIGHTENMENT

Chair: Tom McAuley (University of Cambridge)

DAVID E. COHEN (MAX PLANCK INSTITUTE FOR EMPIRICAL AESTHETICS, FRANKFURT)

Musica Theorica, Pythagorean Rationality, and Descartes “Clear and Distinct” Ideas

Near the beginning of his early *Compendium of Music* (1618), Descartes lays out the book’s aesthetic and cognitive principles in a series of “Preliminary Points,” arguing (in brief) that “the senses” can take “delight” only in those objects which, because they exhibit simple proportional relations, are perceived “distinctly” (*distincte*). Proportions of excessive complexity, such as those involving irrational quantities, he asserts, “can in no way be perfectly grasped (*cognosci*) ... by the senses (*à sensu*),” for when confronted by relations lacking the requisite degree of simplicity our “sense is always deceived” (*sensum perpetuo decipi*). Thus—as the eminent Descartes scholar

Stephen Gaukroger has noted—right from the start Descartes is already focused on the crucial role of something very much like what will later, in his most celebrated and influential writings, constitute the epistemological foundation of the Cogito: those mental entities or events that he comes to call “clear and distinct” ideas or perceptions.

However, as I go on to show, clarity and simplicity of percepts and concepts—immediate, effortless aesthetic and cognitive perspicuity—had since antiquity played an equally foundational role in precisely the intellectual field in which Descartes was working in the *Compendium*, that is, *musica theorica* or *speculativa*: the “Pythagorean,” mathematical theory of music. Thus it is no mere accident, nor is it entirely owing to his unique genius, that the young Descartes here invests these perceptual and cognitive properties with so much value: it is, rather, a quite natural consequence of his engagement, in the *Compendium*, with traditional *musica theorica*. After making these points I turn to the philosophical reasons why mathematical music theory—unlike geometry—from antiquity through early modernity had always rejected the irrational in favour exclusively of rational quantities, and had moreover sometimes regarded as “irrational” certain proportions that are in fact not so. In this way I identify an archaic and idiosyncratic “Pythagorean” form of “rationality,” the lifespan of which extended from antiquity into at least the seventeenth century, when, transmuted in the alembic of Descartes’ thought, it came to play an unlooked-for role in the foundation of modern philosophy.

ALEXANDER JAKOBIDZE-GITMAN (UNIVERSITÄT WITTEN/HERDECKE)

The Late Treatises by Rameau in the Context of Scientific and Philosophical Debates around 1760

The late treatises by Jean-Philippe Rameau are often dismissed for being based upon preposterous statements (such as that it is the music that provides the basic laws for the sciences), as well as employing some obscured neo-scholastic terminology (such as “antecedent” and “consequent” applied to harmonic functions). In Rameau scholarship, this reputation has been too often misused as a justification for studying his late treatises superficially and sticking to prejudices. Correspondingly, Rameau’s motivation for borrowing and developing some new concepts around 1760 is typically attributed to his pugnacity in the debates with the encyclopaedists and to his vain ambitions to find allies in other intellectual circles; his conscientiousness as a theorist is severely underestimated. I seek to contextualize Rameau’s late concepts and trace their origins, with a special attention to the practice of men of letters in the mid-18th century to pick only some elements from various philosophical systems – rather than to support or dismiss this or that system as a whole.

My goal is to show how the theoretical transfer undertaken by Rameau was driven both by the inner development of his theory and by the external intellectual context. Considering the former, it was primarily the abandonment of belief in the lower harmonic partials. As for the latter, it was the growing polarity between the camps of supporters of John Locke and Christian Wolff, which nevertheless sparked some fascinating attempts to reconcile and synthesize these philosophical systems. While in the philosophy such an enterprise was undertaken by Johann Heinrich Lambert in his celebrated *Neues Organon* (1764), in music theory it was Rameau with his *Nouvelles réflexions sur le principe sonore* (1760) and especially unfinished *Vérités également intéressantes*

et ignorés (1764). I will argue that a proper contextualisation might overcome some of the misunderstanding these treatises have been suffering from for many years.

TAYLAN SUSAM (BROWN UNIVERSITY)

Moses Mendelssohn on Music

I want to convey some of the breadth of Moses Mendelssohn's thinking on music. It is broad not only due to the multitude of sources he draws upon, nor merely his command of state-of-the-art music theory, but also, importantly, as a result of his decidedly pluralist philosophy of art. Historians of philosophical aesthetics from Braitmaier to Beiser have recognized Mendelssohn's sensitivity to the variety of ways in which the experience of art is able to move us. His treatment of music demonstrates the full range of the arsenal he developed for thinking about art, from his semiotics to his pluralist conception of the sources of pleasure, and from his thesis that objective perfections are graspable as subjective perfections, to his incorporation of neurophysiological explanations of aesthetic arousal into philosophical theorizing. Mendelssohn writes at a time when theories of expression begin to replace those of imitation in thinking about music—he manages to develop, I believe, a powerful synthesis of both while maintaining his rationalist-perfectionist commitments.

Musical experience is an elusive thing; Jankélévitch famously spoke of its “ineffability.” A great virtue of Mendelssohn's approach is his refusal to bracket this apparently elusive phenomenology: Music has undeniable sensual force—it affects our bodily condition, and in feeling this, we also perceive that we feel it and this is yet another source of pleasure. Added to this are the intellectual pleasures of recognizing genius in a work and, importantly for Mendelssohn, the way “[music] occupies the powers of the spirit in doubting, surmising, and predicting,” as well as the way various aspects of music, whether horizontal or vertical, are capable of being brought into unity, and of harmonizing into a unanimity of purpose: to represent, in the realm of sound, all the fullness the world has to offer.

14.00–16.40 PARALLEL SESSIONS II

1. Associates Session [SWB21]

MUSIC, MUSE, MIMESIS: FIGURES OF DECONSTRUCTION

Convenor, chair and respondent: Naomi Waltham-Smith
(University of Warwick)

ANDREW KINGSTON (EMORY UNIVERSITY)

Mime's Ring, or Derrida's Mallarmé's Wagner

In his essay on Stéphane Mallarmé and mimesis, “The Double Session,” Jacques Derrida writes in passing that he is also commenting, furtively (*en sous-main*), on Mallarmé’s own account of the music drama of Richard Wagner. This remark, which seems cryptic at first, can be clarified somewhat by looking to Derrida’s earlier 1968–69 seminar, *L’Écriture et le théâtre*, in which he more explicitly situates his reading of Mallarmé in terms of the poet’s own relationship to Wagner, or at least to a certain Wagnerism. In this paper, then, I will explore Mallarmé’s agonistic readings of Wagner from the mid-1880s in relation to these two texts by Derrida, emphasizing how they provide a generally overlooked context from the history of opera against which Derrida developed his approach to mimesis. To do so, I will first address Wagner’s own resistances to the concept of mimesis, as he allegorized them in the character Mime in *Der Ring des Nibelungen*. I will then briefly describe Mallarmé’s suspicions of Wagner’s project, after which I will turn to “The Double Session” and *L’Écriture et le théâtre*, in order to show how Derrida’s interpretation of mimesis in Mallarmé’s writing (particularly as it relates to a use of the term “Hymen”) can be understood as a commentary on Wagner’s aesthetics of immediacy. Ultimately, this paper will suggest that Mallarmé’s critiques of Wagner, as they are taken up and broadly developed by Derrida, can offer a robust reconsideration of the role that mimesis might play in discourses on opera and program music—according to which the arts would be brought together not on the basis of their resemblances, but on the basis of their potential to produce differences and ruptures within one another.

DANIEL VILLEGAS VÉLEZ (KU LEUVEN)

*From Musica Ficta To Catacoustic Mimesis: On
Lacoue-Labarthe's Musical Mimetologies*

The concept of *musica ficta* plays an important role in Philippe Lacoue-Labarthe's account of the aesthetization—or figuration—of politics, situating music within his critique of the metaphysical account of the subject as “onto-typology.” Adapted from Adorno (and not from Renaissance performance practice), the term *musica ficta* evokes the Latin *fingere*, meaning to form or fashion but also to feign or act. For Lacoue-Labarthe, this fictioning power of music—and for him all modern music is *musica ficta*—serves to fashion or to “type” plastic subjects and communities according to pre-determined figures, as catastrophically demonstrated by Wagner and Nazism. Lacoue-Labarthe's account of *musica ficta*, however, is complicated by his claim in “Typography” and elsewhere that there is no “hither” side of mimesis, no pure appearance without (re)presentation. Indeed, while it seems clear that music is an effective medium for fashioning subjects, arguing that music, as *musica ficta*, is “subordinated” to fictioning implies that this is an accidental determination of an otherwise sovereign, non-mimetic music.

This paper works through these competing claims to conclude that, while not all music might be *musica ficta*, music is indeed inseparable from a more general notion of mimesis that Lacoue-Labarthe develops in “The Echo of the Subject” and later in *Le chant des muses*. There, music is a “catacoustic mimesis” of the “absolutely anterior” experience of hearing the mother's voice while in the womb. This is the “original” music—essentially phrasing and rhythm—of which the rest is amplification and echo. Jean-Luc Nancy has explored the consequences of this thought for a theory of the subject in *On Listening but*, I argue, catacoustic mimesis is also what produces music's affective, mimetic potential and thus the possibility of its being harnessed by totalitarianism through *musica ficta*. To conclude, I show how catacoustic mimesis echoes Plato's accounts of music in the *Republic*, and how it also responds to Freudian and Girardian mimetologies where art is the sublimated repetition of originary murder or sacrifice.

SARAH HICKMOTT (UNIVERSITY OF OXFORD)

*(En) Corps Sonore: Jean-Luc Nancy and Philippe
Lacoue-Labarthe's Musical Maternal Muse*

This paper explores the way music and sound are described, characterized, and instrumentalized, in the work of French philosophers Jean-Luc Nancy and the late Philippe Lacoue-Labarthe. Both philosophers (though Nancy in particular) are especially interested in the senses and, broadly speaking, aim to deconstruct the way philosophy has traditionally privileged vision as central to knowledge; as a result, music and sound become key sites or processes that allow for a consideration of other ways in which we know, understand, find or make meaning in the world. Moreover, sound, they claim, escapes the intra-philosophical distinctions between subject/object, inside/outside or even self/other—sound appears to both logically and chronologically precede the emergence of these binary oppositions.

However, while both philosophers approach the sonorous and the musical in terms of ontology (Nancy's *corps sonore* or resonant/sonorous body and Lacoue-Labarthe's "catacoustic" subjective echo), it is striking both that the music invoked comes exclusively from the canonical repertoire of the Western high art tradition, and also that its origins are located in the pregnant maternal body. Consequently, both the maternal-feminine and the predominantly tonal works of the concert hall are naturalized and figured as neutral, transhistoric and asocial. This paper calls to historicize these attempts at a sonorous ontology, and ultimately suggests that postmodern musicology has much to bring to the table of (post-)postmodern theory.

2. Free Session [SWB20]

EVALUATIVE TERMS AND METAPHORS FOR MUSIC

Chair: Jan Czarnecki (University of Cologne)

RAGNHILD SCHIAGER FOLKESTAD (NORWEGIAN UNIVERSITY OF SCIENCE AND TECHNOLOGY)

Towards a More Musical Philosophy: Wittgenstein, Aspect Perception and Musical Instruction

When Wittgenstein introduced his core ideas on aesthetics in 1938, it was by asserting that the whole field of philosophical aesthetics was "entirely misunderstood", as notions such as "beautiful" was prone to misconception. (LC I 1) What may mislead us, according to Wittgenstein, is the generality of the linguistic form "is beautiful", which disguises the complex conditions of musical appreciation: full appreciation of a musical work of art requires deep cultural understanding.

Today, "beauty" has to some extent been replaced in contemporary analytical philosophy, by a variegated notion of "aesthetic properties" (denoting e.g. "harmony", "vividness", or emotive properties such as "being mournful"). This paper explores how this shift of locus may offer philosophical progress from a Wittgensteinian point of view, as it allows for a more complex image of appreciation. Nevertheless, the depth of our aesthetic engagements arguably still eludes us in our new focus on the generality of "properties". Recognizing some of these pitfalls, philosophers such as Peter Kivy and David Michael Levin have drawn on Wittgenstein's treatment of so-called "aspect perception" to advance the debate. Interrogating Kivy and Levin, I argue that their contributions still fail to incorporate temporal, cultural and embodied dimensions integral to Wittgenstein's own investigation of aspect perception. Drawing in particular on Wittgenstein's suggestion that "grief" – more than picking out properties – is a variation-concept (deeply woven into various practices), I suggest that a way forward may be to pay attention to musical instruction in connection with hearing aspects. I present a brief case study drawing on the work of contemporary composer Rebecka Sofia Ahvenniemi. If – as Wittgenstein suggests – philosophy should understand

musical appreciation through a lens of culture, Ahvenniemi's instructions to the musicians who play her work serve as a potent example of how a more musical philosophical investigation may be carried out.

DOMENICA ROMAGNI (COLORADO STATE UNIVERSITY)

Systematic Rule-Breaking in Music: How Can Wrong Notes Be Right?

Crunchy. Sick. Nasty. Wrong. These are just a few of the words musicians use to describe a particular musical experience. The particular experience I have in mind is what I call "wrongness" and its occurrence is something we are all aware of, whether one's musical preferences ally with punk rock or with J.S. Bach. To put it generally, "wrongness" is a musical phenomenon that involves the occurrence of unexpected events in the course of a musical experience. It is an occurrence that can be surprising, unsettling, shocking, or breathtaking, just to name a few, but the one thing that all cases of "wrongness" have in common is the re-ordering of musical expectation. While there are many cases that involve the occurrence of unexpected events in the course of a musical experience, not all of which will be cases of wrongness, I will argue that wrongness is a unique kind of musical phenomenon that belongs to a class of its own. The two main features of wrongness that I will highlight to argue for this thesis are (1) that wrongness is reliably distinguished from other kinds of unexpected musical events, like mistakes, and (2) that "wrong" notes or passages are often perceived as some of the most pivotal or significant moments in a piece of music. In my treatment of this phenomenon, I will proceed as follows. First, I will give provide a working definition of wrongness and support it with a selection of musical examples. Following this, I will argue that wrongness is of a singular class by examining and offering support of (1) and (2) above. I will conclude with some discussion of the ramifications that this understanding of wrongness might have for a broader theory of musical meaning and understanding.

PIER ALBERTO PORCEDDU CILIONE (UNIVERSITÀ DI VERONA)

Dynamics of Music

Every musician knows what the term "dynamics" means. This term indicates the system of symbols that mark variations in the intensity of sound production. These "dynamic" signs regulate the discrete gradations of sound intensity. These signs are largely conventional, the intensity of which is never absolute, often linked to the specific piece of music or to the notational conventions of various musical eras and aesthetics. In a general sense, one might think that a clear conceptualisation of dynamics leads to the development of a new musical aesthetic, an aesthetic that has at its centre the concept of *force*. This new approach allows aesthetics to cross its own limits and step into the realm of Ontology. It could be possible that a deeper understanding of music could pass precisely through the idea that the forces that preside over musical dynamics are nothing but the same forces operating in nature.

This paper's aim is to examine the conceptual relationship between the notion of *dynamics* in music and the idea of *dynamics* as "power" and "potentiality" in metaphysics. What is implicit

in both notions is the idea of “force”, as configured in a philosophical tradition from Aristotle to Nietzsche, Heidegger and Deleuze. It is no coincidence that the system of symbols that, in music, indicates the intensity of sound, its strength and its expression, takes its name from this philosophical concept. In which sense does the term *dynamics*, as a theory of force and potentiality, step into the field of music? The Aristotelian concept of *dynamis*, Leibniz's theory of *vis activa* and the Nietzschean “Will to Power” reveal their profound meaning when related to the specific dynamic ontology realized by music. Two contemporary musical examples, taken from flute works by Sciarrino and Hosokawa, show with particular evidence how to understand a *metaphysical* idea of musical *dynamics*.

IVAN HEWETT (ROYAL COLLEGE OF MUSIC)

Describing the Indescribable: How People Talk About New Music

Describing and evaluating aesthetic objects or events which stand outside familiar genre and stylistic boundaries presents a special problem. It's not simply the difficulty of “effing the ineffable”, of finding exactly the right term or terms to capture the nature of the subjective experience, which is after all a familiar problem in criticism. It's more that in the contemporary arts, the intelligible link between description and evaluation we take to exist in familiar critical terms such as “graceful” and “grand” has become dysfunctional. This is shown in the frequent use of such terms as “twisted” and “perverted” in film and fiction criticism, as terms of approbation. Clearly the link here between the named quality and the associated evaluation must work in a different way. One can observe an analogous phenomenon in critical writing and in everyday discourse around contemporary art music, where novel terms such as “immersive” and “hypnotic” have spread like wildfire in recent years.

