

## Seminar Series

# Topics in the Aesthetics of Music and Sound

**Thursday, February 19, 2015**

**3:15-5 p.m. in Meeting Room Comenius**

## What Is Progressive about Progressive Metal?



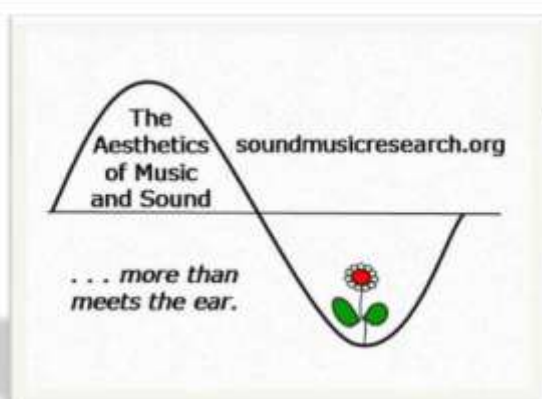
**Søren R. Frimodt-Møller** is Assistant Professor in Media Technology at Aalborg University Esbjerg. He holds a PhD in philosophy as well as an MA in philosophy and visual communication, both from University of Southern Denmark. His research deals with a variety of cross-disciplinary topics such as the role of norms in the coordination processes of performing musicians, the role of digital media in professional creative collaborations, and the interplay between sound and visuals in music experience. Søren is also one of the Managing Editors of *JMM: The Journal of Music and Meaning*.

More information on Søren's recent activities and publications can be found at his website, [www.orkesterfilosofi.dk](http://www.orkesterfilosofi.dk).

**Abstract:** There is a seeming self-contradiction in having a musical genre, whose traits are described as progressive: Invariably, any trait that is repeated enough times to become a genre trait, stops being progressive in the original sense of the word. Some theorists of progressive rock and metal (nowadays often simply labeled *prog*) hold that "progressive" does not refer to the music being innovative, but is rather a description of the typically epic or rhapsodic structure of the music – the music, so to speak, *progresses* frequently from one theme to another. A different explanation for the term could be the reverence of most prog artists towards the progressive rock bands of the 1970s and early 1980s. This, however, would merely raise the question of what made *those* bands worthy of the term "progressive". Studying how the modern understanding of the prog genre has emerged, and what it entails, provides us with an interesting case of how the concept of a musical genre is constructed, and also points towards a discussion of how the broader concept of metal has been shaped throughout five decades. The advent of new genre terms such as *post-metal* and even *post-progressive*, also showcases how artists strive to rise above their own genre and play with its conventions – an interesting parallel to the development of meta-disciplines within philosophy.



**All are welcome - also via Skype**



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

