

Understanding Music

Christopher Peacocke

Jeudi 23 mai - 14h

NEW RESOURCES

Salle des Actes, École normale supérieure
45 rue d'Ulm, 75005 Paris
Remise du Prix Jean-Nicod et cocktail après la conférence

Lundi 27 mai - 10h

HEARING-IN

Salle des Actes, École normale supérieure
45 rue d'Ulm, 75005 Paris

Jeudi 30 mai - 14h

MUSIC AS AGENCY AND COMMUNICATION

Salle des Actes, École normale supérieure
45 rue d'Ulm, 75005 Paris

lundi 3 juin - 15h

APPLICATIONS AND METHODOLOGY

Salle des Actes, École normale supérieure
45 rue d'Ulm, 75005 Paris

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philosophie cognitive

Conférences Jean Nicod de

L'esprit humain, son organisation, sa nature, ses relations avec le corps et avec le monde sont depuis toujours parmi les thèmes centraux de la philosophie. La psychologie contemporaine elle-même a pris naissance au sein de la philosophie. Elle s'est émancipée, mais l'émergence des sciences cognitives consacre d'une certaine façon le retour de la philosophie dans ce champ de recherche. Les développements de l'informatique et des neurosciences, en jetant une nouvelle lumière sur les phénomènes mentaux, ont eu pour effet de relancer le débat philosophique. La « philosophie de l'esprit » est ainsi plus florissante que jamais. Ce retour n'a rien d'une régression, car la philosophie dont il est question est en phase avec la recherche scientifique, informée par elle et en constante interaction avec elle.

Les Conférences Jean-Nicod visent à promouvoir les recherches philosophiques se rapportant à la cognition et à faire connaître en France les travaux réalisés à l'étranger dans ce domaine. Le conférencier présente ses recherches au cours d'un cycle de conférences qu'il rassemble ensuite en un livre.

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COLLECTION JEAN-NICOD

The MIT Press - F. Récanati (dir.)

J. FODOR, THE ELM AND THE EXPERT: MENTALESE AND ITS SEMANTICS (1994)
■ F. DRETSKE, NATURALIZING THE MIND (1995) ■ J. ELSTER, STRONG FEELINGS: EMOTION, ADDICTION, AND HUMAN BEHAVIOR (1999) ■ J. PERRY, KNOWLEDGE, POSSIBILITY AND CONSCIOUSNESS (2001) ■ J. SEARLE, RATIONALITY IN ACTION (2001) ■ R. G. MILLIKAN, VARIETIES OF MEANING (2004) ■ D. DENNETT, SWEET DREAMS: PHILOSOPHICAL OBSTACLES TO A SCIENCE OF CONSCIOUSNESS (2005) ■ G. HARMAN AND S. KUIKARNI, RELIABLE REASONING: INDUCTION AND STATISTICAL LEARNING THEORY (2007) ■ R. JACKENDOFF, LANGUAGE, CONSCIOUSNESS, CULTURE: ESSAYS ON MENTAL STRUCTURE (2007) ■ Z. W. PYLYSHYN, THINGS AND PLACES: HOW THE MIND CONNECTS WITH THE WORLD (2007) ■ M. TOMASELLO, ORIGINS OF HUMAN COMMUNICATION (2008) ■ K. STERELNY, THE EVOLVED APPRENTICE: HOW EVOLUTION MADE HUMANS UNIQUE (2012) ■ C. FRITH AND U. FRITH, WHAT MAKES US SOCIAL? (2023)

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Christopher Peacocke

Understanding Music

Christopher Peacocke

Christopher Peacocke is the Johnsonian Professor of Philosophy at Columbia University. He worked for many years in England, as a Prize Fellow at All Souls College, a Tutorial Fellow at New College, and eventually as Waynflete Professor of Metaphysical Philosophy in Oxford University. He moved to New York, at NYU, in 2000. He has also had long associations with the University of London. His work has broadened from the philosophy of mind and language into general issues concerning the proper integration of metaphysics, epistemology, and the theory of understanding, both focusing on particular domains - the self and the first person, perceptual content, time, magnitudes, numbers - and formulating general explanatory principles. He was awarded a Leverhulme Research Professorship and a Guggenheim Fellowship. Christopher Peacocke has served as President of the Mind Association, and has delivered a series of prestigious lectures in the US and in Europe.