Calling on recent work in ethics and aesthetics on the nature of “thick” and “thin” terms, which tries to explicate exactly how the functions of description and evaluation are differently combined in different sorts of term, this paper will offer an explication of the way these two functions are related in a number of terms now commonly used to describe the experience of listening to contemporary music. In doing so, the author hopes to shed a little light on the changing nature of avant-garde or “cutting-edge” musical experiences, as revealed in the terms listeners now use to talk about them.

PERCEPTION AND MEANING

Chair: Alexander Douglas (University of Wolverhampton)

CATHERINE M. ROBB (TILBURG UNIVERSITY)

Merleau-Ponty's Phenomenology and the Musical Ideal: Perception, Meaning and the Chiasm

In his later works, Merleau-Ponty seems to offer two contradictory claims about the phenomenology of music. In *Eye and Mind*, he is disparaging of music's ability to capture brute meaning, which he thinks is vital to the project of phenomenology. Instead, he condemns music as only being able to depict the movement of Being. By contrast, in his posthumous *Two Unpublished Notes on Music* and *The Visible and the Invisible*, Merleau-Ponty describes music as an ideal model of how meaning arises from sensible objects. He uses the specific notion of a musical idea to explore the complex relation between sensible experiences and the ideas that arise from them, a relation which he considers to pose the most difficult and important challenge to phenomenological analysis. In these later texts, Merleau-Ponty regards music as integral to and exemplary of his phenomenology.

Rather than rejecting these seemingly oppositional positions as inconsistent, I propose that they can and should be reconciled. In this way, the very reason why Merleau-Ponty thinks music is only able to represent the "ebb and flow" of experience, is also the foundational reason for thinking that music is an exemplary model of perceptual experience. In order to argue for this, I will use Merleau-Ponty's notion of the "chiasm" to reconstruct an account of the perception of music. Such an account emphasises music's importance as an intermediary moment of transition between our sensible perception of music as "sound", and our perception of music as "idea". I will ultimately conclude that the disparaging characteristics bestowed on music in *Eye and Mind*, and the complimentary discussion of the musical idea in the posthumous texts are not just compatible, but mutually necessary for understanding Merleau-Ponty's later phenomenological project.

NICHOLAS GEBHARDT (BIRMINGHAM CITY UNIVERSITY)

Must We Mean What We Play? (With Apologies to Stanley Cavell)

This paper explores the relationship between jazz improvisation and the "ordinary language" philosophy of J. L. Austin, Ludwig Wittgenstein, Stanley Cavell and Toril Moi. I begin by sketching an approach to understanding improvised music that discovers in certain exemplary improvised solos instances of what these philosophers mean when they use the concepts of the ordinary, the close-to-hand, the common, the unexceptional, and the everyday. My argument is that ordinary language philosophy provides us with a theoretical framework for challenging the commonly as-

served notions of jazz improvisation as either as an ungrounded or aimless activity that is disconnected from people's day-to-day experiences. Instead, I want to propose that jazz improvisation can be understood as emerging from, and reflecting on, those ordinary, unrehearsed, lived activities through which people become conscious of themselves talking with, and being among, others. The first part of the paper will compare the opening bars of a solo by Miles Davis on two different live recordings he made of Richard Rodgers and Lorenz Hart's 1937 song "My Funny Valentine" and comment on several existing analyses of these recordings. My claim here is that these performances are in many ways paradigmatic of the problems of understanding improvisation as an imperfect art; and, furthermore, I want to suggest that this condition of imperfection exemplifies what ordinary language philosophers describe as a process of "returning to the ordinary" (Cavell, 2005: 9). I conclude with a discussion of the implications of such incomplete or imperfect experiences for how we think more broadly about the problem of everyday aesthetics in music.

LUIZ LEAL (UNIVERSITY OF MANCHESTER)

Temperament and Aesthetic Supervenience

In "Aesthetic Supervenience", Jerrold Levinson defends the thesis of emergentism as the best account of the dependence relation between aesthetic and non-aesthetic properties. My proposal in this paper is to challenge the application of his thesis to pure-interval (just) triadic harmony and defend the positive condition-governing position, which he rejects. In response, I argue that emergentism runs into problems when we consider the case of consonance as an aesthetic property. My objection draws on issues stemming from the use of equal temperament (the major third interval in particular, but not exclusively), which indicate that the positive condition-governing position is more adequate to understanding the metaphysical tie between the consonance of a major triad and the non-aesthetic properties of its constituting tones (e.g. a 5:4 ratio, or the equivalent measurement in cents). By implication, I defend the view that any attempt to describe the consonance of a just tertian chord as contingently emerging from its non-aesthetic base is tantamount to dismissing its uniqueness as both an aesthetic property and a sensory quality.

ALESSANDRO BERTINETTO (UNIVERSITY OF TURIN)

Music is Not an Emoticon

My aim is to critically discuss Benenti and Meini's (2017) explanation of musical expressiveness. While discarding theories such as that of the imagined "musical persona", Benenti and Meini propose to develop the "contour theory" (CT). According to CT, musical expressiveness depends on the resemblance between perceptible musical features and the external appearance of the ordinary expression of emotions. However, the perception of resemblances between musical expressive features and human expressive behaviour seems to be an effect, rather than a condition, for the perception of music as expressive. For this reason, Meini and Benenti correct CT. They argue that musical expressiveness does not depend on the similarity between musical and behavioural perceptive patterns, but on the presence of perceptual elementary dynamic features that "can indeed belong to the articulated pattern of emotions independently of their being instantiated by human, animate beings or by objects such as pieces of music" (Benenti and Meini 2017: 655).

This proposal does not work. On the one hand, the theory does not overcome the flaws of CT. The problems related to the role of resemblance recur when it comes to explaining how and in what sense music and human expressive behaviour share the same elemental perceptive features. Benenti and Meini simply move to a “deeper” level, from perceptual patterns to their elementary components, the place of the resemblance (which remains a prerequisite of their version of CT). On the other hand their theory seems able to explain only a “shallow” kind of expressivity (negative vs. positive emotions), modelled on an elementary visual expressiveness, underestimating the role of temporal development in shaping musical expressiveness. Consequently, this proposal does not explain the aesthetic complexity of musical expressiveness which is reduced to that of visual static emoticons. Moreover, as I shall argue, elementary perceptive features cannot ground musical expressiveness independently from the – musical, cultural, social, etc. – context in which they are perceived. Even at the purely perceptual level, the musical experience is organized holistically and it is this holistic organization that allows the musical articulation of a complex, profound, as well as aesthetically elaborated musical expressiveness.

4. Free Session [River Room]

MATTER, PROCESS, AND PRODUCT

Chair: *Férdia Stone-Davis (University of Cambridge)*

SAMUEL WILSON (GUILDHALL, UNIVERSITY OF LONDON)

Product, Process, and Sonic Fetishism

Fetishism is often characterised as the obscuring of social relations that are immanent to the processes of production. For the fetishist, power seemingly emerges as a characteristic of an autonomous object, not the heterogeneous processes that determine the object. Seemingly at odds with the magical fetish object, much art music and sonic art since (at least) the 1960s foregrounds processes over objects. Deemphasising the centrality of the artistic product, process-based practices are widely celebrated to both challenge established ontologies of art and to resist reproducing – in the realm of art-making – that dominant form of twentieth-century capitalism, the commodity-form.

In this paper, I use Slavoj Žižek’s account of fetishism to complicate commonplace assumptions about products and processes in music. Crucially, in *The Plague of Fantasies*, Žižek suggests that postmodernism connotes a fetishization of the ephemeral, often manifested in a staging of production. In this view, fetishism – a fetishism related to but distinct from Marx’s and Freud’s uses of the concept – still might function where one turns away from products produced and instead puts on show one’s processes of production. I ask what this might mean for post-Cagean indeterminacy, and for Steve Reich’s influential envisioning of a “compositional process and a sounding music that are the same thing.”

This paper thus theorises musical product, process, and fetishism in a manner taking us beyond Theodor W. Adorno's infamous proposal that the "counterpart to the fetishism of music is a regression of listening." It contributes to a critical theory of musical production, under which artistic production is related to broader (nonartistic) regimes of production – a connection more firmly established in studies of visual and plastic arts (cf. Claire Bishop's *Artificial Hells*, Kim Grant's *All About Process*, Antonio Negri's "Metamorphoses"), but underdeveloped in philosophies of music.

REBECCA SOFIA AHVENIEMMI (UNIVERSITY OF HELSINKI)

Compositions and Fractures: Leaving Traces in Material, Technique, and Thought

"Each and every important work of art leaves traces behind in its material and technique," Theodor W. Adorno postulates. This quote demonstrates an interesting reversal: Instead of art being considered the expression or the outcome of an idea of the artist, art itself is regarded as a source for change; the work may come to affect its own tools and materials, and the social space around it. In the context of musical composition this quote suggests that it may not be the composer herself, who by intention, rises above existing techniques and communicates new ideas to the surrounding world. The primary question of this paper is: what is it in composition that leaves the traces?

I will discuss the relationship between the composer and the work of music from a specific perspective: while the work of art is traditionally regarded as a creation of the composer, I will attempt to throw a light on the complex dynamics in the process of making an artwork. Art is not a passive product of composition, but it "speaks back" to the materials applied. Simultaneously, the discussion of philosophy of music is often blurred by the focus on finished compositions rather than asking questions about how a work came to exist. Although none of them say so directly, theories that discuss musical meaning tend to assume the work, in one way or another, the expression of a composer, an externalised expression of the inwardly. From the perspective of finished works compositional process may appear as straightforward and the musical material as "determined".

I will present a new concept, lingering reflection, to picture an activity which may slowly challenge paradigms over time. I present it as an epistemological concept with the purpose of highlighting the complex dynamics of a musical work in the making: reacting on existing cultural codes, understanding music both as a handcraft and a social activity, and letting these aspects converge. In the end it may be this reflective activity that causes fractures on existing ideas.

JONAS LUNDBLAD (UPPSALA UNIVERSITY)

Referential Truth in Becoming: Listening to Messiaen's Birds

The employment of birdsong as musical material in the works of Olivier Messiaen holds a prominent place in philosophical discourse on 20th century music. This topic obviously indicates problems of mimetic representation in music. It also inspired Deleuze and Guattari in the development

of their concepts of “refrain” and “becoming” in music. Deleuzian authors and theologically inspired readings have from different vantage points highlighted an unexpected concurrence between Messiaen’s Catholic naturalism and radical dimensions in a musical art of non-repetition and continuous development.

This paper takes a novel approach to the matter. It initially points to “proto-Deleuzian” themes in Messiaen’s fascination with the interwar movement *renouveau catholique*. Readings in e.g. Marinain and Bachelard inspired a dialectical cosmology, including a distinct hylomorphism which sees the presence of a living force even in inchoate matter. This background is combined with examples of close analysis, primarily of the *Catalogue d’Oiseaux*. Recent scholarship by Robert Fallon and Peter Hill has instilled new levels of insight into Messiaen’s creative process and aesthetic ideals in this seminal work. Their work establish how natural representation in a seemingly Deleuzian way include a distinct “deterritorializing” of naturally given sounds, in which the creation of novel musical forms are called for. A central argument and novel argument in the paper is that even the concrete sensualism in such a music of “becoming” is situated within a dialectics between absence and presence of truth. The various natural fragments represented in music are only held together by an overarching unity of the work, which also symbolizes an “aural spectator” outside representation itself. Messiaen’s music is thus neither held within fixed natural boundaries, nor is an ideal unity of the work forlorn in its becoming. His birdsong realism rather creates a music of absent coherence that programmatically refers beyond itself.

5. Free Session [Room 1.56]

MUSICAL WORKS, MUSICAL OBJECTS

Chair: Alan Taylor

SUSAN BAY (UNIVERSITY OF CALIFORNIA, BERKELEY)

The Spectre of Ideal Music in the Treatise on Musical Objects

Pierre Schaeffer’s *Treatise on Musical Objects* (1966) appeared on the heels of over a decade of performative farewells to *musique concrète*, and to music composition. Schaeffer explained his break with composition as a reaction to two failings of *musique concrète*: the lack of control the composer could exercise over the effect of the sounds and *musique concrète*’s “inhumanity,” its failure to communicate with listeners. Driven by these two lacks, Schaeffer called upon phenomenology and structural linguistics to sketch a theory of an ideal music that would be perfectly wedded to what the human ear is capable of hearing and that would communicate in a language intelligible to all. And yet, rather than committing to composing this music, Schaeffer inaugurated a grand research project into the nature of sound and its perception that would culminate in the sprawling, ambitious tome that is the *Treatise*. Schaeffer believed that delaying music composition to

lay this irreplaceable foundation regarding sound and perception would ensure that this utopian music could one day materialize. Despite this attempt to separate the sonic and the musical, the specter of an ideal music warps and bends Schaeffer's text in ways that have yet to be traced and critiqued. Ultimately, Schaeffer's attempt to combine phenomenology, structural linguistics, and sound in a way that would result in a music made of the titular musical objects fails; Schaeffer never returned to composition. However, I suggest it is Schaeffer's very failure to reconcile these philosophical ideas with any actual music that should interest us. By exploring Schaeffer's intense program of sonic research at the *Groupe de Recherches Musicales*, this paper will explicate the tensions and contradictions that result from this separation between the sonic and the musical, and the irreconcilability of Schaeffer's chosen philosophical frameworks and music composition. Indeed, I contend that this irreconcilability has everything to do with this severing between the sonic and the musical, a severing whose consequences are still felt in music and sound studies today.

ELŽĖ SIGUTĖ MIKALONYTĖ (VILNIUS UNIVERSITY)

Intuitions on the Individuation of Musical Works: An Empirical Study

Philosophers often consider better compliance with prevalent pre-theoretical intuitions to be an advantage of a theory of ontology of musical works. However, despite many predictions of what these intuitions on relevant questions might be, so far there is only one experimental philosophy study on the repeatability of musical works (Bartel 2017). We decided to examine the intuitions concerning the individuation of musical works by creating scenarios reflecting the differences in the positions of musical ontologists. These positions include pure and timbral sonicism, instrumentalism, and contextualism. There were seven scenarios, all involving two classical music performances. They were: (a) identically sounding performances of two identical scores which were independently created by two composers; (b) identically sounding performances of two identical scores which were created by two different composers using the same technique (rewriting backwards an already existing work); (c) differently sounding musical performances of two different scores written by different composers when one score is a reversed version of another; (d) two performances different only in respect to emotional expressivity; (e) different only in instrument and timbre; (f) different only in instrument (but not timbre); (g) different only in respect to the images evoked in the listeners. Altogether 445 people either with or without music education participated in the study. All of them were asked if the described performances are of one musical work or of two distinct musical works. The results show that emotional expressivity, instrument, timbre, and images evoked in the listeners were not considered as properties individuating musical works. However, the musical works were held to be different if the composers were different (and even more so if the compositions also sounded differently), but there seems to be a dependence on the nature of compositional creation: it might be that two different works are thought to be composed if there is "genuine creativity" involved (a) but not necessarily so if the compositional act involves manipulation of an already existing work (b). In most cases (all except (b)), the participants had clear intuitions which often were the same but stronger among those having music education.

BRANDON POLITE (KNOX COLLEGE)

Vinylphile Aesthetics

Philosophers who write on musical experience often set aside how the music reaches our ears. Yet, whether we are listening to musicians performing live or to a recording, via a streaming service or staticky radio broadcast, and so on, significantly affects our musical experiences. In this paper, I consider the particular puzzle of why certain individuals have an aesthetic preference for vinyl records when most of the music they listen to is readily available in digital formats that reproduce the music with greater sonic clarity. First, as physical artifacts, vinyl records possess a tactility and histories of ownership that digital music does not. A used record changing hands allows the new owner to think of herself as becoming part of its history. This leads the vinylphile to treat the record more like a relic than a mere artifact, as possessing an “aura” that positively enhances their musical experience. Second, vinylphiles prefer vinyl records, not despite, but because of their defects (the pops and clicks), assigning them positive aesthetic value because they seem to imbue the music with a warmth, richness, and vivacity that digital formats lack. One might argue that these two factors result from magical thinking. Yet, even if this is correct, as Carolyn Korsmeyer argues about being in the presence of old things, the phenomenal character of the vinylphile’s beliefs penetrates how they perceive the music, enhancing (and perhaps partly constituting) their aesthetic encounter with it. Third, the ritual aspects of how the vinylphile listens to music add a dimension to the experience that digital formats cannot. Before the stylus touches a groove, the vinylphile removes the record from its cover, inspects it for scuffs and scratches, and cleans it of dust. Because the mere act of playing the music requires more care, the musical experience will typically be more immersive than that afforded by digital formats. Together, these considerations reveal that it’s less the sound quality and more the way the artifact structures our interaction with the music that leads vinyl records to engender richer aesthetic experiences than their digital counterparts; and this accounts for the vinylphile’s preference.

