



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

Guest lecture in the seminar series
**Topics in the Aesthetics of
Music and Sound**

- arranged by **The Aesthetics of Music and
Sound** – www.soundmusicresearch.org –
**Cross-Disciplinary Interplay between the
Humanities, Technology and Musical
Practice**; Institute for the Study of Culture,
University of Southern Denmark -

<http://www.soundmusicresearch.org/seminarsfall2013.html>

Musical Immersion – What Does It Amount To?

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Abstract: To the best of my knowledge an adequate philosophical account of musical immersion is still pending. This presentation is intended to take the first step in constructing such an adequate account.

I approach the challenge in three steps. Firstly, I identify existing philosophical and psychological accounts of immersion, absorption, or flow such as those provided by e.g. Dreyfus, Giovanna Colombetti, Dorothee Legrand and Csikszentmihalyi.

In the second step I evaluate their respective merit and find all of them wanting in some respect or other. Here, I make the methodological point that the reason for the inadequacy of these various accounts is a failure to get close enough to the experience in question. In the same breath, I make my case for a methodological approach combining interviews with traditional phenomenological analyses as found in Husserl, Merleau-Ponty, and Sartre.

Thirdly, and finally, I present my interview-data from “The Danish String Quartet”. These interviews quickly reveal that immersion is highly complex and that a proper description and understanding of its nature best can come about by drawing on the fundamental themes found in the phenomenological literature such as inner time-consciousness, body-image vs. body-schema, pure reflection, passive synthesis, and pre-reflective self-awareness.

ALL ARE WELCOME! 

Audience participation via Skype is also welcome.