2012

The Metaphysics of Improvisation

Tobyn C. DeMarco
Graduate Center, City University of New York

THE METAPHYSICS OF IMPROVISATION

by

TOBYN C. DEMARCO

A dissertation submitted to the Graduate Faculty in Philosophy in partial fulfillment of the requirements for the degree of Doctor of Philosophy, The City University of New York

2012

This manuscript has been read and accepted for the Graduate Faculty in Philosophy in satisfaction of the dissertation requirement for the degree of Doctor of Philosophy.

Barbara Gail Montero

_____

_____   _____
Date   Chair of Examining Committee

John Greenwood

_____

_____   _____
Date   Executive Officer

Nickolas Pappas

_____

Steven Ross

_____

Noël Carroll

_____
Supervisory Committee

The City University of New York

Abstract

THE METAPHYSICS OF IMPROVISATION

by

Tobyn C. DeMarco

Adviser: Professor Nickolas Pappas

In "The Metaphysics of Improvisation," I criticize wrongheaded metaphysical views of, and theories about, improvisation, and put forward a cogent metaphysical theory of improvisation, which includes action theory, an analysis of the relevant genetic and aesthetic properties, and ontology (work-hood).

The dissertation has two Parts. Part I is a survey of the history of many improvisational practices, and of the concept of improvisation. Here I delineate, sketch, and sort out the often vague boundaries between improvising and non-improvising within many art forms and genres, including music, dance, theatre, motion pictures, painting, and literature. In addition, I discuss the concept of non-artistic improvisation in various contexts. I attempt to portray an accurate picture of how improvisation functions, or does not function, in various art forms and genres.

Part II addresses metaphysical issues in, and problems and questions of, improvisation in the arts. I argue that that continuum and genus-species models are the most cogent ways to understand the action-types of improvising and composing and their relations. I demonstrate that these models are substantiated by an informed investigation and phenomenology of improvisational practice, action theory conceptual analysis, cognitive neuroscience studies and experiments, cognitive psychology studies and models, and some theories of creativity. In addition, I provide a constraint based taxonomy for classifying improvisations that is compatible

with, and supports, the continuum model. Next, I address epistemological and ontological issues involving the genetic properties of improvisations, and the properties "improvisatory," and "*as if improvised.*" Finally, I show that arguments against treating, or classifying, improvisations as works are weak or erroneous, and by focusing on music, I provide a correct ontological theory of work-hood for artistic improvisations.

DEDICATION

To my parents, Arlene and Louis, for all their generosity and kindness and patience;

And in loving memory of my grandparents, Helen and Joseph Kollar, and Velia and Luigi DeMarco;

And to Stacey, *pulchra omnifariam atque sine qua non*.

ACKNOWLEDGEMENTS

justified, I say (with confidence) that all remaining deficiencies of and in the dissertation are

mine alone.

PREFACE

I must admit that I have an attraction to heresies, and that my sympathies naturally tend to be with the cranks and doubters and against well-established doctrines. But this is not because I enjoy controversy. Rather, it is because, like Dewey, I believe that the search for knowledge is as often impeded by faulty assumptions and by a limited creative vision for alternatives as by a lack of necessary tools for critical evidence. So I will have achieved my intent if, in the process of recounting my thoughts on this mystery, I leave a few unquestioned assumptions more questionable, make some counter-intuitive alternatives more plausible, and provide a new vantage point from which to reflect upon human uniqueness.
—Terrence W. Deacon, *The Symbolic Species: The Co-evolution of Language and the Brain* (New York: W. W. Norton and Company, 1997), 15.

Just ten years ago, one would have had to provide a lengthy preface to justify a philosophical study of improvisation. A justification is no longer needed. Now the interdisciplinary study of improvisation is plentiful and of mostly high quality.

In this dissertation, I provide a cogent metaphysical theory of artistic improvisation. I argue for a continuum model for understanding the distinction between improvising and composing (action theory), and attach a taxonomic system for classifying improvisations. Next, I criticize arguments that conclude that improvisations are not works of art. Lastly, I argue that improvisations are works of art, and provide a proper ontological theory of the work for artistic improvisations.

EPIGRAPH

Now I shall spy on beauty as none has
Spied on it yet. Now I shall cry out as
None has cried out. Now I shall try what none
Has tried. Now I shall do what none has done.
And speaking of this wonderful machine:
I'm puzzled by the difference between
Two methods of composing: *A*, the kind
Which goes on solely in the poet's mind,
A testing of performing words, while he
Is soaping a third time one leg, and *B*,
The other kind, much more decorous, when
He's in his study writing with a pen.

In method *B* the hand supports the thought,
The abstract battle is concretely fought.
The pen stops in mid-air, then swoops to bar
A canceled sunset or restore a star,
And thus it physically guides the phrase
Toward faint daylight through the inky maze.

But method *A* is agony! The brain
Is soon enclosed in a steel cap of pain.
A muse in overalls directs the drill
Which grinds and which no effort of the will
Can interrupt, while the automaton
Is taking off what he has just put on
Or walking briskly to the corner store
To buy the paper he had read before.

Why is it so? Is it, perhaps, because
In penless work there is no pen-poised pause
And one must use three hands at the same time,
Having to choose the necessary rhyme,
Hold the completed line before one's eyes,
And keep in mind all the preceding tries?
Or is the process deeper with no desk
To prop the false and hoist the poetesque?
For there are those mysterious moments when
Too weary to delete, I drop my pen;
I ambulate--and by some mute command
The right word flutes and perches on my hand.

—Vladimir Nabokov, *Pale Fire*, Canto Four, lines 835-872.

TABLE OF CONTENTS

Part I: History and Conceptual Landscape

Part I is an historical and conceptual survey of my first-order subject (improvisation), and

it outlines some preliminary matters necessary for "doing the philosophy" of Part II:

Metaphysics. One of the goals of this part is to disabuse readers of biases and misconceptions

that they may hold about how and what is classified as improvisation.

Improvisation: The Word(s)

> In 1968 I ran into Steve Lacy on the street in Rome. I took out my pocket tape
> recorder and asked him to describe in fifteen seconds the difference between
> composition and improvisation. He answered: 'In fifteen seconds the difference
> between composition and improvisation is that in composition you have all the
> time you want to decide what to say in fifteen seconds, while in improvisation
> you have fifteen seconds.'
> His answer lasted fifteen seconds and is still the best formulation of the
> question I know.
> —Frederic Rzewski, "Listen to Lacy," Wiener Musik Galerie brochure, 1990

The Oxford English Dictionary[1] recognizes the following forms of the word:

improvisate (verb), improvisate (participial adjective--rare), improvisation (noun), improvisatize

(verb--rare), improvisator (noun), improvisatorial (adjective), improvisatorially (adverb),

improvisatorize (verb), improvisatory (adjective), improvise (verb), improvising (verbal

---

[1] *Oxford English Dictionary*, Volume 1 A-O (New York: Oxford University Press, 1971), 1393;
original pagination for Volume I: pp. 119-120. The epigraph to this section is cited in Derek
Bailey, *Improvisation: Its Nature and Practice in Music* (New York: Da Capo, 1992), 141.

substantive), improvise (substantive--rare), improvised (participial adjective), improvisedly
(adverb), improviser (noun). Here are some definitions:

improvisation - 1. The action of improvising or composing extempore. 2. The
production or execution of anything off-hand; any work or structure produced on
the spur of the moment.

improvisatorial - 1. Of, pertaining to, or of the nature of an improviser; relating to
or having the power of extempore composition or oratory.

improvise - 1. *transitive* To compose (verse, music, etc.) on the spur of the
moment; to utter or perform extempore. 2. To bring about or get up on the spur of
the moment; to provide for the occasion. 3. *intransitive* To compose, utter, or
perform verse or music impromptu; to speak extemporaneously; hence, do
anything on the spur of the moment.

improvised - Composed or uttered off-hand; invented or produced on the spur of
the moment or for the occasion.

improvisedly - 1. In an improvised or unpremeditated manner; impromptu,
extempore. 2. Without forethought, impudently, precipitately

A few comments are due. First, one notices that an action is involved: producing, inventing, composing, uttering, or performing. Second, there is a sense of *how* the aforementioned actions are performed: off-hand, on the spur of the moment, extempore, impromptu, for the occasion, unpremeditated. The "for the occasion" phrase expresses the strong sense of the action and/or the product of the action being temporary, fleeting, ephemeral, but also necessary or needed. In addition, there seems to be an implicit attribution about the agent or the agent's psychological states as evidenced by "unrehearsed, not forethought, unpremeditated, spontaneous."

The etymology of the word implies something temporal, i.e., not being provided for in the future, a lack of a plan, as in "unforeseen." Thus, John Ayto says: "[19] Etymologically, if you *improvise* something, it is because it has not been 'provided' for in advance. The word come via French *improviser* from the Italian adjective *improvviso* 'extempore,' a descendent of Latin improvisus 'unforeseen.' This in turn was formed from the negative prefix *in-* and the past participle of providere 'foresee' (source of English *provide*). The earliest recorded use of the verb in English is by Benjamin Disraeli in *Vivian Grey* 1826: 'He possessed also the singular faculty of being able to improvise quotations.' (The closely related *improvident* 'not providing for the future' [16] preserves even more closely the sense of its Latin original.)"[2] The first recorded appearance of "improvisation" is thought to be in the eighteenth century by Tobias George Smollett, who was a Scottish man of letters known especially for his picaresque novels.

The Oxford Dictionary of Word Histories indicates that "improvise [early 19ᵗʰ century] This comes from French *improviser* (or its source, Italian *improvvisare* from *improvviso*

---

[2] John Ayto, *Bloombury Dictionary of Word Origins*, Bloombury Reference (London: Bloombury, 1990), 296. The first recorded instance of "improvise" being the nineteenth century by Disraeli is confirmed by *The Oxford Dictionary of English Etymology,* eds. C.T. Onions, G.W.S. Friedrichsen, and R.W. Burchfield (Oxford: Oxford University Press, Clarendon Press, 1966), 466.

'extempore') from Latin *improvisus* 'unforeseen'. The base is Latin *provisus*, the past participle

of *providere* 'make preparation for'."[3] Similarly for "impromptu [mid 17th century] This word

was first used as an adverb. It is from French, from Latin *in promptu* 'in readiness', from

promptus 'prepared, ready'."[4] In addition, the combination of the Latin "*in*," which functions

like "un" in English, and the verb "*provideo*," which means to foresee, to see in advance,

indicates a strong sense of lack of planning. Also used in later Latin, was "*de*" or "*ex*"

"*improviso*" (sometimes without the preposition), which functioned as adverbs meaning

suddenly or unexpectedly. For "spontaneous" this dictionary indicates "[mid 17th century] This

is based on late Latin *spontaneus*, from the phrase (*sua*) *sponte* 'of (one's) own accord'."[5]

In Europe the term "improvise" seems to have been associated with improvised poetry

and the like, probably including lyrics to various song forms. Published in Venice in 1612, the

Vocabolario degli Accademici della Crusca attempted to retain the purity of the Tuscan dialect,

in part by citing usage in texts. Based on a passage from a text dated between 1304 and 1309,

improvisation is associated with "subito, cioè senza pensare, o premeditare."[6] In 1636, Lorenzo

Franciosini's *Vocabolario italiano spagnolo*[7] defines "improvisare" as "comporre versi senza

---

[3] Glynnis Chantrell, ed., *The Oxford Dictionary of Word Histories* (New York: Oxford University Press, 2002): 265.

[4] Ibid.

[5] Ibid., 479.

[6] Leslie Korrick, "Improvisation in the Visual Arts: The View from Sixteenth-Century Italy," in *Improvisation in the Arts of the Middle Ages and Renaissance*, Early Drama, Art, and Music Monograph Series, Volume 30, ed. Timothy J. McGee (Kalamazoo, MI: Medieval Institute Publications, Western Michigan University, 2003), 293. Translation: "quickly, namely without thinking or premediation." The usage is in Pietro de' Crescenzio, *Trattato dell' agricoltura*, Italian translation of his *Opus ruralium commodorum*.

[7] Lorenzo Franciosini, *Vocabolario italiano spagnolo* (Geneva: Pietro Marcello, 1636).

pensarvi."[8] As noted by Pietropaolo, a bit later the term becomes associated with improvised theatre dialogue, especially in the well-known *Commedia dell'Arte*, which was originally called *commedia all'improvviso*.[9] After the Renaissance period to about 1810, various adverbs and adverbial phrases were used to indicate forms of improvisation. Here is a sampling:[10]

Latin: ex improviso, ac improvisa, ex tempore, ex sorte, fortuita, repente, ad placitum, ad libitum, sine arte, sine meditatione

Italian: de improviso, all' improvise, all' improvistà, all spoveduta, sprovedutamente, estemporaneamente, all' impronto
 a caso, alla mente, a piacere, ad arbitrio, do fantasia, senza arte

French: à l'impourvue, à l'improviste, impromptu, sur-le-champ, de tête à plasir, à phantasie, sans règle ni dessein

---

[8] Cited in Domenico Pietropaolo, "Improvisation in the Arts," in *Improvisation in the Arts of the Middle Ages and Renaissance*, Early Drama, Art, and Music Monograph Series, Volume 30, ed. Timothy J. McGee (Kalamazoo, MI: Medieval Institute Publications, Western Michigan University, 2003), 3.

[9] Ibid., 3. Pietropaolo also indicates that the first instance of "*Commedia dell'Arte"* is in Carlo Osvaldo Goldoni's *Il Teatro Comico*, published in 1750.

[10] This list was culled by Stephen Blum and enhanced by me. See Stephen Blum, "Recognizing Improvisation." In *In the Course of Performance: Studies in the World of Musical Improvisation*, Chicago Studies in Ethnomusicology Series, eds. Bruno Nettl and Melinda Russell (Chicago: University of Chicago Press, 1998), 37.

German: unvorsehender Weise, unversehens, auf der Stelle, aus dem Stegereif,[11] auf zufällige

Art, aus dem Kopfe, unbedachtsam

English: unexpected, on the spur of the moment, by chance, on the sudden, accidently

Some terms emphasize the temporal element; some focus on mental states (or in some cases the

lack of mental states such as thinking, e.g., "aus dem Kopfe," "sine meditatione," and

"unbedachtsam" literally meaning thoughtless. Still others suggest randomness and artlessness.

It is interesting to note that in Johnson's Dictionary,[12] there is no entry for "improvise"

or "improvisation." However, there are entries for "improvided, improvidence, improvident,

improvidently, improvision." All of these entries are strongly related to the Latin etymology.

For example, Johnson gives the definition of "improvided" as "Unforeseen; unexpected;

unprovided against," and "improvidence" and "improvision" as "Want of forethought."

Stephen Blum usefully summarizes the history of the terms in Europe:

> The development of the European terms for improvisatory practices began with adverbs and adverbial phrases …, then continued with verbs and nouns for specific practices or genres (e.g., *sortisare* and *sortisatio*, *ricercare* and *ricercar*), and nouns for agents (e.g., Italian *improvvisatore*). Only in the nineteenth and twentieth centuries have the new verb *improvise*, the noun *improvisation*, and their cognates in other languages been treated as general terms, applicable to a number of practices (though sometimes used as substitutes for older terms with a more restricted reference).[13]

---

[11] In contemporary German, the phrase would be "aus dem Stegreif."

[12] Samuel Johnson, *A Dictionary of the English Language: In Which the Words Are Deduced from Their Originals Explained in Their Different Meanings, and Authorized by the Names of Their Writers in Whose Works They Are Found*. (New York: Barnes and Noble, 1756, 1994), 378.

[13] Blum, 36.

The French used the phrases *jouer de tête* (which is similar to the German *aus dem Kopfe*) and *préluder* as synonyms for *improviser*. Jean Jacques Rousseau claims to have introduced the verb *improviser* into French from Italian, but this is wrong because the term appears in the great dictionary of Oudin in 1660 and Rousseau's dictionary appears about a century later. Rousseau defines it as: "*improviser* – C'est faire & chanter impromptu des Chansons, Airs & paroles, qu'on accompagnecommunément d'une Guitarre ou autre pareil instrument. Il n'y a rien de plus commun en Italie, que de voir deux Masques se rencontrer, se défier, s'attaquer, se riposter ainsi par des couplets sur le même air, avec une vivacité de Dialogue, de Chant, d'Accompagnement dont il faut avoir été temoin pour la comprendre. Le mot *improvisar* est purement Italien: mais comme il se rapporte à la musique, j'ai été constraint de la franciser pour faire entendre ce qu'il signifie."[14] In 1821, a dictionary of music has this definition: "*improviser* – C'est faire et executer impromptu un morceau de musique vocale ou instrumentale. Il y a d'excellens improvisateurs parmi les piansites. En Italie, on rencontre des chanteurs qui *improvisent* en même temps les paroles et la musique."[15] The composer André Ernest Modeste Grétry uses *improviser* in his manual of 1803.[16] Blum points out that in the famous reference work *Musikalisches Lexikon* (1802) of Heinrich Christoph Koch[17] the verb *improvisieren* is given the following meaning: "Improvisieren – die Geschicklichkeit eines Tonsetzers, über ein ihm noch unbekanntes Gedicht sogleich aus dem Stegreife eine Komposition zu vertigen unde solche zugleich singend unter der Begleitung eines Instrumentes vorzutragen. Überlegung des Textes

---

[14] Jean Jacques Rousseau, *Dictionnaire de musique* (Paris: Duchesne, 1768).

[15] Castile-Blaze, *Dictionnaire de musique moderne* (Paris: Magasin de Musique de la Lyre Moderne, 1821).

[16] André Ernest Modeste Grétry, *Méthode simple pour apprendre à préluder en peu de tempe avec toutes les resources de l'harmonie* (Paris: Imprimerie de la République, 1803).

[17] Heinrich Christoph Koch, *Musikalisches Lexikon* (Frankfurt: Hermann, 1802).

geschiet, kann sehr oft für den Tonsetzer ein Mittel warden, die Thätigkeit seines Genies zu reitzen, oder sich in denjenigen Zustand zu versetzen, den man die Begeisterung nennet."[18] Even up to about 1820 Germans would have used the verbs *fantasieren* or *präludieren* to indicate improvising on a keyboard.[19] There is at least one instance of Beethoven using *fantasieren* in his writing, and another use of *phantisiren*.[20] In the nineteenth century, Chopin used the Polish term *improwizowac*.

So, did people of a particular culture improvise before the word (or concept) entered their language? Of course they did. They did not describe their actions with this word, but they certainly had available other concepts which communicated similar meanings. So what did they call it? How did they conceive of what they were doing? Moreover, when did distinctions among generative or productive practices come about? Next, I shall survey the historical and conceptual landscape of improvisation to attempt to answer these and other questions.

The history of improvisation has not been as extensively studied as other artistic phenomena, but there are sources focusing on various art forms, genres, and time periods. Of course, there are bits and pieces in sources that do not focus on improvisation *per se*. Ernst Ferand's *Die Improvisation in der Musik*[21] is the most comprehensive history of improvisation in Western art music. Jeff Pressing has also provided a history, especially for keyboard music, in a

---

[18] Koch, 778.

[19] Blum, 38.

[20] Ibid., 39.

[21] Ernst Ferand, *Die Improvisation in der Musik: Eine Entwicklungsgeschictliche und Psychologische Untersuchung* (Zurich: Rhein-Verlag, 1938). This book has not been translated into English (as of 2012). The fact that this book has not been translated into English may reveal something about the status of scholarship on improvisation.

series of articles.[22] Daniel Belgrad's *The Culture of Spontaneity* is an excellent source for the

post war period in the United States.[23] A virtue of Belgrad's book is that he addresses all art

forms.

How has improvisation been defined in music? Here are the remarks of Nicolas

Slonimsky from his famous *Lectionary of Music*:

Improvisation. From the Latin *improvisus*, "unforeseen," and *ex improviso*, "without preparation." In music, improvisation denotes the art of a completely spontaneous performance without a preliminary plan. Formerly, improvisation was regarded as integral to the craft of composition. Organists in particular were emboldened to improvise freely on a given hymn tune. Among the greatest improvisers on the organ were Frescobaldi and Buxtehude. Bach was a master of organ improvisation in the fugal style. As a child, Mozart included improvisations at his performances at the European courts. Beethoven's improvisations for his musical friends left an overwhelming impression. At his recitals, Liszt asked musicians in the audience to give him subjects for free improvisations and amazed them by the spontaneity of his invention. Organ improvisations have continued to be the stock in trade of organists in the 20th century, but public improvisations by pianists gradually fell into disfavor. Some doubt persists whether the supposedly spontaneous improvisations were not in fact prepared in advance. One type of talented improviser on the piano, unfortunately extinct, was represented by pianists in the silent movies early in the century. Some of them had a real flair for enhancing the visual image on the screen while producing music of considerable validity. Jazz players have brought the art of improvisation to a new height of brilliance, especially in collective improvisations occurring in jam sessions.[24]

Slonimsky makes unwarranted assumptions in this definition. For example, the phrase "without

a preliminary plan" is a common misconception. In many of the examples I discuss in Part I, we

shall see that that is false.

---

[22] Jeff Pressing, "A History of Musical Improvisation to 1600," *Keyboard* 10, no. 11 (1984): 64-68; and Jeff Pressing, "A History of Musical Improvisation: 1600-1900," *Keyboard* 11, no. 12 (1984): 59-67.

[23] Daniel Belgrad, *The Culture of Spontaneity* (Chicago: University of Chicago Press, 1998).

[24] Nicolas Slonimsky, *Lectionary of Music: An Entertaining Reference and Reader's Companion* (New York: McGraw-Hill, 1989), 229.

It is well-known that Bach, Mozart, and Beethoven were excellent improvisers, often giving performances for friends and others.[25] In contemporary art music, there are many examples. Terry Riley's *In C* is a notable case because it gives minimal figures for musicians to play as they feel. Many other contemporary compositions are based upon scores of visual material that are to be interpreted by players/performers. Consequently, many of these works, if they can be called works at all, will have indefinitely many instantiations. Each performance can, and usually does, result in a unique sound sequence. Silent film piano playing was largely improvised, as Slonimsky pointed out above. There is a very strong improvised organ playing tradition. In this part, I will review many of the different forms of improvisation in Western art and popular music, and some non-Western musical cultures.

Improvisation has had a central role in jazz, classical Persian, and classical Indian music. David Demsey, writing in the *The Oxford Companion to Jazz* says that there at least two major misconceptions about improvisation in jazz music. "One is that it [jazz improvisation] simply involves 'playing whatever comes to mind' or 'being spontaneous.' This idea is naturally drawn from dictionary definitions of the term, which commonly contain words such *offhand* or *spur of the moment*."[26] Clearly, if this view were correct, then jazz musicians would have little need to practice, besides for the development of general facility on their instruments. The "second misconception is that jazz improvisation is created by divine intervention."[27] The basic idea here is that there is no or little improvisational skill, and perhaps the denial of agency to improvisers.

---

[25] Other famous improvisers in the western art music tradition are Francesco Landini, Paulus Hofhaimer, Sweelinck, Frescobaldi, Buxtehude, Handel, Moscheles, Liszt, Franck, and Bruckner.

[26] David Demsey, "Jazz Improvisation and Concepts of Virtuosity," *The Oxford Companion to Jazz*, ed. Bill Kirchner (New York: Oxford University Press, 2000), 788.

[27] Ibid., 789.

Some musicians are just lucky to be the recipients of such divine manna. This recalls the

Platonic *Ion* theory of inspiration and the later romantic theories influenced by it. There are few

serious people who hold this view today. Although, if one has ever been privileged to directly

experience a master improviser, one recognizes that one begins to have strange thoughts. Genius

will do that to sufficiently sensitive and sophisticated people. We have these thoughts, too, with

respect to non-improvising performers (Glenn Gould, Jascha Heifetz, Martha Argerich, Maria

Callas, Pablo Casals comes to mind, but pick your favorites here).[28] The fact is that there are

improvisational skills, many of which are domain specific, jazz performance education (for

example) is possible, and practicing is crucial for successful jazz improvisers.

Another definition: "Improvisation is the practice of creating a musical composition on

the spur of the moment, without reference to a pre-existing score, memory, notes or sketches.

Putting it as simply as possible, it involves 'making it up as you go along'."[29] Notice this

definition says that improvisation results in a composition. In Part II, I shall take up the issue of

comparing and contrasting composing with improvising, and compositions with improvisations.

Here is a working definition by neuroscientists who experimented with spontaneous music

generation: "Spontaneous musical performance, whether through singing or playing an

instrument, can be defined as the immediate, on-line improvisation of novel melodic, harmonic,

and rhythmic musical elements within a relevant musical context."[30] The problems here are that

---

[28] Lewis Thomas says: "Music is the effort we make to explain to ourselves how our brains work. We listen to Bach transfixed because this is listening to a human mind." From Lewis Thomas, *The Medusa and the Snail: More Notes of a Biology Watcher*, (New York: Viking, 1979); quoted in William Calvin, *How Brains Think: Evolving Intelligence, Then and Now*, Science Masters Series (New York: Basic Books, 1997), 108.

[29] Brian Levine, liner notes to Jean Guillou, *The Art of Improvisation*, Dorian Recordings, 1991, 2.

[30] Charles J. Limb and Allen R. Braun, "Neural Substrates of Spontaneous Musical performance: An fMRI Study of Jazz Improvisation," *PLoS ONE* 3, no. 2 (February 2008): e1679.

the term "improvisation is used in the definition, on-line and novel are vague terms. I hope to clarify some of these matters.

There are many synonyms and nuanced terms for the practice of improvising, and related phenomena (and some not so related, as we shall see). Here is a list of words and phrases:

improvisation, improvising, improv, ad libbing, *ad libitum*, off the cuff, soloing, spontaneous creation/composition/making, on the spot, making it up as we go along, spontaneous composition, real-time composition, blowing, jam, jam session, chase, impromptu, *ex tempore*, extemporize, fill-in, unrehearsed, free improvisation, scat and scatting, faking, fabricating, stopgap, makeshift, MacGyverize or to MacGyver, MacGyverism, bricoleur, bricolage, adhocism, *a piacere*, ornamentation and embellishment, figured bass (*basso continuo*, thoroughbass, *bassus generalis*, *Generalbass*), *sortisatio* (*sortisare*), *Contrappunto alla mente*, *dechant sur le livre (discantus supra librum)*, discant (descant), cadenza, passacaglia (pasacalle, paseo), ritornellos (riprese), ossia, stream of consciousness, *commedia dell'arte*, fantasia, *capriccio* (*caprice*), *ricercar* (*ricercare*, *ricercata*, *recercada*), free association, action painting, Tachisme, non-editing and non-revising, free association, cut-up technique, nonsense and asemic writing, automatic drawing and writing (Dada, ideomotor effect), variation, parody, aleatory (chance music, mobile/open form), *taqsim, tanan, niraval, tani avartanam, anibaddha, estilar and estillistas, bertsolaritza.*

Some of these words and phrases are exactly equivalent in meaning and use. Others capture specific nuances. The different, but related, meanings derive from the fact that many of these words are used, more or less, exclusively for one art form or genre, or they are used non-artistically. For example, "embellishment" and "ornamentation" are synonyms, and "improv" is just a colloquial term used for improvisation mainly by the theatre and comedy community. Ad libbing, *ad libitum, ex tempore*, and extemporize are all general synonyms for any kind of improvising. "Blowing" is a colloquial term used in jazz for improvisation, especially solo improvisation with or without accompaniment. "Soloing" is a term used in jazz, rock, and some popular music for solo improvisation with or without accompaniment. Jam and jam session are primarily used in jazz, rock, and other popular music contexts. *The Oxford Dictionary of Popular Music* says that jam is "The art of informal collective jazz improvisation. Hence a jam-session, when such music-making took place. Earlier the word was occasionally used as a synonym for all jazz."[31] As I mentioned, today the term is used outside of jazz, and may be attributed to both informal and more formal performance contexts. Often, one hears of live jam sessions of rock musicians.[32] After professional engagements, there are still late night jam sessions of especially younger musicians at certain New York City jazz clubs. Let us investigate in more detail several groups of these terms and concepts. "Scatting" is vocal improvisation by a singer or group of singers, often mimicking the sound of musical instruments. The scatting may use meaningful units of discourse or nonsensical (in the literal sense) sounds or some

---

[31] *The Oxford Dictionary of Popular Music*, ed. Peter Gammond (New York: Oxford University Press, 1991), 288.

[32] The most notable example of this, and perhaps one of the first instances of it being intentional, is the Grateful Dead rock group. In fact an early recording (1968) is classified as "free" collective rock improvisation: *Anthem of the Sun*. And this probably accounts for the huge bootleg industry of live recording of their concerts (that and the fact that they allowed audience members to do so, even allowing some to place microphones on stage).

combination of both. However, not all scatting is improvised. Scatting sections of tunes may be prepared and rehearsed before performances. Unfortunately, the same term is used of all vocalizations of this type. Louis Armstrong, Ella Fitzgerald, Lamberts Hendricks and Ross, Bobby McFerrin, and George Benson are notable examples of improvised scatting.

Not all of these terms always refer to a process of improvising in the generative sense. By "generative" I mean *how* some action is performed or executed. Simply, one may perform an action that is improvised, or perform an action in some non-improvised fashion (much more on this distinction in Part II). The same goes for the terms for the products or outcomes of activities. But there is a group of terms that have a relation to improvisation, or in some cases have been mistakenly associated with improvisation. Here is such a group:

one of the main musical meanings of "impromptu," fantasia, ricercar (ricercata, recercada), *capriccio* (*caprice*), ossia, Tachisme, cut-up technique, some forms of "stream of consciousness" writing, nonsense and asemic writing, variation, parody, "aleatory" composition techniques, some "cadenzas," unrehearsed, some forms of "ornamentation" in music, some Beat genre writing unconscious/subconscious doings both artistic and non-artistic.

I shall address the easy ones first. Improvisation may be a good way of tapping into the unconscious or subconscious, if there is such a thing, but clearly not all of the putative products of the unconscious are improvisations. If I am yelling at my friend for something very inconsequential, and it turns out that some unconscious state (I am unaware of it), such as jealousy, is my motivation for doing so, I am not thereby improvising. There is a relationship

between improvisation and the unconscious or subconscious, and I shall later discuss some of them, but one certainly does not want to equate them, or claim that tapping into or using the "unconscious" is a necessary condition for improvising. If by unconscious or subconscious one means the kinds of things that are posited and/or discovered by cognitive science, then clearly these states are involved, because these unconscious states of mind are involved in all mental and motor functioning. So, that there is a connection between improvisation and unconscious states on this understanding of the term is trivial. However, one often sees the definite article used before the term "unconscious." In this case, there is usually something else going on. When the term "the unconscious" is used, it comes with a loftier metaphysical commitment than the cognitive science or neuroscience sense. Often, the Freudian sense is used, or the Jungian collective unconscious is meant, or even a Hindu version of Atman (universal self) or Brahman (the Absolute). I will take no position on the metaphysics of such entities here, but it is worth pointing out that there is a vivid history of making strong connections between improvisation, spontaneity, and "the unconscious." Daniel Belgrad, in his excellent book *The Culture of Spontaneity: Improvisation in the Arts in Postwar America*,[33] points out that the emergence of the "aesthetics of spontaneity" in all of the arts in postwar Unites States had as one of its main influences the special access to the unconscious provided by various spontaneous actions. This influence was strong in the development of action art, abstract expressionism, Black Mountain Arts and Beat movement, Charles Olson's composition by field, and Gestalt psychology. The Beats could be interpreted as trying to incorporate conscious and unconscious experience; other artists and movements attempted linking so-called "primitive" or tribal art to the then contemporary art scene. There is no doubt that these post-war movements were influenced by

---

[33] Daniel, Belgrad, *The Culture of Spontaneity* (Chicago: University of Chicago Press, 1998). See my review of this book in *The Journal of Aesthetics and Art Criticism* (1999): 384-385.

the pre-war movements of the Dadaists and surrealists. Some of the Dadaists and surrealists, especially those involved in "automatic writing and painting," made explicit claims about tapping into the unconscious. It is not completely clear what is meant by such claims, but phenomena like automatic writing have now been explained in terms of a well-known and well-studied phenomenon called "ideomotor-action effect." Ideomotor-action effects are supposedly unconscious movements (not voluntary), which are usually attributed to some paranormal or parapsychological phenomenon by its proponents. These parapsychological explanations are no longer necessary because of our understanding of ideomotor-action effects now.[34] Ideomotor effects were labeled thus by William James.[35] Some traditional examples of automatisms are spinning tables and the like in séances, divining rods, Chevreuil's illusion, and automatic writing.[36] Automatic writing goes back as far as the nineteenth century; however, the Dadaists used this alleged phenomenon for artistic purposes.[37] Bargh *et alii* define automatic ideomotor-action effect as "merely thinking about a behavior makes it more likely to occur, even if it is unintended …"[38] These kinds of actions, if framed appropriately, could be used for artistic generation (excluding the issue of their aesthetic value), and could be counted as a method of improvisation. But ideomotor-action automaticity is neither sufficient nor necessary for

---

[34] See, for example, John A.Bargh, Mark Chen, and Lara Burrows. "Automaticity of Social Behavior: Direct Effects of Trait Construct and Stereotype Activation on Action." *Journal of Personality and Social Psychology* 71, no. 2 (1996): 230-244. Also see D.M. Wegner, *The Illusion of Conscious Will* (Cambridge, MA: MIT Press, 2002).

[35] William James, *The Principles of Psychology Volume 2* (New York: Henry Holt, 1890, 1905), 526.

[36] On automatic writing in general, see Anita M. Muhl, *Automatic Writing* (Dresden: Theodor Steinkopff, 1930).

[37] For an excellent philosophical examination of automatic writing by the Dadaists, see Paisley Livingston, *Art and Intention: A Philosophical Study* (New York: Oxford University Press, Clarendon Press, 2005).

[38] Bargh, 232.

improvisation. Thus, I am willing to call some of the Dadaists' writing improvisational texts.

The supposed "automaticity" of spontaneous writing and painting may be simply a reflection of

the fact that these actions are not fully intentional in the ordinary sense. This, however, does not

mean that the actions are not intentional, the product of an intentional psychology. One is still

intending to write or paint spontaneously.[39]

Free association, whatever it is, can be a source or technique of improvisation, and if

performed in the right context could be a *way* of improvising. Perhaps, free association in the

analyst's office should also be classified as improvisation, or a form of improvisation.[40] I do not

think there will be deleterious logical consequences for doing so. And if one accepts traditional

psychoanalytic theory, one is tapping into the unconscious while free associating. But even if

one were not, it could still be a form of improvisation. Hence, one may want to say that free

association in any context other than artistic production is simply a form of non-artistic

improvisation, which may have instrumental value in therapy, or some intrinsic interest if done

in a proper context (e.g., interview show, part of comedy routine or sketch, et cetera). This

thought is substantiated by the fact that much art and music therapy involves the patient or client

improvising individually and in groups.[41]

"Ossia" is a term borrowed from Italian to indicate alternative versions of a score, or

parts of a score. Often, these alternatives were easier to play, but in the case of Beethoven

---

[39] I address these issues in Part II: Metaphysics, Action Theory, and in the Literary Arts section below.

[40] See Philip A. Ringstrom, "Cultivating the Improvisational in Psychoanalytic Treatment," *Psychoanalytic Dialogues* 11, no. 5 (2001): 727-754.

[41] See Colin Lee, "The Analysis of Therapeutic Improvisatory Music," in *Art and Music Therapy and Research*, eds. Andrea Gilroy and Colin Lee (New York: Routledge, 1995), 35-50; and Leslie Bunt, *Music Therapy: An Art Beyond Words* (New York: Routledge, 1994). The *locus classicus* here is Kenneth Bruscia, *Improvisational Models in Music Therapy* (Springfield, IL: Charles C. Thomas, 1987).

(among others), his ossia were just as difficult as the originals. Deciding which version to play during a performance is usually determined by a conductor, performer, or teacher beforehand (no improvisation); however, in rare cases performers have allowed themselves to choose among alternatives while performing. This is akin to determining how many repeats will be taken while performing (or even recording, as long as it is decided while the recording is taking place, not before it). The reasons for this kind of performance practice might have something to do with how well or poorly a performance was going, the immediate mood of the performer, the desire to add some mild spontaneity to the event, or the result of "reading" the audience. I am willing to count these real-time choices as a very moderate form of improvisation.

Being unrehearsed is a more slippery concept than one might think. Where and what are the boundaries for rehearsing? One day before? Two? One year? All of those years practicing scales and arpeggios when a child? How much of a piece must not be rehearsed? All of it? Some of it? Obviously, one can perform a previously composed piece of music without rehearsing. This kind of performance may not be excellent, but a good sight reader could do it, and perhaps do it fairly well. This would not be improvisation. Similarly, it is wrong to think (say) that jazz musicians do not rehearse at all. A jazz musician may have practiced playing over a particular set of chord changes hundreds of times; she has practiced scales, modes, riffs, licks, famous improvised solos of other musicians, etudes, and exercises. All of this preparation makes possible what we recognize as a paradigm case of improvisation: the jazz musician solo usually with (but can be without) accompaniment (e.g., "rhythm section"). There are many degrees of being rehearsed and not being rehearsed here. If one uses licks one has practiced hundreds of times before a performance, is it improvised? How much of (say) a jazz solo must be made up on the spot? Is the playing of some mode over a set of changes improvisation? Does

improvisation in jazz just amount to the temporal selection of where the previously prepared

units (modes, licks, et cetera) are executed? The answer to the last question is no, but these

questions raise difficult problems for a theory of improvisation, especially the metaphysics of

improvisation. These problems will be addressed in Part II. For now, I want to say that the

rehearsed/unrehearsed distinction is not particularly helpful in deciding whether some event has

been improvised or not. Certainly, rehearsal and practice play a role in making distinctions, but

it may turn out that neither of these concepts is necessary nor sufficient in making the distinction

between improvised and non-improvised.

Improvisation and the Literary Arts

> This endlessly elaborating poem
> Displays the theory of poetry,
> As the life of poetry. A more severe,
>
> More harassing master would extemporize
> Subtler, more urgent proof that the theory
> Of poetry is the theory of life,
>
> As it is, in the intricate evasions of as,
> In things seen and unseen, created from nothingness,
> The Heavens, the hells, the worlds, the longed-for
>   lands.
> —Wallace Stevens, "An Ordinary Evening in New Haven," stanza XXVIII

The role of improvisation in the literary arts is highly contentious. The contentiousness

arises from several concerns. First, the ancient debate about the source of poetic inspiration and

how it functions in generating poetry and other literary forms involves questions about the

relationship between improvisation and composition. Inspiration and related concepts, of course,

are thorny issues. Second, there are specific debates about the sources and conditions of the generation of the Homeric poems, which form the basis of Western literature. Third, a more contemporary problem is that of modernist and avant-garde writers explicitly claiming to improvise texts and proffer them as finished works of art. Finally, there is an entrenched view that improvisation only occurs, or *should* only occur, in performing art forms, and literature is not a performing art form. That view is viciously question begging. Part of what accounts for this bias is the general waning away of oral traditions in favor of written texts and all of the associated traditions of the written word. This is still odd because for most of human history since writing was invented most humans have been illiterate. Consequently, people's access to literary forms of entertainment was primarily through oral performances. Hence, probably the source of the bias stems from the minority literate culture. That this is so today is peculiar because the one art form historically associated with the primitive, natural, and spontaneous is poetry and various poetic forms (e.g., songs). In the ancient period this is revealed through the inspiration theory of poetic generation,[42] and the existence of improvised, or partly improvised, oral literature both before and after the invention of writing.

My concern will be to briefly survey the relations between forms of literature and improvisation, to understand the nature of improvised literature, and to clarify the nature of some related phenomena. I will address oratory in the section on Plato and Aristotle below. A discussion of improvised literature will yield the following consequences for understanding improvisation: artistic improvisation can occur outside of performances (at least performances in the standard sense), immediacy, the generative actions involved in producing an improvisation need not be publicly available.

---

[42] See especially Plato, *Phaedrus* and *Ion*.