11. July | 14.00–16.40

17.15–18.45
KEYNOTE II

Safra Lecture Theatre

Alexander García Düttmann
(Universität der Künste, Berlin)

WHY OPERA IS A BIT MUCH

Chair: Peter Osborne

Friday 12th July

10.00 – 12.40
PARALLEL SESSIONS III

1. Themed Session [SWB21]

FROM 1945: PHILOSOPHY AND NEW MUSIC

Convenor and chair: Max Erwin (University of Leeds)

LAUREN REDHEAD (GOLDSMITHS, UNIVERSITY OF LONDON)

‘Echo’ and the Archipelago:

*Post-War Modernism’s Unsung, Unsounded and
“Virtual” Voices*

In 1958, Luigi Nono observed that the discussion of post-war modernist music had focused on “the techniques of composition, at the expense of aesthetic issues”. One such “aesthetic issue” in music that attracts the label of “post-war modernism” might be that of voice; implied and sounded as the posthumous voices of political prisoners in *Il Canto Sospeso*, composed two years before

Nono's statement. These unsung voices—rather than simply a feature of this particular piece—might be identified as an aesthetic feature of Nono's *oeuvre* in general, beyond his political engagement, and could be “heard”, for example, in the silent quotations of Hölderlin in *Fragmente, stille...an diotima* (1980) and in the use of breath, spatialisation and delay in *A Pierre...“Dell'azzurro silenzio, inquietum”* (1985). While Zattra et al (2012) identify the latter as “virtual voices”, this paper hears those voices as an example of post-war modernism's “echo”, and explores this echo through and beyond Nono's work, situating it simultaneously as an example of the “Altermodern” (Bourriaud, 2009).

Using John Law's (2007) conceptions of semiotic relationality, heterogeneity, materiality, process and its precarity, and space and scale, I consider whether the “echo” of late modernism should be rather considered as a spectre—after Derrida (1993) and Iddon (2013)—or a trace of the journey of the artist and the listener in the altermodern archipelago, expressive of a course—rather than a fixed space- time—in which lines of flight and chains of heterogenous events articulate each other. This latter idea is further explored in aspects of contemporary practice which are both seemingly removed from Nono's compositional tradition and yet express the same “echo”: Iris Garrelfs' *Lauschen* (2016) for improvised voice and listening cones, and Marlo Eggplant's DIY improvisations, which further foreground these issues of voice, virtuality, “sounding” and the unsung, and situate the aesthetic legacy of post-war modernism beyond its linear, technical development, but rather within its archipelago.

RYAN NOLAN (UNIVERSITY OF PLYMOUTH)

Is “New Music” Contemporary Art? Music, Medium-Specificity and Contemporaneity

Postconceptual art is what the philosopher Peter Osborne claims to be the most reasonable classification when one attempts to grasp “contemporary art's” critical-conceptuality from “the dual standpoint of a historico-philosophical conception of contemporaneity and a rereading of the history of twentieth-century art” (Osborne 2014). It is an historically determined condition that stands in opposition to “aesthetics” in any standard philosophical (and consequently, art historical) sense of the term. The postconceptual art project can be read as a counterfactual theory that aims to describe an alternative to the received historical progression from “modern, postmodern, contemporary” to critically register the historical impact of the anti-aesthetic practices of the 1960s and 70s. Instead, Osborne proposes a progression that reads “modernist formalism, conceptual art, postconceptual art”.

A recent criticism levelled at Osborne's proposition comes from the musical field, no less, with one commenter announcing that music seems to sit outside of this generic notion of contemporary art. Indeed, if we accept Osborne's theory, the question of music (or any specific aesthetic medium) does become problematic. So much so, it begs one to ask whether or not music can ever be considered contemporary under these terms; and if it can, would it still be called music? In this talk, I will argue that “music” can indeed be thought of as both a critical and medium-specific category that operates within the discourse of contemporary art. To do this, I will suggest that new conception of medium-specificity must be theorised, which steps away from Greenbergian formalism, under the rubric of a Marxist materialist aesthetics. To finish the talk, I will begin to

make an argument for the relevance of music, as a culturally and artistically specific medium, for the cultural production of historical contemporaneity more broadly, suggesting perhaps that music is *the* art of contemporaneity.

NICOLA L. HEIN (UNIVERSITY OF MAINZ)

*Free Improvised Music and Pyrrhonian
Skepticism: Developing a Different Reading of
the Practice*

This paper theorizes a connection between the practices of musical improvisation referred to as “non-idiomatic improvisation”, “improvised music”, “real time composition”, “free improvisation” or just “improv”, and Pyrrhonian skepticism. This will help to develop possible philosophical consequences of this musical practice, which (following Benjamin Piekut) can be understood as being one of the crucial practices of the “vernacular avant-garde”. As philosopher Arnold Davidson has argued, musical practices can be read as having philosophical implications or as being a form of philosophical practice and exercise, comprehensible in the holistic terms of “philosophy as a way of life” irreducible to linguistically expressed or defined theories, and thus providing (via authors such as Richard Rorty, Umberto Eco, Alva Noë, and others) theoretical foundations to understand *the musical act as philosophical act*.

To develop a Pyrrhonian perspective on free improvised music I take two steps: 1) following authors such as George E. Lewis, Marcel Cobussen and others in the field of Critical Improvisation Studies I want to argue for understanding improvisation as composed of three central characteristics of action: agency; logical field; and indefiniteness; 2) I argue for a Pyrrhonian interpretation of “Free Improvised Music” in close-reading one of the practice’s philosophically central aspects: in its act of “unfixing the fixed”, its constant reevaluation of fixed parameters (such as the use of an instrument, the musical materials, the forms of interaction, pitch-content, dynamic levels, etc.) and creation of indefiniteness within a logical field it puts the (skeptical) discussion of its own structures on display in the performance of the music. It thus can be read as deploying the Pyrrhonian “suspense of judgement” and its play of skeptical tropes and dogma-resolving argumentative strategies and practices in an aesthetic conception and make it the centre of its attention. Furthermore, Pyrrhonism and “Free Improvised Music” seem to be dealing with the same “impossibility” that they exercise against perspective on “Free Improvised Music” can thus help to *develop and expand the understanding of its philosophical consequences*.

VICTORIA ASCHHEIM (DARTMOUTH COLLEGE)

*Pluriphony: David Lang’s the public domain and
a Political Philosophy of Inclusive New Music*

In 2015, the Mostly Mozart Festival, de Doelen Concert Hall, Koorbiennale Haarlem, the Berlin Philharmonic, and the London Symphony co-commissioned *the public domain* from American composer, David Lang (1957–). Written for 1000 singers, *the public domain* is a sequel to *crowd out*, Lang’s 2014 composition also for 1000 people. *the public domain* features five “strands” of 200

each – singers of all abilities – organized by “group leaders.” Choreographer Annie-B Parson created gestures that she calls “pedestrian” – walkable. On August 13, 2016, amateur and professional volunteers from every borough of New York gathered on Lincoln Center’s plaza to give the world premiere. On May 19, 2018, *the public domain* received its European premiere in Berlin; 2019 will see performances in London and Utrecht.

In his program note to the public domain, Lang focuses on the inclusive potential of the text, a catalog of results from an internet search he issued (‘one thing we all have is our...’), which he set to repeating motives. He also conveys the social action in the piece through terms of spectatorship and corporeality: “Performers and audience should be indistinguishable from each other... mixed together.” These elements point to the avant-garde heritage of the public domain: process art, Fluxus happenings, Yvonne Rainer’s tasklike movement. My paper locates the political philosophy latent in the public domain that turns the music toward the future. Mobilizing Adriana Cavarero’s new work on political phonospheres, and drawing on the score of the public domain, my interviews with Lang, my experience at the world premiere, and performance videos, I argue that the public domain is an event of pluriphony: the sound of germinal democracy. the public domain, I propose, advocates for voice in its material, practical dimensions of timbre, dynamic, melody, and rhythm, and its theoretical dimensions of uniqueness and personhood, as the medium of relational subjectivity – political community in the making. This philosophical profile of voice, exemplified in Lang’s work, offers a resource for thinking about the political promise of participatory new music. It defines an inclusive practice that can create experiences of plurality and cultivate nascent democratic life in a time of alienation.

2. Themed Session [SWB20]

RECONCEIVING MUSICAL NOTATION

Convenors and chairs: Clément Canonne, Nicolas Donin, and Pierre Saint-Germier (IRCAM)

STEPHEN DAVIES (UNIVERSITY OF AUCKLAND)

A Note on Goodman on Enharmonic Notation

Nelson Goodman famously developed an account of a musical notation that allows for (and requires) the precise and unambiguous specification of musical works. (Written signs that do not contribute to this goal, such as “fast,” are not work-specifying and thereby are not genuine musical notations on his view.) He rightly observed that some instruments systematically distinguish between the pitches of enharmonic equivalents while others do not, so notations for different instruments sometimes have a different syntactic content. He does not seem to appreciate, however, that this commits him to regarding a work’s instrumentation as (sometimes) essential to its identity. First, we need to explain how this is the case. We then can ask further questions: in his

account, is instrumentation important merely for the audible differences in sound that are usually produced, or is the performance means integral to the work's identity even if it does not otherwise affect the aural outcome?

PAUL KOLB (KU LEUVEN)

Composers, Scribes, Performers: Agency in Mensural Notation ca. 1500

When musical compositions from around 1500 survive in multiple sources, these sources frequently bear witness to significant musical variety, with variant cadential figuration, added or removed passing tones, minor changes of pitch or rhythm, and longer recomposed voices or sections—not to mention the numerous errors that found their way into the transmission. But visually, the notational differences between sources, even sources with similar readings in terms of pitch and rhythm, can be more striking. Mensural notation from this period is more open to subtlety than the common practice notation which develops from it. Thanks to aspects like mensuration and verbal canons, coloration, dots, and ligatures, the same performative output can be notated in multiple different ways. And the transmission proves that interchangeable aspects are indeed frequently exchanged.

This paper will examine questions of agency in the presentation of musical notation. In copying compositions, some scribes felt a great deal of autonomy with regard to certain notational aspects. Nevertheless, other aspects might have been considered more inherent to a specific composition and would therefore be less likely to change in transmission. This might point to specific notational details of the composer's original conception. Behind this all are the performers, for whom the various composers and scribes made their notational decisions. In the absence of autographs, agency on the part of scribes is sometimes difficult to prove, but the evidence in transmission and music theory provides a channel for distinguishing between compositional and scribal decisions. This in turn provides a window into the assumed roles of composers and scribes, their representational priorities, and the status of music notation.

FLORIS SCHUILING (UTRECHT UNIVERSITY)

Notation Cultures: Towards an Ethnomusicology of Notation

Arguments towards disciplinary innovation in music scholarship have often been premised on an opposition to the score as the primary object of study. In this paper, I instead approach the writing and reading of notated music as an important part of our "musicking" behaviour. Rather than aiming for an iconoclastic destruction of images, I deploy a Nietzschean strategy of sounding out the idols by striking them with a tuning fork, and investigating their patterns of resonance. Placing notations at the intersection between material culture and creative practice, I look for the musicality of notation not in its representation of musical structures, but in its mediation of the social and creative agency of musicians; not in its depiction of sounding music, but in its construction of relations that allow music to sound.

I define notations as interfaces for imagining virtual musical relations: they construct various forms of musical knowledge, condition performers’ relation to their instruments and fellow musicians, and offer different ways of imagining sound as music. I argue that notations compose musical cultures through three interrelated processes: mobilization, which describes the co-formation of representation and musical reality by notation’s assemblage of a socio-material infrastructure; entextualization, which describes how notation functions as a tool to negotiate music’s existence between process and product in the course of performance; and remediation, which describes how notation plays into and modifies existing relations between musicians and their instruments, reshaping the bodies of both musician and instrument in the process.

This paper forms the methodological outline of a comparative ethnographic project studying a range of different notation systems and their uses. Although my emphasis will be on this methodological argument, I illustrate it by drawing on my work with various practices, including conducted improvisation, Braille music notation, and historically informed performance.

**PHILIP THOMAS (UNIVERSITY OF HUDDERSFIELD)
AND EMILY PAYNE (UNIVERSITY OF LEEDS)**

*“Suggestions for Action”: Notation and
Movement in Recent Music by Christian Wolff*

Cornelius Cardew proposed that notation was “a way of making people move” (1963) and two decades later his friend Christian Wolff wrote: “Notation is before the fact; incentives and suggestions for action” (1984). Since the late 1950s, from his cueing procedures, to a myriad of other notational innovations and performance directions up until the present day, Wolff has developed a musical practice which foregrounds performance processes and multiplicity over sounding result and fixity. Some notations are deliberately opaque with little by way of instructions for performance; others are accompanied by lengthy explanations of rules, possibilities, and ideas of how musicians might work, both with the material in the score and (in the case of ensemble music) with one another. Rather than the score functioning as a fixed representation of action that assumes a unified performance intention, in Wolff’s music the notation can be a source of disorientation, instability, and sometimes even complete breakdown.

Drawing on case studies of Wolff’s solo and ensemble music, this paper approaches Wolff’s notations as objects of ambiguity and disruption, and investigates their consequences for the performers’ embodied relationships to their instruments, and their socio-musical interactions with one another. First we focus upon a selection of Wolff’s solo piano music, in which indeterminate notations are not necessarily concerned with a sounding result, but with physicality: inviting the pianist to make decisions about pitch and continuity in relation to finger placements and hand coordination. We then discuss one of Wolff’s most recent works—*Resistance*, for eleven or more players (2017), composed for and premiered by Philip Thomas and Apartment House—, which, the composer has suggested, is an assemblage of notational strategies employed in earlier works. Drawing on observational studies undertaken of the rehearsal, concert, and studio performances, we examine the choreographies, interactions, and sounding results of the many varied notations employed in both the solo and ensemble pieces—from rhythmicised sections, to open durations, cueing, text-based and other indeterminate forms. In addition, interviews with the

musicians explore how the particular challenges and ambiguities presented by the notations are experienced and negotiated in the actual circumstances of music-making. By investigating how the indeterminate notation of Wolff's music both mediates and unsettles (collective) musical experience, our paper sheds new light on the function of notation in performance.

3. *Associates Session [River Room]*

WHAT IS A MUSIC-PHILOSOPHICAL ARGUMENT?

Convenor and chair: Anthony Gritten (Royal Academy of Music)

MARTIN PARKER DIXON (UNIVERSITY OF GLASGOW)

Everyday Argumentation

In this paper I explore the proposition that the value of arguments and arguing flows from their capacity to enrich common intellectual life, but also acknowledge that arguments trap and stultify our intellectual potential. Insofar as an argument encapsulates states of affairs in the world along with interpretations, evaluations and proposals, and it does this by establishing connections and warrants configured as a discourse, these structures are, in principle and in practice, offered to others for their consideration and thoughtful reconstruction. An argument shows my neighbour (I will retain the theological resonance of that concept) what it is possible to think and the routes that reasoning might take. An argument waits for the acknowledgement and endorsement of my neighbour, and a successful piece of reasoning can be taken up and used by others to inform what they think and do. Reasoning implies reasoning together. To argue well calls upon co-values of mutuality, cordiality and solidarity. An argument is an invitation to think, not the compulsion to reach a certain conclusion.

This position is preferred to an exclusionary model whereby arguments function as instruments of personal assertion and power. If, in a competitive framework, the “winning” of an argument discounts and silences the opponent, then what is lost is solidarity. Being “right” adds to personal and professional capital, to reputation and esteem, but perhaps this comes at too great a social cost. In fact, dialogical, decidable argumentations are not the norm, and are not common. I would like to seek out and examine subtle forms of argumentation that inhere in everyday evaluations, in the lyrics of songs, in the banalities of Radio 3 continuity announcers. It is here, in the structured and structuring habitus of everyday aesthetics, that some subtle work is being done to close-down thought, to routinise judgements.

