



Cross-Disciplinary Interplay
between the Humanities,
Technology and Musical
Practice

**Thursday,
December 8, 2011.
2:15-4 p.m. in U73.**

Guest lecture in the seminar
series

**Topics in the Aesthetics
of Music and Sound,**

<http://soundmusicresearch.org/seminarsfall2011.html>.

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, which can confuse the issue. Not helping this 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 by Joel Rudinow, Peter Kivy and Matthew Kieran among others.

ALL ARE WELCOME!