Improvising texts ought not to be surprising since the history of poetry itself, especially the various kinds of epic, are intimately connected to a long, ancient tradition of improvising bards and troubadours. Oral poetry, which could take the form of epics, lyrics, songs and the like, has been present in many cultures probably since prehistoric times. Many of these cultures still practice forms of this oral tradition, as in the Basque *bertisolaro*,[43] Serbo-Croatian (Balkan), Australian pygmy, various Polynesian cultures, and some African cultures.[44] There is a huge literature on these traditions and comparative studies; below I shall discuss one significant part of this scholarship called the Parry-Lord theory. But one should not conflate oral literary traditions with improvisation. Now there is no doubt that improvisation was and is involved in some oral poetry, but it is not always used in transmission. The stability of content and form of oral poems are fixed by the limits of human memory. But where and when memory fails, improvisation often makes up for the gaps. For example, one important scholar of the cognitive psychology of oral traditions, David C. Rubin, lists several properties of oral traditions but notes that none of them are necessary or sufficient. This set of properties does not include improvisation.[45] In addition, one form of play humans have engaged in involves a kind of improvisation: "live" word games, punning games, and *boute-rimés*. Players must create sequences of words on the spot within a set of constraints. This should be considered an artistic enterprise, without necessarily being art, and ought to be classified as improvisation.

---

[43] See Gorka Aulestia, *Improvisational Poetry from the Basque Country*, Basque Series, trans. Lisa Corcostegui and Linda White (Las Vegas, NV: University of Nevada Press, 1990, 1995).

[44] See, especially, Ruth Finnegan, *Oral Poetry: Its Nature, Significance and Social Context* (New York: Cambridge University Press, 1977).

[45] David C, Rubin, *Memory in Oral Traditions: The Cognitive Psychology of Epic, Ballads, and Counting-out Rhymes* (New York: Oxford University Press, 1995), 8.

Europe also has significant history of improvised literature. It begins of course with poet performers of ancient Greece, which date back to about 1500 BCE to 2000 BCE.[46] The tradition exploded in Europe again in the sixteenth century with the Italians. These improvisers were often accompanied by musicians, such as a violinist, who also improvised music during the improvised poetic recitation. The Italian *improvvisatore* and *improvviatrice* (*improvvisatori* plural) tradition had an influence on the Romantic poets and European culture in general.

During the Medieval period to roughly the fifteenth century minstrels performed songs that probably were partly improvised. Texts were memorized but embellishments often occurred during performances. Both the limits of memory and the vagaries of live performance contributed to the need and desire for spontaneous changes. There were ranks of such itinerant poets, bards, and singers. A "scop" was an Anglo-Saxon term for a maker or shaper and a professional poet before the Norman Conquest.[47] Within the text of *Beowulf* itself: "At times the scop, a thane of the king, glorying in words, the great old stories, who remembered them all, one after other, song upon song, found new words, bound them up truly, began to recite Beowulf's praise, a well-made lay of his glorious deed, skillfully varied his matter and style."[48] This passage has been interpreted as revealing the authors' method: an improvised blending of

---

[46] Bruno Gentili, *Poetry and Its Public in Ancient Greece: From Homer to the Fifth Century*, trans. A. Thomas Cole (Baltimore, MD: Johns Hopkins University Press, 1985, 1988). Also, see William V. Harris, *Ancient Literacy* (Cambridge, MA: Harvard University Press, 1989); George B. Walsh, *The Varieties of Enchantment: Early Greek Views of the Nature and Function of Poetry* (Chapel Hill, NC: The University of North Carolina Press, 1984); and Thomas Cole, *The Origins of Rhetoric in Ancient Greece* (Baltimore, MD: Johns Hopkins University Press, 1991).

[47] A.J. Wyatt and R.W. Chambers, eds., *"Beowulf" with Finnsburg Fragment* (Cambridge: Cambridge University Press, 1914), "Glossary," s.v. "scop."

[48] *Beowulf*, lines 867b-874a, translated by Howell D. Chickering, Jr., *Beowulf: A Dual-Language Edition* (New York: Anchor Books, 1977, 2006).

old content with some forms ("songs") with new material.[49] Scholarship has revealed that this is

the standard practice of most oral literature of the past and present, and is geographically

pervasive. A "gleemen" was an itinerant poet below a scop. "Joglars" were performers of

poetry from memory. Troubadours were the next group of poetry and song performer who at

least partly improvised and embellished at the time of performance. The classical period of the

troubadours is roughly 1170 CE – 1220 CE, and there is evidence of such performances until

about 1350 CE.[50]

Improvisation is particularly important in the history of Italian literature. Some scholars

date the beginning of this tradition to the thirteenth century; however, the Golden Period of the

improvvisatori according to Benedetto Croce and others was roughly 1690 CE – 1840 CE.[51]

Some scholars believe these *improvvisatori* influenced *commedia dell'arte all'improvviso*

theatre. It is interesting to note that today one sees the name of this genre as only "commedia

dell'arte," omitting the significant "all'improvviso." The practice developed over time into solo

performances with and without music accompaniment, and poetic jousts (like jazz "cutting

sessions") in which improvisers competed for public approval. Topics for the improvised verse

would be provided by the audience during the performance. Sometimes a single topic would

---

[49] For example (*inter alia*), Francis P. Magoun, Jr., "The Oral-Formulaic Character of Anglo-Saxon Narrative poetry," in *An Anthology of "Beowulf" Criticism*, ed. Lewis E. Nicholson (Notre Dame, IN: University of Notre Dame Press, 1963), 189-221; and Chickering, op. cit., in his Commentary section entitled "The Improvisation of the DanishScop (867b-874a), 313-314.

[50] See the articles by Domenico Pietropaolo, Timothy J. MCGee, and Clifford Davidson in *Improvisation in the Arts of the Middle Ages and Renaissance*, Early Drama, Art, and Music Monograph Series, Volume 30, ed.Timothy J. McGee (Kalamazoo, MI: Medieval Institute Publications, Western Michigan University, 2003).

[51] Benedetto Croce, "Gl'improvvisatori," in *La letteratura italiana del Settocento* (Bari: Laterza and Figli, 1949), 299-311. Also see Caroline Gonda, "The Rise and Fall of the Improvisatore, 1753-1845," *Romanticism* 6 (2000): 208.

result in an entire two to three hour performance; other times several topics would taken up to generate several improvised poems. From historical accounts, letters, and novels audiences were mesmerized. By the 1840s – 1850s the phenomenon was finished.

One of the earliest *improvvisatori* was a Neapolitan called Camillo Querno. Perhaps the greatest of the eighteenth century was Bernardino Perfetti (1681 – 1746). Francesco Gianni was an official singer of the victories of Napoleon. Two of the most famous *improvvisatore* were Pietro Metastasio (1698 – 1782) and Tomasso Sgricci (1789-1836).[52] Gabriele Rosetti (1783-1854) claims in his autobiography of 1850 *La vita mia* to have improvised after hearing Quattromani. The Italian *improvvisatori* became mythical figures and were a main attraction in Italy. They travelled around Europe and their influence broadened. There were Eastern European improvisers: *improvvatrice* Jadwiga Luszczewski (1834-1908) whose pseudonym was Deotyma (1850s), the Pole-Lithuanian Adam Bernard Mickiewicz (1798-1855), considered one of the greatest Polish poets, was an improviser but had mixed feelings about improvisation and his own skills. Mickiewicz may have been the model for Alexander Pushkin's (1799-1837) unfinished short story *Egyptian Nights* (circa 1835). Scholars have made the case that Pushkin was impressed by his improvisations.[53] In the story, an Italian improviser is presented partly negatively, and shown to be unremarkable as a poet. Mickiewicz even included his own fictional improviser in his drama *Forefathers, Part Three* (1832), wherein the central scene is called "The Improvisation." Another Russian story, "The Improvisator," by Vladimir Fyodorovich Odoevsky (1803-1869) published around 1833 presents a somewhat harsh view of improvised poetry. A German improviser, Maximilian Leopold Langenschwarz (1801- c. 1860), wrote a

---

[52] Other famous *improvvisatori* include: Corilla Olimpica, Bernardo Sestini, A. Boehringer, Bartolomeo Lorenzi.

[53] Wiktor Weintraub, "The Problem of Improvisation in Romantic Literature," *Comparative Literature* 16, no. 2 (Spring 1964): 119-137.

manual for improvisers and impromptu speakers: *Die Arithmetik der Sprache, oder: Der Redner durch sich Selbst* (1834). Unlike many of the theories of poetic improvisation, Langenschwarz argues that improvisational skill could be acquired through diligence, hard work, and the will. Because of the myth-like status of both the performers and the performances, which were no doubt enhanced through gossip and hyperbole, the source of such a talent became mysterious. Where there is mystery, there is a lot of bunk. Those with mystical leanings attributed the talent to an undefined spiritual source and compared *improvvisatori* to prophets. Balzac's novel *Le Lys dans la vallèe* (1835) and Joseph-Marie, comte de Maistre's (1753-1821) *Les Soirées de Saint-Petersboug ou Entretiens sur le gouvernement temporel de la Providence* (1821) pursue this line of thinking. Others attributed it to divine inspiration.

The fascination with the *improvvisatori* is revealed by the number of protagonists who are *improvvisatori* in novels from the late eighteenth century to mid-nineteenth century: Anne Louise Germaine (Madame) de Staël's *Corinne, ou l'Italie* (1807); Francesco Furbo's *Andrew of Padua, the Improvisatore* (1820); Hans Christian Andersen's *The Improvisatore* (1835). Andersen himself performed as an *improvvisatore cortegiano*, and claimed that *The Islands of Voenue and Gloenue* originated in an improvised dinner table speech.[54] Then there are the attempts at reproducing the spontaneity of the *improvvisatori*, or faking it, especially by the Romantics. Examples include Alphonse de Lamartine's (1790-1869) poems "Improvisation sur le bateau a rapeur du Rhone," "Improvisation a Saint Gaudens," Improvisation a la Grande Chartreuse;" Letitia Landon's (1802-1838) poem "The Improvatrice" (1824); Coleridge's

---

[54] Carl Fehrman, *Poetic Creation: Inspiration or Craft?,* trans. Karin Petherick (Minneapolis, MN: University of Minnesota press, 1980). Originally *Diktaren och de skapande ögonblicken,* (Swedish) 1974.

"Improvisatore" (1827); Thomas Love Beddoes' *The Improvisatore in Three Fyttes with Other Poems* (1821); and the general influence on Wordsworth, Shelley, and Byron.

The evaluations of both the process of improvisation and its poetic products are mixed, even within Italian culture. There were defenders and detractors of improvisation. For example, Carlo Ludovico Fernow defended extempore art against excessive meditation in his *Über die Improvisatoren* (1806).[55] On the other hand, the playwright and librettist Carlo Goldoni (1707-1793), and playwright Carlo Gozzi (1720-1806) did not attribute much value to improvised verse and arts.[56] Benedetto Croce opines thusly: "Intorno agli improvvisatori si e scritto abbastanza e, in vertita, di essi non e da dir molto."[57] Some scholars speculate that the fame and interest in the *improvvisatore* is not based on the intrinsic merit of their improvisations (the products, the poems and verses themselves), but instead the spectacle of the event, the speed and aplomb with which they improvised upon topics provided at the time of performance, their ability to please audiences, and project a sense of mystery. The Romantics may be the most significant group to be influenced by this misprision. For the Romantics, spontaneity was associated with sincerity, authenticity, the "unity of thought and feeling."[58] Wordsworth describes (good) poetry as "the

---

[55] Carl Ludwig Fernow, *Über die Improvisatoren.: Römische Studien.*, Volumes 1 and 2, (Zürich: Gessner, 1806).

[56] Pietro Giordani, "Dello Sgricci e degl'Improvvisatori in Italia," in *Scritti*, ed. Giuseppe Chiarini (Firenze: Sansoni, 1961), 133-142. See also, Adele Vitagliano, *Storia della poesia estemporanca* (Rome: n.p., 1905).

[57] Benedetto Croce, "Gl'improvvisatori," in *La Letteratura italiana del settecento* (Bari: Laterza & Figli, 1949). Translation: "enough has been written on *improvvisatori* , and, in fact, there is not much to say about them."

[58] See Angela Esterhammer, *Spontaneous Overflows and Revivifying Rays: Romanticism and the Discourse of Improvisation* (Vancouver: Rondale Press, 2004); and Angela Esterhammer, *Romanticism and Improvisation, 1750-1850*, Cambridge Studies in Romanticism Series (New York: Cambridge University Press, 2009).

spontaneous overflow of powerful feelings."[59] It is not clear, however, whether Wordsworth and the other Romantics equated spontaneity with improvisation, or perhaps they thought that spontaneity was a necessary condition for improvisation. Moreover, spontaneous and/or improvised writing was (and still is) viewed as the raw material from which a more polished text can be achieved. Of course, we even find this view in Aristotle's *Poetics* in the passages I shall analyze below.

Written improvisations raise special difficulties, among them are epistemic questions. For example, how would one know that a text was improvised if there are no witnesses? One must rely on the testimony of the writer herself, or if there were witnesses, then the testimony of the witnesses. Should one believe the writer? There are motives for writers to not lie about such things. Here are some: the fact that improvised texts may be "rougher" than their non-improvised texts thereby making the admission a hedge or discount; in order to communicate the experimental nature of the texts; and to call attention to their improvisational skill. Typically, since the production of non-performed literary texts is not a public event (there are exceptions, e.g., Quick Muse project), there is a matter of trust involved that is not as prominent in performing arts improvisation, where the improvised artistic activity is usually public. However, it is possible for a performing artist to engage in deception by performing a pre-planned piece. Even the *improvvisatori* could have "plants" in the audience, who would feed them agreed-upon topics. In addition, given the aesthetic values of particular periods, artists may attempt to either conceal or markedly reveal the method of artistic production and generation. In other words, if

---

[59] William Wordsworth, *Preface* to Lyrical Ballads, with Pastoral and Other Poems, 1802. William Wordsworth, *The Major Works*, Oxford's World's Classics Series, ed. Stephen Gill (New York: Oxford University Press, 1984, 2000, 2008, 2011), 598.

improvisation is "in," then artists want to be known as improvisers; if improvisation is "out," then artists will conceal the improvisation if they continue the practice at all.

There is also confusion over the differences between the phenomena of stream-of-consciousness, nonsense, cut-up, automatic writing, and improvisation. As in the case of film, there are many literary works that give the appearance of spontaneity but are not improvised in any sense. Because it has a longer tradition in literature, and because the canon includes many such works by respected writers (such as Laurent Sterne, James Joyce, Virginia Woolf, Gertrude Stein, Dorothy Parker, and William Faulkner), stream of consciousness has gained a more or less established status as a valid technique of generating, or device of, literary texts, and even has a critical base by which one can evaluate such writing. There are borderline cases, too. Are some of Jack Kerouac's works stream of consciousness, or improvised, or do they just have the appearance of being improvised? What is the relationship between stream of consciousness writing and improvised writing, if any? In addition, there are other related phenomena that I shall discuss briefly: nonsense poetry, Oulipo writers, aleatory/indeterminacy methods, and cut-up technique.

Cut-up technique was used most notably by William S. Burroughs, Brion Gysin, John Cage, and Jackson Mac Low.[60] Cut-up involves taking already written or published texts (e.g., newspapers, magazines) and adopting a method for extracting sequences of text and placing them together, usually adjacent to one another. The length of the extracted sequences and the method of choosing the sequences are decided upon by the artist beforehand. Sometimes the

---

[60] Jackson Mac Low, *Thing of Beauty: New and Selected Works*, Simpson Imprint in the Humanities Series, ed. Anne Tardos (Berkeley, CA: University of California Press, 2008); Brion Gysin, *Back in No Time: The Brion Gysin Reader*, ed. Jason Weiss (Middletown, CT: Wesleyan University Press, 2001); Robin Lydenberg, *Word Cultures: Radical Theory and Practice in William S. Burroughs' Fiction* (Urbana, IL: University of Illinois Press, 1987); Jennie Skerl, *William S. Burroughs*, Twayne's United States Authors Series (Boston: Twayne, 1985).

method of selection was random. Mac Low developed various methods, some of which were deterministic and other chance operations. For example, when one adopts an algorithmic process for selecting text, then as long as the seed text remains constant, the result will always be the same. However, in chance operations (aleatory) the result can only be the same, improbably, by "accident." The concern for Mac Low was to remove the ego as much as possible from the creative process. Is this generative method a kind of improvisation? It could be. These generative methods are based on constraints similar to any other conventions with which any writer operates, and since artists who use such methods in general do not edit these texts, this writing occurs in real-time.

Ouvroir de literature potentielle (Oulipo), roughly "the workshop of potential literature," was founded in 1960 by Francois Le Lionnais and Raymond Queneau.[61] It included such writers as George Perec, Italo Calvino, Oskar Pastior, and Jacques Roubaud. They were particularly influenced by mathematics and science, and were interested in experimental methods of generating literary texts. The Oulipo writers used constraint based methods and self imposed rules in writing and developing their texts—poems, novels, plays, et cetera. For example, lipogrammatic texts involved avoiding a particular letter or set of letters in composition. George Perec's famous novel *La Disparition* (1969) was written in French without using any word

---

[61] See Warren F. Motte, Jr., trans. and ed., *Oulipo: A Primer of Potential Literature* (Lincoln, NB: University of Nebraska Press, 1986; reprint ed., Normal, IL: Dalkey Archive Press, 1998). Nebraska Press, 1986; reprint edition, Normal, IL: Dalkey Archive Press, 1998); Harry Mathews and Alastair Brotchie, eds., *Oulipo Compendium*, Atlas Arkhive Documents of the Avant-Garde Series, Number 6 (London: Atlas Press, 1998); Harry Mathews, Iain White, and Warren Motte Jr., trans. *Oulipo Laboratory: Texts from the Bibliotheque Oulipienne by Raymond Queneau, Italo Calvino, Paul Fournel, Jacques Jouet, Claude Berge and Harry Mathews*, Atlas Anti-Classics: Shorter Works of the Anti-Tradition Series (London: Atlas Press, 1995).

containing the letter "e."[62] The translation into English by Gilbert Adair is an outstanding

accomplishment.[63] I do not believe Oulipo writers improvised. The use of constraints, in

particular arbitrary ones, was confused with the constraints improvisers adopt. Oulipo writers

edited and revised their texts, and they had no expectation that the final product would be had in

real-time writing.

The following genres are commonly confused with improvised texts: nonsense verse,

concrete poetry, abstract poetry. These genres may contain improvisation but are not of

themselves defined by improvisational generative practices. Abstract poetry, purportedly coined

by Edith Sitwell,[64] is verse that primarily depends on its auditory qualities for its meaning.

Some Beat poetry was of this kind. Concrete poetry "substitutes for such conventional elements

of the poem as metre, rhyme, stanzaic form, and even normal syntax, the ultimate elements of

language: letter, syllable, word, in such a constellation that the visual effect of the typography

… is of an importance equal or superior to that of the semantic and phonetic elements

involved."[65] Nonsense poetry and writing can be dated to the fourteenth century in Europe, but

flourished in England in the late nineteenth century.[66] Lewis Carrol and Edward Lear. These

genres can be combined. For example, the collectively improvised poems of Jack Kerouac,

---

[62] George Perec, *La Disparition* (Paris: Gallimard, 1969). Perec's novel was inspired by Ernest Vincent Wright's novel *Gadsby* from 1939, which contains 50,000 words without the letter "e."

[63] George Perec, *A Void*, trans. Gilbert Adair (London: Harvill Press, 1994).

[64] Babette Deutsch, *Poetry Handbook: A Dictionary of Terms*, 4th ed. (New York: Harper, 1957, 1962, 1969, 1974), 7.

[65] Ibid., 34.

[66] See Noel Malcolm, *The Origins of English Nonsense* (New York: HarperCollins, 1997); Jean-Jacques Leclerce, *Philosophy of Nonsense: The Intuitions of Victorian Nonsense Literature* (New York: Routledge, 1994).

Allen Ginsburg, and Neal Cassady have calligrammatic, lipogrammatic, abstract, concrete, and nonsense elements.[67]

The term "stream of consciousness" was coined by William James in order to describe, more or less figuratively, the nature of certain mental processes.[68] There seems to be general agreement that the first instance of the technique was by Edouard Dujardin in his novel *Les Lauriers sont coupes*, published in 1888. In literary studies and criticism, at least one theorist claims that the subject matter of the novel is the best way to distinguish stream of consciousness from other literary forms and devices, rather than such aspects as technique, purpose, or themes.[69] Robert Humphrey says, "Stream-of-consciousness fiction differs from all other psychological fiction precisely in that it is concerned with those levels [of consciousness] that are more inchoate than rational verbalization—those levels on the margins of attention."[70] Further, he distinguishes between stream of consciousness texts and *monologue intérieur*. They are not synonyms: there are kinds of stream of consciousness, such as certain forms of omniscient narration and soliloquies, which have little to do with interior monologues. The use of interior monologue is not necessary condition for being stream of consciousness, although some interior monologues are stream of consciousness as well (e.g., the last chapter of *Ulysses*). Consequently, some interior monologue passages are not stream of consciousness, and some stream of consciousness passages are not interior monologues. So, according to this definition,

---

[67] See Jack Kerouac, *Scattered Poems*, City Lights Pocket Poets Series 28 (San Francisco: City Lights Books, 2001).

[68] William James, *Principles of Psychology, Volume 1* (New York: Henry Holt, 1890).

[69] Robert Humphrey, *Stream of Consciousness in the Modern Novel* (Berkeley: University of California Press, 1954): 1-2.

[70] Ibid., 2-3.

Marcel Proust's *A la recherché du temps perdu* is not a stream of consciousness novel,[71] whereas *Ulysses*, *Mrs. Dalloway*, *To the Lighthouse*, and *The Sound and the Fury* (or parts of them) are paradigm examples of it. At this point one can discern that stream of consciousness writing may involve improvising or it may not. They are logically independent phenomena, but they are compatible. In fact, one source of confusion between improvisation and stream of consciousness is that stream of consciousness passages often have an improvisatory feel or quality, but this does not entail anything about *how* the passage was actually written. The differences between *being improvised*, as a genetic property of works of art, as opposed to sounding or looking or seeming improvised, which may be an aesthetic property of a work of art, will be discussed in detail in Part II: Metaphysics 2.2. Historically, it turns out that improvisation was not used much in stream of consciousness novels.

What is interesting here is that the fact that stream of consciousness writing has been associated with improvisation reveals something about improvisation (and about stream of consciousness writing). Stream of consciousness writing is supposed to mimic thinking, sometimes particular kinds of thought, such as self-reflection, introspection, or just ordinary, quotidian thinking. Like the analogy with conversation, improvisation easily can be compared to the ordinary thinking process. This is natural because conversation often reveals, or is a source of, unedited thinking—thinking laid bare. Though not all conversation will do so because of the way in which humans edit themselves, pause, false-starts, et cetera.

---

[71] One might say that Proust's masterpiece is *about* stream of consciousness without being an instance of the literary device or technique.

Written Improvisations

> i could use the word "improvisations   ive used it before but ive come to distrust
> what most people think it means   the idea of starting from a blank slate   nobody
> starts from a blank slate   not charlie parker nor homer nor ludwig Wittgenstein
> started from a blank slate   each in his different way going over a considered
> ground   that became a new ground as they considered it again
> > —David Antin, *I Never Knew What Time It Was*, pp. ix-x

Performance poets, talk poems, and other forms of performance art have been improvised

(e.g., David Antin, Jackson Mac Low, Spalding Gray). Improvised writing has a history from

Dadaist automatic writing to the improvised texts of William Carlos Williams, Jack Kerouac,

Charles Olson, writers of the Black Mountain Group and Naropa Institute, and A. R. Ammons.

Recently, the Quick Muse project by Ken Gordon[72] has revived improvisation in poetry. Given

a theme expressed in a short, quoted passage, two poets have fifteen minutes to compose a poem

using a computer keyboard. The poets do not know the subject matter, or the theme, beforehand.

A computer program records all of the poet's depressions upon the keyboard in real-time.

Consequently, one can see the finished product (at the end of fifteen minutes—strictly enforced),

and view (and re-view) the real-time composition of the poem, which includes by default the

pauses, amendments, deletions, and alterations of composing. One might argue that this is not

improvisation; this is just an arbitrary time limit constraint on composition. But improvisation

must occur in time as well—it takes time to improvise. Someone may choose to improvise for

thirty minutes. It is a public event: an audience views the writing on a computer screen. The

written component of Quick Muse is one feature that distinguishes it from the improvvisatori. It

is the writing that allows for editing and revision, but since this editing is in the real-time of a

---

[72] The Quick Muse web site URL: <http://www.quickmuse.com>.

performance—a public event—it is part of the "performance." People may choose afterwards to view only the finished poem, but the recording of the writing process during the fifteen minutes is also available. The availability of editing should not exclude Quick Muse from the improvisation classification. The compression of time of writing, the contest-like format, and the performance aspects are sufficient to warrant Quick Muse projects a point near improvisation on the continuum line between composition and improvisation.

Obviously not all poems, novels, and stories that are classified in the Beat genre were improvised. This is a common misconception. Some Beat writers did improvise occasionally; other times they often wrote *as if* it was improvised, trying to capture spontaneity, the unconscious, et cetera. One notable case is the mythology surrounding perhaps the most famous Beat novel *On the Road* by Jack Kerouac. Kerouac did improvise some sections of the novel, and he wanted to capture spontaneity and immediacy in his writing, but recent evidence makes clear that most of the work on *On the Road* was seriously edited and revised.[73] For example, it took three and a half years for Kerouac to write; there were five distinct versions of the novel; the notorious scroll manuscript was "the outcome of a fastidious process of outlining, chapter drafting, and trimming;"[74] and plot lines and journal entries used in the novel have been found in the Kerouac archive. It has been pointed out that the scroll took three weeks for Kerouac to compose. My point is that taking three weeks, or three hours, in and of itself does not provide a sufficient reason for classification as improvisation or non-improvisation. Admittedly, it is rapid

---

[73] See Tim Hunt, *Kerouac's Crooked Road: The Development of a Fiction* (Berkeley, CA: University of California Press, 1996), 120-130 *et passim*; and Douglas Brinkley, Introduction to and commentary on "In the Kerouac Archive," *The Atlantic Monthly* Volume 282, no. 5 (November 1998): 49-76.

[74] Brinkley, 53. It should be noted that there is some controversy now over the status of the scroll, especially since a transcript has been published recently. See Jack Kerouac, *On the Road: The Original Scroll*, ed. Howard Cunnell (New York: Viking, 2007).

composition, but an author may still revise and use notes during that time. On the other hand, very rapid composition—this is going to be vague—in and of itself may be a reason to classify a text as improvised.[75] The briefer the time period, the less time there is for revision, second-guessing, and the like. But why are those properties identified with improvising? How brief does the time of composition have to be in order to qualify as improvising? However, after *On the Road* was composed/improvised, Kerouac did use what he called "sketching"[76] and "Spontaneous Prose."[77] Among many other examples, there are texts of poems that were collectively improvised by Kerouac, Neil Cassady, and Allen Ginsburg.[78]

How is modernist and contemporary literature improvised? In the cases in which we have confirmation of improvised texts, the generation of the text is spontaneous and either there is very limited time allowed for editing and revision, or none at all. Two very famous, well-respected poets engaged in improvising poems: William Carlos Williams and A. R. Ammons. William Carlos Williams' *Kora in Hell* was (allegedly) spontaneous and he did not edit the texts. Some of Jack Kerouac's texts were generated in a similar fashion, and his most famous texts seem to have not been improvised, even though these latter texts may have initially been improvised but later significantly edited. This raises the question of the difference between and boundaries of improvised writing and non-improvised writing. (I will use the term "writing" instead of "composition" so as not to confuse it with music.) In addition, there is a trust issue with improvised texts. One may be inclined to call them "allegedly" improvised. The author

---

[75] See my comments below on Ken Gordon's Quick Muse project.

[76] See Jack Kerouac, *Book of Sketches: 1952-1957* (New York: Penguin, 2006).

[77] See Jack Kerouac, "The Essentials of Spontaneous Prose," *Evergreen Review* Volume 2, no. 5 (Summer 1958); reprinted in *The Portable Beat Reader*, ed. Ann Charters (New York: Penguin, 1992), 57-58.

[78] See, *inter alia*, Kerouac, *Scattered Poems*, which contains some brilliant, improvised poems by Kerouac, Ginsburg, and Cassady.

claims these texts are improvised. How do we know this is true and how do we know that the author has a sound conception of what improvisation means. In the case of Ammons, the evidence for the latter is at least in the text itself. In Williams' case, we have his later commentaries, which discuss how the texts were produced. However, sometimes the author's own account cannot be trusted. In a later autobiographical work Williams claims that he is engaging in automatic writing. Sayre says: "In *I Wanted to Write a Poem*, Williams calls both *Kora* and *A Novelette* examples of 'automatic writing' (*IWWP*, 49); and he must have in mind the kind of writing generated by Soupault's and Breton's 'psychic automatism.'"[79] But Williams' improvisations do not seem like Breton's, and thus should not be classified as automatic writing. Here is reminiscence by Williams: "I wrote some things once called *Improvisations: Kora in Hell*. They were wild flights of the imagination. As I look at them now I see how 'romantic' they were. I feel embarrassed. I was having 'dreams' at that time; I was having 'ideas.'"[80] Besides displaying a desire to distance himself from *Kora*, this passage confirms that Williams was improvising text and not engaging in automatic writing. Automatic writing is supposed to ignore and eschew "wild flights of the imagination."

It is especially when investigating stream of consciousness and improvisation in literary arts that the theories of improvisation that focus on intuition-tapping and conscious-raising seem particularly relevant. The writer is trying to find what she has to say, and the best way to do this is to engage directly in the process by which one expresses what one has to say: writing or talking. So one writes down on the page (or otherwise records) whatever comes to one's mind

---

[79] Henry M. Sayre, *The Visual Text of William Carlos Williams* (Urbana, IL: University of Illinois Press, 1983), 24.

[80] William Carlos Williams, "Letter 171: To David Ignatow" [August 9, 1948], in *Selected Letters of William Carlos Williams*, ed. John C. Thirlwall (New York: New Directions, 1985), 267.

attempting not to filter, edit, enhance, or detract as much as one can. This can be quite difficult because the impulse to edit, to filter, to revise is very strong, because that is what we ordinarily do in all forms of writing and of course in conversation. But there is another feature of what we ordinarily do in writing and speaking: create novel expressions. The novel expressions seem improvised. Seemingly, they come from nowhere, they just pop out of our pens or mouths. It is consciousness, or at least artistic consciousness, laid bare, or thinking or creativity laid bare. Roger Gilbert says, "Ammons and Ashberry are thus poets of thinking, rather than poets of truth or wisdom. They are more concerned with rendering the *experience* of reflection, its rhythms and contours, than with delivering completed thoughts that claim the status of truth."[81]

That writers have motivations and goals for improvising is clear though not always obvious. But there are less clear answers to the following questions. Why do writers then publish such things (i.e., make the texts public)? And why do we read them? Why are we interested in them? And, perhaps even more difficult, why do we sometimes evaluate them as good or bad or even brilliant? The fact that many poets and writers themselves have published these kinds of works is evidence that these works, and their generative methods, are not considered just instrumentally valuable—as merely an exercise for brainstorming or breaking writer's block.[82]

To answer these questions, one needs to describe exactly what is going on when writers do this in prose or poetry (in fact, this distinction may be called into question when looking at

---

[81] Roger Gilbert, "A. R. Ammons and John Ashberry: The Walk as Thinking," in *Critical Essays on A. R. Ammons*, Critical Essays on American Literature Series, ed. Robert Kirschten (New York: G.K. Hall, 1997), 246; originally published in *Walks in the World: Representations and Experience in Modern American Poetry* (Princeton: Princeton University Press, 1991), 225-250.

[82] There is also a similar technique called "Zen writing," which is often recommended to students and others for getting non-fiction writing started. See Natalie Goldberg, *Writing Down the Bones: Freeing the Writer Within* (Boston: Shambala, 1986).

"improvised" texts). Let us look at an example. I have chosen a master poet who has

improvised texts, A. R. Ammons, but one could easily use William Carlos Williams. I should

note that one reason why I have chosen these poets is because of their uncontroversial stature in

the modernist canon (and post-modernist for Ammons), their almost universal critical acclaim,

and because some of the best literary critics and scholars of the past fifty years have lauded these

two poets (e.g., Harold Bloom, Helen Vendler).

  Tape for the Turn of the Year by A. R. Ammons is an experimental long poem. It is

considered experimental because Ammons adopted an almost arbitrary constraint on composing

the poem. He used a long roll (approximately one-hundred feet) of adding machine paper

(width: approximately three inches) placed in his typewriter to compose in a journal-like way

his thoughts during the period from December 6, 1963 to January 10, 1964. Consequently, the

length and width of the thin, long roll of adding machine paper provided the external limitations

of Ammons's composition. Some line breaks (enjambment) and the ultimate end of the poem

were left to the physical boundaries of the paper itself. Ammons's poem is experimental in two

ways. First, it is a literal experiment for the poet to investigate his own writing techniques,

styles, and thoughts, much like journals function in composition courses and creative writing

programs. Second, it is an experimental *form*, a new technique for composing a literary text. In

this second sense, it is less original because writers before Ammons (some Oulipo writers, Jack

Kerouac) experimented in similar fashion.[83] Ammons differs from these experiments because he

uses physical limitations in addition to conceptual ones. Here I quote A. R. Ammons's ending to

his long poem *Tape for the Turn of the Year*:

---

[83] It is humorous and interesting to note the putative yet unconfirmed remark by Truman Capote about Kerouac's *On the Road*: "that isn't writing (at all), that's typing." Kerouac sometimes used long rolls of teletype paper because his writing was so rapid and continuous that this is the only medium that did not break the "flow" of his work.

I wrote about these
days
the way life gave them:
      I didn't know
      beforehand what I
      wd write,
whether I'd meet
anything new: I
showed that I'm sometimes
blank and abstract,
sometimes blessed with
song: sometimes
silly, vapid, serious,
angry, despairing:
      ideally, I'd
      be like a short poem:
      that's a fine way
      to be: a poem at a
time: but all day
life itself is bending,
weaving, changing,
adapting, failing,
      succeeding:

      I've given
you my
emptiness: it may
not be unlike
      your emptiness:
      in voyages, there
      are wide reaches
      of water
      with no islands:

I've given you the
interstices: the
      space between
      electrons:
      I've given you
      the dull days
when turning & turning
revealed nothing:
I've given you the
sky:

uninterrupted by moon,
bird, or cloud:
  I've given
you long
uninteresting walks
so you could experience
vacancy:

old castles, carnivals,
ditchbanks,
 bridges, ponds
  steel mills,
  cities: so many
interesting tours:

the roll has lifted
from the floor &
our journey is done:
thank you
for coming: thank
you for coming along:

the sun's bright:
the wind rocks the
  naked trees:
 so long:[84]

Essentially, these last lines of the long poem recapitulate what happened in the previous pages—

what the poet did. In doing that, Ammons both criticizes the project and justifies it. He says

goodbye to the reader, and thanks the reader for tolerating this experiment. Interestingly,

Ammons recognizes the limitations of this kind of odd project, but reconciles it with assigning it

value. There is also the view that the whole enterprise was didactic for the poet: he knows better

what possibilities of ideas, poetic lines, and tropes come from him, and even what he has to do in

order to tap into them. The poem functions simultaneously as failure (though not wholly a

failure) and inspiration, which is explicitly recognized by Ammons in the lines above ("I /

---

[84] A. R. Ammons, *The Tape for the Turn of the Year* (New York: W. W. Norton, 1965, 1993),
203-205.

showed that I'm sometimes / blank and abstract, / sometimes blessed with / song: sometimes / silly, vapid, serious, / angry, despairing: / ideally, I'd / be like a short poem: / that's a fine way / to be: a poem at a / time:"). This kind of explicit admission is surprising yet refreshing. Ammons uses his poetic lines to criticize the poem he has just written (and still is writing at that time). His justification for the varied quality and interest of different sections of the poem is indicated in these lines from above: "but all day / life itself is bending, / weaving, changing, / adapting, failing, / succeeding:." The poem itself is a demonstration of, and mirrors, the contours of life. As he talks about his talking about nothing in some sections of the poem, he is of course expressing himself beautifully and poetically. It is a kind of meta-poetry. Analogously, one can discuss ennui without being bored *tout court* or bored with the discussion of ennui. Thus, a poetic discussion of emptiness is neither empty nor fruitless.

Ammons indicates the values of such a poem (improvised, diary- or journal-like. arbitrary constraints on writing) by the repetition of "I've given you …" Five different things follow this phrase: 1) emptiness, 2) interstices, 3) dull days, 4) sky, 5) long, uninteresting walks. Even though I am not concerned with evaluation and aesthetic value *tout court*, I am going to adumbrate such issues because the values in this case happen to coincide with the reasons, and motives of the improvisational writer, and the interests an audience might have for engaging with such improvised literature. And this is necessary if one is going to have a proper aesthetic understanding of improvised texts.

One value of reading such a poem is that of identification, which is hinted at in the lines "I've given/ you my/ emptiness: it may/ not be unlike/ your emptiness." Perhaps such recognition (through identification), like finding out others are going through similar psychiatric

illness, is the whole rationale for support groups, and why some group therapy is therapeutic,[85]

and when expressed in art through such identification, there is inspirational value. Inspirational

value is the value a work possesses in virtue of its capacity to trigger, spring, and coax readers to

produce their own art. The fact that the content of the poem is improvised, and left untouched,

adds to this kind of value because it gives the poem an authenticity of immediacy of voice and

inner thoughts to which one may not have access, nor be able to experience, with non-

improvised texts. Moreover, identification can function in a cathartic way, also akin to group

psychotherapy, and of course recognized by Aristotle to solve his problem of tragedy (although

the fact that he has this "solution" almost immediately suggests that this phenomenon was not a

"problem" to Aristotle). When one recognizes the emptiness in others, one confirms one's own

experience as not unique, thereby attenuating the angst associated with it, and in the case of art,

the objectification of such a subjective sentiment as emptiness in achieved. It is there in the

poem (reification), and the details of how emptiness (say) is communicated, even

metaphorically, makes it concrete.

   With "interstices," Ammons implies that his creativity is laid bare. One sees the

creativity as a process in the poem because it is immediate, unmitigated, rough, unedited. It

mimics the flow of our own thinking, but not in the stream of consciousness way. The difference

is that Ammons is not making claims to an ordinary thinking, his thinking is within the bounds of

the poetry with a poetic sensibility, nor is it the thinking of some other (or fictional) persona or

character. This kind of an effect is best achieved through improvisation. Again, with "dull

---

[85] See the many editions (up to fifth edition in 2005) of the *locus classicus* ("bible") on group psychotherapy, which discusses this aspect of group therapy, Irvin D. Yalom, *Theory and Practice of Group Therapy* (New York: Basic Books, 1970, 2005).

days," Ammons reveals that in reading the poem one sees him at his best and worst and everything in between (interstices).

Sky as a symbol of purity is implied by Ammons saying "uninterrupted by moon, / bird, or cloud:". Again a reference to the creative process laid bare—pure, raw creativity. Readers are witness to the process of composition.

The line "I've given you long, uninteresting walks" refers literally to his writing about some of the walks he took during the period of writing. But it also refers back to "emptiness" because he writes "so you could experience vacancy." Ammons in an essay compared poems to walks. Why is improvised writing better at communicating emptiness and vacancy than non-improvised writing? There are many non-improvised poems that do this brilliantly (perhaps Eliot's "J. Alfred Prufrock").

Moreover, there is the value of skill in improvisation.[86] Ammons demonstrates that he is a virtuoso. Our interest in diaries, biographies, and autobiographies undergirds in part our interest here. There is voyeurism: seeing how the poet lives and works. But could this be done by less famous poets or writers? Would our interest be sustained if these texts were written by non-famous, ordinary people? But when both Williams and Ammons wrote these improvised poems both were young and not famous yet. The aesthetic value of their improvised works has perhaps increased with time because of their subsequent fame. In the case of Ammons, however, a good case can be made that his later fame was in part due to such experiments.

Consider the following example from a much later poem of Ammons in which he goes back to writing on narrow paper—the section is called "Strip" for the strip of paper. In the following, he is being explicit about his motives and method:

---

[86] Whether improvisation is a skill or virtue (or something else) will be discussed in a future work on evaluating and valuing improvisation.