SIMON CLARKE (ROYAL NORTHERN COLLEGE OF MUSIC)

From Here to Eternity: Badiou and the Immanence of Truths

Alain Badiou famously declares in *Being and Event* (1988) that mathematics is ontology. Insisting on being qua being as inconsistent multiplicity, the axioms of ZFC set theory establish the basis for the count-as-one, consistent multiplicity as no more than the result of an operation. This presentation of presentation (the ontological situation) is independent of any predicative characteristics. Badiou then supplements this ontology with a logic of appearing, accounting for the being-there of beings, in 2006's *Logics of Worlds*. Here, drawing largely on category theory, he develops an "objective phenomenology" by which multiples are indexed to a world's "transcendental" (sub-object classifier) according to the intensity of their appearing (from minimal to intermediate and ultimately maximal).

It is the emergence of generic truths (generic since indiscernible to inhabitants of the worlds in which they emerge – they cannot be evaluated according to the norms, discourses or state of knowledge of this world), however, and the subjectivity that obtains from fidelity to these truths, that are Badiou's principal concern. But such eventual truths do not obtain from within philosophy, which is dependent upon its outside, its conditions: art, science, politics and love. Philosophy, then, is not itself a truth procedure, but pursues the "compossibility" of its conditions whereby their truths are articulated and affirmed.

Badiou's recent *The Immanence of Truths* (2018) serves to confirm the ultimate orientation of this project, since he admits at the outset that his task isn't yet complete. He intends, in fact, to construct a place for the absolute, for truths that emerge immanently within worlds but are thereafter universal. This place (V for *le Vacuum, le grand vide and les Vérités*) is modelled on Spinoza's infinite substance (though not in the form of the One) and its infinite attributes. It is music's connection to this putative absolute, in the guise of condition, as truth procedure, that I reflect on here.

DAISY DIXON (UNIVERSITY OF CAMBRIDGE)

Noisy Arguments: Experiencing Philosophy Through Sound-Art

Various relations hold between philosophical argument and music. For example, we can philosophise about music, by providing propositional arguments about its ontology, meaning, its expression of emotion, and so on. Such standard arguments found in analytic aesthetics function to persuade us about the supposed truth of something. The arguments should be valid, and ideally sound, where logic is a driving force of the argument's success and plausibility. But the relation can invert: there can be musical or broadly sonic manifestations of linguistic philosophical arguments and theories. These non-linguistic events supposedly express or perform a certain theory or argument.

My talk will focus on how this latter relation can manifest, and explore the function and efficacy of specifically sound installation and performance for addressing and embodying philosophical arguments. In particular, I'll explore this in connection to my own artwork which concerns "drone"

as a sonic phenomenon, and its relation to the arguments of Schopenhauer and Russolo. I will argue that we can experience a philosophical argument through an “aesthetics of affect”, and that while this is somewhat detached from logical principles such as validity, the sound-art event-site can still function as a source of knowledge by generating a distinctive “know-how” as opposed to “know-that”. I conclude that such “affective noise arguments” can be successful if they get us to feel the appropriate or intended experience.

ANTHONY GRITTEN

John Cage, Sophist

During the 1970s Lyotard (e.g. 1976, 1978) devoted considerable attention to Greek sophistry: to its figures, its arguments, its logical paradoxes, and aspects of its historical and cultural reception. He also considered its potential contemporary deployment within artistic discourses, as with his volume of studies around Duchamp (1977). This paper takes Lyotard’s work and shows its relevance to the experimental music of John Cage written during the 1960s and early 1970s. Of particular interest is the impious genre of argumentative discourse championed by Protagoras (and criticised by Aristotle), and the manner of operation of its paradoxical logic of retortion. My claim is that the most significant aspects of Cage’s experimental music *qua* discourse can be explained with reference to this sophistical mode of argumentation.

4. Free Session [SWB18]

SET(TING) TEXTS: MUSIC AND LITERATURE

Chair: Joe Ortiz (University of Texas at El Paso)

KYLE C. KAPLAN (NORTHWESTERN UNIVERSITY)

Three Interpretations of Hölderlin for Queer Music Studies

For Adorno, “intimacy between people is forbearance, tolerance, refuge for idiosyncrasies.” Queer music studies has yet to engage this side of Adorno, with good reason. Scholars have pointed out the homophobia underpinning many modernist discourses of aesthetic autonomy; and Adorno’s critique of identity-thinking runs counter to any affirmation of sexual identity. Recognizing music’s representational capacity, queer music studies has instead celebrated the multiplicity of expressive techniques used to convey antinormative sexual identity. Yet as Heather Love notes, though the repertoire of queer practices expands, it still values a social legibility that does not capture ordinary or individual experience of sexual oppression. While queer listening strategies

are adept at identifying myriad representational practices, they are less equipped to understand the ways that idiosyncrasies of intimate life resist such identification.

This paper argues that intimacy created by music destabilizes normative social logics of sexual identity and representation, but cannot fully escape these logics. To develop this argument, I read Adorno's writings on Friedrich Hölderlin in counterpoint with two settings of his poetry: Britten's *Sechs Hölderlin Fragmente* and Henze's *Kammermusik* 1958. While Henze and Britten's compositions are antithetical to Adorno's sensibilities, I argue that all three share a model of intimacy rooted in fidelity and mutual presence rather than explicit communication. I use their mutual attachment to Hölderlin to stage a conversation between Adorno and queer music studies that stresses how intimacy resists codification while it remains a vital, if not foundational, source for musical and ethical life. Thus, Henze and Britten's settings are not merely ideological but negotiate the difficulty of forming intimate relationships in the face of social isolation and oppression. By considering these interpretations together, I explore the intimate relationships afforded by Hölderlin's poetry as well as the exclusions needed to sustain this closeness.

BETH ABBATE (BOSTON CONSERVATORY)

“As in Hölderlin's Rhein”: Gnostic Origins and Implications in the First Movement of Mahler's Third

Mahler titled the first movement of his Third Symphony (composed 1895–1896) “Pan Awakens: Summer Marches In (Bacchus's Parade),” commenting that he might as easily have called it “What the mountains tell me” since it portrayed the creation of life from “lifeless matter.” Scholars have identified multiple sources for Mahler's ideas in the Third, which he expressed in correspondence and in his annotations in the score. Yet his references to “nothing but sounds of nature,” “Pan-All,” Pan sleeping and waking, life “chained in the abyss of rigid, lifeless nature,” and to Nietzsche's *Gay Science* and *Zarathustra* come together into a strikingly coherent whole when placed in the contemporary “neo-Gnostic” framework as defined by writers such as anarchist and philosopher Eugen Heinrich Schmitt. While developing his own understanding of gnosis, Schmitt founded the periodical *Die Religion des Geistes*, which appeared during the time Mahler was composing the Third, but his later *Die Gnosis: Grundlagen der Weltanschauung einer edleren Kultur* (1903–1907) is the most suggestive for understanding the context of Mahler's thought. The two-volume work discusses ideas of Hölderlin, Fechner (a known influence on the Third), and Nietzsche, using phrases that reflect and illuminate Mahler's: the “absolute All, as ‘Nature’ in the religious sense of the word,” the identification “of man and God with stick and stone,” and the “great ‘Awakening of Pan’ ... as preparation [for] a new age.” The phrase “as in Hölderlin's ‘Rhein,’” used by Mahler chronicler Natalie Bauer-Lechner, serves as an interpretive point of entry into the movement's meaning, in which Heidegger's understanding of Hölderlin's poetry as gnostic, and as revealing the necessity of “the god” bringing salvation, appears to be validated. In this context, Mahler's choices of musical language and style, and, particularly, the movement-wide tension between the pitches f and f sharp, and between the keys of D and F, suggest a working-through of the problem of a Gnosis that is at once spiritual and earthly.

CAMPBELL SHIFLETT (PRINCETON UNIVERSITY)

*Les Tons Beaux de Ravel: Death (and
Deconstruction) in Arcadia*

The eeriness of the Forlane from Ravel's *Le Tombeau de Couperin* is (as Carolyn Abbate describes it in her analysis of the movement) not an effect of its being modeled on an existing work by Couperin, but rather because of the movement's status as a tomb—and not as a monument to an influential baroque composer either, but rather as a container for some more basic musical anxiety. Returning to Abbate's chapter from *In Search of Opera* and reopening the question of just what Ravel's movement entombs, this paper revisits the Forlane's position within the tradition of the pastoral tomb, considering how such representations of death in Arcadia reflect the pastoral mode's desire for natural plenitude and expressive immediacy despite the artificiality of its imaginary subject and its unavoidable cultural mediation—a conflict which (following Derrida) by continually deconstructing this nature/culture binary attunes it to the presence of death in *différance*. Derrida's meditations on *différance* in *Of Grammatology* prove an interesting companion to Ravel's movement. In particular, his analysis of Rousseau's commentary on the relationship between melody and harmony, in which he claims the philosopher's text reveals how harmony's supplementarity reveals an inherent lack in the presumed plenitude of “natural” melody, can open a window onto the Forlane. As Abbate and others have acknowledged, the source of the Forlane's uncanny sound is its bizarre harmonic language, which makes extensive use of unresolved appoggiaturas, a technique of which Ravel was fond. By constructing his harmonic surface from these melodic fragments, Ravel effectively foregrounds a sort of musical *différance*: While each harmony's multiple appoggiaturas each project melodic motion, their irresolution freezes them into static, harmonic artifacts; as such, they themselves supply the harmonic context for the melodies they anticipate. The musical progressions that this technique enables effect a constant deferral between melody and harmony, with each suggesting an inherent lack in the other—and in the supposed plenitude of its tons beaux. Thus the Forlane, by staging this model of deconstruction, expresses musically a similar anxiety to that which its pastoral program implies. Its demonstration of *différance* introduces death to Ravel's Arcadia.

JENNIFER RONYAK (KUNSTUNIVERSITÄT GRAZ)

*Amateurism and the Musical Reception of Also
Sprach Zarathustra: Synecdoche, Choral Voices,
and Reading Philosophy*

Studies of the musical reception of Friedrich Nietzsche's *Also Sprach Zarathustra* at the fin-de-siècle have often focused on Gustav Mahler's Symphony no. 3 (composed 1893–6, rev. 1906), in which he set the component poem “O Mensch! Gib Acht!”. But Mahler was soon not alone in this endeavor; as David Thatcher has documented, in the two decades following the appearance of this setting, numerous additional composers set this same short text in genres including grand choral-orchestral works, modest choruses, and solo songs. An important characteristic unites Mahler, Delius and these other musicians, however: they all approached Zarathustra as non-ex-

pert amateur readers of a challenging philosophical text. This approach can be seen as a part of wider amateur practices of reading Nietzsche that extended to the performers targeted by this music.

In this paper, I argue that the isolation of “O Mensch” from the larger text by composers can be understood as both an act of amateur philosophical reading, and a technique directed towards amateur musical performance. In these compositions the poem often acts as both a plausible synecdoche of the whole and an attractively simple poetic object. Through a close comparative analysis of two settings of the text for adult and children’s *a cappella* choir, I show how amateurism was central to the musical reception of *Zarathustra* in the attempt to grasp at the irreducible whole through its smallest poetic parts. Such settings also emphasized a mode of reading philosophy focused on apprehending the text, as opposed to fully comprehending it, as goals of their compositional design and their implied performing practices.

5. Free Session [Room 1.56]

AUTONOMY, BIOGRAPHISM, AND FORMALISM

Chair: Matthew Pritchard (University of Leeds)

DYLAN PRINCIPI (PRINCETON UNIVERSITY)

Old Debates, Older Problems: Elaborating the Connection between Absolute Music and the New Musicology

This paper performs an archaeology of the critical musicology moment, suggesting that its tacit project of undermining musical autonomy remains unfinished because the historicity of absolute music has not yet ended. In his review of Joseph Kerman’s *Contemplating Music*, Leo Treitler gave a prophetic warning: “Kerman’s book can in the long run reinforce the unwholesome tendencies that worry him.” While Kerman’s original foil was “positivist musicology,” battle lines were drawn when American theorists perceived the book as an attack on their newly minted Society. Only three years after Treitler’s review, Lawrence Kramer and Scott Burnham pitted “criticism” and “analysis” against each other: the former had reductively mischaracterized the aims of analysis, while the latter still clung to a positivist will to truth. Instead of accepting what Gilles Deleuze calls a false problem, the criticism-versus-analysis discourse blossomed into a referendum on the relation of music’s formal elements to factors perceived as external to music. The ineffable menace that was calling to Susan McClary from behind Bluebeard’s final door was really a mounting anxiety over music’s ostensible autonomy.

The critical musicology moment was an important *fin-de-millénaire* turn against the enduring influence of the absolute music concept. Despite their variety of approaches, critical musicologists aimed to reproach the notion that formal analysis is the proper (read: only) means of musical ex-

planation. The resulting dialectic between form and context is only possible through the notion of the extra-musical, which Carl Dahlhaus identifies as a crucial signifier of the absolute. Peter Kivy, in his polemic against the New Musicology, demonstrates that his Hanslickian view of music—as mere forms—is exactly what is at stake, taunting, “the philosophical problem of absolute music still remains with us.”

Musical discourse since the critical turn remains divided. It has either adopted the lessons as given or treated them with indifference—as evidenced by the growth of neo-structuralist methods: corpus studies, geometrical transformation theory, cognitive (“empirical”) musicology, etc. Like Seth Brodsky’s understanding of modernism, the absolute music concept is a Freudian drive, which lives on wherever interpretation attempts to get inside music by quarantining certain meanings as external, extra-musical.

CHRISTOPH HAFFTER (UNIVERSITY OF BASEL)

Between Thought and Concept: On Musical Reflection

Two conceptions of musical modernity stand in radical opposition. On the one side, there is Schönberg’s idea of a musical idea. Such musical thoughts cannot be abstracted from its sensual concretion, even if, what is expressed, the thought, does not coincide with its expression, the material form of the artwork. Schönberg’s idea is close to Kant’s concept of the aesthetic idea: It is the seemingly paradoxical conception of a thought that has no conceptual, but only an intuitive form. Thus Schönberg understands music as a kind of thinking. This leads to the imperative of the new and the primacy of the avant-garde: Only new thoughts are worth being presented, only new art is art. As musical thoughts are inseparable from their means of expression, music must renew the means of expression if it wants to express thoughts that are worth being thought.

On the other side stands the largely accepted idea of the (post-)conceptual nature of contemporary art. The course of modern art has led to a situation where conceptual reflection on the conditions of art is essential to the artistic activity itself. But as a conceptual reflection, this activity is not bound to the material form of the artwork. A gap is opened between the conceptual content and its material realisation: to push artistic reflection further does not mean to renew the material forms of expression, but rather to expose an indifference between the conceptual and the material aspect of the work. In this way, even the notion of music itself becomes problematic. This line of thought has often been traced back to the Hegelian claim of the end of art and it is increasingly present in recent debates on contemporary music. I want to show that the common ground of these two oppositional standpoints is the autonomy of artistic reflection. The two paradigms can be reconciled if one reconsiders the sense of this idea. As the sensible manifestation of a certain indifference between concept and sensibility, conceptualist artworks can themselves be understood as specific musical thoughts.

MARINA LUPISHKO (SAARLAND UNIVERSITY)

The “Formalist Method(s)” and the Debate on Form and Content in Soviet Musicology and Art History of the 1920s

The 1920s in the USSR were characterized by a pursuit of interdisciplinarity not only at the level of personal relationships between artists, poets, and musicians, as in the 1910s, but also at the level of institutions such as the Inkhuk in Moscow (1920–24), the Ginkhuk in Leningrad (1923–26), and the RAKhN or (later) GAKhN, the State Academy of Art Sciences in Moscow (1921–1930). This paper analyses the debates around the issue of *form* (as "composition" and/or "construction") and *content* in music and visual arts, reflected in the works by musicologists Roman Gruber and Aleksey Finagin (pseudonym Boris Zotov), published in the collections of papers *De musica* (1923–28), as well as in the works of musicologists (Boleslav Yavorsky, Sofia Beliaeva-Ekzemplierskaya), painters (Vasily Kandinsky), art historians (Aleksander Gabrichevsky, Dmitry Nedovich), and philosophers (Gustav Shpet), published in the GAKhN's brochures and the periodical *Iskusstvo*. At the current stage of the avant-garde studies, the main task for researchers is to develop an adequate methodology (Girin 2013: 70) in order to prove the existence of a single theoretical and philosophical basis of the Russian avant-garde, that is, to provide evidence to its consistency and continuity. This problem – the relationship of early Soviet musicology to the avant-garde aesthetic theories of synthesis of the arts – still remains largely unexplored in literature.