SÉLECTION BIBLIOGRAPHIQUE

- 2024** *Two Kinds of Explanation and Their Significance, in Perceptual Experience and Empirical Reason* ed. O. Beck and M. Vuletic. Springer.
- 2020** *The Distinctive Character of Musical Experience, The British Journal of Aesthetics* 60,2 183-197.
- 2019** *The Primacy of Metaphysics*. Oxford University Press.
- 2014** *The Mirror of the World: Subject, Consciousness, and Self-Consciousness*. Oxford University Press.
- 2008** *Truly Understood*. Oxford University Press.
- 2004** *The Realm of Reason*. Oxford University Press.
- 1999** *Being Known*. Oxford University Press.
- 1992** *A Study of Concepts*. MIT Press.
- 1988** *The Limits of Intelligibility: A Post-Verificationist Proposal*" *Philosophical Review* XCVII, 3, 463-496.
- 1983** *Sense and Content: Experience, Thought, and their Relations*. Oxford University Press.

Conférences Jean-Nicod 2024

Understanding Music

Jeudi 23 mai

UNDERSTANDING MUSIC: NEW RESOURCES

Music bears a unique relation to the emotions, which is just one of a suite of characteristics of music that can be explained with the help of contemporary philosophy of mind. A first question is: how are emotions and other mental states given to us when we hear them in a passage of music? I propose that we need to recognize a new kind of mode of presentation, which I call an identifier, to be distinguished from demonstratives and other familiar kinds of modes of presentation. Properly deployed, a theory of identifiers can explain legitimate forms of the ineffability of the content of music, and music's ability to leap over the first-person/third-person barrier in the characterization of others' mental states. Identifiers also raise questions about the structure and relations of mental representations involved in the perception of music.

Lundi 27 mai

HEARING-IN

Characterizing how a mental state is heard when it is heard in a piece of music is one thing; it is a further task to say what relation a perceiver has to have to that state, so given, to hear it in the music. This lecture aims to characterize that relation. The account is distinct from philosophical theories that mention the perception of contour, mentioning mirror theories, or proposing referential or semantical accounts. The positive account is also extended to characterize what is involved in a listener's appreciation of an extended piece of music. In combination with the theory of identifiers from the lecture of 23 May, the account can contribute to an explanation of the power possessed by music that language lacks.

Jeudi 30 mai

MUSIC AS AGENCY AND COMMUNICATION

The role of agency in music is pervasive. It is involved in what makes a sound music in the first place; it is involved in what it is to hear something as music; it is involved in the distinctions we perceive when we hear a piece of music; it is crucial in an account of the perception by an audience of a performer, most particularly in opera; and agency is involved in musical communication and the value of live performance. I elaborate these various kinds of involvement, and contrast accounts that recognize this involvement with those that overlook it. Musical communication is particularly challenging: what is it that is communicated? A good answer to this question can help explain the significance - and also the limits - of the role of music in political and social movements.

Lundi 3 juin

APPLICATIONS AND METHODOLOGY

The preceding lectures exhibit a methodology in which a theory of the constitutive - of what makes something musical perception - contributes essentially to the explanation of empirical phenomena. The methodology can be applied beyond philosophical and phenomenological issues. In psychology, the constitutive theses about music perception can be applied to develop a conception of the mental representations underlying the perception of music, and to contribute to the explanation of cases of amusia. In musicology, the points of the earlier lectures can be applied to a topic in musicology that has proved vexing, viz. the proper characterization of musical styles. The points can also be applied to characterize a common explanatory structure, but with relevant differences, present in the perception of poetry and the perception of music. I conclude with some general remarks on the relation between constitutive philosophical investigation and empirical disciplines.