I know why I write in this method:
if I don't write what I'm thinking

right then, it slips my mind: yep:
gone for good: sometimes, the next

day, or several weeks later, I have
a thought that has an air of

remembrance about it, and I think,
gee, this may not be déjà vu exactly

but I think I've been down this
street before: I remember now that

yesterday morning or this morning
when I was coming back from the

campus store with a mocha chip muffin
I was thinking of the word *cramp* and

I was thinking how this tape cramps
my style: it breaks down my extended

gestures: it doesn't give your
asshole time to reconfigure after a

dump:[87]

What these more or less spontaneous "compositions," akin to stream of consciousness

whatever-pops-into-one's-head, reveal is the pure unadulterated imagination of the author. The

only way to understand "unadulterated" is that it means no editing, revision, or only real-time

composition editing. One discerns the creative process unadorned at the beginning stage, the

imaginative connections one makes for seemingly mysterious reasons. Like free association, we

learn about the author and the process. What do we learn about the author? We learn about the

---

[87] A. R. Ammons, *Glare* (New York: W. W. Norton and Company, 1997), 174-175.

author's fundamental concerns, interests, repertory of images, examples, natural talent, and devices. These are laid bare as he exposes the unpolished, unedited improvisations to the audience. The process reveals how imaginative connections between sentences, ideas, and images are made—randomly sometimes or through unsuspecting slips, which can all be seen in the improvised text. One may argue that such things can be gleaned from non-improvised texts as well. So, what is the difference? Because of revising, editing, time for further reflection, et cetera, one does not experience the more unmediated creative mind at work. This is not to say that the attributes that can be gleaned from non-improvised texts are less significant. We can, of course, find out about the author through non-improvised texts, and surely natural talent is also exposed in ordinary (non-improvised) literary writing. But what one might want to say here is that these are compatible values, but different. Different interests are answered by improvising texts and not improvising them. Sometimes we learn similar things about the author, and other times we learn different things about the author and the author's process by reading (or listening to) improvisations. In some cases, improvisation is the sole source of evaluating an author's work (e.g., David Antin).

Parry-Lord Theory

Another piece of evidence for the general prejudice (of some kind) against improvising and improvisations is revealed by discussions of the Parry-Lord[88] theory of oral-traditional literature. In particular the Parry-Lord theory involved the nature of epic narrative poems and

---

[88] Milman Parry, *The Making of Homeric Verse: The Collected Papers of Milman Parry*, ed. Adam Parry (New York: Oxford University Press, 1987); Albert Bates Lord, *Epic Singers and Oral Tradition*, Myth and Poetics Series (Ithaca, NY: Cornell University Press, 1991); Albert Bates Lord, *The Singer of Tales*, Harvard Studies in Comparative Literature, Volume 24 (Cambridge, MA: Harvard University Press, 1960).

songs, and ballads. The theory was motivated by finding out about the Homeric epic poems:

How were they composed? What is their source? and many related questions that classical

scholars have been investigating and speculating about for centuries. Milman Parry thought that

one can find out things about the *Iliad* and *Odyssey* by comparing them to a current oral tradition

of epic poetry and song. Parry chose Serbo-Croatian oral epic narratives. For the most part, the

tradition was oral, not literate or written (for whatever reasons), and has a fairly long history and

tradition. Most importantly was the fact that the tradition was still being practiced when Parry

was researching. One could have a first-hand experience and account of an oral tradition, which

Parry initially hypothesized as analogous to Homer and other epics. So Parry set out to discover

methods of transmission, content, style, poetics, and composition. He discovered that the content

was mostly traditional, based upon a set number of stories or narratives. The method of

transmission was from one generation to another through performances of the poems, the

memories of audience members, and apprenticeship of performers (*guslars*). The method of

composition might be called improvising. Parry and Lord used the term "oral composition."

The *guslar* would "improvise" lines of poetry, which were constrained by the traditional content,

and traditional poetics, including style, meter, and even diction, and most importantly for Parry it

was formulaic. Tragically, Parry died young, and Albert Bates Lord, his student, carried on his

work with an emphasis on Serbo-Croatian literature.

The idea that the Homeric epics were originally oral was not surprising to most scholars.

Parry was not the first to recognize this. Most scholars agree that Flavius Josephus of the first

century CE was the first to put forward such a thesis. In the Modern era, Friedrich Wolf made

similar claims in his *Prolegomena to Homer* (1795). And if anyone had been reading Aristotle,

they would have been able to make the inference fairly easily, since in the *Poetics* Aristotle

mentions twice the improvisatory beginnings of Greek poetry and theatre (this will be discussed

below). What scholars did find blasphemous was the idea that the Homeric epics retained this

improvised character. The reason given, either explicitly or implicitly, was that texts such as the

Homeric epics were of such high aesthetic and artistic complexity and value that they could not

have been improvised or even based upon improvisations. The assumption making such a claim

plausible was that improvising cannot give rise to the same properties, or as valuable properties,

as written, non-improvised texts. More generally, written texts and traditions (literate cultures)

have different properties than oral ones. Now, that may be true, but what was usually implicit or

tacit is the presupposition that the differences are differences of value or merit, too. And of

course the written traditions are found to be more valuable than the oral ones. Now here is

where the debate gets tricky, and both sides, it seems to me, are guilty of philosophical

confusions and mistakes.

First, differences in output, results, texts, et cetera do not necessarily entail differences of

value. This entailment holds only if there is a lemma somewhere stating that the standards of

judgment, criticism, and evaluation are the same for both literate and oral traditions or methods

of composition. More generally, such a view would hold that belonging to a specific category,

like genre, art form, et cetera, is irrelevant in making aesthetic judgments. Such a lemma would

seem to be either question-begging or would have to function as some sort of self-evident axiom.

The latter choice is far from obvious, so it is not self-evident. One would have to provide

evidence for such a claim. Counterevidence, however, can be produced. A view called

(evaluative) contextualism, or the categorical view, seems to capture many of our intuitions

about aesthetic and artistic value, and has recently been defended by Noël Carroll in his books

The Philosophy of Motion Pictures, On Criticism, and other articles.[89] One can find the beginnings of the view in Kendall Walton's now classic "Categories of Art."[90] The basic idea is that aesthetic evaluation, and the adjudication of aesthetic disagreement in particular, is a matter of categorizing works of art in the correct category, where category is understood broadly to include genre, mode of presentation, art form, aspect, et cetera. There are potential problems with this view; nonetheless, this view of aesthetic evaluation gets some things right about making aesthetic judgments. On this view, the standards and criteria of aesthetic and artistic merit of improvisations and non-improvisations could be very different.

Lord distinguishes between "improvisation" and "composition in performance." He defines "composition in performance" as the use of "units called 'formulas' and 'themes' to which I have more recently added the highly important concept of 'blocks of lines.'"[91] I accept his distinction to a certain extent; however, in my way of viewing things, I would categorize Lord's "composition in performance" as a species of improvisation. Given my proclivities for a very broad continuum of improvisation (as I shall argue for in Part II), this makes sense, especially since Lord's category is similar to other forms and artistic activities we are already inclined to label "improvised."

Here is an important, relevant passage, worth the longish quotation:

> The use of the term 'improvisation' in referring to the method of composition of the South Slavic oral-traditional epic has caused some misunderstandings. The *Oxford English Dictionary* defines improvising as making up a song or words 'on the spur of the moment,' 'extempore.' It quotes Tobias George Smollett in *Travels Through France and*

---

[89] Noël Carroll, *The Philosophy of Motion Pictures*, Foundations of the Philosophy of the Arts Series (New York: Blackwell, 2008); and Noël Carroll, *On Criticism*, Thinking in Action Series (New York: Routledge, 2009).

[90] Kendall Walton, "Categories of Art," *Philosophical Review* 79, no. 3 (Summer 1970): 334-367.

[91] Lord, *Epic Singers and Oral Tradition*, 2-3.

Italy, who mentions 'improvisatori, the greatest curiosities, unique within Italy, individuals who have the surprising talent of reciting verses extempore on any subject you propose.' The OED in its discussion also uses the word 'unpremeditated' and defines improvisation as 'the production or execution of anything off hand.' This is a very far cry from the technique of composition of oral-traditional epic.

My own preferred term for that type of composition is 'composition by formula and theme.' "Composition in performance' or possibly 'recomposition in performance' are satisfactory terms as long as one does not equate them with improvisation, which, to my mind, means to make up a new nontraditional song from predominantly nontraditional elements.

There is a considerable confusion on the difference between improvisation and the creation of new songs in an oral tradition of singing narrative songs. It is a complex problem, but this much may be said at present. New songs in a living tradition of epic are forged from traditional formulas and themes and deal with traditional subjects. A new song in this genre has new names, but almost everything else in it has appeared before in the tradition in one form or another. The improvising of shorter topical songs 'on any subject' 'on the spur of the moment' is a very different matter, especially since the subjects may be, and usually are, nontraditional, thus requiring a new vocabulary.

Milman Parry asked an epic singer in Nevesinje, Hercegovina, if he could compose a song about him. Milovan Vojicic did so, and it has been published in *The Singer of Tales*. Parry asked a wrong question. Milovan was not an 'improvisatore,' and the resulting songwas an anomaly, a tour de force. Jeff Opland noted when he collected praise poems among the Xhosa in South Africa that their praise poems about chiefs used many formulas, but when one of them made up—at Opland's request—a song about an automobile accident that Opland had told him about, the song had fewer formulas. The first were traditional praise poems; the second a nontraditional improvisation.

The outsider misunderstands, when he is told that singers can make up songs 'on any subject,' and asks for subjects outside the tradition. The result is a curiosity that proves nothing except that the singer normally does not compose a song extempore about 'any subject,' but only about certain kinds of subjects, for which he has the materials in his experience.

Ramon Menedez Pidal, in commenting on the *The Singer of Tales*, expressed polite shock that I had, allegedly, said or implied that the *Iliad* and the *Odyssey* were 'improvised' by Homer. I would share his shock, were I to hear anyone say that. To repeat, 'composition in performance' does not imply 'improvisation.' It can, and in my usage it does, mean 'composition by formula and theme.'[92]

---

[92] Lord, *Epic Singers and Oral Tradition*, 76-77.

The mistake Lord is making here is to confuse a property of improvisation with improvisation itself. The way he sees improvisation already includes originality in a *very strong sense*.[93] This is incorrect because improvising itself does not entail originality in the strong sense, and perhaps not even in a weaker sense. Improvising genres may put a premium on originality in its generative and appreciative norms, but this is very different from requiring originality *for generation and production*. Imagine an improviser who legitimately improvises a text but it is unoriginal. This improviser has failed to produce a *good* improvisation (because it fails to be original), but this does not mean that she did *not* improvise. Therefore, it is possible to improvise unoriginal texts (or other works). In addition, Lord takes the OED as authoritative. I will admit that if we suppose the OED definition he cites is comprehensively correct, then Lord is correct in distinguishing between composition in performance and improvisation. But as I am demonstrating throughout Part I, there is little reason to accept the OED definition as comprehensive, and one should not interpret the OED as providing necessary and sufficient conditions for improvisation. I am not committing the denying the antecedent fallacy here. Instead I am reconstructing Lord's argument as a *modus ponens* structure and challenging the argument as unsound. The conditional premise is true (as indicated above), but the second premise asserting the truth of the OED definition is false or questionable at best. Therefore, the argument is valid but unsound.

So what is philosophically interesting about the Parry-Lord and critics debate? The critics assume that the written texts we have in manuscripts are the documentations of improvisations of bards, troubadours, and singers. No one is claiming that as far as I know.

---

[93] The relationship between improvisation and originality is discussed in my paper "Originality Is Aesthetically Valuable" given at the American Society for Aesthetics, Rocky Mountain Division Meeting, July, 1998.

Parry-Lord *et alii* are talking about the genetic properties of these texts: how they came to be, how they were initially generated and transmitted, and the conditions of their transmission. This is not to say that there are no "traces" of oral literature and improvisation in such works as the *Iliad* and *Odyssey*. Texts can have evidence of their improvised genetic properties and conditions without thereby being documentations of improvisations or improvised performances or sessions.

Consequently, the Parry-Lord theory, if it is roughly correct, needs a conceptual clean-up. Following is how the account would proceed with a sound conceptual scheme. For centuries, both while writing existed and before it, there were performers who used elements of what today we call story-telling, monologue, poetry, and song. The content of the performances over time congealed into a tradition of characters, plots, stories, poetic tropes, and grammatical and diction formulas, formal and organizational elements. Probably, the best of these performers, determined by popularity and/or the "expert judgment" of the performer community, became famous and were consequently copied by others seeking similar fame and success. This caused further compression of literary conventions and content. The most appropriate analogy here is, I think, that of genes/memes and evolution by natural selection. These performers adopted voluntary constraints on their performances in addition to the many non-voluntary constraints. No doubt some of these constraints were due to mnemonics and other aids for memory.[94] They worked within these constraints, but there was still sufficient malleability for each performer to make changes and for changes to occur from performance to performance. Some of these changes were due to memory limitations, some caused by audience responses, some by artistic choices of the performers. Even though the performers used various kinds of formulas, there

---

[94] See David C. Rubin, *Memory in Oral Traditions: The Cognitive Psychology of Epic, Ballads, and Counting-out Rhymes* (New York: Oxford University Press, 1995).

was artistic room, so to speak, for the performer to make artistic choices involving content and style. Often these choices were made while performing, while others were planned beforehand either by planning or practicing the performances. This space of artistic choices, especially those in real-time, are improvised. As writing and the technology of writing improved and became widespread and available, scribes, who may have been performers themselves, though in no way necessarily so, began to write texts of these poems and songs. While this writing occurred there were further opportunities for artistic choices to be made, many during the time of writing. Here there is another level of improvisation. These would be akin to the literary improvisations of (for example) Ammons and Williams. Over time, these texts became more static, each scribe treating his job as copier only. These more or less fixed texts are distributed more widely and they are handed down from generation to generation. Hence the *Iliad* and *Odyssey*. Improvisation, therefore, is part of the history of these great epics. Does this warrant calling them improvised literature? Yes and no. These texts did become fixed, and significant portions were originally improvised, and those original improvisations were embellished.

Aleatory Music

aleatory composition and choral improvisation throwback to
dinosaur lagoons, the much floating, winged sawbills,
bankless, ambient, figurings, dismemberments of breath by

overhanging fern-spun ramification:
        —A. R. Ammons, *Sphere: The Form of a Motion*, § 58, p. 36

"Aleatory"[95] (sometimes called "chance music" or "mobile/open form") is a name of a technique of composition. The key to it is that instead of many compositional elements of a piece being determined by the composer, whether based on some principle, preference, et cetera, these elements are selected randomly. The random procedures vary widely. Consequently, the composer *does* choose to use a random process, and she chooses which random process will be executed. *Grove* usefully defines "aleatory" as follows: "A term applied to music whose composition and/or performance is, to a greater or lesser extent, undetermined by the composer … the term is usually restricted to music in which the composer has made a deliberate withdrawal of control …"[96]

Paul Griffiths distinguishes between three kinds of aleatory music.[97] First, there is the use of random procedures to generate a more or less fixed composition. Here the compositional process itself is randomized—thus attempting to eliminate or reduce authorial intention. Since often the goal is to generate a fixed composition, it is not improvisation, although the process will reveal something salient about composing and agency, which shall be discussed in Part II. Examples of random procedures that have been used are throwing dice, flipping coins, using templates drawn from the constellations, and using the Chinese *I Ching*.

---

[95] It is believed that Werner Meyer-Eppler coined this term in the early 1950s from the Latin root *alea* meaning "a die." However, it was Pierre Boulez who popularized the term, especially due to his important article "Alea," *Nouvelle revue francaise* 59 (November 1957); reprinted in Pierre Boulez, *Relevés d'apprenti*, ed. Paule Thévenin (Paris: Éditions du Seuil, 1966), 41-45; English translation: Pierre Boulez, "Alea," in *Notes of an Apprenticeship*, ed. Paule Thévenin, trans. Herbert Weinstock (New York: Alfred A. Knopf, 1968), 35-51; a new English translation: Pierre Boulez, "Alea," in *Stocktakings from an Apprenticeship*, ed. Paule Thévenin, trans. Stephen Walsh, intro. Robert Piencikowski (New York: Oxford University Press, Clarendon Press, 1991), 26-38.

[96] Paul Griffiths, "Aleatory," *Grove Music Online* ed. L. Macy, <http://www.grovemusic.com> (accessed July 17, 2007).

[97] Ibid.

The second kind of aleatory music is the use of performers' discretion in choosing between options during performance (sometimes beforehand in rehearsal), and these options are presented by the composer in the score. If the options are selected by the performer during real-time performance, then this practice may count as a minimal form of improvisation. If the selections are prepared and chosen before performance, then this practice should probably not be classified as improvisation but as interpretation. From this case, one can discern that the potential for a fuzzy line between improvisation and interpretation exists. Stanley Cavell notes in his famous article "Music Discomposed" that "I do not, however, hesitate, having reminded myself of what the notion of improvisation suggests, to say that what is called for in a piece such as Stockhausen's *Pianostücke Elf* (where nineteen fragments are to be selected from, in varying orders, depending upon certain decisions of the performer) is not improvisation. To call it improvisation is to substitute for the real satisfactions of improvisation a dream of spontaneity— to match the dream of organization it is meant to complement …"[98] My reply to his rejection of this kind of action as a minimal form of improvisation is that although his reason for rejecting it is insightful, it simply does not recognize that there are, and ought to be, different degrees of improvisation. Those degrees can be determined by many kinds of properties (e.g., amount of time to select, placement or location of selection, discretion, contingencies of performance). When improvisation is more broadly construed, which is one of the points this Part I is trying to show and exemplify, lots of practices and actions will be admitted into the set. Hence, I recognize that the real-time selection incorporated into this piece (I am supposing that it *is* real-time selection, not planned) shares few features with (say) standard bebop jazz solos, but the

---

[98] Stanley Cavell, "Music Discomposed," in *Must We Mean What We Say?* (New York: Cambridge University Press, 1976), 204. The piece Cavell refers to is Karlheinz Stockhausen, *Pianostücke Elf* (*Piano Piece XI*), which is approximately fourteen minutes in duration, and was "composed" in 1956.

selection still involves *some* features in common—enough, I would argue, to warrant classifying them under the same term. One such feature is real-time discretionary decisions, which lead to actions, made by a performer during performance. Of course, the vagueness of this particular feature is obvious; however, this vagueness does not stop one from analyzing hard cases on a case by case basis, instead of trying to rely on a detached general principle. One reason not to formulate the general principles first, i.e., divorced from the artistic practices, is that this seems to reverse the process that is most desirable when doing philosophy in a field such as aesthetics (some would say in all areas of philosophy). There would be no need to do, or interest in, aesthetics at all if it were not for the first-order phenomena about which aesthetics is concerned and tries to theorize about, and that subject matter is art itself: individual works, art forms, genres, et cetera. In part, the strategy I am employing here is taking the historical and conceptual facts of music history and art history as a starting point, instead of defining improvisation beforehand and excluding and including based upon a potentially fabricated definition. Sometimes those facts imply clear boundaries for improvisation, other times less clarity. We need *arche*, as Aristotle would say, and I think it is reasonable to describe the phenomena, at least at first, and start from there. However, one risks begging the question. The way one avoids a vicious circle is to treat the initial descriptions of artistic practices as sonly a starting point for serious conceptual analysis.

In addition, part of the justification for the premise that the Stockhausen selection process in the above piece shares some features with more standard cases of improvisation is that this selection process is very much like some of the established improvisational practices from the late Medieval, Renaissance, and Baroque periods described in this section. In discussing the concept of improvisation, Cavell mentions cadenzas, ornamentation, and figured bass, but says

"In such uses, the concept [improvisation] has little explanatory power, but seems merely to name events which one knows, as matters of historical fact (that is, as facts independent of anything a critic would have to discover by an analysis or interpretation of the musical material as an aesthetic phenomenon), not to have been composed."[99] But why should we want the concept of improvisation to be explanatory in any other way than classifying or giving instructions? Certainly, the concept can have explanatory power, especially when used more or less—"metaphorically" is the word that immediately comes to mind, but it does not precisely capture how Cavell is using it in his essay—as an *as-if* property. In other words, a sound sequence can sound *as if* it were improvised, which has little to do with how it was actually generated. This reading is substantiated by Cavell's next sentences: "My use of the concept [improvisation] is far more general. I mean it to refer to certain qualities of music generally."[100] But this conception does not exhaust its use; in particular, its classificatory sense is a valid use of the concept of improvisation, viz., what is and is not improvised as a descriptive property of an event's generative conditions, which is my concern here.

Third, there is underdetermined notation, which reduces the control the composer has over the realized sound sequence in performance. Once again, how these underdetermined notations are realized may be varied: they may be prepared beforehand by performers or left to the whim of the performer in real-time performance. Underdetermined notation dates back to the origins of Western music notation itself. Various chant notations and contemporary use of proportional notations are examples. Lucas Foss's UCLA Improvisation Chamber Ensemble of the 1950s performed using charts with only sketches of musical ideas and instructions. William Duckworth's *Pitch City* (1969) is one example of the graphic score, wherein musicians are

---

[99] Cavell, 200.

[100] Ibid.

expected to interpret graphic marks of various kinds and execute sounds and other sonic

properties. The performances of such pieces will be different unless a set of musicians is able

(and have a desire) to reproduce a previously realized sound sequence. If one is to count such

practices and musical phenomena as figured bass, cadenza, ricercar, Eingang, and faburden

(among others) in the Western art music tradition as a form of improvisation, then this latter case

of varied notational realization during performance should count as well. But if this

underdetermined notation is prepared before performance, then there can be a presumption of no

improvisation, although, again, this kind of case raises serious questions about being able to

distinguish clearly between composing, improvising, rehearsing, and interpreting (see Part II).

Note that there is a difference between the terms "undetermined" and "underdetermined,"

although they are related. Undetermined here indicates an epistemic state of not knowing before

the performance what sound sequence will be realized. Underdetermined refers to a notation that

does not provide explicit, complete instructions for the performer to realize it in sound any time a

player is reading the score. The logical relationship between these two concepts is that

underdetermined notation results in *undetermined* music; however, it is not the case that

undetermined music is due to underdetermined notation. If one is asked to freely improvise for

two minutes during the performance of a piece, the result will be undetermined prior to

performance but not because of an underdetermined notation. In this case, the notation is

prescribing exactly what is desired by the composer. If the simple instruction is insufficient,

then the composer could prescribe further instructions, such as improvise for two minutes in the

style (say) of Keith Jarrett.

Charles Ives is considered to be the first composer to use aleatory components to his

compositions. Henry Cowell, Pierre Boulez, John Cage, Karlheinz Stockhausen, and Iannis

Xenakis are among the foremost composers who used aleatory techniques. The three kinds of aleatory musical techniques can be combined, too. For example, John Cage's *Winter Music* (1957) is a combination of one and two above. The aleatory post-war revolution is often interpreted as a way of giving up "compositional fascism," thereby giving more freedom to the performers, giving up control of the composer (and sometimes players too), and introducing choice. Two of Cage's pieces may be read as the culmination of these aesthetic forces. *Imaginary Landscape no. 4* (1951) is a set of instructions of when and how to turn on and off twelve radio tuners. Control is lost by both composer and performers because the sounds produced are totally dependent upon the broadcasts that happen to be received at the time of performance. The very famous, and philosophically interesting, *4' 33''* (1952) also gives up control except for the eponymous duration of the piece. Since no one knows what ambient sounds will be produced during the framed time, neither the composer nor performer determines the sonic properties.

Some Notes on Motion Pictures

Aleatory methods have also been used in filmmaking. Most examples in film involve the screening process, which interestingly would be akin to the emphasis on performance by aleatory music composers. Coin flipping is used in Fred Camper's film *SN* (1984) to determine which of eighteen reels are screened, and the order of the screening of the eighteen film reels. Another example is from Barry Salt in which a die is used by the projectionist to determine which of six reels are screened.

Improvisation in film raises some thorny problems in the metaphysics of improvisation. If a scene is improvised by actors and recorded on film, it seems that the film itself would be a documentation of an improvisation. The film itself would not be an improvisation. But what does it mean to say that "The *film itself* would not be an improvisation?" Taken literally, celluloid or video tape would have to be a proper bearer of the ascription "improvised." There are only two ways in which this *can* be the case. First, the manipulation of the medium by directors, cinematographers, and editors could involve improvisation. Second, an improvisation is documented on celluloid or video tape.[101] Both of these make sense. To accept the second option is not to assume that film is *merely* documentation or mechanical reproduction. Obviously, one can document with film visual images of objects and events. That claim has been used by some theorists to deny film and filmmaking as a legitimate art form.[102] This debate is well beyond the scope of my project here, but suffice it to say that I, like most other aestheticians today, believe it is false. All of the major arguments denying film the status of art have been thoroughly refuted.[103] If a scene is improvised in rehearsal in order to generate a more or less fixed script (of dialogue and action), then this also seems to warrant a non-improvisation classification. What would it take for a film itself to be improvised? Perhaps improvisation in filmmaking itself has more to do with the director, cinema-photographer, and other members of the crew. For example, imagine a case in which the director and photographer make decisions

---

[101] The term "improvography" has been suggested for such cases, i.e., cases of recorded improvisations. I am not sure such a term helps: a neologism does not itself constitute an ontology. See Alan R. Slotkin, "*Improvography*: A Contradiction in Terms," *American Speech* 68, no. 4 (Winter 1993): 437-438.

[102] See the analytic philosophy *locus classicus* on this issue, Roger Scruton, "Photography and Representation," *Critical Inquiry* 7 (1981): 577-603.

[103] For a through, excellent review of these arguments and their refutations see Noël Carroll, *The Philosophy of Motion Pictures*, Chapter 1.

on camera placement and movement at the time of recording. Is this improvisation? Suppose

one left a film camera (or video) aimed at a walkway in Washington Square Park for three hours.

Suppose further that the three hour segment was chosen randomly or at the spur of the moment.

The camera would record whatever actions took place in front of it. Would that be an example

of improvisation in film? My inclination is to classify both cases as film improvisation. An art

form or medium should not be excluded from classification as improvisation merely on the

grounds of the manner in which the medium works. The assumption here is that improvisation

may exist in any art form or medium. The denial of this view would be to say that certain art

forms or media ought to be excluded from improvisation because improvisation is either

impossible or unworkable. This would be a kind of medium specificity thesis: certain contents,

forms, artistic practices, or properties are better suited in particular media. Medium specificity

ideas go back to Plato and Aristotle and reached a peak in the work of Lessing and

Winckelmann,[104] and it is currently a hot topic in the philosophy of film. Since it is outside the

scope of this project, I shall not take a general position on any medium specificity thesis;

however, I will say that I do not believe it to be relevant to improvisation because of what I will

show in Part II with respect to the relationship between composition (generally conceived, not

just musical) and improvisation. A brief preview: if the distinction between composition and

improvisation is a continuum, then there will be many cases where a solid distinction cannot be

made. Composition and improvisation are modes of generative practices or creation. Art

requires creation in a medium. Denial of this claim would be absurd. Consequently,

composition cannot be used as a factor for medium specificity (of any media or art form) because

---

[104] See Gotthold Ephraim Lessing, *Laocoon or On the Limits of Painting and Poetry (1766)*;
Johann Joachim Winckelmann, *Thoughts on the Imitation of the Painting and Sculpture of the
Greeks* (1755).

it is a precondition of the art form itself existing. This is a kind of transcendental argument. If composition cannot be used as a factor for medium specificity, then improvisation cannot be used as a factor since distinctions between them are vague.

Because of past practice in the history of cinema, we may want to classify documentations of improvisations as improvised filmmaking as well. Why? Because mainstream past practice of filmmaking uses scripts and story-boarding (or the like) for the most part, deviations from these norms may warrant a separate classification to distinguish at least two ways in which films are brought into existence. Decisions made well in advance of the recording process itself, which can include comprehensive prescriptions for the real-time performance of actors, is a reason to classify the traditional filmmaking process as akin to composition in music, literature, painting, and choreography. This is not to say that there are not mixtures of composition and improvisation in many traditional (Hollywood style) films. However, the improvisatory parts in these cases are probably quite minimal. Consequently, one could classify some significant parts of Michelangelo Antonioni's films as improvisation, but not sections of the films of Mike Leigh and John Cassavetes. It is important to note that there are parts of Antonioni's films that are like Leigh and Cassavetes, and there are parts of Leigh's and Caasavetes's films that are like Antonioni. What is the difference? Antonioni has said in interviews, documentaries, and writings that he improvised complete scenes during the recording process or made off the cuff decisions just before recording (without planning).[105] Leigh and Cassavetes are well-known for their use of improvisational rehearsals and very sketchy scripts. The directions for a scene were very minimal, if anything at all, requiring that the actors, and often the crew, to improvise dialogue and actions. These rehearsal improvisations in turn

---

[105] Michelangelo Antonioni, *Antonioni: Documents and Testimonials*, directed by Gianfranco Mingozzi, included on Disc 2 of *L'Avventura*, Criterion Collection, Criterion Films, 2001.

generated the "script" to be followed during the recording process, although further improvisation was often done and encouraged during the recording process as well. Homay King notes that "Cassavetes' method of improvisation does not involve ad-libbed dialogue or scenes invented on the fly (with some exceptions, of course, …). On the contrary, his method involves sustained reworking and polishing of the script. … Thus improvisation for Cassavetes does not mean jettisoning the script, but rather producing a script collectively through multiple drafts."[106] So, in some cases Leigh and Cassavetes are farther away from improvisation than Antonioni and vice versa. Of course, in many of Antonioni's films, most parts were more or less completely scripted and planned.

The relationship between paradigm cases of improvisation and the concept of "impromptu" in Western art music is also problematic. For example, here is Nicolas Slonimsky's entry on "impromptu:"

> Impromptu. From the Latin locution *in promptu esse*, "to be at hand," "to be ready." The term, which suggests improvisation, was applied to interludes in theatrical plays in the 17th century, as in Moliere's *L'Impromptu de Versailles*. As a form of character pieces, the impromptu became popular in the 19th century. Schubert wrote a number of impromptus for piano. These pieces are indeed "in promptu," for they are built in a symmetric form in which each main section is subdivided into three subsections, and each subsection is subdivided into three subaltern segments, which in turn are split into brief musical phrases in three-part form. The title *Impromptu* was not original with Schubert; it was appended to the music by his publisher. Chopin's impromptus for piano are particularly remarkable in their perfect symmetrical design.[107]

So, in western classical art music "impromptu" does not describe the genetic property of being improvised. Instead, it uses improvisation as a baseline concept: the pieces sound as if they

---

[106] Homay King, "Free Indirect Affect in Cassavetes' *Opening Night* and *Faces*," *Camera Obscura* 56, Volume 19, no. 2 (2004): 108.

[107] Nicolas Slonimsky, *Lectionary of Music: An Entertaining Reference and Reader's Companion* (New York: McGraw-Hill, 1989), 229.

were improvised or could be improvised.[108] It also seems to refer to the "somewhat casual origin in the composer's mind."[109] *The New Grove Dictionary of Music and Musicians* says the term 'impromptu' "probably derives from the casual way in which the inspiration for such a piece came to the composer."[110] Notice the association of improvisation with being "casual." One can infer what these reference works mean to some extent, but it still puzzles me: casual as opposed to what? Formal? Are there two kinds of inspiration: formal and casual? Perhaps it is like this: if one were *really* trying to compose and edit, then it is "formal;" if it just popped into one's head without the context of composing, then it is "casual." This kind of theme about improvisation and related terms will come up again and again. Although I do not think it is necessarily the case, the use of "casual" can seem somewhat derogatory or negative. One can imagine someone saying: "Well, it is *only* an 'impromptu,' you know." But we may learn something from cases in which composers use "improvisation" in the title or description of a work that was not improvised at all nor derived from improvisations. Arnold Whittal speculates that "Here the implication is not simply that the character of the music has something of the unconstrained quality of 'real' improvising, but that the composer's thoughts themselves have an improvisatory character, seeking to replace the logical and rational with something more spontaneous and freely associative."[111] Once again, notice the potentially derogatory connotation here: the

---

[108] *The Oxford Companion to Music* says: "An instrumental composition, not necessarily (despite its name) of an improvisatory character." Arnold Whittal, "Improvisation," *The Oxford Companion to Music,* ed. Alison Latham (New York: Oxford University Press, 2002), 604.

[109] Willi Apel, *The Harvard Dictionary of Music*, Second Edition (Cambridge, MA: Harvard University Press, Belknap Press, 1972), 404.

[110] *The New Grove Dictionary of Music and Musicians, Volume 9*, ed. Stanley Sadie (New York: Macmillan, 1980), 31.

[111] Arnold Whittal, "Improvisation," *The Oxford Companion to Music*, ed. Alison Latham (New York: Oxford University Press, 2002), 605.

improvisatory character of thoughts and actions are opposed to rationality and logicality. Is improvisation irrational and illogical, then? Using any conception of "rationality" and "logical" with respect to the arts, and bracketing the inherent difficulty of making sense of these concepts in artistic composition, clearly this is wrong. Not all improvisations lack rationality and logic. Numerous studies and analyses have shown that some of the best improvisers in jazz, for example, create even large-scale formal and expressive properties in their improvisations.[112] Consider what a very famous, accomplished organist (in the French organ improvisation tradition) says about this: "According to [Jean] Guillou, although improvisation 'can project and express the most innate impulses of the psyche, it also demands the intervention of intellect, which endeavors to organize these impulses, submitting them to method and to the mental discipline essential to any work of art ... improvisation must be as self-aware and controlled as minutely as a composition developed over a long time'."[113] That is a very strong statement coming from an expert practitioner. Other music theorists have also viewed much of improvisation as problem-solving. This model suggests that the harmonic structure (and sometimes melodic structure) of a tune presents a "problem" for the improviser to overcome. In other words, the improviser is forced to find ways of connecting harmonic units, cadences, placing relevant scales and modes to form a coherent, musical, aesthetically pleasing performance—all, of course, in real time. Another error here is that improvisation is being

---

[112] The notable examples here are Sonny Rollins, Charlie Parker, Louis Armstrong, Miles Davis, Bill Evans, John Coltrane, Lee Konitz, Jimmy Giuffre, Paul Desmond, among many others. One of the first music theorists (and also a musician, teacher, and composer) to discuss this seriously was Gunther Schuller. See Gunther Schuller, "Sonny Rollins and the Challenge of Thematic Improvisation," *Musings: The Musical Worlds of Gunther Schuller: A Collection of His Writings* (New York: Oxford University Press, 1986), 86-97. This article was originally published in the *Jazz Review* (November 1958).

[113] Brian Levine, liner notes to Jean Guillou, *The Art of Improvisation*, Dorian Recordings, 1991, 3.

equated, or at least strongly correlated to, "free association." But as I remarked above, this is but one *kind* of improvisation, e.g., free jazz improvisation (and even in this genre this method is not always used).

A similar case to impromptus is "fantasias." According to the *Harvard Dictionary of Music* at least five groups of fantasias have been recognized. Two of these recall improvisation directly. The first one is: "Pieces of a markedly improvisory [sic] character; written records, as it were, of the improvisation technique of the various masters."[114] Secondly, we have: "Operatic potpourris of a free and somewhat improvisory treatment, as if written in remembrance of a performance."[115] From both of these definitions one can infer that a fantasia was a sort of *post facto* document of a previously improvised performance, whether imagined or actual, or a document of an improvisatory style of a former master. A "ricercar" was an "instrumental piece common during the 16th and 17th centuries. The earliest were improvisatory in style, often for solo instruments such as the bass viol or lute …"[116] One of the main characteristics of these pieces is that they were virtuosic, featuring lots of embellishment and scalar, flowing passages— just as one might hear in an improvisation by virtuosic master. Consequently, one can say that many impromptus, fantasias, and ricercars are trying to exhibit the property of *as if improvised*.[117] "Capriccio" had several uses depending on the period. In the nineteenth century, the term was used similarly to impromptu and fantasia for short piano pieces. In the seventeenth century, capriccio was one of the four pre-fugal forms (ricercar, canzona, fantasia), and was

---

[114] Apel, 307. Examples cited are: J.S. Bach's *Chromatic Fantasia, Fantasia in A minor for Harpsichord*; W.A. Mozart's *Fantasia in D minor for Piano*; Beethoven's *Fantasia* opus 77; and the many *Fantasien* by K.P. E. Bach.

[115] Apel, 308. Example cited: Liszt's *Réminiscences de "Don Juan."*

[116] Denis Arnold, "Ricercar," *The Oxford Companion to Music*, 1060. There are other meanings of "ricercar" as well.

[117] A fuller discussion of this property is in Part II: Metaphysics.

"looser" than the others. None of these pieces were improvised, although their ultimate source

may have been the improvisations of the composers. Once again, the meaning suggests that the

pieces sound *as if improvised*.

"Tachisme" comes from the French noun *tache*, which means blot or spot. Its original

use was derogatory toward the Impressionists, but it took on a new meaning with the French

critic Michel Tapie,[118] who used it of non-geometric abstract painters, but it could have an

application to American action painters such as Jackson Pollock.[119] The idea was that this kind

of painting looked spontaneously created. A related term is gestural painting. *The Oxford*

Dictionary of Art defines it as: "Gestural Painting - A term near synonymous with Action

painting, but used more broadly and not envisaging a specific school of American painting. It

carries an implication not only that a picture is the record of the artist's actions in the process of

painting it, but that the recorded actions express the artist's emotions and personality, just as in

other walks of life gestures express a person's feelings. The name 'gestural' is applied

particularly to painting in which the visible sweep and manner of applying pigment has been

deliberately emphasized. It has sometimes been used as a synonym for Art Informel or

Tachisme."[120] So, the painting is a physical object that documents a process of painting. Of

course, all paintings, no matter how they were made, are documents of the processes used to

produce them; however, here the idea is that there is a document of a *spontaneous* process, and

the *process* of painting is not to be concealed but rather celebrated. In what sense can painting or

drawing or sculpture be improvised? Was there improvisation involved in this kind of painting?

---

[118] Michel Tapie, *Un art autre* (Paris: Gabriel-Gireaud, 1952).

[119] *Grove Dictionary of Art*, *s.v*. "Tachsime."

[120] Ian Chilvers, Harold Osborne, and Dennis Farr*, The Oxford Dictionary of Art* (New York: Oxford University Press, 1982), 197-198.

Probably, some improvisation was involved, but there was also a background aesthetic that

prescribed producing art that looked *as if* it was improvised. Traces of spontaneity were

intended and viewed as desirable in the post-war period of the twentieth century. Whereas in the

past history of music and the plastic arts, with some exceptions noted herein, spontaneity was

eschewed in most contexts, and there was a desire for concealment, the twentieth century valued

the transparency of spontaneity—no concealment—and has been called the "culture of

spontaneity."[121] The immediate precursors of this post-war aesthetic were Wassily Kandinsky

and the Dadaists and Surrealists. Kandinsky began a series entitled *Improvisations* in 1909.

However, one ought to make a distinction between spontaneity of feeling and spontaneous

action. It is unclear exactly how Kandinsky painted these works. His own words do not give us

a precise verdict. In his famous *Über das Geistige in der Kunst*,[122] Kandinsky identifies three

sources of inspiration. The two that concern us here are: "(2) A largely unconscious,

spontaneous expression of inner character … This I call an 'Improvisation.' (3) An expression

of a slowly formed inner feeling, which comes to utterance only after long maturing. This I call

a 'Composition.'"[123] It is not clear what he means by sources of inspiration, but he distinguishes

between improvisation and composition, which I classify as two generative processes or

practices. Note that timing seems to be significant: "spontaneous" versus "slowly formed." In

addition, Kandisnky, like many others, associates improvisation with the unconscious. If

"spontaneous expression" means painting more or less deliberately but to some degree

---

[121] See Belgrad, *The Culture of Spontaneity*.

[122] Wassily Kandinsky, *Concerning the Spiritual in Art*, trans. M. T. H. Sadler (New York: Dover, 1977). Also see Gail Levin and Marianne Lorenz, *Theme and Improvisation: Kandinsky and the American Avant-Garde, 1912-1950* (Boston: Little, Brown and Company, Bulfinch Press Books, 1992).

[123] Kandinsky, 57.

unplanned, letting *skilled* whim on the spur of the moment take its course, and not *contriving* to

make a painting look *as if* it was improvised, which would require more time, editing and

revision, then Kandinsky's *Improvisations* ought to be classified as improvised painting.

The evidence for improvisation in post-war abstract expressionist painting mainly lies in

the documentation of Jackson Pollock's working methods. Hans Namuth published in 1951

photographs of Pollock painting in his East Hampton studio in 1950. A year later Namuth and

Paul Falkenburg produced a short, color film of Pollock working,[124] which was first screened at

the Museum of Modern of Art in June of 1951. Both the still and moving photography of

Pollock in action contributed to idea that Pollock was improvising while painting. The

Modernist definition of improvisation in the plastic arts seems to be "characterized in the belief

in the simultaneous conception and manifestation of a given work which is rendered quickly,

impulsively, and with concomitant freedom of expression."[125] Notice the emphasis on lack of

planning before the creative act itself, the *making* of the art, and the adverbial attributes of speed,

lack of reflective deliberation, and lastly an idea about content: this method, generative process

is about immediate self-expression. A process of painting in which the painter makes at least

some decisions while in the process of painting may qualify as improvised painting. However,

there are always decisions made by painters while painting, even when most of the subject and

theme of the painting have been planned and sketched out. But of course we cannot say that

improvised painting cannot be planned at all. We have already reviewed to some degree how

improvisation works in music, and one result was that improvisation does not entail *no*

preparation or *no* planning. It is nearly impossible to do something intentionally without

---

[124] In fact, there were two films produced: one black and white and one color. But Namuth thought the only the color film did Pollock justice.