ANDREAS DORSCHER (UNIVERSITY OF THE ARTS, GRAZ)

Life's Work: Wagner's Tristan and the Critique of Biographism

How is art related to life? During the 19th century that seemed to be, both to the educated public and to scholars, a question of prime importance. The 20th century, by way of contrast, brought that issue in disrepute. Yet there is cause to reconsider it. Admittedly, there once was (and perhaps is, in popular literature) a psychological brand of simplistic biographism that was (and is) bound to fail. Reasons for categorical anti-biographism, however, are quite feeble. Simplistic biographism can be avoided, if we distinguish (at least) three potential relations between art and life. Firstly, art can become the image of life. Secondly, an artist may seek out experiences that fit his artistic vision, so that these experiences may “fill his vision with life”. Thirdly, art is sometimes the antithesis of life, related to it as a negative image. A biographic poetics that is sensitive to historic context can disclose significant traits of a work of art, as a (though sketchy) case study of Wagner's *Tristan und Isolde* (1859) indicates.

13.30–16.20 PARALLEL SESSIONS IV

1. Associates Session [SWB21]

UNHEARING THE ABSOLUTE: THEORIZING MUSIC AFTER ABSOLUTE MUSIC

Convenors and chairs: G Douglas Barrett (Salisbury University)
and Christian Grüny (Universität Witten)

NAOMI WALTHAM-SMITH (UNIVERSITY OF WARWICK)

The Aesthetic Interrupted: Toward a Radical Materialist Philosophy of Music

The concept of absolute music is typically thought to be the product of an “aesthetic regime” of art. This paper argues that a philosophical account adequate to the contemporary state of music can only emerge with a thoroughgoing critique of the aesthetic. To this end, I analyse efforts in recent French thought—in the writings of Rancière, Badiou, and Derrida—to propose a theory of art that exceeds the horizon of aesthetics, typically construed as a theory of the sensible and its perception. Demonstrating that a certain conception of the aesthetic nonetheless persists in this body of thought, I also evaluate the recent materialist critiques offered by Gabriel Rockhill and Peter Osborne that in different ways argue against the reduction of art to its aesthetic dimension. While both Osborne and Rockhill engage with visual art, I ask what particular challenges music poses for an anti-aesthetic philosophy of art and what opportunities it offers for refining these models of art’s dialectical relation to its material conditions. Taking unlikely inspiration from Derrida’s deconstruction of sensory perception, which severs aisthesis right at its origin, I argue that a philosophy of music can only do justice to the varying degrees of determinacy and multiple agencies constitutive of contemporary music once it recognises that aesthetics has always already been founded on its interruption—that is to say, on an immanent anti-aesthetic moment.

PETER OSBORNE (KINGSTON UNIVERSITY, LONDON)

Musical Negations, Negations of Music

This paper will reflect upon the concepts and forms of negation and negativity at stake in making sense of the encounters between music after New Music and that generic conception of art char-

acteristic of “contemporary art” since the 1960s. Does the negation of music produce something we might consider to be “conceptual music” in the same manner that the negation of painting led to various forms of conceptual painting; and the negation of photography to conceptual photographs, for example? Or are these analogies in some way fundamentally flawed? On what other theoretical model should we be trying to think about that “music” that is a practical negation of music itself? Drawing upon but going beyond the problematic of Adorno’s Aesthetic Theory and late writings on music, it will confront the classically dialectical negations of the development of musical modernism with those negations of the modernist dynamic itself, associated with the material and conceptual expansions of music into the sphere of the generic “postconceptuality” of contemporary art. It will thus critically reflect upon the movement from absolute music to sound art, noise, and their own dissolution into a more radically materially and sonically indeterminate institutional space for the production, documentation and reproduction of “events”.

G DOUGLAS BARRETT (SALISBURY UNIVERSITY)

Contemporary Art and the Problem of Music: Toward a Musical Contemporary Art

Contemporary art’s own contemporaneity has been the subject of intense debate in recent years, although the very concept of contemporary music has only begun to receive such scrutiny. This paper elaborates recent conceptions of the contemporary from art theory along with formal differences between contemporary music and contemporary art as expressed in their respective historiographical constructions. The fields of music and contemporary art developed from initially entwined but eventually distinct art-historical genealogies constructed through diverging views of artistic medium, the status of language, and the social. Contemporary art, on the one hand, emerges as a result of the radical transformations of the postwar avant-gardes into what Peter Osborne, along with others, has called postconceptual art—a generic art beyond specific mediums that prioritizes discursive meaning and social process—while contemporary music, on the other, continues to struggle with its formal status as a nonconceptual, sound-based medium of art that inherits its concept from aesthetic modernism and absolute music. I’ll also consider the category of sound art, which unlike new music has been articulated within contemporary art, while discussing some of the ways it falls short of contemporary art’s radically generic and post-conceptual condition. Ultimately, I’ll argue that, despite their respective claims to contemporaneity, neither sound art nor contemporary music is contemporary in the fullest philosophically and historically significant sense of the term. As an alternative to these categories, and in conclusion, I’ll make the case for what I term *musical contemporary art*.

CHRISTIAN GRÜNY (UNIVERSITÄT WITTEN)

Listen! An Old Idea in a New Guise

The idea of absolute music could never be reduced to mere formalism. One of its primal scenes can be found in Heinrich Wackenroder’s fictional biography of the composer Joseph Berglinger (1797): attending church services and concerts, Berglinger keeps his eyes fixed on the ground,

ignoring the scene and focusing exclusively on the music. Pure listening elates him and transports him into a world of musical phantasy. While there is little mention of musical structure here, we find a coexistence of a similar poetic exuberance with sober analysis in E.T.A. Hoffmann's famous review of Beethoven's Fifth Symphony from 1810, while in Hanslick's *On the Musically Beautiful* from 1854 listening has been toned down to a Kantian detached regard of musical ideas embodied in musical forms. In short, there was a shifting constellation of listening, attention to form, and metaphorical reference to a higher or absolute realm supposedly revealed by music.

This constellation prevailed through the first half of the 20th century—the reference lost its exuberance but hardly ever disappeared, and there was never a contradiction between listening and form, not even for Schoenberg and his students. Since the middle of the century we find tendencies to separate the two, with a focus on structure that devalued listening on the one hand (Babbitt, early serialism etc.) and later with an evocation of listening that was explicitly directed against form on the other (Schafer, sound art). Since then, listening has become the epitome of openness to the world, embodying a quality that simply cannot be argued with, while in contemporary music it has mostly regained its traditional status and is associated with sophistication and differentiation. My thesis is that both tendencies are heir to the idea of absolute music, making listening into a virtue that embodies openness and sophistication at the same time. To actually unhear the absolute, a critique of listening seems to be indispensable. I will try to do this by following the discourse on listening in the second half of the 20th century, focusing on writings and statements by composers and sound artists.

2. Associates Session [River Room]

THE PHILOSOPHY OF RHYTHM: RELATION AND TEMPORALITY IN MUSIC

Convenors: Iain Campbell and Peter Nelson

(University of Edinburgh)

Chair: Andy Hamilton (University of Durham)

ANDY HAMILTON (UNIVERSITY OF DURHAM)

The Movement Criterion for Understanding Music

I develop the dynamic account of rhythm as "order-in-movement", presented in "Rhythm and Stasis" (PAS 2010–11), that rejects static accounts of rhythm as abstract time, as essentially a pattern of possibly unstressed sounds and silences. The dynamic account is humanistic: it focuses on music as a humanly-produced, sonorous phenomenon, privileging the human as opposed to either the abstract, the organic or the mechanical. It defends the claim that movement is the most

fundamental conceptualization of music, and argues against Scruton's view that music moves only merely metaphorically.

The truth in the claim of literal movement lies in the movement criterion: understanding music requires having the capacity to move in sympathy with it. The Analytic philosophical assumption that nothing relevant in the music literally moves rests on sonicism, the view that music is exclusively a sonic art, or on acousmaticism, the view that music is exclusively an unseen, auditory—acoustic—art, focused on sounds without reference to the means of their creation. These views neglect the conceptual holism of music and dance, which treats music as a cross-sensory practice and phenomenon. Their link is stronger than Scruton suggests—one cannot understand music without understanding dance.

The movement involves bobbing one's head, tapping fingers or feet, gestures such as punching the air or leaping, as well as dancing. Children display unlearned movement to music – marching to martial music, for instance. There are no societies where one is brought up to understand music without understanding dance, or vice versa. It would be absurd to say that dance might have evolved independently of music. Someone who says, "I am able to move in time with the music, but I never feel like doing so" is someone who does not understand it – medical conditions and syndromes excepted. An example of the latter is jazz trumpeter Tom Harrell; blowing and valving movements aside, he is almost immobile when performing, a result of treatment for schizophrenia. Moving to the music is entrainment – but entrainment is an elucidation and not, as psychologists suppose, an explanation of the movement.

SALOMÉ JACOB (UNIVERSITY OF DURHAM)

Rhythm and the Body: A Husserlian Framework

Several authors defend an intimate relation between body and rhythm (Hamilton 2011; Peters 2019). The aim of this presentation is to make sense of the relation between musical rhythm and bodily movements by appealing to Husserl's model of temporal consciousness. Any current moment of an experience, according to Husserl (1991; 2001), includes three phases: retention ("holding-on" of the just-past), primal-impression (now-point), and protention (anticipation of what-is-just-about-to-come). Husserl's purpose is two-fold: to account for the experience of temporally extended objects and also to account for the experience of one's ongoing stream of experiences (Gallagher and Zahavi 2012).

Rhythmic experience can be embodied at various levels: in the synchronization of one's body parts with the music, as in the case of foot-tapping (Fraise: 1982), and in more full-fledged bodily movements. When perceiving rhythm, one is also aware of one's bodily movements. There are various levels of bodily awareness. I introduce Joona Taipale's (2014) distinction between ipseity, "passively active", and active agency.

This presentation argues that one's experience encompasses the perception of music's rhythm and also a bodily awareness of one's own movements, where both aspects share the same temporal structure - retention, primal-impression, and protention. There is in rhythmic experience an interrelation between several temporal continua, including the movement in the music and that of the body. The anticipation in foot tapping, for instance, parallels anticipating when the next beat will occur. Bodily movements follow the expected sonic event and, crucially, variations in

the musical rhythm entail an implicit re-evaluation of the bodily movements. This highlights the particularly rich and complex phenomenology of rhythm, in which temporality interacts with the body. Thinking about rhythm cannot be thinking about time on one side and about the body on another side, as both are intertwined.

IAIN CAMPBELL AND PETER NELSON

'It Don't Mean a Thing...' Rhythm, Signs, and Social Signification

In this joint paper we will discuss what theories of the sign can tell us about rhythm. Rhythms are present in our lives from the very beginning, as sounds, practices and experiences. They “enskill” us in the sense that they provide us with temporal diagrams for our social interactions, with music as a key medium for this enskilling. What are these “temporal diagrams” and how do they enable social practice, including musicking? Theories of the sign, by Peirce, Deleuze and Guattari, and others may provide some strategies for exploring these questions.

Peirce's tripartite division of the sign alerts us to the difference between iconic and indexical qualities of perception. These qualities have temporal aspects, and thus, as the anthropologist Eduardo Kohn puts it, “Signs, as “guesses”, re-present a future possible, and through this mediation they bring the future to bear on the present” (*How Forests Think*, p. 207). Across this paper we will show how such a temporal understanding of signs enables us to depict the complex kinds of temporal relations that we describe as “rhythmic”, and the lived human and non-human worlds these entail. We will consider how for Deleuze, drawing on Peirce, the sign concerns not so much acts of signification within a determined system as it does encounters between diverse regimes, something like what Gregory Bateson calls the “manipulation of frames” as an ongoing experimental openness to changing one's own metacommunicative rules. Deleuze describes the sign as “what flashes across the intervals when a communication takes place between disparate” (*Difference and Repetition*, p. 20), speaking of the “emission” of signs in processes of learning understood as an engaged practice of “doing with”. Such an experimental practice of learning is developed further in Deleuze's work with the psychiatrist and activist Félix Guattari, with their “diagrammaticism” naming a constructivist theory of the sign (*A Thousand Plateaus*, p. 143). This theory culminates in their concept of the refrain, a concept that we will argue expresses the rhythmic, habitual constitution of an enclosed domain of signs, a rhythmic order that can then be put into contact with other rhythmic orders in order to then identify points of experimentation through which a leap beyond a domain's boundaries can take place.

This paper will explore what a social theory of rhythm might mean for human interactions, through listening not just amongst ourselves but between humans and non-human actors, animal and machine, and will examine how these rhythmic practices invest meaning in sound aesthetics. It will consider how theories of the sign can help us to articulate how relations come to hold between these diverse actors, and argue that by thinking the sign rhythmically and rhythm in terms of signs we can begin to develop a theory adequate to the complexity of these practices.

QUOTATION – RESTORATION – HOMAGE

Chair: *Andreas Dorschel*

SAORI KANEMAKI (ICI BERLIN)

Taboo or Impulse? Johannes Kreidler's Minusbolero and its Aesthetics of Reduction

The musical quotation is a tradition in music history. In the nineteenth century it was not forbidden to quote melodies from other composers. It was also not necessary to specify extra quoted works, either by themselves or by others. Johannes Brahms, with his well-known saying “any donkey could hear it” admits that there is similarity between the finale of his First Symphony and Beethoven's Ninth Symphony. This anecdote indicates that the understanding of the musical quotation at that time was different from today.

The Society for Musical Performance and Mechanical Reproduction Rights, known as GEMA in Germany, officially maintains copyright of artists, and requires artists to cite quoted pieces. It is a violation to publish an artistic piece without a quotation statement. The German composer Johannes Kreidler responded to this law in 2008 with his action piece *product placements*. He created a public event by bringing 70,200 forms for quotations to the GEMA headquarter in Berlin. In 2015, Johannes Kreidler's *Minusbolero* was premiered by the RSO Stuttgart at the *Eclat Festival*. This work can be regarded as one of the conceptual continuations of *product placements*, so that the composer himself asks whether the piece is intrinsic art, and provides a stimulus to discussion about the arts in general. This is because the piece consists only of the accompaniment of Maurice Ravel's *Bolero*. Kreidler eliminated the melody parts from the work and newly “converted” the piece. The absence of the melodies on the one hand gives a different impression; on the other hand, you hear the melodies of the original *Bolero*, even though the melody parts are not being played. While the composer indicates clearly his musical quotation and presents the piece as conceptual art, he consents principally to an argument that he taboos the act of composing. My presentation will begin with analyzing the music score of *Minusbolero*. This musical analysis will illustrate how the absence of the melody in the *Minusbolero* can be interpreted in a musical-historical context and if this musical phenomenon can be regarded as the aesthetics of reduction.

LODEWIJK MUNS (INDEPENDENT)

Musical Quotation and the “Use-Mention” Distinction

Quotation, ubiquitous in ordinary language, is a phenomenon rich in perplexing features. The insight that we can articulate (“mention”) *x* without truly saying (“using”) *x* has provoked a spe-

cialized debate in analytical philosophy (Frege, Quine, Davidson, Cappelen and Lepore i.a.). In linguistics, quotation has generally been treated as a marginal or paralinguistic phenomenon. Its implications however reach deeply into grammar as well as pragmatics.

A quoted expression is set apart (framed) within the regular discourse in which it is embedded. At the same time, by being recognizably borrowed or replicated from elsewhere it refers back to its original context. Formally marked direct speech (*Jane says: "x"*) is its most characteristic manifestation, where the original context is Jane's specific utterance. But the relevant source context may be as unspecific as a community's speech habits, and a rich continuum of weaker forms of quotation ranges from scare quotes to the cliché or idiom. What defines this continuum is a variable combination of the three basic features of replication, embedding, and reference.

Musical quotation has mostly been seen as a somewhat exceptional device, even when applied on a large scale, as often in post-romantic music. Its linguistic connection counts as metaphorical rather than substantial. But a similar spectrum of forms and degrees of (intra- as well as intertextual) quotation, or patterns of replication, embedding, and reference, can be shown to be responsible for discursive and grammatical features of western music of the eighteenth and nineteenth centuries.

Besides enriching our appreciation of this historical repertoire, the study of quotation provides a clue to our understanding of the flexibility of human cognitive capacities. While language and music differ fundamentally in structure and purpose, they may be adapted in similar ways to their users' needs and intentions.

