

Seminar Series

Topics in the Aesthetics of Music and Sound



**Thursday, March 6, 2014
3:15-5 p.m. in U73**

"Real" Heavy Metal - The Notion of Authenticity and Its Implications for Musical Aesthetics

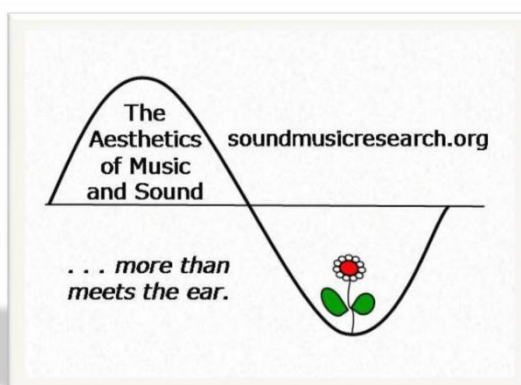
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Abstract: When working with topics in musical ontology, one is often led into a debate about musical aesthetics. Ascribing the property of authenticity to a piece of music will in many cases be interpreted as a statement about the aesthetic value of that piece of music and not just a claim about ontological matters. This can confuse the issue. Not helping the matter is the fact that the notion of authenticity is mostly underspecified in the philosophical literature. But does the ascription of authenticity have any implications for musical aesthetics? In order to answer this question we must at the outset, analyze the notion of authenticity isolated from the field of aesthetics. Secondly, it is necessary to determine what is of aesthetic relevance for the piece of music in question, without implying that it is merely a matter of personal taste.

In this presentation I will attempt to show in what sense musical authenticity and musical aesthetics are related, and under which circumstances the ascription of authenticity is merely an ontological matter. This will be done with reference to theories advanced by Joel Rudinow, Peter Kivy and Matthew Kieran among others - and mainly addressed through examples from heavy metal music, due to the complexity of the genre from a musical standpoint, on the one hand, and the nature of the milieu-internal musical discourse, on the other.



All are welcome - also via Skype



- Cross-Disciplinary Interplay between the Humanities, Technology and Musical Practice
- Backdrop for the SDU-IKV Research Program

