

- **Three guest lectures on** •

The Aesthetics of Music and Sound

- **February 11, 2008**

Musical Creativity, Software, Cognition and Meta-cognition

Dr. Barry Eaglestone, University of Sheffield, UK

The lecture will develop a rich picture of music and meaning. It will then focus on one aspect, i.e., the composer's use of software to represent intended musical meaning. Research into tensions that can arise when the composer uses software for this purpose which inhibit creativity will be overviewed. In particular, this research has revealed that personal traits of composers, such as their cognitive styles, affect both the ways in which they use composition software, and their level of satisfaction with the software.

- **March 3, 2008**

Musical Works, Instances, and their Meanings

Dr. Theodore Gracyk, Minnesota State University Moorhead, USA

This lecture discusses musical meaning. It outlines distinct contributions made by two kinds of context: work context and instance context. Building on the standard distinction between the semantic and pragmatic dimensions of communication, the lecture explores how new meanings arise when musicians generate new instances of existing musical works. Although these new instances are frequently performances, it is important to examine electronic instances, such as recordings. The lecture will focus on Jimi Hendrix's performances of the USA national anthem.

- **March 31, 2008**

Experience and Research:

What is the Purpose of Practice-Based Research?

Dr. Tere Vadén, University of Tampere, Finland

In practice-based research, the relationship between experience as it relates to research and experience as it relates to art has to be made as explicit as possible. These areas of experience need to somehow be put on a common footing in order to better articulate the challenges that they pose to each other; otherwise attempts to relate these areas end up stranding in naïveté or transcendentalism. Experience regarded in light of theory and experience as artistic experience have to be able to mutually constrain each other. This kind of radical criticality and openness gives rise to issues regarding the methodology of practice-based research. These issues will be identified and discussed during the presentation, as well as others which result when the role of musician/artist/dancer melds with the traditionally separate role of the practitioner of academic research.

- All guest lectures take place **16:15-18:00 in room U90, The University of Southern Denmark at Odense, Campusvej 55, Odense M.**
- The lectures are organized by the IFPR research program *The Aesthetics of Music and Sound*.
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