JOHN DEATHRIDGE (KING'S COLLEGE, LONDON)

Nietzsche's Gratitude

Why thank someone whose music makes you feel sick? "For the philosopher the Wagner case is a stroke of luck", Nietzsche wrote, also adding at the end of *The Wagner Case* (1888) that "this essay – you can hear it – is inspired by gratitude". It is a striking contrast with Nietzsche's physiological objections in *Nietzsche contra Wagner* (1888; published 1895) that he could no longer breathe easily when starting to listen to the music, that his foot, his stomach, heart, circulation and even his intestines felt indignant. I argue, however, that both his late essays on Wagner are in part continuations of the "hitherto untouched and unexplored physiology of aesthetics" (Nietzsche's emphasis) that in *On the Genealogy of Morality* (1887) he promised to return to "on another occasion" and to which the striking physicality of Wagner's work had alerted him. Is this one reason why, by the time we get to the end of *The Wagner Case*, we begin to notice how much Nietzsche has learned from Wagner's provocative – and so far not much discussed – equation of aesthetics with bodily states, including sleep, sickness, waking, pain, sexual arousal, failing breath? Did Nietzsche feel in the end that he was not so much Wagner's philosophical antipode, but his most grateful pupil?

“A Delicate Musical Cement”: Berio, Brandi and Musical Restoration

What is it like to restore an incomplete musical piece? What are the criteria, the problems and the challenges involved in this practice? These are not merely technical or philological issues but raise questions of broader philosophical concern, primarily involving the notion of authorship and the concept of *Werktreue*, “fidelity to the work”.

In his 1977 *Theory of Restoration*, the Italian art-critic and philosopher Cesare Brandi, probably the father of modern conservation theory, defined the principles guiding the restoration of artworks, understood, as he contended, both as “aesthetic objects” and as “documents of history” (Brandi 2005: 48). The theoretical framework envisaged by Brandi gains special relevance in the treatment of so-called lacunae. A lacuna is an interruption in the form of an artwork, like a gap or an empty space created by the absence of something in the work’s material. According to Brandi, any attempt to restore a lacuna by adding or substituting its missing parts is fundamentally misguided. Integrations (either by “induction” or by “approximation”) must be thoroughly avoided, since the restorer, he warned, should never take the place of “the original artist or creator” (Brandi 2005: 91) Our behavior towards an artwork must in this sense be “limited to respect” (Brandi 2005: 92). Of course, when writing this Brandi had the visual arts in mind, but the principles he foresaw for paintings and architectural buildings may find relevant application in music.

In this paper, we argue that an intriguing example of this is Luciano Berio’s famous redrafting of musical fragments by the late-Schubert. In the 1970s, surviving piano sketches for a Tenth Symphony by Schubert were correctly identified as dating back to shortly before the composer’s premature death. Elaborating on these fragments, Berio composed a work which he aptly named “Rendering”, so as to refer not simply to a form of “restitution” or “interpretation” of Schubert’s material, but, as he himself declared, to a proper form of “restoration” (Gartmann 1995: 196–197). Berio’s treatment of lacunae in Schubert’s unfinished work accurately mirrors Brandi’s principles of restoration. Berio decided not to fill in the gaps with Schubert-like hypothetical additions, as for instance conductor Brian Newbould did. Instead, he composed “a kind of connective tissue constantly different and changing, always pianissimo and “distant”, intermingled with reminiscences of the late Schubert” (Berio 1989). Moreover, he highlighted his original interventions by inserting “a delicate musical cement” in the gaps between one sketch and the other, just like restorers did “in the case of Giotto’s [frescos] in Assisi” (Berio 1989).

Berio’s attributing a “dual” authorship to the work (Schubert-Berio) clearly shows his deep respect to the work’s authenticity. His commitment to the *Werktreue* ideal, however, did not confine him to a neutral role as a composer, but rather triggered his creativity as composer. Relevantly, Berio’s interpretation of restoration practice seems thus to promote a “non-museological” notion of music history (Goehr 1992) whilst at the same time involving a conception of compositional freedom that constantly engages in a confrontation with the past.

TEMPORALITY AND CULTURAL INFLUENCE IN MUSIC AFTER WORLD WAR II

Chair: *Dmitris Exarchos (Goldsmiths, University of London)*

JORIS DE HENAU (INDEPENDENT)

Morton Feldman's Abstract Experience in Light of Henri Bergson's Philosophy

I explore the work of Morton Feldman in relation to Henri Bergson's theory of perception, and how the former's approach contributed significantly to compositional praxis. In particular, Bergson's notion of intuition, his critique of spatialisation, and his temporal dualism – *temps espace*, spatial time and *temps durée*, experienced time – were of importance to Feldman, as evidenced in his writings and the use of a compositional technique he termed instrumental image. Both point to an understanding of images as temporal and experiential, and not simply as fixed spatial essences. By refusing to subsume his music to “the horizontal continuity” of traditional chronological conceptions of musical temporality, the vertical, spatial aspect of music could be developed as a set of textures. Consequently, Feldman argues for a music between the categories of theory and perception, as presented through the instrumental images in two compositions – *In Search of an Orchestration* (1967) and *On Time and the Instrumental Factor* (1971); in these works one state of sound or image is transformed in an a-directional, multi-perspectival fashion through montage, rather than following a hierarchical design. The goal is to oppose clock-time with an abstract experience, in analogy with the work of the Abstract Expressionists. A complex exchange between abstraction and embodiment, the objective and subjective, converge in these compositions. Especially the notion of the image as an alternative to conceptual universalism makes a Bergsonian approach sympathetic to Feldman's music.

KELSO MOLLOY (NEW YORK UNIVERSITY)

New and/or Classic: The Role of Metamodernist Analysis of Time in Contemporary Classic Rock Studies

“She hates time./ Make it stop./ When did Motley Crue become “Classic Rock’?” The gatekeeping and genre definition of which bands qualify as “Classic” Rock have been issues rehashed in circles so deeply that they have made it to parody in songs like the early 2000's hit “1985” (SR-71, Bowling for Soup). However, years later, we now have a new variation of this question to fold into the mix: how do we regard the most recent albums made by original Classic Rock artists? Undeniably “classic” artists like the Rolling Stones, Neil Young, and Roger Waters of Pink Floyd have been un-

veiling full albums of new material in the past few years—leaving us with the question of whether “new” and “classic” are mutually exclusive qualities. Is “Classic Rock” a subgenre with temporal requirements? And must those temporal requirements shift in tandem with the evolution of society’s understanding of time (both as a cerebral concept and a lived history)?

In this paper, I consider the temporality of “Classic Rock” in its most current framework— which necessarily takes into account the compression of history introduced by the Internet and is heavily influenced by burgeoning work identifying the characteristics of metamodern (also called “post-postmodern”) thought. Using examples from Roger Waters’ 2017 album *Is This the Life We Really Want?*, Neil Young’s *The Visitor* (2017), and the Rolling Stones’ *Blue & Lonesome* (2016) as my primary musical sources— as well as Friedrich Nietzsche’s piece *On the Use and Abuse of History for Life* (1874) as a proto-metamodernist manual ahead of its time, I explore questions that popular music studies has been facing when dealing with new music in a subgenre predicated on older musicians performing old music—as well as philosophical questions about how both historians and non-historians alike might have to contend with temporally-based authenticity in a new way as we get further into the digital age.

MEI-YEN LEE (NATIONAL PINGTUNG UNIVERSITY)

The Influence of Zen, Taoism and the Book of Changes on the Musical Philosophy of John Cage (1912–1992)

John Cage is a well-known avant-garde American composer whose philosophy was influenced by Zen, Taoism, and the *Book of Changes*. As a pioneer of indeterminacy in traditional Western music structures, Cage transformed people’s values regarding musical aesthetics. His composition “Music of Changes” drew inspiration from the *Book of Changes*, and shaped him into the leading voice in the area of aleatory music. John Cage’s musical creation 4’33”, performed at Woodstock (1952) in New York, allowed people to experience so-called “silent music”, reflecting the principles of Zen Buddhism and Taoism and flying in the face of traditional Western musical conventions based on rationalism. At the same time, Cage emphasized the need to “release” the mind and the spirit from the shackles constructed by language and the stifling constraints of specified time and space.

Cage’s musical philosophy was erected on a foundation laid by Zen Buddhism, Taoism, and the *Book of Changes*, and it ultimately transformed the relationship between the composer, the performers, and the audience. His works influenced and inspired an era of modern American neo-expressionists. However, researchers rarely if ever reflected on Cage’s incorporation of Zen Buddhism, Taoism and the *Book of Changes* into his music. What is the exact correlation between John Cage’s musical philosophy and these traditional Chinese schools of thought? What exactly is the difference between the above remarks and the original concepts expounded in Chinese philosophy?

Through the above discussion, I will show how Cage chose certain concepts of ancient Chinese philosophy and transplanted them into his own musical philosophy. I argue that Cage has found a way to construct a dialogue between Chinese philosophy and Western musical perceptions,

merging the ideas of Zen, Taoism and the *Book of Changes* to compose his music. However, Cage also generated new and unresolved issues in the process of composing his music.

**ERAN GUTER (MAX STERN COLLEGE) AND INBAL GUTER
(TEL AVIV UNIVERSITY)**

Susanne Langer on the Suspension of Clock-Time in Music

Susanne Langer's idea of the primary apparition of music involves a dichotomy between two kinds of temporality: "felt time" and "clock time". This dichotomy exemplifies her general categorical distinction between the "elements" and the "materials" of music. For Langer, musical time is exclusively felt time, and in this sense, music is "time made audible". However, Langer also postulates what we would call "a strong suspension thesis": the swallowing up of clock time in the illusion of felt time. This thesis seems to have resonated well among philosophers and musicologists alike. In this paper we take issue with Langer's problematic distinction between the materials and elements of music and the ensuing "strong suspension thesis". We argue that the emergent qualities, which Langer attributes solely to elements, manifest themselves already at the level of the very tendency to opt for this or that particular arrangement of materials. As such, materials are not merely "actual", as Langer would have it, but pregnant with possibilities and meaning. While materials may well be "sounds of a certain pitch", one could derive both tonal and non-tonal organization from the same pitch class. The difference lies in the tonal hierarchy which is presupposed in the former case, but not in the latter. We analyze Langer's own discussion of certain musical examples in order to show how she actually glosses over this crucial step. We also show that the strenuous setting apart of materials and elements, underlying Langer's strong suspension thesis, becomes even more pronounced with respect to her discussion of musical time. We argue that this thesis is overstated and misdirecting as a matter of describing what we experience when we hear music with understanding. We show how Langer's philosophical proclivity contorts her theories of musical composition and musical performance in ways which are incompatible with musical practice or musicological insights. We present a selection of examples of repetitive formations, from mediaeval music to contemporary music, which show that persistent, motion-inhibiting repetition undermines the listener's ability to identify order and coherence due to a relative inability to anticipate the next occurrence of a differentiating musical event. In such cases, ordinary time—time involving the specification of time-references by means of publicly observable chronology—may become musically important in a way which Langer's theory cannot accommodate: elemental apparition gives way to material manifestation as we hear the music with understanding. We underscore how new modes of music have seriously challenged Langer's views already during her lifetime.

VOICE AND EMBODIMENT

Chair: Edmund Hunt (Royal Birmingham Conservatoire)

MALTE KOBEL & ISABELLA VAN ELFEREN
(KINGSTON UNIVERSITY)

Voice and Ear, or from Vocal Ontology to Listening Phenomenology (And Back)

This paper theorises the singing voice with the aim to create a bridge between existing dichotomies in studies of singing. While, on the one hand, there is an extensive area of scholarship that focuses exclusively on the physiological aspects of vocal pedagogy (Sell, Sundberg, Van Doorn), a growing body of research privileges those physiological aspects of voice related to language and identity (Barthes, Cavarero, Dolar, Eidsheim). Both approaches do not refer to one another's methodologies and conclusions, which has led to a curious dichotomy in vocal studies: the singing voice is either considered vocal practice which is not studied through critical theory, or it is theorised as a carnal metaphor for the singing subject's identity. Utilising an inclusive approach to voice, our paper attempts to overcome this dichotomy.

The musical agency of the singing voice exceeds the phonological agency of the speaking voice on which critical theorists often focus. Singing is emphatically more than speaking: reading out a poem is far less affectively powerful than singing that same poem. The singer's body foregrounds itself, as Barthes and Eidsheim have argued, in those aspects of singing studied by vocal pedagogy. But the singing voice's agency is not restricted to that singing body, as vocal pedagogy maintains. It points, instead, to something beyond voice as language or identity: listening to a singing voice – whether someone else's or one's own – can be thought of as an intensified affective encounter between singer's and listener's bodies and their aesthetic sensitivities. What defines the singing voice, if it is not limited to physiology, language or singer identity?

In order to explore this problem, our paper studies the agency of listening in relation to singing, that is, it attempts to define listening phenomenology in relation to vocal ontology. We argue that there is no singing without listening: a vocal ontology (of singing) is in need of a phenomenology of listening. In this paper we will theorise the relationships and interactions between singing voice and listening ear. Such relationships will be analysed by way of vital materialist affect theory: we will explore the ways in which the vitality of singing “affects and is affected by” that of listening (Bennett).

When we perceive the singing voice, we ultimately position our listening towards the musickings with and of the voice (Small): when we ask for singing we are already listening. Therefore, an ontology of singing voice cannot, or not only, be found in physiological, psychological or linguistic sources (“sound itself”, subject or identity) but is simultaneously made in the act of listening to singing as well. That is to say, singing happens not only at a singer's emanating body but similarly

in the act of listening (to such singing): singing, we will argue, is a vital encounter between vocal ontology and listening phenomenology.

INDERJIT N. KAUR (UNIVERSITY OF MICHIGAN)

Guru Nanak's Phenomenology: As Sounded in the Musical Experience of Ras(a)

While phenomenology as a Western philosophical field of study is said to have come to form in the early twentieth century, with the work of Edmund Husserl, phenomenological ideas and practices have long been explored in different contexts including non-Western cultures. In this paper, I explore the phenomenological approach of Guru Nanak (1469–1539) who lived in western Punjab (then India, now Pakistan), and founded the Sikh faith at the turn of the sixteenth century. In particular, I investigate how Guru Nanak's phenomenology expressed in his sung poetry becomes sounded in, and sound (valid) through, its musical experience.

Guru Nanak laid emphasis on lived experience as the basis of knowledge and meaning -- of ethical virtues, the self, and the divine. This philosophy is evidenced in his canonized verses such as "ਸਚੁ ਓਰੈ ਸਭੁ ਕੋ ਉਪਰਿਸਚੁ ਆਚਾਰੁ [Truth is above all, above still is truthful living]" (Sikh scripture: 62). As part and parcel of his approach, Guru Nanak espoused the structuring of consciousness toward an ideal meaning through the somaesthetic (Shusterman 1999) experience of *ras* (lit. juice, taste, essence), generated through participatory singing of sacred verses. This practice continues to be a central part of Sikh worship. Congregants gather to experience *ras* in the body, and through this experience, gaining knowledge of self and divine. In this paper, I investigate this generation of *ras*, through musical, textual, and ethnographic analysis, and in the course of this investigation, draw connections between Guru Nanak's phenomenological approach and more recent Western phenomenological thoughts on consciousness, perception, embodiment, and being-in-the-world.

GEORGE HAGGETT (INDEPENDENT)

Taking the Eucharist: Rethinking Transcendence, Flesh, and Desire in Opera Studies

In the 136 years since Wagner first "consecrated the stage" with Parsifal, opera has seen a proliferation of Eucharistic resonances, from lemonade in Britten's *Albert Herring* (1947), Nekrotzar's "chalice of human blood" in Ligeti's *Le Grand Macabre* (1977), to the force-fed heart of the beloved in Benjamin's *Written on Skin* (2012). Untouchable and untastable from the stalls, the Eucharist nevertheless poses a potent and familiar symbol for God, the ultimate transcendent, in a form so material it could be swallowed. By focussing on the Eucharist in opera, I will take up its fusion of the fleshy and the transcendent as a powerful analogy with the potential to redress questions of musical ineffability. I will pay particular attention to Carolyn Abbate's suggestion that music is "drastic" and not "gnostic". While valuing the drastic has been productive in theoretical discussions of embodiment and formalism often alienates the present-ness of performance, formalist

readings arguably still have much to offer. My argument hinges upon the theology of the Radical Orthodoxy movement, which asserts that a properly theological response to postmodern philosophy cannot re-inscribe its rejection of truth-claims and attendant crisis of epistemology, but must continue to believe in an ultimate transcendent that, while unknowable, we should reach out towards and desire to know. In this paper, I will suggest that the desire to participate in mystery actually secures the reality of matter and the body, and expresses surprising kinships with opera studies’ preoccupations with embodiment and desire. Eucharist and opera alike, both flesh and blood, can be read as dynamics of desire: approaches to the transcendent from which neither body nor knowledge can be parsed. Meaning is both experienced in the moment and reached out for, lovingly, in the pursuit of knowing more.