[125] Korrick, 289.

preparation and planning, even if it is minimal. One must have skills, and have some ideas about what one is going to do before improvisation can begin. So it must be with painting and sculpture. Problem is that it is more difficult to discern what things may be planned and prepared beforehand, or to what degree they may be accomplished beforehand, or

The practice of improvising drawings is documented as far back as Michelangelo and the Cinquecento. Improvisation appears in the famous treatise of Giovanni Battista Armenini, *De' veri precetti della pittura* (1586).[126] His remarks about improvisation are divided. On the one hand, improvised *schizzi* or *bozze* are prescribed as instrumental only in helping the *invenzione* of the artist. On the other hand, there is much praise for those, like Michelangelo, who could improvise excellent drawings. Armenini recalls being a witness to Mchelangelo's improvisatory skill. When asked to render a drawing of Hercules on the spot, Armenini says, "era un stupor grande a quelli che cio avevano veduto fare in cosi poco tempo, che altri vi averebbe giudicato dentro la fatica di un mese."[127] The key phrase here is "cosi poco tempi" for evidence of improvisation. Moreover, the quality of the drawing is compared to the *finito* of what others would judge to take a month or more. The additional time implies no improvisation. Vasari mentions Leonardo's skill at improvising on the lyre (*lira da braccio*)[128] and in recitation of poems,[129] but Vasari mentions nothing about Leonardo's improvising in visual art media.[130]

---

[126] Giovanni Battista Armenini, *De' veri precetti della pittura* (Ravenna, 1586); translation: *On the True Precepts of the Art of Painting*, ed. and trans. Edward J. Olszewski (New York: Burt Franklin, 1977).

[127] Armenini, 93.

[128] On Leonardo and music, see Emanuel Winternitz, *Leonardo da Vinci as a Musician* (New Haven, CT: Yale University Press, 1982)

[129] Giorgio Vasari, *Le vite de' piu eccellenti pittori scultori ed architettori nelle redazioni del 1550 e 1568* (Florence, 1550, revised and expanded 1568); translated: *Lives of the Painters, Sculptors, and Architects*, trans. by Gaston du C. de Vere (New York: Knopf, 1996).

[130] Korrick, 290-291.

Similar to what I said above with respect to literature, the speed with which one makes

renderings may itself qualify a painting or drawing as improvised. This coheres with what both

Vasari and Armenini describe as improvised, too. For example, as Leslie Korrick notes, in his

treatise Armenini uses *all' improvviso* as a synonym for working rapidly and contrasts it with

con tempo, which means "over time" or "slowly."[131] In addition, Armenini seems to equate

improvisation with *prestezza*, *velocemente* (swiftly), and *in breve tempo* (in a short time).[132]

My hypothesis is that because there a fixed material object in standard cases of the plastic

arts, the duration, and possibly context, of execution becomes the point of focus for

distinguishing between improvisation and non-improvisation (or composition). This also seems

to be the case for the literary arts.

Some Specific Kinds of Improvisation

Here are some terms for specific kinds of improvisation:

cadenza, ornamentation and embellishment, figured bass (*basso continuo*,

thoroughbass, *bassus generalis*, *Generalbass*), ad libitum, sortisatio, *a piacere*,

discant, *discantus supra librum* (*déchant sur le livre*), faburden, fauxbourdon

(faberdon), passacaglia (pasacalle, paseo), ritornello (riprese), Eingang (lead-in),

chase, *taqsim, tanan, niraval, tani avartanam, anibaddha, estilar and estillistas*,

bertsolaritza.

---

[131] Korrick, 293.

[132] Korick, 297.

Most dictionaries of music take ornamentation and embellishment to be semantic equivalents. Depending upon the period of music history, there were different practices, locations of, and instructions for ornamentation and embellishment. The essential attribute of embellishment, whether improvised or notated, is that it is decorative rather than structural. Ornaments are categorized into two kinds: simple (graces) and compound. Many scholars believe that ornamentation may have arisen because of the limits of orthodox notation. This view is not incompatible with another historical view: at least in the improvised cases, performers were allowed more freedom. The performer's aesthetic inclinations and goals had an opportunity for realization in conjunction with that of the composer's and conductor's prescriptions. Embellishments can be notated or at least prepared beforehand, as many performers do, or they can be improvised with the constraints indicated in notation, and by custom and style. Manuals on how to embellish and play figured bass have been numerous since the fifteenth century. So, one is not told exactly what to play, but options and loose rules are presented, and in some cases even what would be inappropriate. Moreover, just because something in a composition is left up to the performer's discretion, or gives the performer some latitude in execution, does not necessarily mean that it is improvised. What would make the difference? Suppose the ornament was in fact improvised while the player was rehearsing the piece. When she performs it later, is it improvised or not? A performer can figure out, and almost always does, her interpretation of the work, which includes making decisions on the aspects and sections that call for performer's discretion. I do not classify these performances as improvisations. In this case, improvisation occurred during rehearsal but not during public performance.

"Division" may refer to either a compositional or improvisational practice. The latter was a primarily seventeenth century technique in which a player would divide the notes of a melody into shorter ones to create a variation effect, or counter melody. Similar practices include diminution (*diminuire*), *diferencia* (Spanish), and "breaking." Divisions were written down for two purposes. First, they provided exercises for those players learning how to improvise in this style and within these constraints. Second, they were meant to be compositions that had the flair of spontaneity.

The Latin phrase "ad libitum" has two meanings. First, the phrase can be used to indicate any kind of improvising in any art form. Second, in Western art music scores, the phrase affords performers a certain amount of discretion and freedom. Three specific senses have been isolated: (1) discretion for changes to tempo; (2) the discretion to add or delete a part of a voice or instrument; and (3) as an indication for the performer to include a cadenza. All three of these senses do not guarantee improvisation. The discretion afforded the performer or conductor can be exercised before performance and rehearsed. A cadenza may be written out completely beforehand. However, in cases where the discretion is exercised more or less at the time of performance, there is a small degree of improvisation. An exercise of freedom from fidelity to score or what has been planned beforehand, does not itself entail improvisation; the relevant timing (and often space) of the exercise of such freedom is necessary.

Sortisatio is "A 16th-century term for improvised counterpoint, as opposed to *compositio*, written out counterpoint."[133] *A piacere*, an Italian phrase, is used to indicate that the performer may use her discretion with regard to tempo and rhythm.[134] Cadenzas are passages or sections

---

[133] Willi Apel, *Harvard Dictionary of Music*, Second Edition (Cambridge, MA: Harvard University Press, Belknap Press, 1944, 1972), 796.
[134] Ibid., 42.

of a composition (usually a concerto in Western classical art music) that were left by the composer unwritten, allowing the performer to improvise for varying lengths of time. Often the duration was at the discretion of the performer or conductor. During specific periods, the cadenzas were not without some rules. For example, in the eighteenth century it was customary to play the cadenza in the style of the composer, and to end by trilling on the dominant chord. In the nineteenth century more liberal standards were accepted and the cadenzas reflected the lush harmonies of the Romantic period even while playing compositions of Mozart, Haydn, and Beethoven. Some composers wrote the cadenza, which shows that one cannot automatically assume that "cadenza" means improvised or that one should improvise it. Beethoven, Schumann, and Brahms sometimes wrote out cadenzas. In some cases, there might have been a distrust of performers. The odd and paradoxical history of the cadenza is that while originally its purpose was as an outlet for the performer, to indulge one's virtuosic skills *and* improvisational skill, the nineteenth century brought the cadenza into a writing exercise. Often the attempt would be to write it *as if* it were improvised—much like a fantasia, impromptu (especially for piano), or ricercar.[135] Today, most performers choose an already written cadenza or model their own on an already written one; whatever the case, most of the time they are prepared beforehand—that is prepared and practiced before the performance. Consequently, there is no improvisation. There are exceptions, such as Robert Levin who improvises the cadenzas to Mozart piano concertos. In fact, Levin says, "... an audience that knows (and anticipates) every note of the authentic cadenzas as well as the concerto proper is deprived of the critical element of uncertainty that is the very raison d'être of the cadenza."[136]

---

[135] The property "as if improvised" will be discussed in Part II: Metaphysics.

[136] Robert Levin, "A Note on Performance and Improvisation," liner notes in Wolfgang Amadeus Mozart, *Piano Concertos* No. 17 K.453 and No. 20 K.466, Robert Levin fortepiano

Figured bass was originally a stenographic system from the Baroque period for accompaniment, to provide the bass lines, and to provide counterpoint. These were played most commonly by organs, harpsichord, cello, or viola da gamba. There were strict rules for this practice (in most cases), but it still left room for the performer's discretion and improvisation. *Contrappunto alla mente* was a High Renaissance term for improvisation—literally it means mental or unwritten counterpoint. Also used was *déchant sur le livre* (English descant).[137] "Discant" was a term mainly used between the twelfth and fifteenth centuries to describe an often improvised line against the plainchant. "Faburden" was a term used in the fifteenth century to describe an improvised harmony under a fixed melody.[138] Although there is some scholarly controversy on what "fauxbourdon" refers to exactly, one can say with some confidence that it was a fifteenth century French practice in which a vocal composition contained a middle part that was supposed to be improvised (within strict rules) by a singer. Some scholars believe that this middle part was simply a doubling of the melody (*superius*) by a lower fourth.

"Eingang" literally means "entrance" in German. This term is used now, and has been used since the Baroque period, to indicate a "short improvisatory passage that leads into a statement of thematic material."[139] Composers of all periods of Western art music have used *Eingänge* in all genres in two ways: some were written out by the composer, others were left for the performer to improvise. The latter was usually indicated with a fermata or a note in the

---

and conducted by Christopher Hogwood, The Academy of Ancient Music, L'Oiseau-Lyre 455-607-2-OH, 1997, 7.

[137] Listed in Paul Henry Lang, "Ornamentation and Improvisation," *Musicology and Performance*, eds. Alfred Mann and George J. Buelow (New Haven, CT: Yale University Press, 1997), 225.

[138] There are other meanings of "faburden" as well.

[139] April Nash Greenan, "Eingang," *Grove Music Online*, ed. L. May, <http://www.grovemusic.com> (accessed July 17, 2007).

score. *Eingänge* are shorter than cadenzas, and the same performing practice has developed as in cadenzas: most performers today prepare the *Eingänge* beforehand. When they are prepared and practiced by a performer beforehand, or written out by the composer, I would not classify them as improvisations.

A "chase," which is used mainly in jazz, describes an improvisatory competition. The competition is usually two players or soloists, but may be more. The goal of a chase is for the improvising soloists to be influenced by what the previous soloist played, and each musician tries to outplay the other. In live contexts, sometimes the "winner" is indicated by audience reaction and applause.[140] The soloists can "trade" any amount of musical units, i.e., the musicians take turns in improvising over four, eight, or sixteen bars of the tune or harmonic structure. Thus the common jazz terms: "trading fours," "trading eights," et cetera. Sometimes the traded unit is an entire chorus of the base-tune over which the musicians play. In some famous examples, the unit has been reduced to phrases or even half phrases, wherein the soloists may attempt to "finish" each other's lines, licks, or musical thoughts.[141] So, there may be a progressive decrease in the musical units over time, which often results in some musical climax.

Many world music traditions have a stronger presence of improvisation, as in the classical art music of India and Persia. There are many world music and art terms that refer to some form of improvisation. In some cases these terms are used exclusively to describe music improvisation, in other cases the term is more general. "Taqsim" is a term that refers to

---

[140] There is a presentation of a "cutting" session or chase in Robert Altman's film *Kansas City*.

[141] Famous live, non-recorded chases have been recalled and discussed in jazz histories, interviews, and memoirs. However, there are many live or studio recorded chases. Some notable examples are: Dexter Gordon and Gene Ammons, Gordon and Wardell Gray, Ammons and Sonny Stitt, Sonny Rollins and others.

improvisation sections in Arab and Turkish music.[142] Karnatak music, which is the art music of

south India, is a genre in which improvisation plays a large role. In Karnatak, there are several

terms for improvisation: *tanan, niraval, tani avartanam, anibaddha. Tanam* is pulsed rhythmic

improvisation; *niraval* is improvised variation on a composed melodic line; *tani avartanam* is a

solo percussion improvisation; and *anibaddha* is the improvised elaboration of a raga melody.[143]

In classical Persian music (*radif*), both before and after the Islamic influence, melodic and

rhythmic aspects of the music are improvised within a frame of reference. It is interesting to

note that beginning with some of the Westernization of Persian music, improvisation has been

downplayed.[144] *Estilar*, literally "styling," is the term for melodic improvisation in *fado* music

of Portugal.[145] *Esillistas* are those men and women who are famous for their creative

---

[142] Ali Jihad Racy, "The Many Faces of Improvisation: the Arab Taqasim as a Musical Symbol," *Ethnomusicology* 44, no. 2 (Spring-Summer 2000): 302-320; Bruno Nettl and Ronald Riddle, "Taqsim Nahawand Revisited: The Musicianship of Jihad Racy," in *In the Course of Performance: Studies in the World of Musical Improvisation*, Chicago Studies in Ethnomusicology Series, eds. Bruno Nettl and Melinda Russell (Chicago: University of Chicago Press, 1998), 369-394.

[143]Thom Lipiezky, "Tihai Formulas and the Fusion of 'Composition' and 'Improvisation' in North Indian Music," *The Musical Quarterly* 71, no. 2 (1985): 157-171; John Napler, "Novelty That Must Be Subtle: Continuity, Innovation, and 'Improvisation' in North Indian Music," *Critical Studies in Improvisation/Études critiques en improvisation*, vol. 1, no. 3 (2006): 1-17; Bonnie Wade, "Chiz and Khyal: The Traditional Composition in the Improvised Performance," *Ethnomusicology* 17, no. 3 (September 1973): 443-459; and Ludwig Pesch, ed., *The Illustrated Companion to South Indian Classical Music* (Delhi: Oxford University Press,1999).

[144] Bruno Nettl, "On Learning the Radif and Improvisation in Iran," in *Musical Improvisation: Art, Education, and Society*, eds. Gabriel Solis and Bruno Nettl (Urbana, IL: University of Illinois Press, 2009), 185-199; Hormoz Farhat, *The Dastgah Concept in Persian Music* (New York: Cambridge University Press, 1990); Jean During, *The Art of Persian Music* (Washington: Mage Publishers, 1991); and Ella Zona, *Classical Persian Music: An Introduction* (Cambridge, MA: Harvard University Press, 1973).

[145] Salwa El-Shawan Castelo-Branco, "Fado," *Grove Dictionary of Music* (New York: Oxford University Press, 2007), *s.v.* "fado;" Samuel G. Armistead, "Improvised Oral Poetry in the Hispanic Tradition," *Voicing the Moment: Improvised Oral Poetry and Basque Tradition*, eds. Samuel G. Armistead and Joseba Zulaika (Reno, Nevada: University of Nevada, Reno Center for Basque Studies, 2005), 29-44.

improvisations. Bertsolaritza is a "Basque genre of oral improvised poetry created by folk poets for an audience."[146]

Some Notes on the Dance

Improvisation occurs in both the classical and popular dance traditions of Europe, India, Africa, and parts of Asia. In the European tradition, one may trace improvisation in the dance to the frenzied, orgiastic bacchanal dances of ancient Greece and Rome. (In modernity, perhaps the *duende* sections of flamenco serve as the best analogues to these ancient bacchanal dances.) Much of the later classical ballet tradition involved fixed, choreographed movements. No doubt because of the lack of a standard and good notation system for choreography (even still today, but there are developments), even dance works intended to be fixed had more fluidity over individual performances and over periods of time. As Curtis Carter notes, there are essentially three areas in which improvisation occurs in the dance: "the embellishments left to the individual artists where a set choreography persists; improvisation as a process of spontaneous free movement to invent original movement intended for use in set choreography; and improvisation for its own sake that is brought to a high level of performance."[147] The first is directly analogous to ornamentation in Western classical art music. The second is what I call instrumental improvisation; in the way described by Carter, it is directly akin to the use of improvisation by Leigh and Cassavetes during rehearsals for films. In addition, it shares the

---

[146] Aulestia, *Improvisational Poetry from the Basque Country*, 21; and see Samuel G. Armistead and Joseba Zulaika, eds., *Voicing the Moment: Improvised Oral Poetry and Basque Tradition* (Reno, Nevada: University of Nevada Center, Reno for Basque Studies, 2005).

[147] Curtis Carter, "Improvisation in Dance," *Journal of Aesthetics and Art Criticism* 58, no. 2 (Spring 2000): 182.

instrumentality of the use of improvisation for training actors and speech makers.[148] The third

domain is improvisation during public performance as in jazz and theatre improvisation, and also

includes the various "private" improvisations in some contact improvisation and therapeutic

movement and verbal techniques, such as Feldenkrais, Awareness-Through-Movement method,

Moreno, DanceAbility,[149] and psychoanalysis.

In the South Indian classical dance called *Bharatanatyam*, improvisation of expressive

movements is essential to a section, called *padam,* of the traditional seven-part recital. The

female dancer is expected to use a "vocabulary" of *mudras* (codified hand gestures) and

abhinaya (mimetic expressive movements) to communicate expressive and thematic elements of

the melodic, sung text. During the *padam*, percussionists and other musicians join the dancer for

artistic, collaborative improvisation. So they are improvising simultaneously by collective

interaction with respect to *tala* (rhythm), *bhava* (emotive, expressive), and *raga* (melody) aspects

of the performance.[150]

Spanish flamenco music and dance (*cante jondo/grande*) share similar properties to the

South Asian classical dance. There are "codes" to be learned in flamenco—*brazeo*—and are

used by the dancers in solos (as in jazz music). Important criteria of evaluation of flamenco

include virtuosity of rhythm and movement and "authenticity," which amounts to

improvisational skill. Fully choreographed flamenco performances are not considered authentic;

there is an expectation for improvisation especially in a *duende* section, but in other sections as

---

[148] As in theatre, drama, acting pedagogy, there are a plethora of how-to books on dance improvisation.

[149] This is a kind of art therapy using dance, although some are offended by that categorization. Others view it as simply art making and performing (like "outsider" art phenomena). DanceAbility puts together able-bodied and disabled dancers with no hierarchies.

[150] See Avanthi Meduri, "Multiple Pleasures: Improvisation in *Bharatanatyam*," in *Taken by Surprise: A Dance Improvisation Reader*, eds. Ann Cooper Albright and David Gere (Middletown, CT: Wesleyan University Press, 2003), 141-150.

well. Both the dancer(s) and the musicians improvise. At certain points of the flamenco

performance *palmas sordas* (rhythms that are handclapped or played on a small percussion

instrument) are improvised as well, much like *tala* are improvised by tabla players in South

Asian classical music.

Contemporary dance works (postmodern), like contemporary musical works, often use

some degree of improvisation or random techniques during a performance (and composition).

Many of Merce Cunningham's dance works, like his often close colleague John Cage, involved

aleatory techniques, some of which were executed before performance during the compositional

act, and other aleatory techniques would be executed during the performance.[151] These are not

instances of improvisation because the chance devices Cunningham and Cage used generated

fixed, set choreography or scores. Although Cunningham and Cage often disparaged

improvisation, there were mild improvisational elements to some of their works—real-time

performer discretionary decisions. They were skeptical of improvisation because they thought

that improvising performers would tend to gravitate to things the performers' already or had

already done; whereas, aleatory and chance methods precluded this problem and opened up more

territory, expanded the artistic possibilities.[152] This indictment of improvisation only makes

sense against the background of Cage's and Cunningham's alleged artistic goals: novelty (at any

cost—even the cost of meaning), originality, exploration. Many experimental dance companies

and "choreographers" of the 1960s and 1970s have focused on improvisation in dance: Yvonne

---

[151] Richard Kostelanetz, ed., *Merce Cunningham: Dancing in Space and Time* (New York: Da Capo Press, 1992, 1998).

[152] See, for example, Remy Charlip, "A Symposium with Earle Brown, Remy Charlip, Marianne Preger Simon, David Vaughan: The Forming of an Esthetic: Merce Cunningham and John Cage," [edited transcript of a panel discussion at a Dance Critics Association Conference at The Kitchen in New York, June 16, 1984] in *Merce Cunningham: Dancing in Space and Time*, 53.

Rainer (especially *Continuous Dance—Altered Daily*), Anna Halprin, Simone Forti, Dianne

McIntyre, and Judson Dance Theater concerts. Many postmodern dance works incorporate

improvised sections and give much leeway to the dancer(s). This kind of postmodern dance is

called open choreography, or indeterminate choreography (although this label may be confused

with Cunningham's projects), or situation-response composition.[153]

Contact improvisation is probably the best known genre of improvised dance.[154] Contact

improvisation involves the movement of two dancers with each other. The movements are not

planned beforehand; there is no script, no choreography. The dancers react in movement to one

another in real-time. Contact improvisation is interesting because it reveals something that I

think is largely unique to improvised art making, viz., although one may watch contact

improvisation being performed (if one can even call it that) and experience aesthetic pleasure and

attribute aesthetic merit to it, another purpose, perhaps its main goal, is the aesthetic pleasure of

the dancers themselves. I do think this pleasure is aesthetic, although it may be experienced with

other kinds of pleasures as well. Therefore, the aesthetic focus of this practice, for example, is

twofold: audience and agents (dancers).

Not a dance *tout court*, but a martial art, *capoeira* is similar to contact improvisation.

Capoeira is an Afro-Brazilian phenomenon that consists of musical and dance elements. Some

classify *capoeira* as a separate art form or hybrid art form; however, there is now a recognized

---

[153] Sally Banes, "Spontaneous Combustion: Notes on Dance Improvisation from the Sixties to the Nineties," in *Taken by Surprise*, 77-88. See also her excellent books: *Terpsichore in Sneakers: Post-modern Dance*; *Democracy's Body: Judson Dance Theater, 1962-1964*; *Greenwich Village 1963: Avant-Garde Performance and the Effervescent Body*; *Subversive Expectations: Performance Art and Paratheater in New York, 1976-1985*.

[154] See the excellent books by Cynthia J. Novack, *Sharing the Dance: Contact Improvisation and American Culture*, New Directions in Anthropological Writing: History, Poetics, Cultural Criticism Series (Madison, WI: University of Wisconsin Press, 1990); and Thomas Kaltenbrunner, *Contact Improvisation: Moving, Dancing, Interaction,* Meyer and Meyer Sports Series (Lansing, MI: Meyer and Meyer, 1998); and articles by Steve Paxton.

genre of music called *capoeira*. The debate over its status is in part due to the vague and incomplete accounts of its origins. Nonetheless, much of what *capoeira* participants do may be classified as improvisation. Within a circle of participants, members gravitate to the center either playing a musical instrument, or singing, or sparring with a partner. The sparring in particular is what makes *capoeira* very interesting. The sparring consists of acrobatic movements, superficial hitting and slapping, feinting movements, kicking, and other interactions that resemble Asian martial arts and boxing. I have seen this executed by two males without a circle or audience and without music. When the participants are good, it is quite beautiful and reminds me of good contact improvisation.[155]

Improvisation is integral to many popular or folk dance genres, many genres being analogous to their musical counterparts. For example, tap dance challenges between two or more dancers are akin to "chases" in jazz.[156] Ordinary, social dancing should not be excluded. The various genres of dance that people engage in at parties, clubs, rituals, and other social settings involves moderately to completely unplanned movements, especially since one of the goals is to react to one's partner and the particular of the context. Anyone who has danced without a set choreography has improvised.

---

[155] I thank Jennifer Balkan, a sociologist at the University of Texas at Austin, for enlightening me about *capoeira*.

[156] Constance Valis Hill, "Stepping, Stealing, Sharing, and Daring: Improvisation and the Tap Dance Challenge," in *Taken by Surprise: A Dance Improvisation Reader*, 89-102.

Examples from Theater, Drama, Broadcast

Improvisation in theatre and drama is ancient. Impromptu performances by bards and troubadours, usually involving the playing of an instrument such as the lyre, were common. Medieval theatre also had it. *Commedia dell'arte all'improvviso* of the Renaissance period is probably the most well-known. Improvisation was also a part of British, French, and American nineteenth century genres such as the extravaganza, which was similar to burlesque, Pantomime, and hippodrama, which was a theatrical genre started in the late eighteenth century involving circus-like horsemanship with melodramatic scripts. In the twentieth century, experimental theater groups: Chicago Compass Group,[157] Second City, Keith Johnstone's theatre group,[158] Roberto Ciulli's Theater an der Ruhr,[159] and early Mike Leigh theatre works. As the name of the famous comedy club in New York "The Improv" indicates, stand-up comedy, either individual or group, usually contains elements of improvisation. A "bit" or joke is never performed the same way, and the differences consist in improvisation of content, style, dynamics, et cetera. The comedy sketches of Elaine May and Mike Nichols were largely improvised from a bare script, which contained general descriptions of the context and characters.

Various television and radio programs, such as television and radio sketch comedy, live shows, radio plays, teleplays, and "talk" radio shows. Often these broadcasts have some scripting, but the scripts allow for, in fact encourage, improvisation by the actors. Broadcast

---

[157] See Janet Coleman, *The Compass: The Improvisational Theatre that Revolutionized American Comedy* (New York: Alfred A. Knopf, 1990; reprint edition, Chicago: University of Chicago Press, 1991.).

[158] See Keith Johnstone, *Impro: Improvisation and the Theatre*, Theatre Arts Book Series (New York: Routledge and Methuen, 1979).

[159] Bartula, Malgorzata and Stefan Schroer, eds., *On Improvisation: Nine Conversations with Roberto Ciulli*, Dramaturgies: Texts, Cultures and Performances Series, Volume 12, trans. Geoffrey Davis (New York: Peter Lang, 2003).

television shows, such as "Whose Line Is It Anyway?,"and a new show "Thank God You're Here," involve a set of performers who are given props, scene descriptions, or other forms of prompts for the purpose of individually or collectively generating an improvised performance. One may even count food/cooking shows that require chefs to construct and prepare a menu based on ingredients not revealed to the chefs before the taping of the show. The chefs do not know beforehand what restrictions and requirements they will be subject to during the "contest" broadcast. Notice the comparison with ancient Greek performance contests, rap contests, and music showdowns. The ingredients, and sometimes style and cuisine, are unknown. Sometimes there are other restrictions. The Chicago chef Charlie Trotter has been influenced by jazz in his approach to cooking in both his restaurant and television shows.[160]

Improvisation is common in the filming of television shows. Actors on these shows improvise to keep things fresh, elicit a particular response from fellow actors during filming, to generate material for writers, to test material from writers. It is instructive to watch "blooper," out-takes, or gag reels and deleted scenes of high quality shows, which are now generally available on the DVD recordings of television shows by season. For example, in one scene from the *The Office*, Steve Carell's character (Michael Scott) is supposed to (I inferred this from watching many alternatives of the scene) utter an erroneous surname of an Indian colleague to co-actor Jenna Fischer (Pam). The Hindi name is difficult to say and remember, but is particularly so for the bumbling idiot character of Michael Scott. There are several versions of the scene on a "blooper" reel in which Carell utters a different sequence of nonsensical but funny sounds, which are supposed to sound like the Hindi surname. Each version of the scene contains a different sequence of uttered sounds. It is obvious from watching that Carell is improvising the

---

[160] See Charlie Trotter, *Workin': More Kitchen Sessions with Charlie Trotter* (Berkeley, CA: Ten Speed Press, 2004).

sounds each time. Perhaps it was written in the script as "ad lib erroneous surname." Whether it is planned improvisation or not, Carell's improvising is brilliant because each concoction of the name is funny and sometimes onomatopoetic, and it achieves the likely goal of acting like someone who is coming up with the name on the spot. In other words, Carell must improvise each time the scene is shot in order to reveal authentic improvisation of the character. This is an interesting use of improvisation. Improvised acting can be the conduit to unexpected outcomes, whether called for or not, and improvisation is a method to portray a character who is supposed to behave off the cuff or on the spur of the moment. The desirable authenticity of such behavior may not be conveyed by non-improvised movements and verbal behavior.

Acting pedagogy has a long history of recognizing the value of improvisation in order to develop acting skills. The main purpose here is to make students better general actors (for both theatre and film), although it can obviously have the effect of helping students become better improvisers. It is one of the main components of what is now called "method acting," and is associated with the Actor's Studio in New York. There are a plethora of improvisation manuals for the theatre and acting.

Related Terms and Non-Artistic Improvisation

Here are some terms related to improvisation, some referring to exclusively non-artistic improvisation:

stream of consciousness, free association (in psychotherapy, especially

pscyhoanalysis), bricolage, bricoleur, parody, variation, makeshift, provisional,

substitute, temporary, adhocism (coined by Charles Jencks in 1968),[161] stopgap

("improvised to fill a need temporarily")[162], MacGyverize or to MacGyver,

MacGyverism.

I have already addressed stream-of-consciousness and free association. The Oxford

Thesaurus[163] gives these synonyms for the verb "improvise:" ad-lib, extemporize, Colloq play

(it) by ear, fake it, wing it; invent, concoct, devise, contrive, jury-rig, make do. And for

Makeshift: temporary, stopgap, expedient, emergency, temporary, jury-rigged,[164] improvised,

tentative, standby, slapdash, substitute.

The Oxford Thesaurus gives these synonyms for "spontaneous:" unannounced,

unpremeditated, unplanned, impromptu, extemporaneous, extempore, unprepared, unrehearsed,

offhand, ad-lib, spur-of-the-moment, off the cuff. Second set: natural, unforced, unbidden,

instinctive, instinctual, unconscious, reflex, automatic, mechanical, immediate, offhand,

unguarded, unthinking, unwitting, involuntary, impetuous, impulsive, knee-jerk. And for

"extemporaneous" the following are added: unstudied, extemporary, unscripted. And for

"unpremeditated" the following are added: unarranged, uncontrived, coincidental, last-minute,

casual.[165]

---

[161] See Charles Jencks and Nathan Silver, *Adhocism: The Case for Improvisation* (Garden City, NY: Doubleday and Company, 1972).

[162] Theodore M. Bernstein, and Jane Wagner, *Bernstein's Reverse Dictionary* (New York: Quadrangle, 1975), 87.

[163] Laurence Urdang, *The Oxford Thesaurus: American Edition* (New York: Oxford University Press, 1992), 226, 277.

[164] "jury-rigged of a ship, having temporary makeshift rigging; *jury* perhaps based on Old French *ajurie* 'aid'." From Elizabeth Knowles, ed., *The Oxford Dictionary of Phrase and Fable* (New York: Oxford University Press, 2000), 551.

[165] Urdang, *The Oxford Thesaurus*, 145, 492, 563.

Parody, variation, and improvisation are sometimes related and confused with one

another. Nelson Goodman and Catherine Elgin comment on this:

> 4. Improvisation and Parody
> Among concepts closely related to variation, improvisation is presumably subject to
> somewhat looser formal restrictions than is variation. Otherwise, improvisation upon—
> that is, referring to—other music differs little from variation. A completely "free"
> improvisation referring to no other music is simply a spontaneous creation invention
> having nothing to do with variation.
>   A parody of work ordinarily meets the formal requirements for a variation. But while
> a variation is always upon a theme or work, a parody may be upon (or of) a style or a
> whole corpus of works; and features exemplified and those contrastively exemplified are
> features common to works in the corpus. Of course the point of a parody is quite
> different from that of the usual variation. This may remind us that I have not so far
> discussed the why of variations--what they do, how they are used, what artistic roles they
> play. But I shall postpone that subject a little longer until after we have considered
> variation in arts other than music.[166]

Obviously one may improvise a parody or variation, but being a parody or variation does not

entail that it was improvised. Parody involves the treatment of a trivial or ludicrous subject in a

obviously deliberate imitated style of notable artists and works. Related terms are caricature,

burlesque, and travesty. Travesty involves an imitation (thus derivative) that is grotesquely

incongruous in style (extravagant), treatment, or subject matter.[167] Thus, a travesty may have

derivative subject matter, which remains the same, but is absurd in style. Burlesques are of two

types: (1) usually a literary or dramatic work that seeks to ridicule by means of grotesque

exaggeration or comic imitation (e.g., mockery of a serious or lofty subject by frivolous

treatment); (2) "theatrical entertainment of a broadly humorous often earthy character consisting

---

[166] Nelson Goodman and Catherine Elgin, *Reconceptions in Philosophy and Other Arts and Sciences* (Indianapolis, IN: Hackett, 1988), 73.

[167] *Merriam-Webster Dictionary*, s.v. "travesty."

of short turns, comic skits, and sometimes striptease acts."[168] Caricature involves exaggeration by means of ludicrous distortion of parts or characteristics;[169] caricature is usually visual but may be literary or even musical. Probably, confusions between these works and improvisation arose because travesties, burlesques, parodies, and caricatures often tried to convey a sense of whimsy and spontaneity in achieving their ends.

There are practices in Western art music, world folk music, and popular music in which musicians perform a variation on a common tune or theme. Some of these are improvised and some prepared before the performance. Goodman is correct to point out that most of the time improvisation and variation have little to do with one another. Furthermore, improvisation that uses a referent, as in modern jazz, should not be considered variation. This is true even of the interpretations of jazz standards. This may be just a semantic point, i.e., one may call it whatever one wants, but given that there is a technical meaning of "variation" one should eschew extending its application. In addition, jazz musicians do not describe their "versions" or interpretations of standards as "variations." In the arts, parody requires imitation of a style (of an individual work or entire oeuvre), genre, or other well-defined category for the purpose of ridicule or comedy. Parodies may be improvised, but obviously not all parodies are improvised. Much of sketch comedy qualifies as parodies, but these are often scripted before performance. Comment on parody and variation.

From these lists, one can see that it is quite natural to think of non-artistic improvising. Consider the terms makeshift, stopgap, jury-rig, which are mostly associated with non-artistic actions. Bruno Nettl has expressed skepticism about the relationship between artistic and non-artistic improvisation: "The art of improvisation, as the concept is ordinarily used in Western

---

[168] *Merriam-Webster Dictionary*, *s.v.* "burlesque."

[169] *Merriam-Webster Dictionary*, *s.v.* "caricature."

discourse about music, appears to be quite different from the improvisatory processes that are necessary in ordinary speech, or from improvisation as a way of dealing with emergencies."[170] But I think this is false. There must be some shared core of meaning in order for the same terms to be used, and more importantly for the concept to be applied, albeit sometimes stretched too thinly, to both artistic and non-artistic contexts, even if it is being used metaphorically in non-artistic cases. First, as I shall discuss in Part II, there is now neuroscientific evidence that ordinary speech production and musical improvisation share similar brain activation in neuro-imaging studies.[171] This probably shows that that there is some underlying computational process, and neuroanatomy, that both speech generation and (at least) musical improvisation share. Second, there are very plausible accounts of the origins of improvisation from non-artistic matters to artistic generation.[172]

Without stepping too far athwart, I want to say that the motivation for improvisation in the arts, to a certain extent, stems from the presence of (non-artistic) improvisation in everyday life (non-artistic improvisation). Many theorists have linked significant portions of intelligence (as cognitive ability) of both humans and non-human organisms to the capability for improvisation and the degree of it executed. The fact that human behavior is highly regularized and rule governed is a fact that hardly exhausts our behavior. Much more needs to be added to

---

[170] Bruno Nettl, "Introduction: An Art Neglected in Scholarship," in *In the Course of Performance: Studies in the World of Musical Improvisation*, Chicago Studies in Ethnomusicology Series, eds. Bruno Nettl and Melinda Russell (Chicago: University of Chicago Press, 1998), 2.

[171] Brown, Steven, Michael J. Martinez, and Lawrence M. Parsons, "Music and Language Side by Side in the Brain: A PET Study of the Generation of Melodies and Sentences," *European Journal of Neuroscience* 23 (2006): 2791-2803.

[172] See my paper "The Evolution of Art Behaviors and Improvisation," given at the American Philosophical Association, Pacific Division, Annual Meeting and Conference, April, 2012 (panel with Stephen Davies and Noël Carroll).

an explanation of human behavior, and that element is going to involve reference to creativity (in the plain, broad sense) and improvisation. As Arthur Koestler has noted, humans need to improvise because of the contingencies presented to them by the environment.[173] This, too, is probably a vestige of natural selection—improvisational skill (whatever that may be) is a trait that increases survival. Improvisation that occurs in everyday tasks, so my thesis goes, transfers quite easily to entertainment, and becomes a way to satisfy the desire to express oneself— consider the improvisational nature of much tribal art: music-making, dancing, oral poetry and the like, et cetera. Conversation itself is entertainment. The evolution and development of language involves the uttering of novel strings of meaningful discourse. Novel strings are prompted by novel stimuli, and novel strings trigger more new ones.

Moreover, the role of play in humans and other animal species has been studied extensively, and may be a significant part of the explanation of the origin of improvisation.[174] Consequently, anthropology, primatology, and ethology can turn out to have a role in explanations of improvisatory behavior in humans. Perhaps not obvious at first, there seems to be a strong connection between play and improvisation. On the other hand, this should not be too surprising because there is a long history of connecting play with art and aesthetics.[175] It has been said that one major source of the origin of human artistic practices is play. Much has been written about the subject, and the *locus classicus* is *Homo Ludens* by Johann Huizinger.[176] None

---

[173] Arthur Koestler, *The Act of Creation* (reprint ed., New York: Penguin, 1990).

[174] See Edward Hall, "Improvisation as an Acquired, Multilevel Process," *Ethnomusicology* 36, no. 2 (Spring/Summer 1992): 223-235. "Seated in the old mammalian brain, improvisation is a process originating in play in mammals" (p. 224).

[175] See note 217 below for sources.

[176] Johan Huizinga, *Homo Ludens: A Study of the Play Element in Culture* (Boston: Beacon Press, 1944, 1950); German edition: *Homo Ludens: Vom Ursprung der Kultur im Spiel* (Hamburg: Rowohlt, 1956).

of this excludes other illuminating approaches that may enhance biological or evolutionary

theories of improvisation. Presently, since no clear evolutionary theory of art in general

(including music) stands out, improvisation may have to wait for a plausible theory. Although

there is no dearth of such theories, many seem plausible; some conflict with each other; for some

it is difficult to determine whether they could be empirically verified.[177]

Rhetorical analyses may be fruitful because of the concept of *inventio* in rhetoric, and the

use of figures and tropes is relevant for memory devices,[178] oral-formulaic improvisation (or

formulas in general), and historically there has been a strong relationship between rhetoric and

music.[179] In addition, socio-economic and political analyses can explain contextual features of

various forms of improvisation and potentially why they arise and why they are valued or not.[180]

The use of the concept of improvisation in non-artistic contexts goes back to at least

Thucydides. At *Histories* 1.138.3.10, Thucydides uses the verb αὐτοσχεδιάζειν[181] which post-

Homer was used, more or less, for improvisation:

---

[177] See Denis Sutton, *The Art Instinct: Beauty, Pleasure, and Human Evolution* (New York: Bloomsbury Press, 2010); Stephen Davies, T*he Artful Species: Aesthetics, Art, and Evolution* (New York: Oxford University Press, 2013).

[178] See David C. Rubin, *Memory in Oral Traditions: The Cognitive Psychology of Epic, Ballads, and Counting-out Rhymes* (New York: Oxford University Press, 1995).

[179] See Laurence Dreyfus, *Bach and the Patterns of Invention* (Cambridge, MA: Harvard University Press, 1996); and Mark Evan Bonds, *Wordless Rhetoric: Musical Form and the Metaphor of the Oration*, Studies in the History of Music, Volume 4 (Cambridge, MA: Harvard University Press, 1991).

[180] See Peter J Martin, *Sounds and Society: Themes in the Sociology of Music*, Music and Society Series. (New York: Manchester University Press, 1995); and Alan Durant, "Improvisation in the Political Economy of Music," in *Music and Politics of Culture*, ed. Christopher Norris (New York: St. Martin's Press, 1989), 252-282.

[181] A more extended analysis of this Greek term and concept is below. The Greek text for Thucydides is taken from *Thucydides: History of the Peloponnesian War Books I and II*, ed. and trans. Charles Forster Smith (Cambridge, MA: Harvard University Press, 1968), 236.