EUGENIA SIEGEL CONTE (UNIVERSITY OF CALIFORNIA, SANTA BARBARA)

Physical and Affective Space: Linking Cathedral to Choir through the Eton Choirbook

The Eton Choirbook, a partbook of fifteenth century English liturgical pieces, shows a dramatic shift from the perfect intervals of Pythagorean tuning to a reliance on homophonic triadic chordal construction. Previously, Medieval Roman Catholic liturgical music in Europe was either sung in unison or with added parallel fourths, fifths, and octaves. In fifteenth century England, triadic chordal construction based on thirds and sixths signified changes in relationships between singers, choral composition, and the cathedral soundscape. Though this stylistic change has been thoroughly dissected in historical and music theory investigations, it has not been framed in discussions centered around embodied practice. How does it physically feel to sing and listen to this music in a cathedral or chapel, and how do acoustics foster a particular type of engagement with the music and space?

To focus on the practice, I combine an archival approach from historical ethnomusicology and musicology with sound studies and voice studies, which affords an glimpse of how choral music, and those who sing it, function within space, place, and time. Discussing architecture as integral in choral “vibrational practice” (Eidsheim 2015), and noting how choral singers’ bodies react and tune to soundscape, affords a practice-driven view of choral singing that provides historical and embodied context for investigations of today’s choral traditions.

Additionally, this approach provides an avenue to link theoretical work from sound studies with affect theory, in that I argue that the physicalized feeling of space and place leads to a specific type of meditative and reactive investment in choral performance and listening that is focused on affective curation and mediation. I suggest that the overtone series, amplified by church architecture, may have led to an improvised (Wegman 1996), and then compositional, use of thirds and sixths. Following a brief discussion of Pythagorean and Just Intonation tuning practices and an introduction to the Eton Choirbook, I will add modern theories of architectural acoustics (Thompson 2002), phenomenology (Idhe 2007 [1976]), affect theory (Massumi 2016), choral (Engelhardt 2015; Engelhardt and Bohlman 2016) and voice studies (Eidsheim 2015, 2018) to hypothesize connections between tuning, choral vocal embodiment, soundscape, and affective curation.

Julian Johnson
(Royal Holloway, University of London)

LANGUAGE, SENSE, AND THE MUTENESS OF MUSIC

In the history of musical aesthetics, the question of music's relation to language is both an ancient and tired one, though it has recently received renewed attention from an astonishing convergence of interest from disciplines as diverse as evolutionary biology, neuroscience, cognitive science and psychology. In such company, what can historical musicology bring to the table? In this lecture I argue that, in the case of western art music, music's relation to language is not only a historical question, but one central to any philosophical understanding of this musical tradition. The broad trajectory of musical modernity across the last 400 years displays an increasing mimesis of language, reaching its apogee in the Classical period of the late 18th century, followed by a progressive distancing from language, breaking the surface in 20th-century Modernism. This historical process constitutes a self-critique not only of music, but also of language, one that might be understood in parallel with the critique of language in philosophy itself.

My lecture is not a history, however, so much as an attempt to explore music as a critical engagement with language. It does so by taking music on its own terms as a mode of sensible thought, a thinking in and through the particularity of its sonic materials. By starting from music as an alternative kind of sense making, it turns the tables on the discourses of both philosophy and musicology and takes seriously the challenge made by music's highly articulate muteness. What might we learn from this encounter? And what might be the stakes of taking seriously the idea that music offers a kind of compensation for the losses of language?

SPEAKER BIOGRAPHIES

Beth Abbate is Professor of Music History at The Boston Conservatory at Berklee. Her work incorporates elements of philosophy and esotericism studies, with particular focus on music of Mahler and Webern. Her paper for the 2014 conference of the Music and Philosophy Study Group, on theological elements in Webern's Op. 29, recently became an article in the *Journal of Musicological Research*. Her essay on vibratory theories and the expression of the "Beyond" in works of Webern and Kandinsky will appear in the forthcoming volume *Seeing and Hearing the "Beyond": Art, Music, and Mysticism* (ed. Michelle Foot and Corrinne Chong).

Victoria Aschheim is a Junior Fellow in the Dartmouth Society of Fellows. In 2018, she received a PhD in musicology from Princeton University. A graduate of the Harvard / New England Conservatory Dual Degree Program, she holds an AB in Music and History of Art and Architecture, Phi Beta Kappa, from Harvard College and an MM in percussion performance, with academic distinction, from NEC. Victoria has presented at the annual meetings of the American Musicological Society and the Society for American Music. Her writing appears in *Notes* and in *Staging History 1780-1840*, and is forthcoming *American Music*.

Susan Bay is a PhD student at the University of California, Berkeley in Music History and Literature. Her research interests include experimental music and sound art after 1950, disciplinary histories, structuralism, ontological anthropology, and ASMR. She holds a BM in Vocal Performance from Belmont University and an MM in Musicology from Northwestern University.

Alessandro Bertinotto is Professor of Theoretical Philosophy at the University of Turin. He has been Alexander von Humboldt Fellow at the FU Berlin and member of the Executive Committee of the European Society for Aesthetics. His research interests include the philosophy of art, philosophy of music, image theory, aesthetics of improvisation, hermeneutics, and German idealism. Among his books are *La forza dell'immagine*, Udine 2010; *Il pensiero dei suoni*, Milan 2012; *Esequire l'inatteso. Ontologia musicale e improvvisazione*, Rome 2016, and the *Routledge Handbook of Philosophy and Improvisation in the Arts* (forthcoming, 2021).

Iain Campbell is a visiting researcher at Reid School of Music, University of Edinburgh, and a member of the Scottish Centre for Continental Philosophy. He has written on topics across philosophy, music, sound studies, and art theory for publications including *parallax* and *Deleuze and Guattari Studies*. He holds a PhD from the Centre for Research in Modern European Philosophy, Kingston University, with a thesis exploring experimental practices of music and philosophy in the work of John Cage and Gilles Deleuze. He has lectured at the University of Brighton, and is a member of the editorial board of *Evental Aesthetics*.

Pier Alberto Porceddu Cilione is Adjunct Professor and Research Fellow at the University of Verona, and teaches Education and Artistic Languages at the Academy of Fine Arts, Verona. He studied at the Università Statale in Milan, the University of Verona and the Freie Universität in Berlin. His main research interests include Aesthetics, Morphology, Philosophy of Music and Philosophy of Culture. Three monographs have recently been released: *The Earth and the Fire. Antinomies of Culture* (Mimesis, Milan 2017), *The Absolute Formativity. For a Physics of Art* (Orthotes, Naples-Salerno 2018) and *Translating Music. Goethe and the West-Eastern Divan Orchestra* (Quiedit, Verona 2019).

David E. Cohen has held professorships at Columbia, Harvard, Yale and McGill Universities, and is currently Senior Research Scientist with the research group, “Histories of Music, Mind, and Body” at the Max Planck Institute for Empirical Aesthetics in Frankfurt. His research focuses on the history of music theory from Greek antiquity through the nineteenth century. He has published several influential studies, one of which received the 2001 Best Publication Award of the Society for Music Theory. His principal current project is a book, *The Hammers and the Bow*, on the changing concepts of harmony in western philosophy and music theory.

Eugenia Siegel Conte is a PhD candidate in ethnomusicology at the University of California, Santa Barbara. After completing an MA in ethnomusicology at Wesleyan University, during which she researched identity in choral music and performance in Oahu, Hawai'i, she broadened her scholarly interests to include voice studies and sound studies, and how they may be applied to choral musical practice. Her current projects focus on her experiences singing with and observing semi-professional and professional choirs in North America and Europe. She is the incoming editor of the Society for Ethnomusicology Student News, a student-run biannual publication.

Stephen Davies teaches philosophy at the University of Auckland. He is the author of *Musical Meaning and Expression* (Cornell UP, 1994), *Musical Works and Performances* (Clarendon, 2001), *Themes in the Philosophy of Music* (OUP, 2003), and *Musical Understandings and Other Essays on the Philosophy of Music* (OUP, 2011).

Andreas Dorschel has been professor of aesthetics and head of the Institute for Music Aesthetics 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 Bern 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. He has been selected for a Fellowship at the Berlin Institute for Advanced Studies in 2020-21.

William Drummond recently submitted a doctoral thesis entitled “Arrangement, Listening, and the Music of Gérard Pesson” at the University of Oxford, following an MA at Oxford and a BA at the University of Durham. He is an active member of the arrangement study group “TAROT”.

Nicholas Gebhardt is Professor of Jazz and Popular Music Studies at Birmingham City University in the United Kingdom and Director of the Birmingham Centre for Media and Cultural Research. His publications include *Going for Jazz: Musical Practices and American Ideology* (Chicago) and *Vaudeville Melodies: Popular Musicians and Mass Entertainment in American Culture, 1870-1929* (Chicago). He is also the co-editor of *The Cultural Politics of Jazz Collectives* (Routledge) and *The Routledge Companion to Jazz Studies*.

Stefan Greenfield-Casas holds a BMus with Highest Honours from the University of Texas at San Antonio, an MM in music theory from The University of Texas at Austin, and is currently a PhD student in music theory & cognition and affiliate of the Interdisciplinary Program in Critical Theory at Northwestern University. His research interests include ludomusicology, critical theory, and the relationship between music, myth, and media epics. He has presented papers at various conferences, including meetings of the International Association for the Study of Popular Music, Music and the Moving Image, and the North American Conference on Video Game Music.

Christian Grüny teaches at the University Witten/Herdecke. After studying philosophy and linguistics in Bochum, Prague and Berlin, he received his PhD in 2003 in Bochum and his Habilitation in 2014 in Witten/Herdecke. He was assistant professor in Witten/Herdecke, visiting professor at the music academy Hamburg, interim professor at the art academy Düsseldorf and at the Technische University Darmstadt, and visiting scholar at the Max-Planck-Institute for empirical aesthetics in Frankfurt. His fields of research are aesthetics, the philosophy of music, phenomenology, symbol theory and the philosophy of culture.

Eran Guter has a PhD in philosophy from Boston University. He is currently a senior lecturer in philosophy at the Max Stern Yezreel Valley College, and also a researcher at the Department of Philosophy, University of Haifa, Israel. He is the author of *Aesthetics A-Z* (Edinburgh University Press, 2010), in addition to articles on Wittgenstein, philosophy of music, and new media aesthetics. He has received a Joint Excellence in Science and Humanities (JESH) grant from the Austrian Academy of Sciences for his research project on “Wittgenstein’s reversal in the philosophy of music”.

Inbal Guter has a Doctor of Musical Arts from Boston University. She is a musicologist and concert pianist, specializing in 19th and 20th Century music. She teaches at the Department of Music, University of Haifa, and the Buchman-Mehta School of Music in Tel Aviv University. Her areas of research include theories of tonality and a-tonality, organization of pitch in varied environments, ordered and unordered pitch, musical time versus scientific time, integral serialism and chance operations, avant-garde and experimentalism. Her article on the Darmstadt School composers is included in *The Politics of Sound: On Contemporary Art Music* (Tel Aviv: Resling, 2016).

Christoph Haffter has studied philosophy and musicology in Basel, Paris (Paris VIII) and Berlin (Humboldt-Universität) where he received his Master of Arts. He is currently working on a PhD thesis in which he develops a philosophy of contemporary music. He is member of the eikones Graduate School at the University of Basel and was a visiting scholar at Columbia University in New York. His fields of research are aesthetics, philosophy of music, critical theory and German idealism.

Andy Hamilton teaches Philosophy at Durham University, UK. He specialises in aesthetics, philosophy of mind, political philosophy and history of 19th and 20th century philosophy, especially Wittgenstein. He has published many journal articles, and the monographs *Aesthetics and Music* (Continuum, 2007), *The Self in Question* (Palgrave, 2013), and *Routledge Philosophy Guidebook to Wittgenstein and On Certainty* (2014); *Art and Entertainment* (Routledge) is forthcoming. He also teaches aesthetics and history of jazz at Durham, writes on music for *The Wire* and other magazines, and published *Lee Konitz: Conversations on the Improviser's Art* (University of Michigan Press, 2007).

Hein, Nicola L., guitarist, sound artist, philosopher, and composer, is one of the busiest players on the German scene of improvised music. He plays the guitar with his hands and plectrum but also with screws, rulers, iron wool, violin bow, abrasive paper, magnets and many other objects. He builds sound installations and instruments, and composes music to integrate questions of philosophy with artistic practise. Recently his artistic projects have been realised in more than 30 countries worldwide. He also works as a researcher in philosophy and has been a visiting scholar at the Department of Music at Columbia University.

Salomé Jacob completed her PhD in May 2019 at the University of Durham. The thesis examines the complex nature of musical movement, that often involves sound-producing movement and the sense of movement arising from a sequence of notes. Her work lies at the intersection between philosophy of perception and aesthetics. She is also interested in the phenomenology of music. Her paper “‘Husserl’s Model of Time-Consciousness and the Phenomenology of Rhythm’” will appear this year in *The Philosophy of Rhythm: Aesthetics, Music, Poetics* (A. Hamilton, M. Padison, and P. Cheyne).

Alexander Jakobidze-Gitman holds his postgraduate diploma in piano performance (Royal Academy of Music, London) and his PhD in film studies. He has published the monograph “*Rising Phantasms: The Stalinist Era in Post-Soviet Film*” (Moscow: “New Literary Observer”, 2015) as well as numerous essays on history of ideas and cultural analysis. At the University of Witten/Herdecke he lectures on aesthetics and phenomenology of music and delivers lecture-recitals. His main research focus is the connection of early modern musical thought with the history of science and

mechanistic philosophy. Currently he is writing a monograph about the relations between perception and cognition in Rameau's harmonic theory.

Saori Kanemaki, born in Tokyo, is a doctoral candidate at the Hochschule für Musik Carl Maria von Weber in Dresden, working on her dissertation "Die musikalische Stille in der Gegenwart" with Jörn Peter Hiekel. She studied British cultural studies at the Japan Women's University in Tokyo as well as musicology, media studies, and library science at Humboldt-Universität, Berlin. She was a research assistant for Hermann Danuser and for Jin-Ah Kim at Humboldt-Universität, Berlin. Since 2017 she has worked as a member of staff at the ICI Berlin.

Kyle Kaplan is a PhD candidate in Music Studies at Northwestern University where he is a Mellon Interdisciplinary Cluster fellow with the Gender and Sexuality Studies and Critical Theory programs. His dissertation, "Music, Intimacy, and International Homosexual Collaborations, 1957-1963," reconstructs the social and creative networks of composers Hans Werner Henze, Samuel Barber, and Benjamin Britten in counterpoint with T.W. Adorno's contemporaneous writings on aesthetics, ethics, and intimacy. His research has been supported by the American Musicological Society's Jan LaRue Travel Fund, and has been published in *Women & Music* as part of the 2018 special issue "Race-ing Queer Music Scholarship."

Inderjit Kaur is assistant professor of musicology at the University of Michigan, Ann Arbor. Specializing in South Asian musical cultures, her present research focuses on sonic worship in the Sikh tradition through the lenses of sound, affect, and sensory studies, and phenomenology. Kaur holds two doctoral degrees, both from the University of California, Berkeley, one in Ethnomusicology, and a prior one in Agricultural and Resource Economics. She has received extensive training in the vocal *khyāl* genre of North Indian classical music, and Bharat Nāṭyam South Indian classical dance, and has been an amateur singer of Sikh *sabad kīrtan*.

Paul Kolb is a postdoctoral research fellow at KU Leuven, where his research focuses on music notation in the fifteenth and sixteenth centuries. Previously he was a postdoctoral research assistant at the University of Salzburg, where he edited two volumes of the Complete Works of Gaspar van Weerbeke. He co-edited the forthcoming book, *Gaspar van Weerbeke: New Perspectives on his Life and Music*. His articles have been published or are forthcoming in *Journal of the Alamire Foundation*, *Musica Disciplina*, *TVNM*, and others. He studied music at Harvard University and completed his DPhil on fifteenth-century motets at the University of Oxford.

Joel Krueger is a Senior Lecturer in Philosophy at the University of Exeter. He primarily works in phenomenology, philosophy of mind, and philosophy of cognitive science: specifically, issues in 4E (embodied, embedded, enacted, extended) cognition, including emotions, social cognition, and psychopathology. Sometimes he also writes about comparative philosophy and philosophy of music.

Christoph Landerer studied psychology, philosophy, and musicology at the University of Salzburg completing his doctorate in 2000 followed by postdoctoral positions at institutions including the University of Salzburg, the University of Toronto (with Geoffrey Payzant), the University of Auckland, the Weimar Classic Foundation, and the Austrian and Czech Academies of Science. He has published on Hanslick, Nietzsche, Austrian Herbartianism, and the psychology of art. Publi-

cations on Hanslick include a 2004 monograph *Eduard Hanslick und Bernard Bolzano*, a 2010 anthology *Eduard Hanslick zum Gedenken* and, most recently, the 2018 translation of *Vom Musikalisch-Schönen*, together with Lee Rothfarb.

Amy K. Lewkowitz is completing her dissertation, “*Ave, Verum Corpus: Song During the Elevation of the Host, 1150-1400*,” at the University of Cincinnati. Her research interests include the transformation of early liturgical music through different style periods and its intersection with popular religious song. Amy completed her undergraduate studies at Harvey Mudd College and holds Masters degrees in Theology (Franciscan University of Steubenville) and Liturgical Music (The Catholic University of America). Her publications include “When Tin Pan Alley Sang ‘The Rosary’” in *U.S. Catholic Historian* and articles for *The New Catholic Encyclopedia*, “20th Century Liturgical Music” and “Catholicism and Popular Music.”

Luiz Leal is a PhD student at the University of Manchester specialising in the philosophy of music. His thesis consists of an attempt to provide a comprehensive account of the ontological and aesthetic nature of harmony, which he has pursued since his MA studies at Heythrop College, University of London. In addition to music and philosophy, Luiz is also passionate about education, having formerly spent nine years in teaching. His research is funded by the Arts and Humanities Research Council via the North West Consortium Doctoral Training Partnership.

Jonas Lundblad is an organ recitalist and a scholar. He has recently finished a three year artistic research project on time and performance in Messiaen’s organ works, with musicological articles and recordings due to appear from the autumn 2019. He is also currently finishing a two-volume reconstruction of Friedrich Schleiermacher’s aesthetics, in which the first half will be presented as a PhD-dissertation in systematic theology at Lund University. Together with musicologists at Uppsala University, he is editing two forthcoming anthologies on historical and aesthetic connections between Lutheranism and music.

Mei-Yen Lee is a Professor at National Pingtung University in Taiwan. Her main research interest lies in the field of Chinese musical aesthetics. Her publications include *Ch’in-Tao: Robert Hans van Gulik and the Chinese Lute*. (in Hong Kong, 2018), *Ch’in-Tao* (Translated from *The Lore of the Chinese Lute: An Essay in the Ideology of the Ch’in*, in Taiwan, 2015), *The Philosophy and Aesthetics of Guqin Music* (in China, 2002), *The Introduction of Musicology* (Translated from *the New Grove Dictionary*, in Taiwan, 2000), *The Ancient Chinese thoughts of Musical Cultural cultivation* (in Taiwan, 1998) , and more than 100 academic papers.

Elzė Sigutė Mikalonytė is a PhD student at the Institute of Philosophy, Vilnius University, Lithuania. She is writing a dissertation on the ontology of musical works. In her research, she aims to integrate analytic philosophy of music, experimental philosophy, and music psychology.

Lodewijk Muns currently focuses as an independent researcher on subjects related to the border areas of language and music, and on eighteenth-century aesthetics and rhetoric. He has received his Ph.D. in musicology from Humboldt University, Berlin (*Classical Music and the Language Analogy*, 2014). He has been active as a pianist and composer, as a lecturer at Utrecht University and the Royal Conservatoire of The Hague, and as a music archivist for the Netherlands Music Institute.

His compositions include a chamber opera *Pedrillo Botón* (2009), after a children's book by Stefan Themerson. <https://lodewijkmunns.nl/>

Peter Nelson currently holds a personal chair in Music and Technology at the University of Edinburgh, where he was one of the founders of the Institute for Music in Human and Social Development. His research involves aspects of music cognition as well as composition, with a current focus on social aspects of rhythm. His compositional output includes orchestral, instrumental, vocal and electronic music, particularly developing the use of real-time interactive computer systems. Most recently, *Limology* for the *nomadas* project of choreographer Henry Daniel was premiered in Vancouver last year. He is also editor of the international journal, *Contemporary Music Review*.

Ryan Nolan is a musician and PhD student at the University of Plymouth (UK). His current research project operates at the intersection between art theory, music studies and philosophy of history, which intends to critically redefine the concept of “contemporary music” in the wake of increased philosophical interest in “the contemporary” as a form of historical time. He is an affiliated researcher within The Contemporary Condition research project at Aarhus University (DK).

Emily Payne is a Lecturer in Music Psychology at the University of Leeds, having previously been a Postdoctoral Research Assistant on the AHRC-funded project, “John Cage and the *Concert for Piano and Orchestra*” (2015–18). Her research profile centres on the social psychology of music and performance studies (especially of 20th-century musics), creativity, craft, skilled practice, and collaboration. Her work has been published in *Contemporary Music Review*, *Cultural Geographies*, *Music & Letters*, and *Musicae Scientiae*. Emily also holds the role of Academic Studies Tutor at the Guildhall School of Music & Drama, and is Editorial Assistant for *Music & Science*.

Thomas Peattie is an Associate Professor of Music at the University of Mississippi. He holds degrees in composition and musicology from the University of Calgary and a PhD in historical musicology from Harvard University. He has received fellowships from the Social Sciences and Humanities Research Council of Canada, the Paul Sacher Foundation, and the Italian Academy for Advanced Studies in America at Columbia University. His articles and reviews have appeared in *Acta musicologica*, *Contemporary Music Review*, *Journal of the Royal Musical Association*, and *Music and Letters*. He is the author of *Gustav Mahler's Symphonic Landscapes* (Cambridge University Press, 2015).

Brandon Polite is Associate Professor of Philosophy at Knox College in Galesburg, Illinois. His research has most recently focused on the social aesthetics of music, particularly the collective experience of and social negotiations involved in how we create, consume, and categorize music. His publications on this topic include “The Varieties of Musical Experience,” which appeared in *Pragmatism Today* (2014), and “Shared Musical Experiences,” which is forthcoming in the *British Journal of Aesthetics*. He has also published on the nature of musical representation and on the ethics and aesthetics of vengeance in Shakespeare's plays.

Dylan Principi is a PhD student at Princeton University. He holds a Master of Music degree from Temple University, where he is also Theory Coordinator of the Music Preparatory. His recent re-

search investigates approaches to the analysis of 20th-century tonal music and their assumptions about ontology and subjectivity.

Lauren Redhead is a composer whose work is published by Material Press (Berlin), a performer of experimental music for organ and electronics and a musicologist whose work focuses on the aesthetics and sociosemiotics of music. She is Senior Lecturer in Music at Goldsmiths, University of London.

Catherine M. Robb is currently Assistant Professor of Practical Philosophy at Tilburg University in the Netherlands, having previously completed her doctoral research in 2017 at the University of Glasgow. At the moment her work focuses on two main areas: (i) the nature and value of self-development and the implications this has for well-being, morality and equality, and (ii) the phenomenology of music, specifically the nature and performativity of absence and silence.

Domenica Romagni is an Assistant Professor in the Philosophy Department at Colorado State University. She specializes in Early Modern philosophy, philosophy of music, and aesthetics. Her current research focuses on the nature of musical consonance, as understood in the 17th century, and how this issue influenced developments in fundamental ontology, philosophy of perception, and scientific theory-building at the time. Domenica received her PhD in philosophy from Princeton University, a BA with a concentration in philosophy from Johns Hopkins University, and a BM in cello performance from the Peabody Conservatory.

Jennifer Ronyak is Senior Scientist in Musicology at the Institute for Music Aesthetics of the University for Music and Performing Arts Graz. She is the author of the book, *Intimacy, Performance, and the Lied in the Early Nineteenth Century*, and has published further research on German art song in the *Journal of the American Musicological Society*, *Nineteenth-Century Music*, the *Journal of Musicology*, and *Music & Letters*. Her current research project, *Composing Philosophy*, concerns composers as amateur readers of the western philosophical tradition, the diverse works resulting from this engagement, and their often amateur performance contexts across the twentieth century.

Lee Rothfarb taught at the University of Michigan, Tulane and Harvard Universities before joining the faculty at the University of California Santa Barbara in 1994. He has published four books: *Ernst Kurth as Theorist and Analyst* (1988), 1989 winner of the Society for Music Theory's Outstanding Publication Award; *Ernst Kurth: Selected Writings* (1991); *August Halm: A Critical and Creative Life in Music* (2010); and, with Christoph Landerer, *Eduard Hanslick's On the Musically Beautiful: A New Translation* (2018). In 2013, the Society for Music Theory honoured him with a Lifetime Membership in recognition for founding its electronic journal, *Music Theory Online*.

Campbell Shiflett is a doctoral candidate in Musicology at Princeton University. With a particular focus on composers of the French modernist tradition, his research considers how genre, allusion, and canon are implicated in identity-formation. His dissertation, tentatively titled *The Arcadian Ego: Pastoral and the Myth of Music in Modernist France*, explores how works by Debussy, Satie, Ravel, and *Les Six* reflect on the origins, ontology, and cultural function of music through the pastoral mode.

Isabella van Elferen is Professor of Music, Head of Performing Arts, 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. She is the author of *Mystical Love in the German Baroque: Theology – Poetry – Music* (2009) and *Gothic Music: The Sounds of the Uncanny* (2012), which won the Alan Lloyd Smith prize for best book in Gothic Criticism 2011-2013. Her new book is *Timbre: Aesthetics of Vibration*.

Naomi Waltham-Smith is Associate Professor in the Centre for Interdisciplinary Methodologies at the University of Warwick. Sitting at the intersection of recent French philosophy and sound studies, her work appears in, among other places, *boundary 2*, *CR: The New Centennial Review*, *diacritics*, *parrhesia*, *Music Theory Spectrum*, and *Opera Quarterly*. She is the author of *Music and Belonging Between Revolution and Restoration* (Oxford UP, 2017) and her second monograph, *The Sound of Biopolitics: Life, Aurality, Deconstruction* is forthcoming with Fordham UP in the Commonalities series.

Alexander Wilfing gained his doctorate in musicology in 2016 with a study on Eduard Hanslick's reception in English-language discourse. A re-worked version of this book has appeared recently as *Re-Reading Hanslick's Aesthetics: Die Rezeption Eduard Hanslicks im englischen Sprachraum und ihre diskursiven Grundlagen*. Since 2014, he has been part of research projects on Hanslick's aesthetics at the Austrian Academy of Sciences. He is preparing further projects on Hanslick's criticism and the cultural contexts of 19th-century Vienna in regard to the establishment of musicology and art history. Since 2018, he has been editor-in-chief of *Musicologica Austriaca: Journal for Austrian Music Studies*.

Samuel Wilson's research focuses primarily on music in the context of the changing intellectual and material conditions of modernity. He edited *Music—Psychoanalysis—Musicology* (Routledge, 2018), and has explored twentieth-century and contemporary music through critical theory, post-humanism, and materialist philosophy in journals such as *Music and Letters*, *International Journal of Performance Arts and Digital Media*, and *Contemporary Music Review*. His article on dialectics and post-Cagean aesthetics is forthcoming in *The Journal of the RMA*. He teaches aesthetics at Guildhall School of Music and Drama. At London Contemporary Dance School, he lectures on critical methodologies to the performing arts and culture.

Maria A. G. Witek is Senior Birmingham Fellow at the Department of Music, University of Birmingham. Previously, she was Assistant Professor at Center for Music in the Brain, Aarhus University and the Royal Academy of Music, Denmark, where she remains an affiliated researcher. She holds a DPhil in Music from the University of Oxford, an MA in Music Psychology from the University of Sheffield and a BA in Musicology from the University of Oslo. Her research addresses the psychology, cognitive neuroscience and cognitive philosophy of musical rhythm, body-movement and affect, using methods such as brain imaging, motion-capture, physiological recording, and phenomenological and music analysis.

BSA

BRITISH
SOCIETY OF
AESTHETICS

THE **BRITISH SOCIETY OF AESTHETICS (BSA)** AIMS TO PROMOTE STUDY, RESEARCH AND DISCUSSION OF THE FINE ARTS AND RELATED TYPES OF EXPERIENCE FROM A PHILOSOPHICAL, PSYCHOLOGICAL, SOCIOLOGICAL, HISTORICAL, CRITICAL AND EDUCATIONAL STANDPOINT.

JOIN THE SOCIETY AND YOU'LL RECEIVE A FREE SUBSCRIPTION TO OUR QUARTERLY JOURNAL, THE BRITISH JOURNAL OF AESTHETICS, AND A REGULAR NEWSLETTER. MEMBERS ALSO BENEFIT FROM DISCOUNTED ANNUAL CONFERENCE FEES, AND HAVE THE OPPORTUNITY TO APPLY FOR FUNDING TO SUPPORT AESTHETICS-RELATED ACTIVITIES.

FOR FULL INFORMATION PLEASE SEE:
WWW.BRITISH-AESTHETICS.ORG



POSTGRADUATE STUDY

The **MA in Contemporary Ethics** gives students an understanding of the philosophical concepts of ethics. Through critical engagement with the discipline and scholarship on ethics you will learn about the link between theoretical perspectives and their applicability in contemporary contexts.

Students gain: an in-depth understanding of ethics and its applicability in a context of cultural and religious pluralism; learn the conceptual tools for insight into the processes of moral reasoning, development and decision making in private and public life; encounter a diversity of approaches, engaging critically with divergent views of the role of ethics in public life; relate the discourse of ethics to a wide range of contemporary personal, professional and public issues; undertake a detailed exploration of issues of significance in the contemporary context.

Study can be full-time or part-time with online or classroom lectures and seminars, and some modules are delivered by block teaching over one or two weeks in Cambridge.

We also run **MPhil and PhD** programmes with both the University of Cambridge and Anglia Ruskin University. Key specialisms include moral development, virtue ethics, theological and global ethics, professional ethics, music, aesthetics and their relation to philosophical and theological anthropology, ethics and world-making.

Margaret Beaufort Institute of Theology
12 Grange Road, Cambridge CB3 9DU
01223 741039

For further details: mbitadm@hermes.cam.ac.uk
www.margaretbeaufort.cam.ac.uk



Postgraduate Opportunities in Philosophy and Music

With decades of world renown experience, no-one understands how people learn at a distance better than us.

With our highly successful two-year taught MA programme, you will have access to tutorials, workshops and forums wherever you are, and access to the extensive online holdings of the OU Library.

Our **MA in Philosophy** will hone your ability to think clearly and logically, and develop your writing, research and analytical skills. Allocated to one of our select group of expert tutors, you'll study texts from different periods and philosophical perspectives; investigate contemporary debates on environmental aesthetics, consciousness, global justice, emotion, and morality in politics. Finally, you'll undertake a substantial piece of independent research, writing a dissertation on a topic of your choice within the limits of what we can teach and examine.

For details, search for "Open University Masters in Philosophy" or visit <http://www.open.ac.uk/postgraduate/qualifications/f30>

Our **MPhil** and **PhD programme** welcomes applicants in a range of topics, including Just War Theory, and the Social and Cultural Study of Music. Funding is available through a competitive process from the 'Open-Oxford-Cambridge Doctoral Training Partnership'.

For details, search for 'Open University Research degrees' or visit <http://www.open.ac.uk/postgraduate/research-degrees/>

Not ready for postgraduate study?

We also offer BA (Honours) in:

- Music
- Philosophy and Psychological Studies
- Politics, philosophy and Economics
- Religion, Philosophy and Ethics

YOUR TIME IS NOW

+44 (0)300 303 2477

Music Studies Journals 2019



Music, Sound, and the Moving Image is the first international scholarly journal devoted to the study of the interaction between music and sound in moving image media – film, television, music video, advertising, computer games, mixed-media installation, digital art, live cinema, et alia.

Co-edited by Helen Hanson (University of Exeter), Jay Beck (Carleton College) and Ian Gardiner (Goldsmiths), the journal is truly interdisciplinary, inviting contributions across a range of critical methodologies, including musicology and music analysis, film studies, popular music studies, cultural theory, aesthetics, semiotics, sociology, marketing, sound studies, and music psychology.

The journal also provides an important focus for the similarly diverse and expanding community of media music scholars.

Papers appearing in this journal are abstracted or indexed in: Scopus, Emerging Sources Citation Index, Sustainability and Natural Resource Management database, The Music Index Online, International Index to Film Periodicals.

Purchase a subscription to *Music, Sound, and the Moving Image* at ebiz.turpin-distribution.com, or place your order directly with Turpin Distribution via telephone at +44 (0) 1767 604977 or email liverpool@turpin-distribution.com.

Liverpool University Press operate a tiered pricing system for institutional journal subscriptions. For more info contact subscriptions@liverpool.ac.uk.

online.liverpooluniversitypress.co.uk/msmi



@LivUniPress



@LivUniPress



/LiverpoolUniversityPress