καὶ τὸ ξύμπαν εἰπεῖν φύσεως μὲν δυνάμει, μελέτης δὲ βραχύτητι κράτιστος δὴ οὗτος αὐτοσχεδιάζειν τὰ δέοντα ἐγένετο.

From this passage, it is clear that the ability to improvise is viewed positively. Speaking of Themistocles' genius, Thucydides cites his natural ability to judge in crises in which there is little or no time to deliberate, and that his ability to intuitively handle an emergency was extraordinary. Here, Themistocles is being lauded for being an excellent, non-artistic improviser.[182] However, a scholia remark for αὐτοσχεδιάζειν in the above passage indicates " ἕτοιμος λέγειν."[183] Consequently, this suggests that Thucydides was pointing out Themistocles' ability "to speak readily." Nonetheless, this passage is an example of a non-artistic conception of improvisation, which is the case for Plato's use of αὐτοσχεδιάζειν as well (see below).

Contemporary philosophical sources also discuss non-artistic improvisation. For example, Stanley Cavell recognizes not only the use of non-artistic improvisation, but its necessity in human life. In an unlikely place (if that truly can be the case for Cavell's writings), while discussing virtue in the Platonic and Aristotelian sense, Cavell comments:

> Courage and temperance are virtues because human actions move precariously from desire and intention in to the world, and one's course of action will meet dangers or distractions which, apart from courage and temperance, will thwart their realization. A world in which you could get what you want merely by wishing would not only contain

---

[182] On Themistocles' special gifts (skills), see A. W. Gomme, *A Historical Commentary on Thucydides, Volume I: Introduction and Commentary on Book I* (Oxford: Oxford University Press, Clarendon Press, 1956), 443-444.

[183] Carolus (Karl) Hude, ed., *Scholia in Thucydidem ad Optimos Codices Collata* (reprint ed., New York: Arno Press, 1973), 101.

no beggars, but no human activity. The success of an action is threatened in other familiar ways: by the lack of preparation or foresight; by the failure of the most convenient resources, natural or social, for implementing the action (a weapon, a bridge, a shelter, an extra pair of hands); and by a lack of knowledge about the best course to take, or way to proceed. To survive the former threats will require ingenuity and resourcefulness, the capacity for improvisation; to overcome the last will demand the willingness and capacity to take and to seize chances.[184]

Notice the connection Cavell makes between improvisation and "the willingness and capacity to take and to seize chances." The latter is recognition of a common theme in discussions of artistic and non-artistic improvisation: risk.[185] Improvisation seems to require taking risks of various sorts. This risk is entailed by the very nature of improvisation itself: since improvisation always goes beyond the planned, the known, et cetera, and may occur in circumstances in which one's usual choices, decisions, or courses of action have been exhausted or do not even seem applicable, uncertainty of outcome is always present. Uncertainty is an epistemic state of an agent, whilst risk involves executing an action with uncertain results under uncertain circumstances. The uncertainty is important to human agents because the outcomes may be positive or negative for us, and those outcomes will depend on what we do, how we improvise. The importance of the skill (or virtue?) of improvisation for a successful life in general, not only in emergency or crisis situations, is also noted in the work of Martha Nussbaum, Pierre Bourdieu, and a growing number of psychologists.[186] What is interesting in the Cavell quotation above, is that he suggests that improvisation enters the scene from a failure of an action ("The

---

[184] Stanley Cavell, "Music Discomposed," 199.

[185] I have addressed the issue of the relations between artistic improvisation and risk in a paper entitled "Improvisation and Aesthetic Risk." There I argue for a new kind of risk, akin to moral risk, called aesthetic risk.

[186] See, for example, Malcolm Gladwell, *Blink: The Power of Thinking without Thinking* (New York: Little, Brown, 2005); and Gerd Gigerenzer, *Gut Feelings: The Intelligence of the Unconscious* (New York: Viking, 2007).

success of an action is threatened in other familiar ways: by the lack of preparation or foresight;

by the failure of the most convenient resources, natural or social, for implementing the action (a

weapon, a bridge, a shelter, an extra pair of hands); and by a lack of knowledge about the best

course to take, or way to proceed."). In other words, it may be the case that "the lack of

preparation or foresight" requires a skill that fills in the gap, which skill is itself associated with

no or little preparation and foresight. Being prepared for when one is unprepared means the

development of a particular kind of skill—improvisation. This is the paradoxical nature of non-

artistic improvisation. It is hoped that I have already presented some evidence refuting this view

of all improvisation, i.e., improvisation often involves much planning, forethought, et cetera;

however, this fact does not entail that improvisation involves exhaustive plans, forethought, and

rehearsal. If one's plans, outlines, and forethought are exhaustive, then simply there is no

improvisation and there is no need for it.

Sorting through the uses of the concept of improvisation in philosophy is tricky because it

is often unclear whether a philosopher is using *artistic* improvisation as an *analogy* for

understanding a particular phenomenon, or she is referring to a species of non-artistic

improvisation. This difference is important for making the case of whether we should recognize

non-artistic improvisation at all. If these uses are all analogies to artistic improvisation, then

there really is no *non-artistic* improvisation, but just phenomena that are *like*, *similar to*

improvisation as it occurs in the arts.

In one of Gilbert Ryle's last articles before his death entitled "Improvisation," he seems

to be suggesting that a large portion of thinking, and perhaps behavior, is improvisation. His

main concern is the way in which thoughts impinge on us, that is, they just come to us, without

any conscious preparation or deliberation, nor any verifiable stages of thought. Ryle describes

the phenomenon aptly:

> I shall soon be reminding you of some of the familiar and unaugust sorts of
> improvisations which, just qua thinking beings, we all essay every day of the week,
> indeed in every hour of the waking day.
> …
> My interest is in the notions of imagination, invention, adventure, improvisation,
> initiative, etc., derives from an interest in the general notion or notions of thinking; i.e. in
> what it is that *Le Penseur* is now doing which is beyond an infant, reptile, or a clock. …
> That impromptu but well-timed joke, that swift, pertinent, and unrehearsed reply to a
> question, that on-the-spur-of-the-moment twist of the steering wheel—certainly we had
> been awake and had just used out wits; certainly we accept blame or praise, applause or
> jeers, for the doing or saying of it, since it has been intentional and not a slip, an
> automatism, or a seizure; certainly we had been thinking what we were saying or doing,
> and minding how we said or did it. But to the request for a chronicle of its component
> steps we have nothing to say, except "Oh, it just came to me', as if some thinking,
> including some adequate or even bright thinking, is, after all, not a state-after-stage
> progression; or as if there could be the thinking-up of a wanted something without the
> execution of any successive pieces of thinking-out or thinking-over, however condensed
> or swift.[187]

Recently, Galen Strawson has written on this, providing us with a brilliant phenomenology of

thinking.[188] Strawson's concern, however, is whether thinking, or much of it, should count as

action. Are we agents while thinking?[189] We must not fall into the trap that because we cannot

give a full account of something, or make it wholly intelligible to ourselves, where that involves,

as Ryle points out, a step-by-step process, a recipe if you will, then agency must be questioned.

A similar concern is presented by Anthony Palmer: "Understanding the creativity of a piece of

work presents the dilemma that if the account we give is successful it will have the effect of

---

[187] Gilbert Ryle, "Improvisation," *Mind* 85, no. 337 (January 1976): 69, 71.

[188] Galen Strawson, "Mental Ballistics or The Involuntariness of Spontaneity," *Proceedings of the Aristotelian Society* 53 Part 3 (2003): 227-256.

[189] Derek Melser, for example, has argued that thinking counts as action. See Derek Melser, *The Act of Thinking*, Bradford Books (Cambridge, MA: MIT Press, 2004).

denying that creativity is involved."[190] I am not sure that that paradox exists. That may rely on an overly Romantic notion of creativity. What this shows, perhaps, is that we are up against the limits of our understanding, at least presently.

J. David Velleman's recent work on practical reasoning[191] seems to involve non-artistic improvisation. In Velleman's work, there are several ways in which improvisation is invoked. First, Velleman introduces and explains improvisational theatre and acting. Clearly, this is artistic improvisation. The second level is more difficult to interpret. He extends the discussion of actors improvising theatre to human action, in particular acting for reasons. It is unclear whether he is using improvisation as a model for understanding human behavior, or that he is suggesting that humans *are* improvising in their ordinary (non-artistic) behavior, or both. Here is a sentence that suggests improvisation is a model and analogy: "On the one hand, the rational agent does not attend to the mechanics of self-enactment, any more than the improvisational actor attends to the mechanics of improvisation."[192] But here is another that suggests that acting for reasons is a form of non-artistic improvisation: "I believe that process of improvisational self-enactment constitutes practical reasoning, the process of choosing an action on the basis of reasons."[193] Velleman, I believe, is using artistic improvisation as a model and analogy for practical reasoning, and simultaneously claiming that humans engage in non-artistic improvisation frequently. Nussbaum has a similar view.

Martha Nussbaum has also used the concept of improvisation. In her article "The Discernment of Perception: An Aristotelian Conception of Private and Public Rationality,"

---

[190] Anthony Palmer, "Creativity and Understanding," *Aristotelian Society*, Supplemental Volume (July 1971): 75.

[191] J. David Velleman, *How We Get Along* (New York: Cambridge University Press, 2009).

[192] Vellemen, 25.

[193] Ibid., 18.

included in *Love's Knowledge*, section VII is entitled "Improvising When to Improvise."[194]

Before this section she remarks: "Good deliberation is like theatrical or musical improvisation, where what counts is flexibility, responsiveness, and openness to the external; to rely on an algorithm here is not only insufficient, it is a sign of immaturity and weakness." Nussbaum uses literary examples, especially Henry James, to interpret Aristotle's notion of practical wisdom (*phronesis*) and the role of perception of particulars in *phronesis*. She takes the following well-known passage from Aristotle as her stepping stone: "Practical wisdom is not concerned with universals only; it must also recognize particulars" (1141b4 – 16).[195] The following longish passage displays well how Nussbaum moves from using improvisation as a metaphor and analogy to suggesting that human moral behavior is and often ought to be improvised (non-artistic). She moves between artistic and non-artistic improvisation, recognizing the role artistic improvisation plays in our understanding of non-artistic improvisation:

> We can begin by returning to the metaphor of theatrical improvisation, which is a favorite Jamesian as well as Aristotelian image for the activity of practical wisdom. Maggie Verver is an actress who has prepared and practiced, and now discovers that she must 'quite heroically,' 'from moment to moment,' improvise her role. Does she, in learning to improvise, adopt a way of choosing, in which there are no principles and everything is ad hoc? (Perhaps: in which everything is permitted)? The image of the actress suggests how inaccurate such an inference would be. The salient difference between acting from a script and improvising is that one has to be not less but far *more* keenly attentive to what is given by the other actors and by the situation. You cannot get away with doing anything by rote; you must be actively aware and responsive at every moment, ready for surprises, so as not to let the others down. An improvising actress, if she is improvising well, does not feel that she can say just anything at all. She must suit her choice to the evolving story, which has its own form and continuity. Above all, she must preserve the commitments of her character to the other characters (of herself as actress to the other actors). More, not less, attentive fidelity is required.

---

[194] Martha Nussbaum, *Love's Knowledge: Essays on Philosophy and Literature* (New York: Oxford University Press, 1990), 96-97.

[195] Nussbaum, 72-73.

Consider the analogous contrast between a symphony player and a jazz musician. For the former, commitments and continuities are external, coming from the score and the conductor. Her job is to interpret those signals. The jazz player, actively forging continuity, must choose in full awareness of and responsibility to the historical traditions of the form, and actively honor at every moment her commitments to her fellow musicians, whom she had better know as well as possible as unique individuals. She will be more responsible than the score-reader, not less, to the unfolding continuities and structures of the work. (We can also say that as the classical player ascends the scale of musical excellence, so to speak, becoming not simply a rote reader of the score but active thinking interpreter who freshly realizes the work at each performance, she resembles more and more the jazz musician in the nature of her attention.)

These two cases indicate to us, then, that the perceiver who improvises morally is doubly responsible: responsible to the history of commitment and to the ongoing structures that go to constitute her context; and especially responsible to these, in that her commitments are forged freshly on each occasion, in an active and intelligent confrontation between her own history and the requirements of the occasion.[196]

Cora Diamond, in commenting on Nussbaum, has picked up on this theme. She emphasizes the relationship between improvisation and possibility: "There is a contrast between two notions of what possibility is in moral life: are the possibilities open to an agent in a particular situation fixed, with his responsibility being only to choose between them, or is what is possible dependent on creative response to the elements of the situation?"[197] Does being limited to two or three choices of courses of action exclude improvisation, or the need for improvisation? I do not think so. Could not making a choice on the spur of the moment, even when that choice was fixed beforehand, constitute improvisation in acting and choosing? As I argued above in the section on aleatory music, the exercise of discretion, even when the discretion is limited and the choices have been pre-set, can be a form of improvisation. This is the case because making choices at the time of acting (these processes often seem simultaneous) is spontaneous, and lacks

---

[196] Nussbaum, 93-94.

[197] Cora Diamond, "Missing the Adventure: Reply to Martha Nussbaum," *The Journal of Philosophy* 82, no. 10 (October 1985): 531. Also see, Cora Diamond, *The Realistic Spirit*: *Wittgenstein, Philosophy, and the Mind*, Representation and Mind Series (Cambridge, MA: MIT Press, Bradford Books), 367-381.

comprehensive planning and rehearsal. Again, improvisation admits of degrees. Improvisation, then, opens us to possibilities, leaving the fixity of situations and their descriptions. I think what is most important for Diamond is the leaving room for improvisation. In other words, a choice, or at least recognition, must be made beforehand that one will not limit oneself to a narrow set of choices, and that one may want and need to improvise. This choice, however, is a kind of meta-choice.

In fact, there are sources from the eighteenth and nineteenth centuries that tried to foster such connections between morality and virtue and improvisation. In Alexandre-Guillaume Mouslier de Moissy's *Les Jeux de la petite Thalie, ou petis drames, dialogues sur des proverbs* (1769), shorts dramatic pieces are presented for moral instruction through their performance by young people and sometimes older adults. The use of such *proverbe dramatique* was common for the wealthy classes during the eighteenth century. As Penny Brown notes, Moissy's innovation was including elements of improvisation.[198] This source provides some historical ground for both Vellemen and Nussbaum. Typically, young actors were chosen for roles to which they had some resemblance. They were explicitly being asked to act and improvise their *own* characters, to consider themselves as characters. The similarities to Velleman's theory are apparent. Moreover, the inclusion of impromptu passages seems to both recognize and foster the presence of improvisation in life, in particular on our moral thinking. Although, there was always a "moral script," akin to universal moral principles, virtues, the improvisation component functioned as practice for applying such moral principles, and having the ability to adjust them accordingly to the vagaries and particularities of individual situations.

---

[198] Penny Brown, "Improvising Virtue: Performative Morality in Moissy's *Theatre d'Education*," *French Studies: A Quarterly Review* 60, no. 3 (2006): 320-334.

Viewing the improvisations of others is instructive to us. This is part of the training to become a competent improviser in life and art. Nussbaum asks rhetorically: "It is possible to play a jazz solo from a score, making minor alterations for the particular nature of one's instrument. The question is, who would do this, and why?"[199] What Nussbaum misses here is that this is a common, and many would argue necessary, practice for improvisers in training, especially in the jazz tradition. Transcription courses, usually more than one semester, are a standard component of jazz curricula in universities. We spend a great deal of time transcribing the improvised solos of Charlie Parker, John Coltrane, and Miles Davis. Then we play them over and over again. We are presented with the possibilities of improvisation; we discern how these great improvisers solved problems (how did they make that strange and difficult harmonic transition in bars 13 through 18?); and our fingers develop that most important "muscle memory;" facility and dexterity are enhanced through habituation. The practice of scales and modes is limited here; listening repeatedly is also insufficient. One needs to reproduce others' improvisations. Moreover, it is a way of becoming artistically intimate with the history and tradition of one's chosen genre. There is another reason for such a practice: quotation. Jazz musicians quote famous improvised sequences from others (sometime even their own in order to be funny or self-deprecating) in jazz solo improvisations. The most famous example is that of the pianist Red Garland quoting a trumpet solo of Miles Davis played on a Charlie Parker recording when Miles was about nineteen years of age. This occurred on a Miles Davis record on a different tune. Garland block chorded the trumpet solo (and transposed it) but otherwise played the exact sound sequence. This was a novel, musically interesting part of Garland's solo, but also functioned as an homage to Miles Davis.

---

[199] Nussbaum, 74.

Here is my diagnosis of the ambiguity and ambivalence of the use of improvisation as model for some human behavior and claiming that behavior is improvisation *tout court*. The reason for the use of artistic improvisation as an analogy for understanding certain non-artistic human behavior is that we do not have a strong sense of what it means to say that humans improvise in their ordinary behavior. If non-artistic improvisation is as pervasive as many think, then our natural state is one of improvising. We improvise in conversation, in our general interactions with others, in movement in walking, running, and sports, and in making decisions. We are too close to it, too intimately involved in it, to have the intellectual distance to consider it and analyze it. Consequently, analogies must be made to artistic improvisation, a phenomenon to which most us have more distance from a quotidian perspective, and because artistic improvisation is recognizable to us—we have watched it, listened to it. We understand it because it has been portrayed for us in the artistic context. In addition, as Alexander Nehamas has interpreted and emphasized in Nietzsche,[200] there are ways in which our lives are like works of art, and we act like artistic agents in the ordinary course of human action.

Kant and other modern philosophers used the concept of spontaneity. Kant uses a few German terms that we translate as "spontaneous" and "spontaneity." Most of the time, Kant uses "*spontan*." These primarily occur in the *Critique of Practical Reason*, and a few in the *Critique of Pure Reason*. Thomas Mautner addresses how "spontaneity" was addressed in modern philosophy: "spontaneous adj. In everyday usage, a synonym of *unreflective*, but classical philosophers (e.g. Leibniz, Kant) use it in a different sense closer to the etymology of the word: a spontaneous action is one which originates with the agent; freedom, in contrast to

---

[200] Alexander Nehamas, *Nietzsche: Life as Literature* (Cambridge, MA: Harvard University Press, 1985).

determination by external forces, is the spontaneity of an intelligent being."[201] Kant used

"*spontan*" for a process of the mind. His use has little to do with improvisation (either artistic or

non-artistic).

The neuroscientist and philosopher William Calvin cites Jean Piaget as saying, "I like

Jean Piaget's emphasis, that intelligence is what you use when you don't know what to do. This

captures the element of novelty, the coping and groping ability needed when there is no "right

answer," when business as usual isn't likely to suffice. Intelligent improvising. Think of jazz

improvisation rather than a highly polished finished project, such as a Mozart or Bach concerto.

Intelligence is about the *process* of improvising and polishing on the time scale of thought and

action."[202] Later Calvin says "Intelligence is all about improvising, creating a wide repertoire of

behaviors, 'good moves' for various situations."[203] Calvin seems to be using "intelligence" in its

descriptive sense, not honorific sense. Hence, according to this conception of intelligence non-

artistic improvisation (and thereby artistic improvisation, too) is at the core of organisms with

high cognitive abilities. Perhaps, one of the defining features of being human is the ability to

improvise. When viewed in this light, it is certainly baffling how improvisation has been largely,

not completely, ignored in our intellectual history. Obviously, this scholarly situation has

recently changed.

---

[201] Thomas Mautner, ed., *A Dictionary of Philosophy* (Cambridge, MA: Blackwell, 1996), 407.

[202] William H. Calvin, *How Brains Think*, 13. In another passage, Calvin describes Piaget's notion of intelligence as the "improvisation problem of how to proceed when the choice isn't obvious" (p. 25). See also, William Calvin, "Evolving Improvisational Intelligence," *Proceedings of International Federation of Science Editors* (1997).

[203] Ibid., p. 44.

In addition, Philip Ringstrom, in discussing two approaches to psychoanalytic therapy (conventional theatre and improvisational theatre), says that in the improvisational theatre model for the therapist "the emphasis has little to do with 'what one knows,' as it is all about what one does with what one does *not* know."[204] In fact, recently, there has been an explosion of the use of the concept of improvisation in non-artistic contexts. Searches of academic databases list hundreds of articles on improvisation in business, management theory, engineering, medicine (emergency and other), and even conflict theory. Many of these articles and books focus on a phenomenon called "situational uncertainty," which is similar to Piaget's conception of intelligence noted above. Obviously, these kinds of events can happen in any domain. As an example, consider one of Robin Wagner-Pacifici's theories of standoffs ("Standoffs are situations of mutual and symmetrical threat, wherein the central parties face each other, literally and figuratively, across some key divide."[205]):

> Rules and spontaneity that work together at a deep level pull coherence out of an evolving and unpredictable situation. In terms of locating improvisation in a sociological theory, I argue that improvisation is a sort of halfway house between the Meadian 'I' with its playful and idiosyncratic experience of self and the Meadian 'Me' with its learned taking of the role of the generalized other. This involves the temporal looping of the past through the present, as memory and creativity join forces.
>
> This coordination of memory and creativity is most explicit in theatrical improvisation and in musical genres such as jazz and rap where knowledge of dramatic genres, traditional plots, musical variations, and so forth clearly provide the epistemological ground for the improvisation. Thus, improvisations both carry out and reconfigure our aesthetic and narrative expectations. But improvisation is found as well outside of the world of theater and music.[206]

---

[204] Ringstrom, 733 (emphasis in original).

[205] Robin Wagner-Pacifici, *Theorizing the Standoff: Contingency in Action*, Cambridge Cultural Social Studies Series (New York: Cambridge University Press, 2000), 7.

[206] Ibid., 220.

This quotation shows that improvisation is a useful, sustainable concept outside of artistic contexts. Theorists outside of the arts invoke non-artistic improvisation regularly and naturally. In these cases, there is an attempt to systematize the "asystematicity" of improvisation.

When perusing other examples non-artistic improvisation, often jazz is used as the model and analogy. I have found that there is a lot of misunderstanding of both jazz and improvisation in many of these cases. Occasionally, these writers have enough of a grasp of jazz to make some point. The general point of these articles and books seems to be that improvisation has a place in various domains, usually when other components and rules fail, or when confronted with "situational uncertainty," and, probably more importantly, that tools can be taught, or training is possible, to develop some improvisational skill within the relevant domain. This adumbrates the interesting of question of whether improvisation is a skill, and if it is, whether it is domain specific, and how it can be taught, and what is the nature of the training needed for its development. So, there are tools for improvisation in emergency medicine, in business management, emergency management, and so on. Perhaps this literature is useful; nonetheless, it seems it can be summed up in the way Piaget did: knowing what to do when one does not know what to do. This paradox is meaningful because it hints at a putatively acquired (and natural) skill of making do when preparations are not drawn up, or fall short in the situation at hand.

In addition, another major way in which non-artistic improvisation is used is in social theory. For example, Pierre Bourdieu's famous conception of social practices as "regulated improvisations" directly appeals to the concept.[207] Edward Schieffelin notes that "Social practices, emerging in what Bourdieu has called 'regulated improvisations' arising from the

---

[207] Michel de Certeau is another example of a social theorist using a similar concept.

socially structured dispositions of ordinary persons (the habitus), assert their own forms of intelligibility and organization in human activity."[208] In discussing how to theorize about social practices, Bourdieu rejects the typical models that are mechanical or rely too much (according to him) on the use of the rule-governed approach. And it may actually be that the best understanding of most artistic improvisation, especially in jazz, is Bourdieu's concept of habitus,[209] field, and more generally genetic sociology. Without going to far athwart, it is useful to give a brief exposition of this theory. Although Bourdieu has explicitly addressed the arts, primarily found in *The Field of Cultural Production* and *Distinction,* my interest here is in the social theory. Bourdieu aimed at avoiding two dichotomous approaches to social practices in general, and here in artistic production in particular. On the one hand, there is the Romantic, idealistic, charismatic view of the artist, free from all structure and creating structure. On the other hand, there are the deterministic models, either the historical materialism of Marxists, or those theorists who rely heavily on the external circumstances, environment, and social and artistic structures—all outside, more or less, of the agent's control. Bourdieu's theory combines the supposed truths of both theories. The agent is important (atomism, cognitivism) and the

---

[208] Edward Schieffelin, "On Failure and Performance: Throwing the Medium Out of Séance," in *The Performance of Healing*, eds. Carol Laderman and Marina Roseman (New York: Routledge, 1996), 61.

[209] Bourdieu borrows this concept (explicitly) from Medieval Scholastic philosophy. Interesting, it was also used by Jacques Maritain with respect to art, *Creative Intuition in Art and Poetry*, The A.W. Mellon Lectures in the Fine Arts (New York: Noonday Press, Meridian Books, 1953), 35: "Art resides in the soul and is a certain perfection of the soul. It is what Aristotle called an ἕξις, in Latin a *habitus*, an inner quality or stable and deep-rooted disposition that raises the human subject and his natural powers to a higher degree of vital formation and energy—or that makes him possessed of a particular strength of his own: when a *habitus*, a "state of possession" or master quality, an inner demon if you prefer—has developed in us, it becomes our most treasured good, our most unbending strength, because it is an ennoblement in the very kingdom of human nature and human dignity."

externalities are important (holism). Consequently, Bourdieu introduces the concepts of habitus

and field, among others. Habitus may be defined as:

> The habitus is sometimes described as a 'feel for the game,' a 'practical sense' (*sens pratique*) that inclines agents to act and react in specific situations in a manner that is not always calculated and that is not simply a question of conscious obedience to rules. Rather, it is a set of dispositions which generates practices and perceptions. The habitus is the result of a long process of inculcation, beginning in early childhood, which becomes a 'second sense' or second nature. According to Bourdieu's definition, the dispositions represented by the habitus are 'durable,' in that they last throughout a lifetime. They are transposable in that they may generate practices in multiple and diverse field of activity, and they are 'structured structures' in that they inevitably incorporate the objective social conditions of their inculcation.[210]

Bourdieu is not satisfied with rational choice theory, or wholly problem-solving approaches, or

mechanistic rule-governed explanations of behavior (historical materialism, behaviorism). The

poverty of those approaches is among his reasons for rejecting them. This is not the place to go

into the details, but suffice it to say that Bourdieu finds them explanatorily impotent with respect

to many social phenomena, not sufficiently fecund to generate the behaviors we observe.

"Field" (*champ*) for Bourdieu is the social structure of objective social relations and

concrete social situations in which agents act.[211] Field is determined by the positions the agents

occupy, and their relations, in a particular domain: political field, cultural field, economic field,

athletic field, et cetera. Fields have their autonomous rules etc., but there is also an hierarchy of

fields. Hence, some fields are subordinate to others. The economic and political fields often

dominate other social spheres.

---

[210] Randal Johnson, editor's introduction to *The Field of Cultural Production: Essays on Art and Literature*, by Pierre Bourdieu (New York: Columbia University Press, 1993), 5.

[211] Ibid., 6.

The combination of habitus and field, then, creates the total structure in which humans find themselves, and is the key, for Bourdieu, to explaining and understanding human behavior. So what of these "regulated improvisations?" Bourdieu uses this term no less than four times in his *Outline of a Theory of Practice*.[212] In Bourdieu's work, I have discerned two related uses. First, regulated improvisation delineates that social space of action where the habitus and field fail to determine completely or exhaust the motivations and reasons for an action, while simultaneously recognizing that the behavior does not occur in a vacuum. Where these unforeseen or non-deliberated situations arise, one must improvise. Second, the dispositions of one's habitus and constraints of the relevant fields do not dictate the full range of actions available to agents that are compatible with the socially acceptable norms. Regulated improvisations fill in this gap. Since Bourdieu does not want to be mechanistic about human action and thought, his habitus-field is not a model from which one can predict what people will do given any context or any set of contingencies. The agent always has access to improvisation while still in the framework of habitus and field, thus "regulated improvisation." Humans improvise in everyday life because of the various contingencies with which we are confronted, because of our fluid whim, our intelligence and natural talents, and habitus.

To use habitus in the jazz context, the jazz musician as an agent of cultural production has been "inculcated" into a system of rules, constraints, a language, a shared knowledge of background information. Listening to jazz recordings, lifting lines and licks, transcribing others' solos, practicing scales, modes, arpeggios, copying favorite players, going to jazz clubs, taking lessons, reading histories and biographies—all of these form the micro-habitus, if you will, of jazz musicians. I can say from personal experience, one who inhabited that micro-habitus for a

---

[212] Pierre Bourdieu, *Outline of a Theory of Practice*, Cambridge Studies in Social and Cultural Anthropology, Volume 16, trans. Richard Nice (New York: Cambridge University Press, 1977).

long time, that one can tell very quickly whether a new person on the scene "knows the language," as Jackie McLean would say.[213] McLean embraced the ambiguity of the phrase "know the language," meaning both the large array of musical conventions in jazz, and the natural language vocabulary (slang, jargon) used by the jazz community. Habitus accounts for the internalization of the stock from which jazz musicians draw to improvise in specific contexts (settings, tunes, genres, harmonic structures, et cetera).

The sentence from the early work of Bourdieu that invites his theory's application to jazz in particular is this: "Because the habitus is an endless capacity to engender products—thoughts, perceptions, expressions, actions—whose limits are set by the historically and socially situated conditions of its production, the conditioned and conditional freedom it secures is as remote from a creation of unpredictable novelty as it is from a simple mechanical reproduction of the initial conditionings."[214] The last part of that sentence accurately describes much of standard jazz improvisation (as well as other genres in other art forms). The Romantic conception, as I shall call it, of potentially infinite creativity with complete freedom, unpredictable novelty, and originality is an erroneous model for jazz improvisation (among other genres). The Baroque conception of very limited freedom within a narrow domain under strict rules and a small set of possibilities, with the goal of concealing spontaneity is erroneous as well. Standard jazz improvisation is neither completely free (and novel) nor is it mechanistic reproduction of memorized phrases or the instantiation of some internalized rules. The jazz musician operates under various constraints, both internally and externally imposed, both factual and prescriptive, but within these constraints there is much room for freedom and originality. (The taxonomy I

---

[213] Jackie McLean would say this and similar things in conservatory classes and lessons, which I attended.

[214] Bourdieu, *Outline*, 95.

shall provide in Part II will elaborate on this.) In fact, breaking barriers and pushing novelty is a premium value within jazz.[215] Consequently, Bourdieu's habitus-field model provides an excellent framework for understanding improvisation in the jazz genre. In fact, Jon Elster, another social theorist (and philosopher, economist, et cetera), has introduced a constraint based theory of creativity in the arts,[216] and Elster has discussed jazz improvisation explicitly.[217]

An even more unlikely place to find improvisation is in design, planning, and architecture.[218] In these areas, both the artistic and non-artistic senses of improvisation have been used. In planning and design, the concern has been situational uncertainty as above, but also the open-mindedness required to face the contingencies of localism. "Adhocism," coined by Charles Jencks and Nathan Silver in the early 1970s, draws upon the bricolage concept of Claude Levi-Strauss, which will be discussed below. Seeking to integrate more fully the notions of community, democracy, and people's everyday lives with architecture, planning, and design, Jencks and Silver advocate adhocism. But in this sense adhocism has little to do with improvisation.

Given all the ways in which improvisation is used, or can be used, in non-artistic contexts, one can discern two other domains in which improvisation may be essential: ordinary

---

[215] See my paper *op. cit.* "Originality is Aesthetically Valuable."

[216] Jon Elster, "Conventions, Creativity, Originality," in *Rules and Conventions: Literature, Philosophy, Social Theory*, Parallax: Re-visions Of Culture and Society Series, ed. Mette Hjort (Baltimore, MD: Johns Hopkins University Press, 1992), 32-44.

[217] Jon Elster, *Ulysses Unbound* (New York: Cambridge University press, 2000), 246-262. Elster's theory is usefully analyzed by Jerrold Levinson, "Elster on Artistic Creativity," in *The Creation of Art: New Essays in Philosophical Aesthetics*, eds. Berys Gaut and Paisley Livingston (New York: Cambridge University Press, 2003), 235-256.

[218] Dean C. Rowan, "Modes and Manifestations of Improvisation in Urban Planning, Design, and Theory," *Critical Studies in Improvisation* 1, no. 1 (2004) <http://www.critimprov.com>.

conversation in natural languages and play. There is a large literature on both of these,[219] and

improvisation is often explicitly cited as both an *analogy* for what goes on in conversation and

play, and straightforwardly in ascribing much (or even all) conversation and play as

improvisation. Some even think one can learn something about artistic improvisation by

studying conversation and play. In fact, one might say that theatre and comic improvisation just

are improvisation in the ordinary sense of conversation and play and persiflage. Pedagogically,

this putative fact is often stressed.[220]

    Not all instances of the use of the concept of improvisation in non-artistic contexts are

metaphorical; some of these uses are genuine, legitimate cases of improvisation. The evidence

for saying this is simply that it follows from the general definitions one finds for "improvise" and

---

[219] For example, see R. Keith Sawyer, *Creating Conversations: Improvisation in Everyday Discourse* (Cresskill, NJ: Hampton Press, 2001); and *Pretend Play as Improvisation: Conversation in the Preschool Classroom* (Mahway, NJ: Lawrence Erlbaum, 1997). See the following on play: Hilda Hein, "Play as an Aesthetic Concept," *The Journal of Aesthetics and Art Criticism* 27, no. 1 (Autumn 1968): 67-71; Diane Ackerman, *Deep Play* (New York: Vintage, 1999); David Borgo, "The Play of Meaning and the Meaning of Play in Jazz," *Journal of Consciousness Studies: Controversies in Science and the Humanities*, Volume 11 (Art and the Brain Part III), no. 3-4 (March-April 2004): 174-190; Jerome S. Bruner, Alison Jolly, and Kathy Sylva, eds., *Play: Its Role in Development and Evolution* (New York: Basic Books, 1976); Margaret J. Kartomi, "Musical Improvisation by Children at Play," *The World of Music* 33, no. 3 (1991): 53-65; Stephen. Nachmanovitch, *Free Play: Improvisation in Life and Art* (Los Angeles, CA: Jeremy P. Tarcher, 1990); S. K. Wertz, "The Capriciousness of Play: Collingwood's Insight," *The Journal of the Philosophy of Sport* 30, no. 2 (November 2003): 159-165; Bruce Wilshire, *Role Playing and Identity: The Limits of Theatre as Metaphor*, Studies in Phenomenology and Existential Philosophy (Bloomington, IN: Indiana University Press, 1982); M. J. Ellis, *Why People Play* (Englewood Cliffs, NJ: Prentice Hall, 1973); Catherine Garvey, *Play*, Enlarged Edition, The Developing Child Series (Cambridge, MA: Harvard University Press, 1977, 1990); Lenore Terr, *Beyond Love and Work: Why Adults Need to Play* (New York: Scribner, 1999); D.W. Winnicott, *Playing and Reality* (London: Tavistock, 1971; reprint edition, New York: Routledge, 1989). In addition, there were and are scholarly journals dedicated to the phenomenon of play. The *locus classicus* of the study of play is: Johan Huizinga, *Homo Ludens: A Study of the Play Element in Culture* (Boston: Beacon Press, 1944, 1950). The *locus classicus* of the play theory of art is Friedrich Schiller, *Letters on the Aesthetic Education of Man* [*Über die ästhetische Erziehung des Menschen in einer Reihe von Briefen*] (1794).

[220] There is a huge literature on the pedagogy and use of improvisation in acting, theatre, and comedy.

"improvisation," and these cases connect up cozily to the etymology of the terms and concept (as we shall see below, especially the ancient Greek etymology and concept). While recognizing that "Metaphors are notoriously tricky tools of instruction,"[221] John Kao uses the concepts of improvisation, jazz, and jam sessions to foster and manage creativity in business firms. However, being creative is one thing, improvising is another. This conflation occurs frequently, which is akin to the conflation of improvisation with inspiration, too. What compounds the problem is that the term "creative" can be honorific or merely descriptive. Using the honorific sense, one can improvise without being creative. Obviously, not all creating is improvising (but I shall investigate this issue in Part II). So, although I do not object to Kao using jazz as a metaphor to manage creativity in business contexts, I would warn against extending the metaphor too far, especially since there is a predilection among many of these theorists to misunderstand the nature of improvisation and jazz. For example, in one case improvisation is product marketing is explicated as "strategy of emergent learning."[222] This sounds like Piaget's idea again, but it is difficult to equate improvisation with any kind of learning. A certain amount of learning and training may be necessary for improvisation, and improvising itself may give rise to new experiences, but beyond that things become hopelessly vague.

One can also discern why various movements of psychotherapy and personal growth have been impressed by spontaneity of action and decision, supposedly getting people to come to terms with some sort of instinctual, basic psychic phenomena. In fact, Malcolm Gladwell's book *Blink* is a recent best seller which discusses (and sometime advocates) using intuition and

---

[221] John Kao, *Jamming: The Art and Discipline of Business Creativity* (New York: HarperBusiness, 1996), 38.

[222] Christine Moorman and Anne Minor, "The Convergence of Planning and Execution, Improvisation in New Product Development," *Journal of Marketing* 62, no. 3 (1998): 15.

spontaneous "gut" reactions.[223] Moreover, there is a very long history of valuing some form of spontaneity in eastern philosophy, especially Daoism and Zen Buddhism.[224] In Daoism, the very important concept of *wu-wei* often has been interpreted by scholars to be a form of spontaneous action or yielding.[225] In many of these traditions, spontaneity supposedly taps into, or is one of the best methods to mine, the sub-conscious mind. Obviously, these views are supposing that the efforts and products of the sub-conscious mind are valuable.

In addition to free association and other techniques in psychoanalysis, Dr. J.L Moreno developed a system of psychotherapeutic treatment involving spontaneity and a kind of improvisational theatre, which also functions as a kind of training and a method of sociological research.[226] The three components to his system are sociometry, sociodrama, and psychodrama. The two relevant for my concerns are sociodrama and psychodrama. Sociodrama is a kind of group psychotherapy with the goal of not only the mental health of individuals, but a means to a more integrated and healthy society, too. Psychodrama was a kind of individual (solo) improvisational theatre of role playing with therapeutic aims. Where does spontaneity fit in? Moreno believed spontaneity was important for two main reasons. First, spontaneous action, talking, and thinking in the context of one these "dramas" is apt to loosen the person's limited set of behaviors and inflexible cognition, which putatively give rise to mental and behavioral

---

[223] Gladwell, *Blink*. But an unfortunately ignored pre-cursor to Gladwell is Guy Claxton, who was on to this before Gladwell popularized the research and movement. See Guy Claxton, *Hare Brain Tortoise Mind: How Intelligence Increases When You Think Less* (Hopewell, NJ: Ecco Press, 1997).

[224] See Belgrad, Claxton, and Joel J. Kupperman, *Learning from Asian Philosophy* (New York: Oxford University Press, 1999), 84-89.

[225] There are several different interpretations of what *wu-wei* means in the classic Daoist texts of Laozi and Zuangzi. For a good (and clear) survey, see David Loy, *Nonduality: A Study in Comparative Philosophy* (Amherst, NY: Humanity Books, 1988), 96-132.

[226] See J. L Moreno, *The Essential Moreno: Writings on Psychodrama, Group Method, and Spontaneity by J.L. Moreno, M.D.*, ed. Jonathan Fox (New York: Springer, 1987).

dysfunction. Spontaneity here allows a self-enlightenment of new possibilities and variations, which increase flexibility in thinking and acting. Second, the technique of psychodrama allowed the patient to "try on" new (social) roles in order to not be confined by one's own past roles, both those that have outlived their usefulness and those that were constraining to the patient unjustifiably. Importantly, Moreno was also one of the few who thought action, cognition, and rest could be spontaneous. Limiting spontaneity to just exaggerated actions and the like is a caricature of human spontaneity. As Galen Strawson points out,[227] human thinking is spontaneous, and rest itself, not just its time and location, can be spontaneous. In addition, the benefits of spontaneity were supposed to be realized both in the psychotherapeutic context and in real life. The spontaneity fostered and coaxed from patients in the psychodrama was supposed to be a model for ordinary behavior outside of the psychotherapeutic context. Hence, by making people act out roles off the cuff, they experience catharsis (Moreno meant it in the Aristotelian sense), and thus liberation from emotional disequilibria and the constraints of dysfunctional thinking and behavior.

Bricolage, a term originally used by Claude Levi-Strauss in his theory of myth,[228] is used in artistic and non-artistic contexts. In literary theory and cultural criticism, bricolage is used to describe "an improvisatory activity performed by a kind of intellectual jack-of-all-trades with whatever happens to be available … contemporary theorists … view the practice of theorizing as itself a form of bricolage performed with concepts and ideas retrieved from the grand theories of the past."[229] In general, a *bricoleur* is a person who can make do with whatever is available.

---

[227] Strawson, "Mental Ballistics."

[228] Claude Levi-Strauss, *La Pensée Sauvage* (Paris: Librairie Plon, 1962).

[229] *Columbia Dictionary of Modern Literary and Cultural Criticism*, eds. Joseph Childers and Gary Hentzi (New York: Columbia University Press, 1995), 34.

Hence, the terms stopgap, jury-rig, makeshift, and provisional are all especially associated with a

bricoleur's practice. Implied here is a kind of skill, or perhaps virtue, which disposes a person to

be able to think on the spot, have sound and useful intuitions, create under material or resource

deprivation and time pressure, and make the best of it. In short, this is a person who can

improvise well. From the television show *MacGyver*, which was broadcast from 1985 to 1991

(and has a cult following), the eponymous main character is such a *bricoleur*. As a result of this

show, two terms have entered the language. "To MacGyver" (verb) is to improvise quickly

needed things from a lacking hodgepodge; a "MacGyverism" (noun) is a spontaneous invention

or the use of ordinary household items to jury-rig devices.[230] This is consistent with engineering

improvisation, which requires this kind of insight and skill in the face of emergencies,

obsolescence, embargo, lack of funding, and loss of product support. In education theory,

Seymour Papert, who was a collaborator of Jean Piaget, distinguished between two types of

problem-solving: analytical and bricolage.[231] The latter is a way to learn and solve problems by

trying, testing, playing around, experimenting, et cetera. Notice the connection to Piaget's

definition of intelligence. In these cases, far from having a negative connotation, the concept of

improvising is seen as a skill, virtue, necessity even, and a major component of person's mental

and physical resources.

In artistic contexts, bricolage refers not to improvising but styles of fashion, art, and

music. The bricolage here may involve some improvisation, but that is not its defining

characteristic. Essentially, bricolage is a hodgepodge of materials and styles, genres put together

---

[230] It has also given rise to lots of parody, especially a set of sketches ("Mac Gruber") on *Saturday Night Live* inspired by the show. (Recently, it became feature length film.) The parodies take advantage of the hyperbolic (and ridiculous) ability to make anything from anything.

[231] See the work of Seymour Papert and Idit Harel Caperton on the theory of "Constructionism."

to create something eclectic and novel, thereby giving rise to a new style or genre. For example, in music bricolage may consist in putting together different instrumentation, conventions, and styles, which may include even non-musical aspects, such as a certain style of fashion. Some of these styles have been described a "guerilla semiotic warfare."[232]

And now philosophically speaking: has improvisation been used in *doing* philosophy? I do not mean philosophical analysis and theorizing *about* improvisation as I am doing here, nor do I mean the use of improvising as an example (e.g., for action theory or aesthetics); I mean improvising philosophical content itself, and the use of the concept of improvisation to understand philosophy (or philosophical texts). The Socratic *elenchus* may be interpreted as improvising philosophy because in impromptu conversations, which Plato and others seem to suggest were the nature of Socrates' interactions, one cannot plan beforehand all of the questions and argumentative moves. If the conversation is in fact impromptu, then one does not know what the topic will be. Obviously, Plato's dialogues are representations of this kind of conversation; however, I am not suggesting that the dialogues themselves are improvisations.

Stanley Cavell in his famous opening paragraphs to his *magnum opus, The Claim of Reason,* hints at such a use. In the fourth opening paragraph, which is completely parenthetical, Cavell self-reflexively refers to an earlier article (which I will use extensively in Part II) he wrote entitled "Music Discomposed."[233] The term "improvisation" is used and recalled here:

> (If one asks: When *must* a work, or task, be written, or permanently marked?, one may start thinking what makes a work, or task, *memorable*. And of course the answer to this alone should not distinguish philosophy from, say, music or poetry or early astronomy or ruler and compass proofs in geometry (or, I wish I knew, what level of logic?). Poetry

---

[232] Roy Shuker, *Key Concepts in Popular Music* (New York: Routledge, 1998), 34.

[233] Stanley Cavell, "Music Discomposed," in *Must We Mean What We Say?* (New York: Cambridge University Press, 1976), 180-212. This article is now considered a classic.

(some poetry) need not be written; novels must be. It seems to me a thought I once expressed concerning the development of music relates to this. I said ("Music Discomposed," pp. 200, 201) that at some point in Beethoven's work you can no longer relate what you hear to a process of improvisation. Here I should like to add the thought that at that point music, such music, *must* be written. If one may speculate that at such a stage a musical work of art requires parts that are unpredictable from one another (though after the fact, upon analysis, you may say how one is derivable from the other), then one may speculate further that Beethoven's sketches were necessary both because not all ideas are ready for use upon their appearance (because not ready ever but in the right company), and as it were, grow outside the womb. What must be sketched must be written. If what is in a sketch book is jotted just for saving, just to await its company, with which it is then juxtaposed as it stands, you may say the juxtaposition, or composition, is that of the lyric. If it is sketched knowing that it must be, and gets in time, transformed in order to take its place, you may say that its juxtaposition, or composition, is essentially stratified and partitioned; that of the drama; the drama of the metaphysical, , or of the sonata. Here are different tasks for criticism, or tasks for different criticisms.)[234]

Stephen Mulhall has commented in detail on this parenthetical paragraph.[235] He sees the significance of this paragraph as establishing two theses: the nature of modernism and a prescription for how to read, interpret, for example, his work and Wittgenstein's *Philosophical Investigations*. When we focus on the *form* of some works of philosophy, the most significant property of their form is the fact *that they were written*. In making his analogy, Cavell mentions that novels *must* be written, not all poetry needs to be written, and that at a certain point in Western art music history it becomes necessary that it is written, which for Cavell means that the music cannot be construed as being improvised (or derived from improvisations), or better, cannot be attributed the property *as-if improvised*. Now this is an interesting thesis *per se*; however, here I limit myself to discussing the point Cavell is trying to make about philosophy itself, or the form philosophy takes (e.g., philosophical texts). There is an ambiguity here. The

[234] Stanley Cavell, *The Claim of Reason: Wittgenstein, Skepticism, Morality, and Tragedy* (New York: Oxford University Press, 1979), 5. There is a new edition of this book now, but I am referring to the original edition.

[235] Stephen Muhall, *Inheritance and Originality* (New York: Oxford University Press, Clarendon Press, 2001), 11-23.

supposed requirement of writing may be due to the especially complex content of the ideas and

arguments, or the availability of writing (and recording, later) itself changes the way

philosophers (and artists) conceive of their task, thereby causing the content of philosophy (and

art) to change. Both interpretations seem plausible, and I do not choose between them. What is

the significance of a philosophical text being *written*? Mulhall interprets Cavell as saying that

given certain conditions of our modernist culture, the content of the written text would be

forgotten, thereby not available for commentary. So, there are ideas that circulate naturally,

without necessarily needing inscribed transmission (today in evolutionary theory, we might call

them "memes"[236]). On the other hand, there are ideas that would be impermanent, fleeting if not

written down. Their transmission occurs only when the text survives. So one of the main

conditions of modernism for Cavell is the necessity of being written, whether novels, music, or

philosophy. Mulhall says "Its parts or elements can no longer be re-enactments or memorials of

insights originally discovered by improvisation." So, are there pre-modern philosophical texts

that do not seem improvisatory, even in a metaphorical sense? Are all modern philosophical

texts *writerly*? Is the relevant distinction here that between oral and written? As I have pointed

out already, it is a mistake to equate "oral" with being improvised. I am wary of the opposition,

presumably assumed by both Cavell and Mulhall, of what is written and (or *versus*?) what is

improvised. However, in another sense Cavell's thesis seemingly has nothing to do with the

development of writing and its technology.   Historical point: Modernism in philosophy does

not seem to demand any more memorialization than ancient philosophy. But does the content of

the philosophy itself require writing for its articulation, or is the matter that it could have been

improvised but cannot be memorized. Cavell and Mulhall seem to be suggesting the former.

---

[236] "Meme" was first used by Richard Dawkins.

Hence, for Cavell philosophy has moved away from its memorable origins (could be improvised) to a state in which its memorability is questionable and thus must be written. Improvisation is a model for both a historical claim, and a ways of doing philosophy. But Cavell does not seem to be talking about actually improvising philosophy, that is, improvise while doing philosophy; although he does not exclude this option.

The earliest uses of the concept of improvisation in Western philosophy are in Plato and Aristotle. Plato uses the verb αὐτοσχεδιάζω in *Apology* 20d 1, *Euthyphro* 5a 7, 16a 2, *Menexenus* 235c 7-9 and 235d 2, *Euthydemus* 278e 1-2, Phaedrus 236d 5, and *Cratylus* 413d 3-5.

λέγε οὖν ἡμῖν τί ἐστιν, ἵνα μὴ ἡμεῖς περὶ σοῦ αὐτοσχεδιάζωμεν
Apology 20c 8 - 20d 1; part of direct discourse sentence)

καὶ νῦν ἐπειδή με ἐκεῖνος αὐτοσχεδιάζοντά φησι καὶ καινοτομοῦντα περὶ τῶν θείων ἐξαμαρτάνειν (*Euthyphro* 5a 7-8)

ΣΩ. Οἷα ποιεῖς, ὦ ἑταιρε. ἀπ᾽ ἐλπίδος με καταβαλὼν μελάλης ἀπέρχῃ ἣν εἶχον, ὡς παρὰ σοῦ μαθὼν τά τε ὅσια καὶ μὴ καὶ τῆς πρὸς Μέλητον γραφῆς ἀπαλλάξομαι. ἐνδειξάμενος, ἐκείνῳ ὅτι σοφὸς ἤδη γαρ᾽ Εὐθύφρονος τὰ θεῖα γέγονα καὶ ὅτι οὐκέτι ὑπ᾽ ἀγνοίας αὐτοσχεδιάζω οὐδὲ καινοτομῶ περὶ αὐτά, καὶ δὴ καὶ τὸς ἄλλον βίον

ὅτι ἄμεινον βιωσοίμην. (*Euthyphro* 15e 7 - 16a 2)[237]

ΜΕΝ. Ἀεὶ σὺ προσπαίζεις, ὦ Σώκρατες, τοὺς ῥήτορας. νῦν μέντοι
οἶμαι ἐγὼ τὸν αἱρεθέντα οὐ πάνυ εὐπορήσειν· ἐξ ὑπογύου γὰρ
παντάπασιν ἡ αἵρεσις γέγονεν, ὥστε ἴσως ἀναγκασθήσεται ὁ λέγων
ὥσπερ αὐτοσχεδιάζειν. (*Menexenus* 235c 6-9)[238]

ΣΩ. Πόθεν, ὠγαθέ; εἰσὶν ἑκάστις τούτων λόγοι παρεσκευασμένοι, καὶ ἅμα
οὐδὲ αὐτοσχεδιάζειν τά γε τοιαῦτα χαλεπόν. (*Menexenus* 235d 1-2)

ἐὰν οὖν δόξω ὑμῖν ἰδιωτικῶς τε καὶ γελοίως αὐτὸ ποιεῖν, μή μου
καταγελᾶτε· ὑπὸ προθυμίας γὰρ τοῦ ἀκοῦσαι τῆς ὑμετέρας σοφίασ
τολμήσω ἀπαυτοσχεδιάσαι ἐναντίον ὑμῶν. (*Euthydemus* 278d 6 - 278e 2)

ΣΩ. Ἀλλ᾽, ὦ μακάριε Φαῖδρε, γελοῖς ἔσομαι παρ᾽ ἀγαθὸν ποιητὴν ἰδώτης
αὐτοσχεδιάζων περὶ τῶν αὐτῶν. (5)
ΦΑΙ. Οἶσθ᾽ ὡς ἔχει; παῦσαι πρός με καλλωπιζόμενος· σχεδὸν γὰρ ἔχω ὅ
εἰπὼν ἀναγκάσω σε λέγειν. (*Phaedrus* 236d 5-7)

ΕΠΜ. Φαίνῃ μοι, ὦ Σώκρατης, ταῦτα μὲν ἀκηκοέναι του καὶ

---

[237] Greek text for *Apology* and *Euthyphro* taken from John Burnet, ed., *Plato's* Euthyphro, Apology of Socrates, and Crito (New York: Oxford University Press, Clarendon Press, 1924).

[238] Greek text for *Cratylus, Euthydemus, Menexenus,* and *Phaedrus* taken from: Ioannes (John) Burnet, ed., *Platonis Opera*, Volumes I, II, III (New York: Oxford University Press, Clarendon Press, 1900, 1901, 1903).

οὐκ αὐτοσχεδιάζειν.

ΣΩ. Τί δε τἆλλα; (*Cratylus* 413d 3-5)

John Burnet comments on the word at *Euthyphro* 5a 7 and *Apology* 20d 1:

αὐτοσχεδιάζοντα, 'judging rashly', from αὐτόσχεδον, 'on the spot', a strengthened form of σχεδόν found in this sense in Apollonius Rhodius alone, but implied by ἐξ αὐτοσχεδίης πειρώμενος in the Homeric Hymn to Hermes 55. It is used in the neutral sense of 'to improvise', but it often means to speak, think, or act in an 'off hand' or 'temerarious' manner. Cf. *Ap*. 20d 1.[239]

ἵνα μὴ ... αὐτοσχεδιάζωμεν, 'that we may not form a rash judgment'. Cf. *Euth*. 5a 7 *n*. and 16a 2.[240]

Burnet assumes Plato intended a negative sense here (which probably derives from the verb's Homeric/Ionic roots), even though he recognizes the neutral sense of "to improvise." Temerity means foolish boldness or rashness. Context seems to make the difference in whether this term in interpreted in its neutral sense or has the negative connotation of being rash, rude, or acting or speaking with temerity. I think we find both senses in Plato.

Burnet cites the Homeric Hymn to Hermes line 55. This Homeric Hymn was probably composed in the late sixth century BCE, much time before Plato's writings.[241] Here it seems definite that αὐτοσχεδίης means improvisation in a neutral sense. Here is the text:

---

[239] John Burnet, ed., *Plato's Euthyphro, Apology of Socrates, and Crito* (New York: Oxford University Press, Clarendon Press, 1924), 109.

[240] Ibid., 168. Burnet has no comment for *Euthyphro* 16a 2.

[241] Michael Crudden, *The Homeric Hymns* (New York: Oxford University Press, 2001), 116.

θεὸς δ᾽ ὑπὸ καλὸν ἄειδεν

ἐξ αὐτοσχεδίης πειρώμενος, ἠΰτε κοῦροι

ἡβηταὶ θαλίησι παραιβόλα κερτομέουσιν,[242]

The word occurs in the context of the description of how Hermes invented the seven-string lyre. Michael Crudden translates this as "exerting himself [Hermes] impromptu." Another translation by Jules Cashford has "The god then, improvising, trying his skill, sang out sweet snatches of song ..."[243] In a note about this line Nicholas Richardson comments that the improvisation may refer "to the practice of improvisation of comic or abusive songs, sung alternately as a form of contest at feasts or symposia."[244] But does the ἠΰτε refer to the improvising of Hermes, or the singing of bits of songs? Of course the passage means that Hermes was improvising the singing, but I think the clause is ambiguous as to what is like the taunting of boys at festivals—that they improvised these taunts or sang "sweet snatches of song." Nonetheless, the context here certainly warrants a neutral sense of improvisation.

The *Euthyphro* passages are trickier than they seem. At 5a 7, Socrates is referring to Meletus' charges against him. Lane Cooper translates this passage as "put forward my own notions and inventions."[245] Grube translates thus: "improvising and innovating about the

---

[242] Greek text from Thomas W. Allen and E.E. Sikes, eds., *The Homeric Hymns* (London: Macmillan and Company, 1904), 143-144.

[243] Jules Cashford, trans., *The Homeric Hymns* (New York: Penguin, 2003), 57.

[244] Nicholas Richardson, notes to *The Homeric Hymns* (New York: Penguin, 2003), 161.

[245] Lane Cooper translation in *The Collected Dialogues of Plato*, Bollingen Series Volume 71, eds. Edith Hamilton and Huntington Cairns (Princeton: Princeton University Press, 1961), 173.

gods."[246] At 3b 6 Euthyphro tells Socrates of his understanding of the charges. He uses the verb

καινοτομέω, which is used metaphorically to mean innovating, being original, et cetera.[247]

Before this, at 3b 1-2 Socrates says that he is viewed as a ποιητὴν εἶναι θεῶν, καὶ ὡς καινοὺς

ποιοῦντα θεούς. The fact that Plato uses ποιητὴν here is probably ironic because of the three

accusers against Socrates, Meletus brings the indictment on behalf of the poets.[248] Thus,

Socrates waxes poetically about the gods! The evidence for this kind of irony is that Plato is

often "playing" with figures and language in this way. Probably, it would have struck the

ancient audience as very humorous much in the same way that Shakespeare's figures were to

Elizabethan audiences. For example, there is already paronomasia (play on words, puns) at 2d 2

with the use of the verb επιμεληθῆναι, in which part of it rhymes with Meletus. Plato does this

with the same verb (but a different form) and Meletus' name again at *Apology* 26b 1-2 (Μελήτῳ

… ᾽εμέλησες).[249] So Euthyphro's phrase is a reference to Socrates' characterization of the

charges against him: a maker of gods, a maker of strange gods and not believing in the old gods.

The commentator John Hare thinks that the use of αὐτοσχεδιάζοντά at 5a 7 refers back to

Euthyphro's words at 3b 2-6.[250] Hence, he suggests "innovations" as a translation for it. But I

think this is confused. Euthyphro uses καινοτομέω with respect to the indictment against

Socrates. Socrates, as just noted above, uses ποιεῖν. Socrates is probably referring to what *he*

---

[246] G. M. A. Grube translation in *Plato: Complete Works*, eds. John M. Cooper and D.S. Hutchinson (Indianapolis, IN: Hackett, 1997), 4.

[247] Originally καινοτομέω was used in mining: to carve out a new vein in the mine.

[248] See *Apology* 18d 2-3, 23e.

[249] For paronomasia, see Herbert Weir Smyth, *Greek Grammar*, rev. Gordon M. Messing (Cambridge, MA: Harvard University Press, 1920, 1956, 1984), §3040, 681. In addition, Plato uses paronomasia *Symposium* 185 c, and *Phaedo* 80d.

[250] John E. Hare, *Plato's Euthyphro*, Bryn Mawr Commentaries Series (Bryn Mawr, PA: Thomas Library, Bryn Mawr College, 1981, 1985), 10. See also pp. 2, 4.

has said before, not what Euthyphro said. Moreover, the use of αὐτοσχεδιάζω at 16a 2 is again

by Socrates. Therefore, if Socrates' use of ποιεῖν is playful and ironic, and later at 5a 7 he is

referring to the same set of charges in the indictment, then αὐτοσχεδιάζοντά is best thought of

as improvising about the gods and religious matters, just as the poets and singing bards

improvise. This may be the closest use of αὐτοσχεδιάζω to artistic production in Plato.

In the *Apology*, Socrates uses the term in indirect discourse, in which he anticipates what

the judges are thinking or would say. Tredennick translates this neutrally: "Tell us the

explanation, if you do not want us to invent it for ourselves."[251] Grube, though, follows Burnet:

"Tell us what it is, that we may not speak inadvisedly about you."[252] I do not think a negative

connotation is warranted here. The gist here is that Socrates is suggesting that he should account

for his time and occupation at this time (while he is speaking) so that the judges are not left with

an omission in which they could think up anything according to their inclinations, including, but

not necessarily, negative things.

The *Menexenus* passages seem to use αὐτοσχεδιάζω neutrally as well, but something is

revealed about extempore speech-making. There is a discussion at the beginning of the dialogue

between Menexenus and Socrates about a forthcoming public funeral for the war-dead. In this

context αὐτοσχεδιάζω is used of orators. The implication here is that the professional orators

are trained to be able to improvise speeches (and to be able to debate). At 234c 3 Socrates says

that dead veterans are honored by having eulogies given by "experts" (ἀνδρῶν σοφῶν), who

have tediously prepared these eulogies beforehand. I think the clear implication here is that it is

more honorable to have prepared eulogies, with elaborate verbal embellishments, than to have an

---

[251] Hugh Tredennick translation in Hamilton and Cairns, 6.

[252] Grube translation. in Cooper and Hutchinson, 20.

orator give an extempore eulogy. In fact Paul Ryan translates this passage as "Even if he dies a pauper, a man gets a really magnificent funeral, and even if he was of little account, he gets a eulogy too from the lips of experts, who speak not extempore but in speeches worked up long beforehand."[253] The term αὐτοσχεδιάζω is not present at 234 c3, but the context strongly suggests a comparison between well-prepared eulogies and eulogies that are not thus. This opposition is best interpreted as being between well-prepared speeches and off the cuff speaking. Thus, here improvisation is not necessarily of negative value but inferior to composition. After this at 235c 9 and 235d 2, αὐτοσχεδιάζω seems to be used in a neutral sense. Menexenus says that since the selection of the orator for the eulogies will be made at the last minute, he will be put in a position in which improvisation is required and this is not an easy thing to do. Socrates replies that professional orators have ready-made speeches for all occasions, but even in the event that improvisation is required, orators can do this without difficulty. Hence, there is recognition here that orators did have improvisational skill, and their training provided them with tools to be able to speak extempore.

The passage from the *Phaedrus* is similar to the *Menexenus*: the context is about orators and speaking. Phaedrus is attempting to get Socrates to speak on the topic of love. This is prompted by Socrates' criticism of Lysisas' speech on the subject. Once again, Socrates has negative things to say about orators and oratory. Socrates seems to be trying to avoid talking about the subject in this way. Socrates says, probably with typical Socratic irony, that "I'll be ridiculous—a mere dilettante, improvising on the same topics as a seasoned professional."[254] So, αὐτοσχεδιάζω is once again being used about making speeches. There is an implication here

---

[253] Paul Ryan translation in Cooper and Hutchinson, 951.

[254] Alexander Nehamas and Paul Woodruff, trans., *Plato: Phaedrus* (Indianapolis, IN: Hackett, 1995), 15.

that is slightly different from the *Menexenus* passage: the "professionals" are prepared, and

compared to them, one cannot compete in debating and speaking about a topic off the cuff. Here

the comparison that is implied in Socrates' statement is either between the superior skills of the

orators in improvising versus the ordinary person's improvising, or between the ordinary

person's improvising versus the orator's prepared speech. Neither interpretation necessarily

reveals a negative evaluation of improvisation in speck-making.

In the *Cratylus*, Hermogenes uses αὐτοσχεδιάζω to indicate that he thinks Socrates is

not improvising what he is saying, rather Socrates must have heard these ideas before from

someone. At 411b 3-4, Socrates says that these ideas about etymology "popped into his head."

Hermogenes disputes this claim later (413d 4). The implication is that the content of what

Socrates is saying is too worked out for him to have made it up just at that moment. Since, again,

this involves speech, I do not think there is a clear sense of value being attached to

improvisation. There may be a questionable attitude toward improvisation in the background, in

terms of what can be accomplished, but this is quite natural when it comes to speaking.

I include the *Euthydemus* passage even though the term used is ἀπαυτοσχεδιάζω.

Burnet's Oxford text has it as ἀπααυτοσχεδιάσαι at 278d 7, but two other manuscripts (or sets

of manuscripts) indicate two other possibilities (readings), as Burnet indicates in his Apparatus

Criticus. Codex Bodleianus, MS. E.D. Clarke 39 (= Bekkeri U) [B] reads ἀπ' αὐτὸ

σχεδιάσαι; and Codex Venetus Append. Class. 4, cod. 1 (= Bekkeri t) [T] reads

αὐτοσχεδιάσαι. Burnet seems correct to dismiss B because it makes little sense in the sentence

(accepting Codex Vindobonensis 54 supplement phil. Gr. 7 (= Stallbaumii Vind. I) [W]). I

prefer the T reading against Burnet because text searches[255] and Liddel and Scott show only this one instance of ἀπααυτοσχεδιάσαι.[256] Of course, it is possible that a term may appear only once in the extant Greek manuscripts and texts we possess, and that there may have been more instances in lost manuscripts. But the reading I suggest here is at least plausible given what we know now. Edwin Hamilton Gifford, whose revised text was published after Burnet's Oxford editions, notes the uniqueness of ἀπααυτοσχεδιάσαι, but seems to accept it.[257] (Gifford reports in his Preface that he introduced only two original emendations, neither of which occurs at 278d, otherwise he mostly accepts Burnet's textual readings.) However, in his introduction on the text, Gifford claims that in general he has preferred the readings of manuscript B: "In choosing between various readings I have preferred those of Cod. B as being by far the oldest and best authority, except where they are evidently corrupt or fail to give any adequate meaning to the passage."[258] In his note to 278d 7, Gifford says: "ἀπααυτοσχεδιάσαι V, ἀπ' αὐτὸ σχεδιάσαι B, αὐτοσχεδιάσαι T. The verb αὐτοσχεδιάζω is found both in earlier dialogues, *Euthyphro* 5A, 16A, *Apol.* 20, and in later *Crat.* 413D, *Phaedr.* 236D, as well as in Thucydides, Xenophon, and Aristotle. The compound with ἀπό may be compared with ἀπαμθαδιζόμενος *Apol.* 37A,

---

[255] I used Greek electronic text databases for the search: *Thesaurae Linguae Graecae* and *Perseus*.

[256] Another verb used in Plato is close to what we have here: ἀπαυθαδίζομαι. This meant "to speak or act boldly," according to *An Intermediate Greek-English Lexicon Founded upon the Seventh Edition of Liddell and Scott's Greek-English Lexicon*, eds. H. G. Liddell and R. Scott (Oxford: Oxford University Press, Clarendon Press, 1889), 90.

[257] Edwin Hamilton Gifford, ed., *The "Euthydemus" of Plato with Revised Text, Introduction, Notes, and Indices* (Oxford: Clarendon Press, 1905; reprint ed., New York: Arno Press, 1973), 20.

[258] Ibid., 48.

ἀπαναισχυντῆσαι ibid. 31B, ἀποτολμάω *Pol.* 503B."[259] The comparisons Gifford makes at the end of his note reinforces, I think, a preference for the T manuscript reading.

W. R. M. Lamb's translation of this *Euthydemus* phrase is "treating it in a crude and ridiculous manner."[260] Rouse translates this more neutrally as "to make a rough sketch,"[261] Sprague uses "improvise,"[262] and Waterfield uses the neutral term "impromptu."[263] In this context αὐτοσχεδιάζω is more or less neutral, but there is a hint of potential shame because of the warning not to laugh or ridicule and that the presentation might be unprofessional or ridiculous because Euthydemus is going to improvise. But this may be due to the fact that Euthydemus is not trained in such speech making, as sophists are, instead of the warning being elicited from any intrinsic limitation of improvising itself.

Let me now summarize what we have learned about improvisation in Plato. In the *Menexenus*, *Euthydemus*, and the *Phaedrus*, the concept of improvisation is used of the orators and sophists, and about rhetoric. The concept is used differently in the *Apology*, *Euthyphro*, and *Cratylus*. In these passages, αὐτοσχεδιάζω is used in the sense of making things up, with some implication of not being prepared, well-thought out, and perhaps even recklessness. If, however, my reading of *Euthyphro* 5a 7 is correct, then Plato uses αὐτοσχεδιάζω for the making up of ideas, albeit not in an "on the spot" way, but in a negative sense. Nonetheless, all of the Plato

---

[259] Ibid., 20.

[260] W. R. M. Lamb's translation of *Euthydemus* in Plato: *"Laches," "Protagoras," "Meno," "Euthydemus*," Loeb Classical Library Series Volume 165 (Cambridge, MA: Harvard University Press, 1924).

[261] W. H. D. Rouse's translation of *Euthydemus* in Huntington and Cairns, 392.

[262] Rosamond Kent Sprague's translation of *Euthydemus* in Cooper and Hutchinson, 715.

[263] Robin Waterfield, trans. of *Eythydemus* in *Plato: Early Socratic Dialogues,* ed. Trevor J. Saunders (New York: Penguin, 1987), 327.

passages share this: improvisation is used with respect to speaking, talking. In Plato, there are

no straightforward uses of the concept of improvisation with respect to artistic production.

αὐτοσχέδον and its cognates appear in Homer: nine uses in the *Iliad* (7.273, 12.192,

13.496, 13.526, 15.510, 15.386, 15.708, 16.319, 17.294), and one in the *Odyssey* (11.536). An

Homeric Dictionary[264] contains these entries:

αὐτοσχεδά = *αὐτοσχεδόν*

αὐτοσχεδίη (σχεδόν): close combat; adv., αὐτοσχεδίην, 'at close quarters.'

αὐτοσχεδόν: hand to hand, μάχεσθαι, etc.

It is interesting to see how the word evolved from close combat to acting or speaking off-hand,

or improvising. Liddell and Scott[265] give the following entries:

αὐτοσχεδιάζω, f. άσο, to act or speak off-hand, Xen. 2. c. acc. to devise off-hand,
extemporize, Thuc., Xen. II. in bad sense, to act, speak, or think unadvisedly, try rash
experiments, Plat.; and
αὐτοσχεδίασμα, ατος, τὸ an impromptu, Arist.; and
αὐτοσχεδιαστής, οῦ, ὁ, one who acts or speaks off-hand: a raw hand, bungler, Lat. *tiro*,
Xen. From
αὐτοσχέδιος, α, ον, and ος, ον, hand to hand, αὐτοσχεδίη (sc. μάχη) in close fight, in
the fray, Il.: αὐτοσχεδίην as Adv., = αὐτοσχεδόν, Hom. II. off-hand, of an
improvisatore, h. Hom.

---

[264] George Autenrieth, *A Homeric Dictionary for Schools and Colleges,* trans. Robert P. Keep,
rev. Isaac Flagg (Norman, OK: University of Oklahoma Press, 1876, 1901, 1958), 55.
[265] Liddell and Scott, 135, 786.

σχεδιάζω, f. άσω, (σχέδιος)to do a thing off-hand, Plat.

σχεδιήν, Ep. Adv. ... , of Place, near, close at hand, Lat. *cominus*, Il. II. of Time, straightway, at once, Babr.

σχέδιος, α, ον, (σχεδόν): I. of Place, hand to hand, in or for close combat, Aesch. II. of Time, on the spur of the moment, off-hand, Anth.

A Greek etymological dictionary has the following entry for αὐτοσχεδιάζω:

... εξ —ιης 'unüberlegt, aus dem Stegreif' (*h. Merc.*); Adj. —ιος 'unvorbereitet, improvisiert' (Arist., hell. u. sp.). - Davon die Verba: 1. σχεδιαζω, auch m. απο— u.a., 'improvisieren, aus dem Stegreif tun, machen, unbesonnen handeln' (hell. u. sp.) mit –ασμα, ασμος, αστικως (hell. u. sp.; zur Bed. Koller Glotta 40, 183ff.). 2. αὐτοσχεδιάζω 'ds.' (att.) mit —αστης (X.), —ασμα, —ασμος, —αστος, —αστικος (Pl. Kom., Arist. u.a.).[266]

In later writing in ancient Greek, Philo (third to second century BCE) uses the verb ἀπαυτοματίζω for "producing or occurring spontaneously" (1.36, 2.182,1.571).[267] The same verb is used by Plutarch (first century BCE and CE) for "doing something oneself" (2.717b). In addition, there is a dubious reading of the adverb ἀπαυτίκα, "on the spot," in the second to third century CE historian Dio Cassius (40.15).

---

[266] Hjalmar Frisk, *Griechisches Etymologisches Wörterbuch*, Band II, Indogermanische Bibliothek II.Reihe--Wörterbücher (Heidelberg: Carl Winter Universitätsverlag, 1973): 837.

[267] Henry George Liddel and Robert Scott, *A Greek-English Lexicon, with Revised Supplement 1996* (Oxford: Oxford University Press, Clarendon Press,, 1925), 182.

In Aristotle, there are two key uses in the *Poetics* at 1448b 23 and 1449a 9-10.[268] (Aristotle also uses the term in *Politics* 1326b 19.) Both occur in a section on the origins and anthropology of poetry (and art in general). Here are the passages:

κατὰ φύσιν δε ὄντος ἡμῖν τοῦ μιμεῖθαι καὶ τῆς ἁρμονίασ καὶ τοῦ ῥυθμοῦ (τὰ γὰρ μέτρα ὅτι μόρια τῶν ῥυθμῶν ἐστι φανερὸν) ἐξ ἀρχῆς οἱ πεφυκότες πρὸς αὐτὰ μάλιστα κατὰ μικρὸν προάγοντες ἐγέννησαν τὴν ποίησιν ἐκ τῶν αὐτοσχεδιασμάτων. (1448b 20-23)

γενομένη δ' οὖν ἀπ' ἀρχῆς αὐτοσχεδιαστικῆς — καὶ αὐτὴ καὶ ἡ κωμῳδία, καὶ ἡ μὲν ἀπὸ τῶν ἐξαρχόντων τὸν διθύραμβον … (1449a 9-10)[269]

Aristotle here gives us a speculative, or armchair, anthropology on the origins of different kinds of poetry. I say armchair anthropology because it is doubtful that Aristotle had access to any empirical evidence for this claim; in fact, it is not even clear what would count as evidence for such a claim: thus the controversy over the Parry-Lord theory of Homer.[270] Gerald Else claims: "… but it does not mean that this point of origin for poetry was not suggested to

---

[268] Stephen Blum makes a minor error in identifying the passages as 1448b7 and 1449a14 in his article in *In the Course of Performance*, *op.cit.*

[269] The Greek text taken from Rudolph Kassell, *Aristoteli: De Arte Poetica Liber*, Oxford Classical Texts (New York: Oxford University Press, Clarendon Press, 1965), which is the definitive Greek text, because it takes into account all four of the extant ancient manuscripts. Also see S.H. Butcher, *Aristotle's Theory of Poetry and Fine Art with a Critical Text and Translation of <u>The Poetics</u>*, Fourth Edition (New York: St. Martin's Press, 1894; reprint edition, New York: Dover, 1951): 14-15, 18.

[270] The Parry-Lord theory was discussed in the section on literature above. Parry and Lord used twentieth century Balkan oral epic and its traditions to infer claims about other epic traditions including Homer.

Aristotle by research but by reason, by its probability."[271] So the story goes like this. Aristotle thinks that humans have a natural inclination to and for imitation, and at least some humans have a natural talent for melody and rhythm (and other prosodic elements). When combined, poetic improvisations result—oral renderings, sketches. From the text, it is also clear that Aristotle thought this occurred before Homer, before the Homeric poems were circulating. Now since a clear connotation of αὐτοσχεδιάζω was not established before Aristotle, as seen above by the Plato passages, Aristotle's moderate disdain for the primitive beginning of poetry cannot reside wholly in the use of αὐτοσχεδιάζω. In other words, I do not think Aristotle viewed improvisation itself as bad or rough; rather, these passages reveal Aristotle's limited conception of what improvisation was and could be. In addition, Aristotle was writing in the third century BCE, wherein textuality and writing became dominant. This would be true of anyone of this historical period, and this shortsightedness might not have been able to be overcome at this point in history. The improvisations available to Aristotle might not have been very good. Although I say that, I am slightly skeptical because the improvising bards and troubadours of the ancient world had exceptional skill as noted by other authors of the period, and this skill seems to have been valued. In addition, there is the strong tradition of the orators and sophists, who valued improvisation, improvised speeches, and trained for improvising. Nonetheless, by Aristotle's time, this type of performance had waned a bit. However, there had to be a period of confusion (as some of Plato's passages above illustrate with respect to rhetoric and oratory) over the nature of poetic performances. Even when texts become dominant, their use was either not practical or frowned upon, causing performers to memorize passages. Thus, the distinction between the earlier form of oral composition—that is, composing in real-time during performance—and the

---

[271] Else, *Plato and Aristotle on Poetry*, ed. Peter Burian (Chapel Hill, NC: University of North Carolina Press, 1986), 89.

recitation of already composed passages becomes blurry. This confusion was enhanced by the

fact that oral composers often composed orally in private first, then more or less memorized

these compositions and performed them for audiences at some later time.[272] Because of the well-

established textual tradition by the time of Aristotle, a prejudice probably developed because the

texts seemed superior to the improvisations, not because the texts were in fact better than

improvisations, rather because τέχνη becomes valued more. Should τέχνη and improvisation

be divorced? They should not be divorced but Aristotle could not see it that way. Aristotle

defines τέχνη at *Nicomachean Ethics* VI, 1140a as an art, or skill, or applied science.

Improvisation was often associated with τύχη (chance) and/or φύσις (natural talent). This point

was appreciated by Quintilian about three centuries later, and I think it helps us understand

Aristotle's attitude. In his *Institutio Oratoria*, Quintilian distinguishes between two kinds of

improvisation in oratory: artful and artless. Artful improvisation was a product of much

training, education, and practice in his program for oratory. Artless improvisation relied on

ingenium, the natural ability that some people possess, and he repeatedly describes it as "mere

ranting or fumbling through."[273] These two categories are labeled with value-laden terms.

"Artless" is obviously pejorative. Quintilian even forbade extemporaneous speeches by younger

---

[272] See Bruno Gentili, *Poetry and Its Public in Ancient Greece: From Homer to the Fifth Century*, trans. A. Thomas Cole (Baltimore, MD: Johns Hopkins University Press, 1985, 1988). Also, see William V. Harris, *Ancient Literacy* (Cambridge, MA: Harvard University Press, 1989); George B. Walsh, *The Varieties of Enchantment: Early Greek Views of the Nature and Function of Poetry* (Chapel Hill, NC: The University of North Carolina Press, 1984); and Thomas Cole, *The Origins of Rhetoric in Ancient Greece* (Baltimore, MD: Johns Hopkins University Press, 1991); Eric Havelock, *A Preface to Plato* (Cambridge, MA: Harvard University Press,1963).

[273] Chris Holcomb, "'The Crown of All Our Study': Improvisation in Quintilian's *Institutio Oratoria*." *Rhetoric Society Quarterly* 31, no. 3 (Summer 2001): 56.

men in training.[274] Improvised speeches should only be attempted after much learning and

training, and significantly Quintilian thinks that artful improvisation was the goal of his program

and probably of oratory and rhetoric itself. Obviously, for Aristotle, if the improvisations arise

from chance, then there is no agency and thus cannot be lauded.[275] If the improvisations are the

result of a natural talent, then the requirements of knowledge generated by generalizing from

previous experiences, and being in accordance with *logos* are not present. The reason for the

seemingly dismissive attitude toward improvisations lies in the fact that Aristotle is a

developmental evolutionist with respect to artistic and intellectual matters (obviously not in

biology).

        D.W. Lucas comments on the first appearance of αὐτοσχεδιάζω at 1448b 23:

        αὐτοσχεδιασμάτων, 'improvisations,' came first; men gradually developed them
        (προάγοντες) until they reached a stage when they became fit to be described as
        belonging to an art. Though there is no reference to it, this is not incompatible with the
        view attributed to Democritus that μουσική is the product of superfluity … The slowness
        of development might well be due to lack of leisure in a struggling community.[276]

Lucas correctly places an emphasis on the gradual and developmental implications of Aristotle's

passage. Ingram Bywater comments on 1448b 23 as follows:

---

[274] Ibid., 52-72. Holcomb notes: "[Quintilian's] discussion of extemporaneous speech has all but been ignored by historians of rhetoric" (p. 54).

[275] One wonders if the same logic applies to aesthetically meritless improvisations: one should not denigrate them because there is no agency involved in their creation?

[276] D. W. Lucas, *Aristotle: Poetics* (Oxford: Oxford University Press, Clarendon Press, 1968), 74.

αὐτοσχεδιασμάτων. On the verb αὐτοσχεδιάζειν = 'to speak off-hand, without premeditation or previous study' see Ernesti, Lex. techn. gr. s.v. The fact is described in the Homeric Hymn to Hermes 54 θεὸς δ᾽ ὑπὸ καλὸν ἄειδεν ἐξ αὐτοσχεδίης πειρώμενος, ἠΰτε κοῦροι ἡβηταὶ θαλίησι παραιβόλα κερτομέουσιν, ἀμφὶ Δία Κρονίδην καὶ Μαιάδα καλλιπέδιλον. A similar view of the origin of poetry is implied in Quintilian 9.4, 114 *poema nemo dubitaverit imperio quodam initio fusum et aurium mensura et similiter decurrentium spatiorum observatione esse generatum, mox in eo reportos pedes.*—Maximus Tyr. 37.4 Ἀθηναίοις δὲ ἡ μὲν παλαιὰ μοῦσα χοποὶ παίδων ἦσαν καὶ ἀνδρῶν, γῆς ἐργάται κατὰ δήμους ἱστάμενοι … ᾄσματα ᾄδοντες αὐτοσχέδια (comp. on 4, 1449a 9, and Bentley, Wks. I p. 250 Dyce). The phallic-song, in which Aristotle finds the germ of Comedy, was sometimes described as an ᾠδὴ αὐτοσχέδιος (see on 4, 1449a 12).[277]

The Quintilian passage cited—*initio fusum et aurium mensura*—does not necessarily agree with Aristotle's αὐτοσχεδιασμάτων. These phrases would simply agree with Aristotle's account of the human motivation to make poetry (imitation, natural inclinations for rhythm et cetera). Bywater also mentions the Homeric Hymn to Hermes passage, as Burnet noted with respect to a Plato passage above. Here is Bywater's comment on 1449a 10:

γενομένης δ᾽ οὖν ἀπ᾽ ἀρχῆς αὐτοσχεδιαστικῆς = γενομένη δ᾽ οὖν ἀπ᾽ ἀρχῆς αὐτοσχεδιαστικῆ. Having begun with γενομένης … αὐτοσχεδιαστικῆς, scil. τῆς τραγῳδίας, Aristotle sees that the same is true of Comedy, and adds a parenthesis to show that; after which he says in a13 ηὐξήθη, just as though γενομένη … αὐτοσχεδιαστικη had begun the clause. For another instance of a gen, abs. in lieu of a nominative see 17, 1455b 3 (comp. Bon. Ind. 149b 26 and Kühner, Gr. Gr.[3] 2.2 p. 110). A parenthetical addition of very similar form is found in 5, 1449b 12, and also (with

---

[277] Ingram Bywater, *Aristotle: On the Art of Poetry: A Revised Text with Critical Introduction, Translation and Commentary* (Oxford: Oxford University press, Clarendon Press, 1909), 128.

Christ's punctuation) in Metaph. Θ 10, 1051b 11. ἀπ᾿ ἀρχῆς is used adverbially
(comp. Pol. 7.16, 1334b 29, and Plat. Criti. 112e) in the same sense as ἐξ ἀρχῆς. Several
of the recent editors and translators, however, accepting the reading γενομένη of certain
apographs, take ἀρχῆς and αὐτοσχεδιαστικῆς together as meaning an 'improvisational
beginning'. This certainly simplifies matters, but it may be doubted whether ἀρχὴ
αὐτοσχεδιαστική would naturally bear that meaning."[278]

Bywater expresses some skepticism about the reading of ἀρχὴ αὐτοσχεδιαστική; however, he
does not supply an alternative, which would be interesting to compare. No one since Bywater
has raised a flag about whether ἀρχὴ αὐτοσχεδιαστική is the correct reading of the text, nor
provided any other potential meanings of the phrase.[279] I have none to offer here, but I am
curious.

The history of translation of these words is interesting, and perhaps revealing of the
various attitudes toward improvisation through Western aesthetic theory and criticism. Whether
these different translations reflect the *Zeitgeist* or new scholarship is difficult to discern. The
early Italian translators and commentators used a variety of phrases from the straightforward
improvisation to extemporize, the latter probably coming from various Latin translations of the
Poetics and early Latin scholia and commentaries. The 1789 translation of Twining gives "rude
and extemporaneous attempts" and "originated in a rude and unpremeditated manner."
Buckley's nineteenth-century translation gives "extemporaneous efforts" for both
occurrences.[280] Cooper (1913, rev. 1947) translates the first occurrence as "naive

---

[278] Bywater, 133-134.

[279] More precisely, I should say in my research I have not come across any flags since Bywater.

[280] Thomas Twining, *Treatise on Poetry, Translated with Notes on the Translation and on the Original and Two Dissertations on Poetical and Musical Imitation* (London: Payne and Son,

improvisation" and the second as just the neutral "improvisation."[281] Butcher (1895) contains

"rude improvisations" and "mere improvisation."[282] Whence does Butcher get "rude" and

Cooper "naive"? Either they are attaching the Homeric sense or Platonic sense to the translation

as it occurs in Aristotle, or expressing the prejudice of the times. But to say that it is only a

prejudice of the times would be wrong. For in these passages one may discern Aristotle's slight

disparagement of improvisation whilst still recognizing the process as the origin of the valuable

things to be discussed in the *Poetics*. Here is Stephen Halliwell and Kenneth Telford

commenting on the passages:

> It should not, however, be thought that Ar.'s argument in this passage excludes emotion
> and spontaneity from the origins of poetry. Indeed, a kind of spontaneity, in the form of
> improvisation and experiment, seems to be presupposed as a motive force at various
> experimental stages in the evolution of poetry. But the scope for purely natural
> improvisation in Ar.'s scheme diminishes as poetic activity is gradually channeled into
> generic types, which are regarded as embodying the regular (and so repeatable) principles
> of 'art,' without which Ar.'s whole notion of a poetic treatise would be unthinkable.
> Whereas a Romantic might regard the freshness of primitive spontaneity as a kind of
> mythical ideal of artistic expression, for Ar. it is a necessary step, but also a *first* step, in
> the cultural process which culminates in the much more sophisticated achievements of
> regular artistry.[283]

> Furthermore, the cause of tragedy's specific properties is found, not in the innate
> tendencies of men, nor in their acquired dispositions, but in the appropriateness of those
> properties to a function or form which rises only improvisationally [sic] and more by
> fortune than by art.[284]

1789); Theodore Buckley, trans., *The Poetics*, Great Books in Philosophy Series (reprint ed., Buffalo, NY: Prometheus Books, 1992).

[281] Lane Cooper, trans. *Aristotle on the Art of Poetry: An Amplified Version with Supplementary Illustrations for Students of English* (New York: Harcourt, Brace and Company, 1913), and the rev. ed., (Ithaca, NY: Cornell University Press, 1947).

[282] Butcher, *op. cit.*

[283] Stephen Halliwell, *The Poetics of Aristotle: Translation and Commentary* (Chapel Hill, NC: University of North Carolina Press, 1987), 80.

[284] Kenneth A. Telford, *Aristotle's Poetics: Translation and Analysis*, Gateway Editions (Chicago: Henry Regnery, 1961), 77.

Even Halliwell seems to agree that improvisation gives rise to epic and tragedy, but spontaneous creation itself is a stepping stone to better things, "more sophisticated achievements." Another way to interpret what Aristotle says in these passages is that improvisations of poetry and song in the initial stages of the development of these art forms was valuable *at that time*; however, when writing and oral tradition became solidified improvisations became less valuable.

Most contemporary translations use the neutral "improvisation(s)." Out of twelve translations surveyed,[285] eleven use the term "improvisation." Grube uses "random utterances."[286] This seems wrong at least conceptually because, as I shall demonstrate and hinted at above already, to improvise or act off-hand does not entail randomness, especially if we use a precise, computing theory definition of random. Randomness implies a lack of intentionality, and improvisation is intentional action. On the other hand, if one is assuming the inspiration theory put forward in Plato (especially in the *Ion*) and a few other ancient sources, the

---

[285] Here is a list of the modern translations consulted, listed in order of translator: Seth Bernardete and Michael Davis, trans., *Aristotle: "On Poetics"* (South Bend, IN: St. Augustine's Press, 2002); Ingram Bywater, trans., *Aristotle on the Art of Poetry*, with preface by Gilbert Murray (New York: Oxford University Press, 21920); Gerald F. Else, trans., *Aristotle: "Poetics,"* Ann Arbor Paperbacks Series (Ann Arbor, MI: University of Michigan Press, 1967, 1970); Preston H. Epps, trans., *"The Poetics" of Aristotle* (Chapel Hill, NC: University of North Carolina Press, 1942, 1970); Leon Golden, *Aristotle's "Poetics:" A Translation and Commentary for Students of Literature*, commentary by O. B. Hardison (Englewood Cliffs, NJ: Prentice-Hall, 1968); Stephen Halliwell, *Aristotle: Poetics*, Loeb Classical Library (Cambridge, MA: Harvard University Press, 1995); Malcolm Heath, trans., *Aristotle: "Poetics"* (New York: Penguin Books, 1996); James Hutton, trans., *Aristotle's "Poetics,"* preface by Gordon M. Kirkwood (New York: W. W. Norton, 1982); Richard Janko, trans., *Aristotle: "Poetics I" with the "Tractatus Coislinianus," A Hypothetical Reconstruction of "Poetics II," the Fragments of the "On Poets"* (Indianapolis, IN: Hackett,1987); Kenneth McLeish, *Aristotle: Poetics*, Dramatic Contexts Series (New York: Theatre Communications Group, 1998); George Whalley, trans., *Aristotle's "Poetics,"* eds. John Baxter and Patrick Atherton (Montreal: McGill-Queen's University Press, 1997).

[286] G. M. A. Grube, trans., *Aristotle on Poetry and Style*. The Library of Liberal Arts Series, No. 68 (New York: The Liberal Arts Press, 1958).

human body can be viewed as a mere vessel for regurgitating the combined and garbled ideas of the Muses or gods.

Can one provide necessary and sufficient conditions for improvising? Is there a family resemblance relation among the reviewed practices and concepts? I will address these questions in Part II. For now, here are some important features of improvising derived from some prototypical practices and from some of the definitions. The notion of producing something, creating, composing, and making is important. The idea that the producing does not involve planning, or not planning completely, not working from a recipe, specific design, having little if any forethought; to some extent unrehearsed; to some extent unpremeditated, and not completely thought out; all of these seem to be significant to a conception of improvisation. In addition, the properties of being spontaneous, off-hand, off the cuff, in the moment, may be added. Given these features we can already rule out some of the above listed practices. So, let us sort some of this out. Random processes may be excluded, but some aleatory works and methods may be deemed to be *a* method of achieving the above features.

To some extent, I have shown what to include and exclude and what is in between or the "it depends" phenomena. In music, there are many specific kinds of improvisation, and some genres are at least partly defined by the presence of kinds of improvisation. Some aleatory music contains improvisation, some does not. It is possible for film to document improvisation and be improvised. Literature may be improvised, but certain techniques of composition are not themselves improvising but may be used in the process of improvising: cut-up, nonsense, stream of consciousness, constraint based composition (e.g., Oulipo). Some oral poetry, oratory, and performance arts are improvised. Dance has many genres that involve improvisation, including

aleatory pieces. Improvisation is central to many genres of theatre, drama, broadcast, including in pedagogical contexts.

Improvisation seems to pick out both a process, activity, kind of conduct, *and* a product. In Part II: Metaphysics I attempt to make sense of improvising as an activity, and the results of that activity—improvisations as products.

Explanations, Accounts, Methods

The psychologist Philip Johnson-Laird has said that "The problem of free will and the problem of creativity are, in some respects, one and the same. They can both be solved together."[287] With some minor reservations, I agree. In addition, the core, and most fundamental, questions about improvisation integrally involve the problem of creativity. And the problem of creativity is at bottom about aspects of free will, or at least what we now take to be free will. Consequently, an explanation of the origin of improvisation, both artistic and non-artistic, and its fundamental nature involves the explanation of the origin of language, intentional behavior and motor activity, the solving (or dissolution) of the problem of free will, and the path out of the morass of the presumed mystery of creativity. No small task, to put it mildly. Questions like these have prompted very smart people to classify some of these questions as mysteries beyond the cognitive capacity and ability of humans.[288] The answers to these questions and their concomitant theories are *cognitively closed* to humans. I will not have

[287] Philip Johnson-Laird, "Freedom and Constraint in Creativity," in *The Nature of Creativity*, ed. Robert Sternberg (New York: Cambridge University press, 1988), 204.

[288] See, *inter alia*, Noam Chomsky, *Language and Problems of Knowledge: The Managua Lectures* (Cambridge, MA: MIT Press, 1988); and Colin McGinn, *Problems in Philosophy: the Limits of Inquiry* (Malden, MA: Wiley-Blackwell, 1993). Also see Gilbert Harmon, "Reflection on Knowledge and Its Limits," *The Philosophical Review* 111 (2002): 417-28.

to worry about solving these problems here, nor taking a comprehensive view about cognitive closure, because my aims are much more modest. I have no doubt, however, that answers to these fundamental and general questions, if possible for humans, will have consequences for a philosophical theory of improvisation (or any other philosophical theory for that matter). That intuition probably derives from my "scientistic" inclinations—a term much abused of late. By "scientism" I mean an approach to the hard and interesting questions about the world, viz., a presumption for the scientific method and scientific explanations, an assumption of a robust version of physicalism, and a background belief that explanations of social and psychological phenomena will be helped by, if not reduced to, the natural sciences. But I believe that we do not have to wait for those answers in order to do some theorizing about improvisation. First, we may be closer to some of those answers than many believe. Obviously, these are controversial, and opinions vary greatly on their epistemic status and scientific merit. Nonetheless, there has been a lot of progress—research has been conducted and some hypotheses have been confirmed or disconfirmed or burden shifting has been warranted. Those putative hypotheses are readily available and can be used now. Second, an aesthetic theory of improvisation does not have to solve these colossal questions in some of its elements, and similarly, answers to those colossal questions may be irrelevant for other aspects of such a theory. This may rattle the more empirically-minded philosopher, but I count myself among them even though I also accept some autonomy for philosophy. There is no *a priori* reason why one cannot believe both simultaneously—autonomy and a large chunk of scientism (in my sense). A strong example of what I mean is the following. I cannot see how any advances in any of the sciences (including psychology), nor new piece of knowledge from them, could help us with the metaphysical question of what a musical (or work of art more generally) work is, or whether they even exist.

Perhaps I am being naïve in the same way that the neuroscientists and empirical social scientists claim the moral philosophers are with respect to ethics. The scientists say[289] there will be a time when philosophical ethics will dissolve. For example, there cannot be a virtue theory if character and dispositions do not exist.[290] Cooperation is merely reciprocal altruism, the result of evolution by natural selection.[291] The hold-outs (or dead-enders) counter claim that there will always be a need for conceptual analysis, and although not restricted to philosophers, conceptual analysis is in particular the domain of philosophy. I do not believe that all epistemology is psychology (naturalistic), nor all argument rhetoric, nor all reasoning computational, nor *all* social phenomena reducible to micro-physics (even though much of it may be reducible). All of these fields will eventually explain a lot, but I think there will be room for, and perhaps necessarily so, conceptual analysis at minimum. This entails that there are some problems, issues, or questions that are intrinsically philosophical, thus at least some of the autonomy of philosophy is preserved.

---

[289] For example, see E. O. Wilson, *Consilience: The Unity of Knowledge* (New York: Alfred A. Knopf, 1998).

[290] Among the first philosophers to use social psychological data to question the existence and/or significance of human character are Gilbert Harmon and John M. Doris. Gilbert Harmon, "The Nonexistence of Character Traits," *Proceedings of the Aristotelian Society* 100 (1999-2000): 223-226; Gilbert Harmon, "Skepticism about Character Traits," *Journal of Ethics* 13 (2009): 235-242; Gilbert Harmon, "No Character or Personality," *Business Ethics Quarterly* 13 (2003): 87-94; Gilbert Harmon, "Moral Philosophy Meets Social Psychology: Virtue Ethics and the Fundamental Attribution Error," *Proceedings of the Aristotelian Society* 99 (1998-99): 315-331; Gilbert Harmon, "Virtue Ethics without Character Traits," in *Fact and Value: Essays on Ethics and Metaphysics for Judith Jarvis Thomson*, eds. Alex Byrne, Robert Stalnaker, and Ralph Wedgewood (Cambridge, MA: MIT Press, 2001), 117-27; Maria Merritt, Gilbert Harmon, and John Doris, "Character," in *The Moral Psychology Handbook*, ed. John Doris (New York: Oxford University Press, 2010), 354-400; and John Doris, *Lack of Character: Personality and Moral Behavior* (New York: Cambridge University Press, 2002).

[291] For example, see Robert Trivers, "The Evolution of Reciprocal Altruism," *The Quarterly Review of Biology* 46, no. 1 (March 1971): 35-57; and Elliot Sober and David Sloane Wilson, *Unto Others: The Evolution and Psychology of Unselfish Behavior* (Cambridge, MA; Harvard University Press, 1998).

Part II: Metaphysics

The second part of this dissertation addresses metaphysical issues in, and problems and questions of improvisation in the arts. I argue that that continuum and genus-species models are the most cogent ways to understand the action-types of improvising and composing and their relations, and I provide a constraint based taxonomy for classifying improvisations. Next, I address the epistemological and ontological issues of the genetic properties of improvisations, and the properties "improvisatory," and "*as if* improvised." Finally, in 2.3, I show that arguments against treating improvisations as works are wrongheaded, and I provide a correct ontological theory of work-hood for improvisations. Following are the sections contained in Part II.

2.1 Action Theory

> 2.1.1 Thought Experiments and Data

> 2.1.2 Cognitive Neuroscience and Cognitive Models

> 2.1.3 Taxonomy

> 2.1.4 Philosophical Models

2.2 Properties

2.3 Works of Art

> 2.3.1 A General Critique of "Musical Work" and a Defense

> 2.3.2 General Challenges to Improvisations as Works

2.3.3 Burden-Shifting: Levinson's Theory and Improvisations

2.3.4 The Proper Theory for Improvisations as WOAs

A few brief notes about terminology are necessary. There are (at least) two kinds of events: actions and happenings. Actions are the doings of agency, whereas, happenings lack agency. Consequently, by definition, I take "actions" to be events that are distinct from happenings. My concern here is not with vague cases, even though I recognize that there are cases that are vague and those kinds of cases may question the distinction between actions and happenings.[1] In fact, there are elements of improvisation that may be classified as vague. I use "action-type" to indicate events of agency that fall under the same category as determined by certain mental states, such as intentions, desires, and other relevant cognitive processes that are necessary for the execution and discrimination of the action, and the bodily movements involved in executing the action (if any). For example, my improvising on the guitar last night at 7:00 pm is an action and event-token; whereas, improvising itself is an action-type. The individuation of action-types can be problematic; however, I am interested in only composing, improvising, and performing.

I use the term "work of art" (WOA) or just "work" to indicate the thing or object, abstract or otherwise, that is produced through artistic action-types, through art making and doing.

---

[1] There are many cases and examples used in the philosophy of law and ethics. For example, when investigating the differences in legal and/or moral culpability (fully intentional, premeditated, reckless, negligent, et cetera), certain cases raise problems for such levels of culpability while simultaneously illustrating the need for such distinctions. Here are some cases (which involve counterfactual reasoning as well): the epileptic with his finger on a gun trigger; injury from the lawn of knives which includes a "No Trespassing" sign; damage, morbidity, and morality of Hurricane Katrina and the influence of human induced climate change; damage, morbidity, and morality earthquakes and building codes.

Consequently, there can be musical works, dance works, literary works, et cetera. "Art form" refers to a particular set of artistic actions-types and their products, presumably works of art. In addition, art forms are typically individuated by the primary sensory modalities for which those WOAs were intended. So, music is putatively a sonic art form, while dance, literature, motion pictures, photography, plastic arts (painting and sculpture), and theatre and drama are all in part visual art forms *inter alia*.[2] Sounds are physical events (in space-time, with specific temporal and location coordinates) in which air is caused to vibrate by some apparatus, including natural and artificial/synthetic sources.[3] A "sound occurrence" is an event in which sounds happen or are produced through agency. A "sound sequence" is a physical instantiation or realization of a "sound structure." A "sound structure" is an abstract object; it is a set of ordered *n*-tuples that represent properties of sounds. Although there is some debate among philosophers about which properties a sound-structure may represent and possess, in general pitch, duration, rhythm, and meter are accepted. I will argue later that a sound-structure may include timbre and dynamics as well.

Although I concentrate on music in what follows, and mostly use musical examples, the theories provided herein are meant to cover all art forms in which improvisation occurs. When it is useful or important, I do use examples from other art forms. I try not to "cherry-pick" the art form examples to make the theories see better than they are; instead, I move sometimes from one

---

[2] Of course, many philosophers and theorists have questioned some of these boundaries and the usefulness of referring to "art forms" any longer. For example, many literary critics (and Peter Kivy to an extent in *The Performance of Reading: An Essay in the Philosophy of Literature*, New Directions in Aesthetics Series (Malden, MA: Wiley-Blackwell, 2009)) have made arguments that literature is a performance art form, and Dom Lopes has recently tried to make the case that music is not only essentially sonic but visual as well, see Dom McIver Lopes and Vincent Bergeron, "Hearing and Seeing Musical Expression," *Philosophy and Phenomenological Research* 78 (2009): 1-16.

[3] See Casey O'Callaghan, *Sounds* (New York: Oxford University Press, 2007) on the ontology of sound, which has been a neglected domain in metaphysics.

art form to another because a different practice may be problematic or interesting for what I am

proposing and I want to account for it appropriately.

2.1   Action Theory

> that a human being thinks on the one hand and wills on the other, and that he has thought in one pocket and volition in the other … [Thought and will] are not two separate faculties; on the contrary, the will is a particular way of thinking—thinking as translating itself into existence, thinking as the drive to give itself existence.[4]
> — G.W.F. Hegel, *Elements of the Philosophy of Right*, Section 4, 35.

Movements (object motion) are a sub-set of events. Actions are a sub-set of movements

and events. Not all actions are movements (e.g., if thinking counts as an action, then this is true

because thinking does not essentially involve bodily movement, assuming we exclude the

electro-chemical activity which occurs in the brain while thinking). Conduct is a set of human

action-types (and actions). Improvised conduct is a sub-set of conducts, and so is composition.

For my purposes here, there are three relevant action-types: composing, improvising, and

performing. There are, furthermore, two types of improvised conduct: the mundane (or non-

artistic; it does not take place in an artistic context nor wholly for artistic or aesthetic purposes,

though it might contribute to aesthetic experience and have aesthetic features), and artistic.

Moreover, artistic improvised conduct may occur in two general categories of art forms: the

performing arts (e.g., music, dance, theatre/drama, some broadcast (especially live radio and

television), and performance or multi-media art) and non-performing arts (e.g., literature,

painting, sculpture, architecture, photography, and perhaps most film and video).

---

[4] G.W.F. Hegel, *Elements of the Philosophy of Right*, ed. Allen Wood, trans. H.B. Nisbet (New York: Cambridge University Press, 1991), Section 4, 35. Quoted in Richard Eldridge, *An Introduction to the Philosophy of Art* (New York: Cambridge University Press, 2003), 131.

This section addresses the distinctions between composing or creating or generating artworks (non-improvised), improvising, and performing non-improvised artworks. For example, in music, a composer creates some type of instructions for producing a sound sequence (usually called a score), while an improviser creates and produces a sound sequence while performing, and a performer uses the previously determined score that was already notated to instantiate or realize a sound structure by producing a sound sequence. In literature, a writer composes over a period of time, which includes revision, editing, alteration, deletion, amendment, and the text is then released or published for audience appreciation; while an improviser would compose more or less spontaneously without, or with very little, revision, editing, et cetera; and a performer might read aloud a poem or story from a text that was previously composed or improvised (if the improvisation was recorded or notated). In the above examples, I have purposely chosen a performing art form (music), and a (putatively) non-performing art form (literature), although some theorists challenge this distinction.[5] So, the question for this section is: What are the differences between composing and improvising, if

---

[5] The field called "performance studies" often does not distinguish between performing arts and non-performing arts, or even between art and non-art. Some in this movement seek to collapse such distinctions, and categorize a many social activities as performance. See for example, Elin Diamond, ed., *Performance and Cultural Politics* (New York: Routledge, 1996); Carol Laderman, and Marina Roseman, eds. *The Performance of Healing* (New York: Routledge, 1996). For a more conservative and illuminating view, see Richard Poirier, *Trying It Out in America: Literary and Other Performances* (New York: Farrar, Straus and Giroux, 1999); Robert P Crease, *The Play of Nature: Experimentation as Performance*, Indiana Series in the Philosophy of Technology (Bloomington, IN: Indiana University Press, 1993); and K. Anders Ericsson, ed., *The Road to Excellence: The Acquisition of Expert Performance in the Arts and Sciences, Sports and Games* (Mahwah, NJ: Lawrence Erlbaum Associates, 1996). It should be noted also that the sociologist Erving Goffman used the term performance in the 1950s to characterize his analysis of social interaction. See Erving Goffman, *Interaction Ritual: Essays on Face-to-Face Behavior* (New York: Anchor Books, 1967; reprint edition, New York: Pantheon, 1982); Erving Goffman, *The Presentation of Self in Everyday Life* (New York: Anchor Books, Doubleday, 1959); Philip Manning, *Erving Goffman and Modern Sociology*, Key Contemporary Thinkers Series (Stanford, CA: Stanford University Press, 1992); Charles Lemert, and Ann Branaman, eds., *The Goffman Reader* (Malden, MA: Blackwell, 1997). Also see n. 2 above on Peter Kivy's view on literature.

any? Following are some of the suggested differences between composing and improvising: the availability of revising and editing, making/creating while performing, temporal dimensions of planning (how long and when), the content of planning, temporal dimensions of artistic decisions, and intentions about prescription and performance means. I shall consider these and others, and attempt to construct an adequate action theory of artistic composition and improvisation.

First, it is illuminating to understand whether and why the distinction between composing and improvising is important. Whenever concepts pick out ways in which artistic products are generated, our interests are varied. There are pedagogical, evaluative, metaphysical, and practical concerns. The practical and pedagogical interests concern how to continue artistic practices, how to teach, develop, and foster them for the future. This assumes that we want them to continue. This desire may or may not be motivated by evaluative concerns. The desire may result from low level interests in aesthetic play and variety and novelty. The evaluative concerns derive from the ancient period, when with the rise of writing and notation systems generative practices changed, and concomitantly their products. In the case of music, it makes a significant difference whether a useful notation system was at hand or not. Furthermore, the limits of human memory play a role especially before writing and notational technology. There are, of course, other reasons accounting for certain changes to artistic practices, such as purely aesthetic interests, but we cannot deny that technology, broadly understood, has had (and will have) a significant influence on artistic practices. Knowing whether an agent composed or improvised, or did something involving both, tells us things about the agent, the product (a composition or improvisation), the limitations and constraints under which the agent operated—all of which may be relevant to aesthetic understanding and appreciation, which in turn is necessary for proper

evaluation. The fact that these distinctions were fuzzy or concealed in the past is not a reason for thinking that the distinction between composing and improvising is not important. Rather, fuzziness and concealment reveal reasons why the distinction has significance and merit in many cases, both to the audience and to artists.

Some of the results of this section on action theory (2.1) will have consequences that are relevant to the work of art discussion in 2.3. Unless one *defines a priori* composition as the action-type that gives rise to works, then the fact that composition and improvisation are two different species will not hinder the conclusion that both of these generative processes can give rise to works of art (in fact, it may help establish that conclusion). In other words, this in and of itself will not show that works are necessarily produced or not produced through these action-types. Whatever the account of the action-types, an independent argument must be given to show whether works are produced through composing and improvising. In addition, there may be instantiations of the action-type "composing" that do not give rise to works, and there may be instantiations of the action-type "improvising" that do not give rise to works. For example, suppose a composer created a score with instructions that were impossible to follow. Such a case may be counted as an instance of composing without the generation of a WOA.[6] In the case of improvising, suppose a person "doodles" on her piano for two minutes. The action-type improvising was instantiated but it may be implausible to categorize the doodling as a WOA.[7] Cases like these and others, however, will be classified according to the account of WOAs (or musical works) one adopts. Furthermore, I can discern no *a priori* reason for thinking that composition (action-type) must be defined as the generative process that gives rise to works,

---

[6] I note that in a clever way one may interpret the instructions for the impossible as a conceptual WOA.

[7] Once again, one can imagine a John Cage piece giving such instructions.

either exclusively or not. Additionally, it would be question begging to just assert that improvisation (action-type) is the (or an) artistic practice that does not generate WOAs. Most importantly, even if one did define composition in this way, it would still not entail that there was no other way (an action-type) for works to be generated.[8] These issues will be taken up in detail in 2.3.

My conclusion is that composing and improvising are two species under the same genus, but that a continuum or spectrum model is the most useful way of understanding the distinction between the two action-types. Recall the genus-species relationship and method of definition.[9] The most important properties both composing and improvising share is that of selection and selection realization. What accounts for their differences will generate two action-types that are subsumed under one genus (or kind).[10] Although I recognize below that a different model accounts best for the action theory, that model, the continuum model, would result in an indeterminate ontology for WOAs. My goal here is to have the action theory and ontology fit well together. Since I will later argue (2.3) that improvisations are works, in my account both composing and improvising give rise to works of art (WOAs), and in the case of music, musical works (MWs).

I will present three philosophical models for understanding the agency of, and individuation of, the action-types of composing and improvising. These models differ in function and breadth from the cognitive psychological models that have been developed (which I review below). The main purpose of these philosophical models is twofold. The models are

---

[8] I am using the neutral word "generate" instead of "create" in order to not beg the question of what creation is.

[9] Sometimes this method of definition is called pyramid or tree, which usually produces visual representations of semantic and/or grammatical relationships.

[10] Some philosophers distinguish between kinds and types. Kinds are more general than types.

analyses and representations of the action-types, which help explain these artistic practices. In some cases, the models serve as the *explanans* of features of the action-types, and in others the model serves as a device to *help* explain the action-types. In short, the models here operate in the same way that models function in the natural and social sciences. The models are the linear (LM), continuum (CM), and species-genus models (S-G). In order to discuss these and other issues (e.g., ontology of works), it will be useful to have a few cases, examples, and thought experiments in mind. These will serve as the data for the theories, and sometimes they will help support the arguments. I want a metaphysical theory that not only helps to explain and understand the history of improvisations and improvising, but will handle future developments. (including the possibility of non-human cases). Thought experiments help one accomplish that.

2.1.1   Thought Experiments and Data

(SCI) <u>The Standard Case of Improvisation</u>. This case involves a jazz improviser playing some musical instrument or vocalizing with a reference point: the harmonic changes, melodic and other elements of the background tune, sociological, and other possible constraints as discussed in taxonomy section of Part I. Some bits of the realized sound sequence will be recalled exactly from memory. Other bits will be executed and thought of for the first time. Some movements will be from "muscle memory" alone (from lots of practicing of scales, modes, licks, arpeggios, et cetera), and other movements will be (partly) novel. The result is a publicly available, realized sound sequence.

Moreover, it is important to notice that in (SCI) there is much more improvisation going on than one might think (jazz musicians know this). In (SCI), *all* of the musicians are

improvising to different degrees, and all are under various constraints, some of them have the same constraints as the soloist. A standard rhythm section in small jazz ensembles since the 1940s has a drummer, bassist, and pianist (or guitar). The "walking" bass lines of jazz are constrained by the general harmonic structure of the tune, but most of what the bassist is playing is improvised (except in sections of tunes where the chart or lead sheet include a fully notated bass line). The drummer is constrained by meter and tempo, for example, but she is improvising the general "keeping of time." But even the basic constraints may be changed by the rhythm section. They might do this in response to what the soloist is playing, or they might do it for the sheer aesthetic pleasure such moves provide to performers (and, I would argue, the informed audience as well). For example, the bassist and drummer might change a 4/4 meter and feel for a double-time or a stop-time in two. The pianist is accompanying the soloist and is responsible for, along with the bassist, keeping the harmonic structure of the tune in place. This is called "comping." Comping is a form of improvisation within the constraints of the harmonic structure, tempo, and other rhythms. A pianist is expected to be creative in her comping. One of the best examples of making comping an "art" itself is Herbie Hancock, especially his years with the Miles Davis Quintet.[11] Some compers are known for their unique chord voicings (McCoy Tyner, Bill Evans), chord substitutions, novel rhythms (Tyner, Red Garland, Paul Bley), and fill-ins (Hancock).

(SCI) demonstrates that standard improvisation involves *performance*. The manner in which content is selected is more or less *spontaneously,* i.e., occurs in real time during the time of the performance. In the standard case, some of the content is planned and much of it is not

---

[11] The Miles Davis Quintet of the 1960s (sometimes called the "Second Quintet"), roughly 1963 to 1968, whose members were Miles Davis (trumpet), Wayne Shorter (tenor and soprano saxophones), Herbie Hancock (piano), Ron Carter (double bass), Anthony Williams (drums).

planned. The quantity of content that is planned or outlined before the performance is vague. It is vague in two ways. First, the duration of content (or how much of the content generated) that is spontaneously produced in real time—not planned—is indeterminate with respect to what is necessary for categorizing the performance as improvised. I am assuming that we can know and do know which content is planned and which is spontaneous. Practically, this is difficult, perhaps impossible, because it would require a kind of objective mind-reading; but for the sake of obtaining an accurate metaphysical theory of improvisation, one needs to make this assumption. Second, the determination itself of whether a part of the performance is planned or spontaneous is problematic. For a single melodic phrase (say), there may be aspects of it that are planned and other aspects that are not planned. This problem is part of what will be discussed in this section. In addition, there are other problems of vagueness for each element of the performance as discussed in Part I. Some parts have been rehearsed, some parts have been partly rehearsed, others have been outlined but no specific content has been specified, et cetera. Neither revision nor editing is possible because the intended final product, the *telos* of this process, is the real time performance.

(SCC) <u>The Standard Case of Composition</u>. This case involves using an inscription device, such as a writing instrument (pencil or pen), on manuscript paper with perhaps a piano or other instrument nearby. The composer inscribes using a particular notational system to specify and represent sounds, sonic properties, performance means (instrumentation), et cetera. The composer may at any time before the score is "published" revise and edit anything in it. The result of (SCC) is a publicly available score. Editing may alter, delete, or amend anything already notated. In fact, the results of the previous (say) day's work may be deleted completely. The composer may use, at her leisure, reference items and books, and discuss ideas with others.

The "compositional act" is typically not unitary. Composers compose in fits and starts, just in

the way writers do. A composer may be working on several pieces simultaneously, composing

each during different times of the day, or different days, or even going back and forth between

pieces during s single compositional session. The point is that the temporal and spatial

boundaries of the compositional act are not definite and continuous. This even includes finishing

a composition. Ludwig van Beethoven is a famous case. Beethoven changed compositions

many times immediately before a performance. He changed compositions sometimes year later

after supposedly finishing them. There are several different published versions of his piano

concerti. It seems Beethoven never accepted any of his compositions are finished. The famous

musicologist Joseph Kerman comments on Beethoven and the concerto form:

> Those powers [speaking of Beethoven's improvisational skills] were exercised most
> spectacularly, of course, in cadenzas, the concerto's moments of sanctioned carnival.
> Extended formal cadenzas come near the ends of many movements, while numerous
> other short ones, 'run'ins' (*Eingänge*), and fermatas, or pauses, are scattered throughout.
> In addition, improvisation of a different kind continued throughout the score,
> improvisation carried out against a background of harmony, phrasing, and so on laid
> down by the orchestra, with the surface spun out extempore by the solo. Indeed the
> young Beethoven never wrote out--never really 'composed'--concerto piano parts until he
> had to, because publication was in the offing. When the B-flat Concerto reached the
> printer in 1801, the orchestra part, too, was still in flux, subject to the composer's last-
> minute tinkering.
>   At this point the long-bubbling soup of the B-flat Concerto became a text and the
> composer could put it behind him. Concertos were performing vehicles; they would not
> be published until they were no longer needed, when they had worn out their welcome
> with the public and a new one was ready. The autograph of the C-minor Concerto, No. 3,
> of 1803, about which Plantinga tells us more than we probably want to know, also started
> life as a 'performance autograph.' That is, it contained the orchestral music with, at
> many places, no more than piano cues to guide Beethoven's improvisation. The piano
> part was only fixed conclusively when it had to be, in this case for a performance in the
> next year by another pianist.[12]

---

[12] Joseph Kerman, review of *Beethoven's Concertos: History, Style, Performance*, by Leon
Plantinga, and Beethoven: *Piano Concerto Nos. 1-5 and Choral Fantasy*, Robert Levin,
fortepiano, *The New York Review of Books* 46, no. 11 (June 24, 1999): 27.

The "myth" of composition and the compositional act are undermined instructively here. It is especially telling because it involves Beethoven, who regularly ranks in the top three of the "Canon" (along with Bach and Mozart, both fierce improvisers, too). One can discern the clear lines of improvisation and composition blurring. However, musicians today perform using those seemingly always unfinished scores of Beethoven. They are not improvising, and Beethoven's legacy includes these fixed scores.

(SCC) demonstrates that composing often involves a notation and notational devices. The purpose is to provide a set of instructions for later execution by performers.

Let us compare and contrast (SCI) and (SCC). Typically, the conditions under which these creative tasks occur are different. Typically, composing is not public; it may occur in any convenient location; one does not need musical production tools or instruments; one needs notation technology; and it is prescriptive. Again emphasize *typically*. Typically, improvisation is public, usually occurs in a meaningful environment (concert hall, jazz club or venue, et cetera); one must have musical production tools and/or instruments; notation technology is optional; it is usually not prescriptive. Both composing and improvising are goal-oriented or goal-directed behaviors, which goals are usually artistic (e.g., expressive, contentful, aesthetic, et cetera).

(IND-1) <u>Indiscernibles Case One</u>. There are two performances, for example, of solo alto saxophone musicians, one after the other at (say) Carnegie Hall. Each performance is by a different musician. The first musician comes out and plays for exactly ten minutes. The other musician comes out and plays for exactly ten minutes. Now the catch: the second performance is (qualitatively) identical to the first except for the following feature. The first musician performed a composition, that is, she rehearsed, practiced, learned, and studied the score of this

solo saxophone piece; whereas the second musician improvised the sound sequence played at the time of performance, for the most part not knowing precisely what she was going to play before the actual performance. Both performances' sonic properties are identical, including pitches, durations, timbres, and expressive properties. Now the improviser did of course practice and prepare and warmed up and so forth, but she did *not* perform a piece of music that was composed beforehand. There was no score from which the improviser was playing. Suppose further that the improviser never heard the other musician's piece, and the first player never the heard the improvisation. It seems that these features entail that the two performers must be two different persons; otherwise, one would be familiar with what had gone on before, thereby undermining the idea of improvising the piece. If the player-performer had heard the improvisation prior to her performance, then possibly her performance could be considered a performance instantiation of the improvised sound sequence. This is a thought experiment; however, it is certainly possible, though highly improbable, that this event could occur. The probability of such an event decreases with the duration of the sound sequence increasing. So, it is far more likely that a three second sound sequence could be the subject of (IND) than a one hour sound sequence. But this is irrelevant for the (IND) thought experiment to work.

(IND) demonstrates that composing and improvising cannot be individuated on the basis of content. However, I do not pretend that especially sophisticated music and art consumers do not have intuitions based on their perceptions of what *sounds like* a composition and improvisation. Probabilities of composition versus improvisation status could be assigned on the basis of inductive inferences from people's knowledge about art and music history, musicianship, what is possible for musicians to do, et cetera. It may be the case that such probabilities would be fairly accurate. Nonetheless, an accurate metaphysical theory must take

(IND) cases seriously. I say this while also recognizing the importance of actual, artistic

practice.

(IND) is important because it is a way of testing some of our thoughts about what we

think is relevant to categorizing and evaluating WOAs, and in determining the differences and

similarities between the action-types composing and improvising. It has the potential to reveal

what is ordinarily hidden from even our sophisticated, introspective selves. It is similar to what

Daniel Dennett is attempting to elicit in constructing the following case:

> To see how crucial this excess baggage of ours is, imagine that musicologists unearthed a heretofore unknown Bach cantata, definitely by the great man, but hidden in a desk and probably never yet heard even by the composer himself. Everyone would be aching to hear it, to experience for the first time the "qualia" that the Leipzigers would have known, had they only heard it, but this turns out to be impossible, for the main theme of the cantata, by an ugly coincidence, is the first seven notes of "Rudolph the Red-nosed Reindeer"! We who are burdened with that tune would never be able to hear Bach's version as he intended it or as the Leipzigers would have received it.[13]

There are many interesting aspects of this case: about how we hear, whether it is possible to

have authentic performances, whether it is possible to retrieve initial or original reception

circumstances, and the indiscernibility. The knowledge of "Rudolph" and its "baggage,"

hopelessly biases our twenty-first century perception. (IND) forces one to consider what the

background knowledge of generative processes given in the case does to our thinking about the

same sound structure and sound sequence.

Brain imaging studies have demonstrated that different areas of the brain are activated

and deactivated during playing from memory as opposed to improvising.[14] There are also shared

---

[13] Daniel C. Dennett, *Consciousness Explained* (Boston: Little Brown, 1991), 388.

[14] Aaron L. Berkowitz and Daniel Ansari, "Expertise-related Deactivation of the Right Temporoparietal Junction during Musical Improvisation," *NeuroImage* 49 (2010): 712; Aaron L.

activations, especially in motor areas of the brain. Neuroscientists have inferred that there are different neural substrates underlying the two cases even when the content is the same.

(IND-2) <u>Indiscernibles Case Two</u>. In this thought experiment, everything is the same as above except that the two players are the same person. Suppose that there are two parallel universes, which are exactly the same in every respect except that in Comp World the musician plays the sound sequence from a score, and in Imp World the same musician improvises the sound sequence. These events occur at exactly the same time, which is possible because the two universes share temporal parts, but not spatial coordinates.

Considering such a case is useful for determining exactly which cognitive, motor, and neural processes are different in each case. The fact that the same person both plays from a score and improvises would rule out any differences that may obtain because of differences that exist among different individuals. In fact one brain scan study has attempted to replicate such a case by comparing scans of musicians under three conditions: improvise a sound sequence with the caveat that one will have to reproduce it as best as one can later; play from memory the previously improvised sound sequence; and improvise a sound sequence freely without memorization and reproduction.[15]

(IND-3) <u>Indiscernibles Case Three.</u> Everything is the same as in (IND-1) except that the improviser, after the performance, decides to score and notate the improvisation. Consequently,

Berkowitz and Daniel Ansari, "Generation of Novel Motor Sequences: The Neural Correlates of Musical Improvisation," *NeuroImage*, (2008): 535-543; Charles J. Limb and Allen R. Braun, "Neural Substrates of Spontaneous Musical Performance: An fMRI Study of Jazz Improvisation," *PLoS ONE* 3, no. 2 (February 2008).

[15] Sara L Bengtsson, Mihaly Csikszentmihályi, and Fredrik Ullén, "Cortical Regions Involved in the Generation of Musical Structures during Improvisation in Pianists," *Journal of Cognitive Neuroscience* 19, no. 5 (2007): 830-842.

a notated score, capturing the salient features of the sound sequence and performance, now exists in addition, to the "composed" score used by the non-improvising musician.

(IND-3) demonstrates that an improvisation, a sound sequences that was initially generated by improvisation, may be prescriptive. The notated score serves as a set of instructions for future reproduction. Of course, the accuracy of the score depends on the memory and other skills of the improviser. These contingencies can be eliminated by having the improvisation recorded, thereby allowing someone to transcribe it later, or the use of some other device that would in real-time notate the improvised sounds. (See "The Notional Device" below.) It does not matter whether the improviser intended the improvisation to be prescriptive or not. The decision to "publish" the score (or even the recording) may be made after the completed performance.

(MusPen) The Musical Pen Case. Suppose there is a pen device such that when applied to music manuscript paper, the pen not only inscribed the paper with notation but also produced the sound and sonic properties of the notation as well.[16] There are computer MIDI devices that are very close to this imaginary example in this thought experiment. There can be two sub-cases here: (1) an audience is present while a person uses the Musical Pen; (2) there is no audience present. Would this be composing or improvising? Would the presence of an audience matter?

(MusPen) demonstrates that a typical compositional act, that of notating a score, could be performing and producing sounds much in the same way someone improvises. It is a contingency of technology and history that people. Would editing be possible? If real-time editing occurred, then the edits would produce sounds in the way the original scoring did.

---

[16] The first noted case of a similar device was the one invented and used by Pietro Mascagni. It is said that his pianoforte included a device that would notate what he played. I do not know if this has ever been confirmed. See Philip Heseltine, "A Note on the Mind's Ear," *Musical Times* (February 1, 1922).

Erasures would delete notational inscriptions but would not be able to delete already produced sounds. Consequently, editing would give rise to a different realized sound sequence, even though there may be only one score published.

(NotDev) <u>The Notational Device</u>. The Notational Device is the opposite of the (MusPen). This technology exists. As one plays an instrument or sings, a computer simultaneously records and notates the sound sequence. Many composers of popular songs use this technology.

This case, like (MusPen), raises problems for distinctions between performing and composing, especially if the playing that is being notated occurs in a public venue. Additionally, this case raises questions about composition being connected to prescription or giving instructions for future performance. This device would permit a person to simultaneously perform, score/notate thereby providing instructions for future performance. Of course, we need to assume that the person would not edit the notated score from the performance.

(Pure) <u>The Strangely Pure Improvisation Case</u>. Imagine a piano keyboard-like instrument in a sound-proof room. Depressing the "keys" generates sounds. The person depressing the keys cannot hear the sounds generated, and the depression of the keys makes no sound. In addition, all of the keys are uniform, i.e., no black keys, they are all white; and there are 132 keys instead of the standard 88 keys on a piano in order to distinguish this instrument from a piano. The depression of a key could generate a sound of any pitch, duration, timbre, rhythm, In other words, the sounds generated are unknown beforehand to the musician/performer and are random. There is a complete disconnection between the agent depressing the keys and the sounds generated. The agent only knows that she is depressing keys and that there may or may not be sounds generated. Consequently, the agent make no connections, cannot establish

any patterns or relationships between the sounds, and this cannot be accomplished by tactile relationships because the sound generated is divorced from the intensity used to depress the key, the rhythm of depression, and the fact that two depressions seriatim will not necessarily generate the sound. One movement could be in response to another, and relations could be made between (say) fingerings, but this would not correlate in any way to the sounds produced. (Humans have a tendency to construct *imagined* relationships between movements when they do not know the actual products of such movements.) Therefore, one sound event has no relation to the one before and after it, save that the same agent depressed some keys to generate the random sounds.

An experiment like this one is not far from actual practices musicians have used to conjure up ideas and elicit discovery, and eschew tired and well-worn practices. For example, Richard Taruskin recalls this anecdote: "One musician whom I particularly admire, a lutenist, once told me that when he began to experiment with improvisatory practices to accompany medieval song, he deliberately mistuned his instrument so that his fingers would not be able to run along familiar paths."[17] John Cage has used many methods to generate scores, and his pieces for prepared piano introduce an element of surprise as one plays the score, especially if one cannot exactly reproduce the piano preparations each time one performs the piece.[18]

(Pure) raises questions about agency. In (Pure) the agent is responsible for the "doing," which here amounts to selecting which keys to depress and how, and the selection realization (motor sequence). However, the agent has no idea what is being produced by these selections and movements. Is the agent responsible for the sound sequence produced and/or notated in (Pure)? Some extreme critics of improvisation have raised similar doubts about improvisers:

---

[17] Richard Taruskin, *Text and Act: Essays on Music and Performance* (New York: Oxford University Press, 1995), 78.

[18] See the list of John Cage's compositions and recordings in Rob Haskins, *John Cage*, Critical Lives Series (Reaktion Books, 2012), 177-178.

they are not truly and significantly responsible for their improvisations, so credit (and I guess, blame) cannot be given to the improviser. If an improviser happens to produce a pleasant and interesting sound sequence (say), then this has not been *achieved*, but arrived at by more or less accident. But, as I have shown Part I, this view rests on assumptions about improvisation that are false, and should have never been taken seriously. A simple experiment could have disabused those holding such a view: try it yourself, that is, if one has (say) musical training, spend some time improvising.

(PP) <u>Perfect Pair Case.</u> This thought experiment comes from Lee Brown. Brown set it up this way: "Suppose that an improvisation by Cormac Hackins (H1) just happens to be perceptually indistinguishable from the famous "Body and Soul" solo by Coleman Hawkins (H2). Unlike the pair I described in the previous section, this pair not only parallel each other perceptually, but they are equally spontaneous. I shall call such a pair a *perfect pair*."[19] This case is similar to (IND), except that both sound sequences are spontaneous (improvised). This is improbably but possible. I think we need to also suppose that Cormac and Coleman have had no contact and do not know of each other's improvisation. So, neither one has influenced the other. (PP) demonstrates that at least two spontaneous performances may result in the same sound sequence (content), and that perhaps improvisations should be individuated based on agent and time of performance. Putatively, the two sound sequences in (PP) possess different artistic properties: one may influenced by Louis Armstrong, the other not; one may be "retro," the other revolutionary.

Some of the elicited intuitions and salient features that arise from these cases will make some of the basic data for the models and theories developed herein.

---

[19] Lee B. Brown, "Musical Works, Improvisation, and the Principle of Continuity," *Journal of Aesthetics and Art Criticism* 54, no. 4 (Fall 1996): 353-369.

2.1.2 Cognitive Neuroscience and Cognitive Models

> Creativity is like murder—both depend on motive, means, and opportunity.[20]
> —Philip Johnson-Laird, "Freedom and Constraint in Creativity"

The cognitive models of improvising posit selection as the fundamental process or function of improvising. Notice that this function could be the same for composing. What is the difference? When one improvises or composes one essentially selects something from a set of possibilities. The set of possibilities is tacitly or explicitly recognized during the selection process.

My purpose in giving an exposition of cognitive models of improvising is two-fold. First, the models are intrinsically illuminating about the nature of improvising and creation itself. Second, the models give evidence for a key premise in my argument that composing and improvising fundamentally share the same cognitive mechanism. All of the models begin with selection. The models however do not address precisely what selection is. I will fill in this gap. In addition, in terms of giving an account of creativity, the models show how, after the creative process begins, choices (selection) are made by artistic agents. The significant omission is how the process starts—the first creative selection. Often, this starting choice is explained away by referring to some inane heuristic rule (as in the case of artificial intelligence programs for improvising, and in others it is explained by a random generator given certain parameters. For my purpose here, I do not have to solve the problem of creativity, even though it would be nice

---

[20] Philip N. Johnson-Laird, "Freedom and Constraint in Creativity," *The Nature of Creativity*, ed. Robert Sternberg, (New York: Cambridge University Press, 1988), 208.

to have such an explanation. I do not believe that these models take away the value of art, nor genius, nor the "mystery" of creation.

Many methods have been used to study improvisation: sociological, economic, phenomenological, computational, cognitive science, and neuroscience. Many models of improvisation are nested within models of creativity more generally.[21] This fact itself is illuminating, and I think provides some presumptive support for my claim that creation/selection is the basic state underlying both composition and improvisation. Four main models have been proffered. Many theories of creativity use musical improvisation as their test case for the theory, and as one of the best examples of creative behavior. I will review Philip Johnson-Laird's computational model, Jeff Pressing's cognitive model, Csikszentmihalyi and Rich's systems-based model, and Eric Clarke's three-stage cognitive model.[22] Pressing says: "The central core of this model is the generation of a new set of array components for E_{i+1} from those preceding it."[23] Johnson-Laird says: "The principles that I have described amount to a theory of creativity at the computational level—a theory of *what* has to be computed, namely, nondeterministic choices among options characterized by a set of criteria. A theory at the algorithmic level must

---

[21] This is the case for Johnson-Laird, and Csikszentmihalyi and Rich (see below n. 22).

[22] Philip N. Johnson-Laird, "Freedom and Constraint in Creativity," *The Nature of Creativity*, ed. Robert Sternberg, (New York: Cambridge University Press, 1988), 202-219; Jeff Pressing, "Improvisation: Methods and Models," in *Generative Processes in Music: The Psychology of Performance, Improvisation, and Composition*, ed. John A. Sloboda (New York: Oxford University Press, Clarendon Press, 1988), 129-178; Eric Clarke, "Generative Principles in Music Performance," in *Generative Processes in Music: The Psychology of Performance, Improvisation, and Composition*, ed. John A. Sloboda (New York: Oxford University Press, Clarendon Press, 1988), 1-26; Mihaly Csikszentmihalyi and GrantRich, "Musical Improvisation: A Systems Approach," in *Creativity in Performance*, ed. R. Keith Sawyer (Greenwich, CT: Ablex Publishing, 1997), 43-66; Barry J. Kenny and Martin Gellrich, "Improvisation," in *The Science and Psychology of Music Performance: Creative Strategies for teaching and Learning*, eds. Richard Parncutt and Gary E. McPherson (New York: Oxford University Press, 2002), 117-134.

[23] Pressing, 162.

specify *how* the choices are made."[24] The models admirably handle the selection process from one selected sound-sequence to the next; however, where all of them show difficulty is how the process gets started. In other words, how does that first sound, the first string get chosen. Essentially, this is the problem of creativity. Johnson-Laird says that the starting point for getting the process going can just be arbitrary selection within the constraints of the particular context in which the improviser is improvising. Once the process gets going, the models have explanatory power, and are illuminating.

Selection can occur by an agent simply cognizing: that is, in one's mental ear, or mind's eye, et cetera. I use the term "virtual sounding" for the willed mental production of a sound sequence in the mind's ear. Auditory hallucinations and phenomena such as tinnitus are not virtual soundings. When composing, the selection may occur in the form of notation by writing with some utensil on some medium, or even by memory by actually producing the sound-occurrence. In improvising one mainly produces the sound-occurrence simultaneously with the selection. In order not be dualistic about this process, one must understand that cognitive models are rational reconstructions, which include the specification of sub-conscious mental states and computation, and are not intended to mimic or reflect the phenomenology of the actual practice. Thus, when selection is posited as the fundamental state of creation, one is not committed to the idea that the agent recognizes such a state *as* selection, nor is it meant to be interpreted as an actual, separate state in thinking or action. Selection can occur *in something* we think or do. These are all standard ways of understanding cognitive science and the models to which it gives rise.

---

[24] Johnson-Laird, 209.

There are no brain studies comparing imaging of the brain during improvisation and composition. I conjecture that one reason for this is because the compositional act is vague, nebulous, and temporally ordered in a way that is inconvenient for imaging studies. Improvisation, on the other hand, can be more realistically reconstructed in laboratory conditions. In other words, the improvising that occurs during brain imaging in a laboratory is sufficiently similar to improvisation that occurs in normal settings. Compositional tasks, however, could be reconstructed in the laboratory setting. The reconstruction of the tasks would have to sufficiently match what occurs in real composing. Surely, there will be artificiality to the tasks, but it may not matter much for imaging studies. Of course, asserting that these differences do not matter begs the question, but all studies have this problem to some degree. Another problem is the varied nature of how composers compose. Some compose on an instrument, some without an instrument, some hum to themselves; many combine several different methods at different times and locations. Consequently, the motor component can be different and this would have to be held constant for an imaging study to be valid. This could create more artificiality. In improvising studies, the subjects always play and improvise on the same instrument in order to keep the motor components constant.

Improvised playing of instruments (usually piano) has been compared to non-improvised playing, such as reading from a score. In addition, some studies change the degree to which the subjects have familiarity with the score material. Subjects memorize some sequences, sight read some, et cetera. In one major study from 2008,[25] imaging analysis revealed that improvisation involves the dorsal premotor cortex (dPMC), inferior frontal gyrus/ventral premotor cortex (IFG/vPMC), and the anterior cingulated cortex (ACC). Berkowitz and Ansari report that

---

[25] Berkowitz and Ansari, (2008).

improvisational processes seem to be subserved by these areas of the brain. They define

improvisation as "Improvisation involves the generation of possible musical phrases, selection

among these at any given moment, and execution of the decided-upon motor output."[26] The

dPMC is implicated in motor tasks. The ACC is implicated in voluntary selection, internally

selected action as compared to externally stimulated actions, conflict monitoring, decision

making, unrehearsed movements, and willed action. The IFG/vPMC is part of Broca's area, and

has been implicated in language production and processing, sequence processing, selection and

retrieval, and maintenance of rules and task selection.

The most notable finding in another 2008 study by Limb and Braun[27] is focal activation

of the medial prefrontal cortex (MPFC). Associations have been found between MPFC activity

and autobiographical narrative. Limb and Braun find this germane because "one could argue

that improvisation is a way of expressing one's own musical voice or story. In this sense,

activity of the MPFC during improvisation is also consistent with an emerging view that the

region plays a role in the neural instantiation of self, organizing internally motivated, self-

generated, and stimulus-independent behaviors."[28] This is very interesting and coheres well with

some phenomenology of improvising. Many first-hand phenomenological accounts of expert

improvisers reveal that especially in extended improvisations players "go into their own isolated

worlds," and improvisers sense they are telling stories (but not necessarily propositionally). For

---

[26] Berkowitz and Ansari, (2008): 541.

[27] Charles J. Limb and Allen R. Braun, "Neural Substrates of Spontaneous Musical Performance: An fMRI Study of Jazz Improvisation," *PLoS ONE* 3, no. 2 (February 2008).

[28] Limb and Braun, e1678-e1679.

some improvisers the sounds that they are generating and selecting have no non-sonic mental image associations.[29] In other words, the selection of sounds is purely sonic.

Limb and Braun summarize their findings as follows: "Our data indicate that spontaneous improvisation, independent of the degree of musical complexity, is characterized by widespread deactivation of lateral portions of the prefrontal cortex together with focal activation of medial prefrontal cortex. This unique pattern may offer insights into the cognitive dissociations that may be intrinsic to the creative process: the innovative, internally motivated production of novel material (at once rule-based and highly structured) that can apparently occur outside of conscious awareness and beyond volitional control."[30] The last part of the sentence is significant. One aspect of "outside of conscious awareness and beyond volitional control" is that self-monitoring is decreased during improvisation. Self monitoring has been shown to "inhibit spontaneity and impair performance."[31] This is further confirmed in a studies that correlate high creativity and general disinhibition, sensation-seeking, and shamelessness.[32] These traits have been found specifically in jazz musicians.[33] Disinhibition requires less self-monitoring. It is unclear whether increased spontaneous creative behavior causes increased general disinhibition (this would be strange) or vice versa.

---

[29] On this, and similar phenomena, see David Sudnow, *Ways of the Hand: The Organization of Improvised Conduct* (Cambridge, MA: Harvard University Press, 1978), and David Sudnow, *Ways of the Hand: A Rewritten Account*, foreword by Hubert L. Dreyfus (Cambridge, MA: MIT Press, 2001).

[30] Limb and Braun, e1679.

[31] Ibid.

[32] Asunción Gonzalez Pinto, Verónica Sanmartin, Virginia Guillén, Carlota Las Hayas, and José Guimón, "Shamelessness and Creativity," *Advances in Mental Health* 2, no. 3 (November 2005).

[33] Geoffrey I. Wills, "Forty Lives in the Bebop Business: Mental Health in a Group of Eminent Jazz Musicians," *British Journal of Psychiatry* 183 (2003): 255-259.

Johnson-Laird also includes an element that is outside of conscious awareness in his computational model of creative behavior and improvisation. He says, "In the same way, the tacit criteria for generating ideas are not available to conscious critical processes. Because critical criteria are easy to communicate to other people but insufficient for creation, whereas generative abilities are unconscious and ineffable, critical judgment tends to be considerably in advance of the ability to create works of the imagination. The paradox of creativity therefore leads ineluctably to the view that there are many criteria on which the creator must rely and that by no means all of them are available to overt inspection."[34] Here he addresses the issue more specifically to improvisation:

> What is common to most forms of improvisation is a reliance on two quite separate mental components: first, a long-term memory for a set of basic structures, such as the chord sequences of modern jazz or the ragas (scalic patters) of Indian music; second, a set of tacit principles that underlie the improvisatory skill. We know that these two components exist because the basic structures are accessible to consciousness, and musicians can talk about them, write them down in a suitable notation, and teach them to neophytes. But, this explicit knowledge is not sufficient to enable a musician to improvise. Hence, there is a second component, which is relatively inaccessible to consciousness. Some musicians are aware of a few of its principles, but no one has complete access to them. Musicians learn to improvise by imitating other virtuosos and by experimenting with various possibilities. They learn to improvise by improvising, and they thereby develop their own particular styles within a genre.[35]

In addition, this coheres well with important typology in action theory. Creative actions, especially improvising, are often like actions that have been called "half-intentional." Myles Brand identified two kinds of actions: "intentional actions" and "actions *simpliciter*."[36] Randall

---

[34] Johnson-Laird, 209.

[35] Johnson-Laird, 210.

[36] Myles Brand, *Intending and Acting: Toward a Naturalized Action*, Bradford Books (Cambridge, MA: MIT Press, 1984).

Dipert has re-named these "fully intentional" actions and "half-intentional" actions.[37] Dipert

defines half-intentional actions as,

> A half-intentional action is typically one in which conscious deliberation and decision may not be the immediate cause of this behavior but for which I may nevertheless in some sense be "responsible." An example of a fully intentional action might be my writing an essay on artifacts. An example of half-intentional actions might be many of my word choices, the keys I am striking when typing, and so on. These are activities of which I am not fully conscious at the time of the activity and have not immediately prior deliberated about. Roughly speaking, a half-intentional action, to be an action at all, must be a habit that has arisen (1) from the repetition of prior, fully intentional actions; (2) is a revocable habit; and (3) is activated by a current fully conscious intention. Most of our actions are half-intentional: our motor behavior, driving on the right-hand side of the road, and so on. Some few of our actions now, the "big choices" we make and occasional intervention in normally habitual activities, are fully intentional. … Beethoven's basic musical style, described within broad parameters, was not something Beethoven in middle age and later had to contemplate each time he sat down to compose. Although highly complex, certainly, it became a habit or style of composition that need not always have been consciously contemplated with the creation of each work.[38]

For musicians who have achieved excellence, improvising, at least in certain genres with a

particular set of constraints, becomes partly, in some cases mostly, habitual. Habitual behavior

involves agency, but not in the full volitional sense. Habituation is achieved through training,

practice, experience, and imitating. The level of volitional control in improvising is vague.

Notice that Dipert gives the example of composing as half-intentional. This is surely correct,

and further substantiates my view that the fundamentally composition and improvisation share

the same cognitive state—selection—and that their distinction will be one of degree, not always

kind (a continuum or spectrum).

---

[37]Randall R. Dipert, *Artifacts, Art Works, and Agency*, The Arts and Their Philosophies Series (Philadelphia: Temple University Press, 1993), 50.

[38]Ibid.

Another Berkowitz and Ansari study compared expert players with non-musicians. They infer from an analysis of the imaging that trained musicians (experts) improvise in a more top-down fashion than non-musicians. Non-musician improvised playing is more stimulus driven response to what they are playing. Hence, trained musicians are able to inhibit attentional shifts to irrelevant stimuli thereby allowing a "more goal-directed performance state that aids in creative thought."[39] They also have evidence that confirms that musical training changes structures within the brain.

The lack of brain studies comparing the two relevant action-types here can be ameliorated by considering brain studies of similar tasks to composition, or at least tasks that can be relevantly compared and contrasted to improvisational tasks.

All of the brain studies of improvisation establish that areas of the brain that are implicated in "free response selection" or "free generation of responses" are integrally involved. Thus, improvisation fundamentally involves selection. Externally motivated motor tasks include playing music from a score. Creative acts involve internally motivated selection and motor execution of the selection. In performing without creating, one is not selecting. Spontaneous and non-spontaneous creation involves internally motivated selection at its heart.

Jeff Pressing's cognitive model of improvisation is the most complex and comprehensive. This cognitive model is supposed to be a description of the process of improvising. Improvisations may be partitioned into sequences of over-lapping sections. Each section contains a quantity of musical events, which Pressing calls event clusters (E_i). Thus, a single improvisation $I = \{E_1, E_2, E_3, \ldots, E_n\}$. The sub-numerals refer to time points, which may be

---

[39] Aaron L. Berkowitz and Daniel Ansari, "Expertise-related Deactivation of the Right Temporoparietal Junction during Musical Improvisation," *NeuroImage* 49 (2010): 712; also see their "Generation of Novel Motor Sequences: The Neural Correlates of Musical Improvisation," *NeuroImage*, (2008): 535-543.

interpreted as the point at which an agent's decided action begins to be executed. Thus, E_0 is silence, viz., the time point before the improvisation begins. Next, event clusters must be explained and described. An event cluster generation for a solo improvisation is ($\{E\}$, R, G, M)$_i \rightarrow E_{i+1}$, where R is a referent, G are current goals of the agent, and M is the long time memory of the agent. An event cluster E has the following aspects: acoustic, musical, movement, visual, emotional, and perhaps others. Each aspect A has two states: intended and actual. Since intentions and goals are not always realized or executed properly there may be a disparity between an intended aspect and the actual aspect that is executed. Thus, the aspects are all correct descriptions of E_i and are redundant. When an event cluster E_i occurs, E_i is triggered and executed by the agent, and each aspect of E_i can be decomposed into three types of analytical representations, which are representations of E_i from different perspectives. These representations constitute a sufficient amount of information for the agent's decision-making, which I call selection. The object representation O is a unified perceptual or cognitive entity (e.g., chords, bodily movements, a sound). "'Features' are parameters that describe shared properties of objects, and 'processes' are descriptions of changes of objects or processes over time."[40] Each analytical representation is further decomposed into arrays, which possess values and cognitive strengths. Cognitive strength tracks attentional loading and indicates the importance of a particular value in the agent's internal representations. So, these will be different given different agents. The selection of E_{i+1} is the next event cluster.

---

[40] Jeff Pressing, "Improvisation: Methods and Models," in *Generative Processes in Music: The Psychology of Performance, Improvisation, and Composition*, ed. John A. Sloboda (New York: Oxford University Press, Clarendon Press, 1988), 154.

The production of E_i is based upon "long-term factors (R, G, stylistic norms, and ongoing processes), and by the evaluation of the effects and possibilities of E_i."[41] My account fills in what these possibilities are, and my taxonomy (below) provides a partial explanation of stylistic norms.

Once the process begins there are two methods by which an agent continues, i.e., produces E_{i+1}. Associative generation is selection based on a previous E_i. Interrupt generation is locally novel selection. The only thing left to explain is the choice between associative or interrupt generation. Pressing accounts for this formally with a time-dependent tolerance level for repetition. Let $L(t)$ be the agent's time-dependent toleration level for repetition, and let $Z(t)$ be the current level of repetition. If $Z(t) \geq L(t)$ then the agent institutes an interrupt generation, otherwise the agent continues with associative generation. There may be other reasons why an agent chooses one kind of generation over another, but Pressing is correct to assume that repetition toleration is a significant factor in deciding whether to associate or interrupt. Additionally, Pressing omits the fact that an agent's $L(t)$ may change over time, both external to the time of one improvisation I to another, and even within (internal) a single I. The internal change in $L(t)$ may be influenced by the previous event clusters. Cognitive and motor sub-programmes generate a specific action design. The remaining event clusters are generated by iteration from the above components until the agent is done with the improvisation.

Pressing's model incorporates all of the important elements of improvising from the agent's point of view. Improvisers do in fact make decisions about what to do next based upon what they just did. Improvisers focus their attention on different aspects of the artistic content (and sometimes non-artistic, such as amount of fatigue, motor patterns), and given specific

---

[41] Ibid., 155.

conditions and contexts, their attention will shift. Now of course an improviser is not thinking of

her decisions consciously as associative or interruptive. Consequently, the phenomenology of

the improvisational process does not necessarily include the agent being aware of such states;

however, the explanatory fecundity of cognitive models is to at least cohere well with the

phenomenology, being consistent with the agent's output, and those generative principles of

which the agent is consciously aware.

Eric Clarke's three stage cognitive model takes as its object performing music, of which

improvisation is a species.[42] Once again, fundamentally, the model uses selection. For

improvised performances, Clarke identifies three principles of improvised musical phrase

generation: hierarchical, associative, and repertory-based.

> The various representations underlying an improvised performance can be brought
> together by considering the abstract representation of an improvised performance in its
> very earliest states ... All that exists is a low-level musical unit, characterized here as a
> small-scale, hierarchically organized event. A complete performance will consist of a
> large collection of such events, organized in different ways, and related to this first event
> according to three possible principles:
> (1)   The first event may be part of a hierarchical structure, to some extent worked out in
> advance, and to some extent constructed in the course of the improvisation. …
> (2)   The first event may be part of an associative chain of events, each new event
> derived from the previous sequence by the forward transfer of information. …
> (3)   The first event may be selected from a number of events contained within the
> performer's repertoire, the rest of the improvisation consisting of further selections from
> this same repertoire, with a varying degree of relatedness between selections. …[43]

Johnson-Laird's (J-L) model is computational. He thinks that there are three possible

procedures for creative tasks: creation within a framework or genre in real time, creation

---

[42] Eric Clarke, "Generative Principles in Music Performance," in *Generative Processes in Music: The Psychology of Performance, Improvisation, and Composition*, ed. John A. Sloboda (New York: Oxford University Press, Clarendon Press, 1988), 1-26.

[43] Ibid., 8-9.

intended to produce a new framework, and creation based on whether or not there is an

opportunity to revise the creative product (creation within a framework in stages). Most

improvisations are going to be classified into the real time framework and new framework

categories, and composition seems to fit into revisable creativity. Frameworks may be

interpreted to be artistic genres and the like. Johnson-Laird builds a model of creation within a

framework in real-time—improvisation. There are two separate mental components for

generating extemporaneous performances: long-term memory for a set of basic structures, and

tacit principles that underlie improvisational skill. He says, "We know that these two

components exist because the basic structures are accessible to consciousness, and musicians can

talk about them, write them down in a suitable notation, and teach them to neophytes."[44] J-L is

assuming that there is such thing as improvisational skill. Does skill necessarily imply that it is

something that can be taught? No. There can be skills that cannot be taught directly, typically

those involving non-exhaustive rule-based judgment or discretion. One can nudge someone in

the right direction. In a case like (SCI), there are inputs and outputs. The inputs can be

described as what Pressing (above) represents as ($\{E\}$, R, G, M)$_i \rightarrow E_{i+1}$, where R is a referent,

G are current goals of the agent, and M is the long time memory of the agent. The referent in a

case like (SCI) will be the tune, which includes a harmonic structure, melodic pattern, tempo,

and a wide range of stylistic options. As Johnson-Laird notes, an improviser learns to improvise

by improvising.[45] He says that musical improvisation is syntactic organization of sounds into

patterns without being concerned with what they represent. So, "[t]he computational problem in

improvisation is therefore to produce in real time an acceptable melody that fits the chord

---

[44] Philip Johnson-Laird, "Freedom and Constraint in Creativity," in *The Nature of Creativity: Contemporary Psychological Perspectives*, ed. Robert J. Sternberg (New York: Cambridge University Press, 1988), 210.

[45] Ibid.

sequence, and the tempi of modern jazz call for melodies to be extemporized at an extremely rapid rate (e.g., 10 to 12 notes per second)."[46] In addition, creating in real-time like improvisation requires low computational power, because intermediate internal representations are not necessary. Johnson-Laird substantiates this by giving an existence proof. He constructs a model and uses other models that have produced computer programs that produce passable melodic and jazz bass line improvisations. On the other hand, he says that "if there is time to revise or to reject the products of a generative process, then the ultimate results are likely to rely on a high degree of computational power. That is, they can be produced making considerable use of a memory for intermediate results."[47]

Now the key is that even in the computational model selection is at the foundation. J-L says: "The tacit skills have to run efficiently in real time. They govern the choice of notes to fit the harmonic implications of the chord structure and to make a good melody."[48] Notice his use of the term "choice." In another place he says, "Freedom of choice occurs par excellence in acts of creation. … When a musician improvises a melody, at each point there are several possible notes that could be played."[49] The goal of a computational theory of creation includes specifying what has to be computed, which J-L describes as "nondeterministic choices among options characterized by a set of criteria."[50] Choices among options are sometimes determined by the tacit and sometimes explicit principles and rules musicians learn, practice, and internalize; sometimes the choices are arbitrary. If there was not an arbitrary element, then the undesirable

---

[46] Ibid.

[47] Ibid., 213.

[48] Ibid., 210.

[49] Ibid., 207.

[50] Ibid., 209.

and false result would inevitability. An arbitrary choice here and there in a sound sequences allows for different principles to be invoked and influence the future choices the improviser makes. Importantly, J-L points out that the human mind does contain a mechanism for making arbitrary choices.

The principles used for making many of the selections are computable because they are programmable. Computer programs generate novel sound sequences given a set of inputs. The program contains some random generators thus allowing for different sound sequences to be produced given the same inputs. Recently, David J. Mendoça and William Al Wallace have both reviewed artificial intelligence programs of improvisation and constructed their own.[51] Now there is also some empirical data that provides support for the idea that improvisers use a set of basic principles to generate novel sequences. In one neuro-scientific experiment a template of a melodic pattern was given to trained musician subjects as a source for improvisation. A qualitative analysis of the improvised sound sequences produced revealed that all of the modifications made by the musicians to the melodic template could be classified in eleven categories: "(i) insertion of a fast group of one or more grace notes before a template note; (ii) substitution of a template note for another note; (iii) figuration, that is, expansion of the original template into melodic figures; (iv) insertion of a trill on a template note; (v) filling in, that is, insertion of chromatic or diatonic scales between template notes; (vi) repetitions of template notes; (vii) elimination of template notes; (viii) insertion of figures giving a broken two-part polyphony; (ix) rhythmization of the template; (x) insertion of tremolo, that is, a trill-like figure between two notes with a larger interval than a second; (xi) switching of tonality from major to

---

[51] David J. Mendonça and Willaim Al, Wallace, "A Cognitive Model of Improvisation in Emergency Management," *IEEE Transactions on Systems, Man, and Cybernetics* 37, No. 4 (July 2007): 547-561.

minor."[52] This is empirical evidence that humans use rules, to a large degree, to produce

improvised novel sequences based on an input referent. The timing of the rule applications

varies, and the exact content of the rule application is contingent. For example, two improvisers

may choose to modify by grace note insertion but insert different grace notes.

In free improvisation,[53] that is, when there is no referent such a melodic or harmonic

template provided, the improviser will usually establish a referent or set of referents early in the

playing. These can be brief figures or phrases, or the improviser imagines following a harmonic

structure. In fact, one interesting exercise in ear training and jazz transcriptions courses is to

listen to a master improviser play alone, solo. The task is to determine what the "changes" are.

In other words, the listener must determine the implicit harmonic structure the improviser is

following and using as a referent for the melodic improvisation. Some structures are easy to

detect for trained musicians: rhythm changes, twelve and sixteen bar blues structures, and

certain fecund jazz standard changes (e.g., "All the Things You Are," "Autumn Leaves," Classic

tunes by Miles Davis, Thelonious Monk, Wayne Shorter). In the genre known as "free jazz," the

musicians will often have a loose or vague idea beforehand with which to work. It might as

vague as a tempo, or chord, or an abstract, non-musical idea. In the latter case, the improvisers

are expected to improvise according to their own self-expression aroused by the idea. Once the

performance gets going, then associative principles are used based upon triggers the improviser

hears the other improvisers playing.[54]

---

[52] Sara L Bengtsson, Mihaly Csikszentmihályi, and Fredrik Ullén, "Cortical Regions Involved in the Generation of Musical Structures during Improvisation in Pianists," *Journal of Cognitive Neuroscience* 19, no. 5 (2007): 834.

[53] Some call this "motivic improvisation."

[54] See Ekkehard. Jost, *Free Jazz,* The Roots of Jazz Series (Graz: Universal Edition A.G. Wien, 1974; reprint edition, New York: Da Capo Press, 1994); Todd S. Jenkins, ed., *Free Jazz and Free Improvisation: An Encyclopedia: Volume 1: A-J* (Westport, CT: Greenwood Press, 2004);

In what some call formulaic improvisation, as in the Parry-Lord interpretation of epic poetry, the basic generative rules will be simpler and possibly fewer in number. The content will be drawn from the improvisers repertory stored in long-term memory. Nonetheless, it is not very different from referent-based improvisation.

Now Johnson-Laird thinks that composition and improvisation must have different underlying processes because there are "composers who cannot improvise and improvisers who cannot compose."[55] Suppose that this is true (which I am not willing to assert without further clarification). Beethoven was a great improviser by all accounts,[56] though there is evidence that he composed with great difficulty. But what was the source of such difficulty? I think there are a plethora of other explanations for such a case, and most of it will be speculation with respect to composers like Beethoven and Mozart. The speculation, however, does have some foundation in historical documents: first-hand and second-hand accounts of Mozart and Beethoven improvising, performing, and composing, and the personal accounts, such as Mozart's letters.[57] Perhaps studies can be done on present day composers. One need not be constrained by historical cases. We do not know for certain that Beethoven found composing difficult. We also

---

and *Free Jazz and Free Improvisation: An Encyclopedia: Volume 2: K-Z* (Westport, CT: Greenwood Press, 2004); Saul, Scott, *Freedom Is, Freedom Ain't: Jazz and the Making of the Sixties* (Cambridge, MA: Harvard University Press, 2003); Ben Watson, *Derek Bailey and the Story of Free Improvisation* (New York: Verso, 2004); Jeff Pressing, "Free Jazz and the Avant-Garde," in *The Cambridge Companion to Jazz*, eds. Mervyn Cooke and David Horn (New York: Cambridge University Press, 2002), 202-216; Michael J. Budds, *Jazz in the Sixties: The Expansion of Musical Resources and Techniques*, Expanded Edition (Iowa City, IA: University of Iowa Press, 1990).

[55] Johnson-Laird, 210.

[56] See, for example, an account of a public concert by Beethoven in *Allgemeine musikalische Zeitung*, III (1800).

[57] W. A. Mozart, *Mozart's Letters*, Pelican Book Series, ed. Eric Blom, trans. Emily Anderson (Baltimore, MD: Penguin, 1956); *Letters of Mozart*, ed. Hans Mersmann, trans. M. M. Bozman (London: J. M. Dent and Sons, 1928; reprint ed., New York: Dorset Press, 1986; and reprint ed., New York: Dover, 1972).

do not know whether Mozart and Beethoven experienced a creative blocks that inhibited both their composing and improvising. If there were cases of creative block in composing and not in improvising, then this can be explained by the fact that each task operates under a different set of constraints and goals. One can be blocked under one set of circumstances and not blocked in another, even when the underlying processes are the same. One can make sports analogies here. For example, professional runners perform differently in the Boston marathon versus the New York marathon even though both are the same distance and involve long distance running.

Another explanation is that Beethoven could have been more easily satisfied while improvising, i.e., the sound sequences he generated were more acceptable to him because of the difficult constraints that exist when improvising. Composition involves open time, perhaps a lot of it, and there are possibilities of editing and revision at every turn. Open time and many choices create paralysis. This is substantiated by studies of choices in consumption. Psychologist Barry Schwarz has shown that when consumers (choosers, deciders) are given longer periods of time to make choices and many choices, they become paralyzed (do not choose) or resort to random choosing but only after much agonizing.[58] We become paralyzed. Given that Schwarz used many different examples in many different domains makes it plausible that there are general psychological tendencies and strategies that humans employ, and these are relevant to art-making and artistic selection. Therefore, the above examples do not give much evidence for different underlying processes. Even if the underlying process is the same, the manner in which it is executed along with the concomitant constraints may be sufficient to account for those who can compose but not improvise and vice versa. In addition, when one considers the most significant improvisers in the history of jazz (e.g., Louis Armstrong, Coleman

---

[58] Barry Schwartz, *The Paradox of Choice: Why More Is Less* (New York: Ecco, 2004).

Hawkins, Charlie Parker, John Coltrane, Bill Evans, Miles Davis), one finds that all of them composed, even though the compositional output of each varies. In some cases the compositions were melodic and harmonic structures—tunes—that served as springboards for improving. To substantiate Johnson-Laird's point, the inquiry that would provide better evidence is to determine whether good composers are also good improvisers. In the history of Western art music, we have three extraordinary examples (Bach, Mozart, Beethoven) wherein the answer is an emphatic yes. The difficulty they might have experienced in composition can be accounted for by differences between the two contexts of improvisation and composition, especially those that existed and were conventional in the eighteenth and early nineteenth centuries. Is that enough evidence to undermine J-L's hypothesis? I do not think J-L provides sufficient evidence for the hypothesis that composition and improvisation have different underlying processes. In addition, it is unclear why J-L does not consider selection itself to be the underlying process of all (at least) artistic creativity, doing, and making.

The systems model looks to personal, social, and cultural factors in determining creativity. The systems model differs most from the cognitive and computational in that it places an emphasis on the external environment, rather than the internal states, of the agent. Csikszentmihalyi and Rich identify two components of the environment: domain and field. Creativity is a certain set of interactions between individual, domains, and fields. Of course, they address the agent as well. "At the micro level, the systems model suggests that the creative process involves a person's ability to innovate while interacting mentally with the rules or practices of a domain, and while keeping in mind the judgments and practices of the field."[59] The systems model is compatible with computational and cognitive models because these latter

---

[59] Mihaly Csikszentmihalyi and GrantRich, "Musical Improvisation: A Systems Approach," in *Creativity in Performance*, ed. R. Keith Sawyer (Greenwich, CT: Ablex Publishing, 1997), 48.

models can be viewed as providing the details at the micro-level of the agent's internal states, and the systems model provides the details of the context in which the agent operates.

In summary, all of the models either posit, or assume, or otherwise use selection as a fundamental unit of the rational reconstruction of creative acts, of which many theorists see improvisation as the example par excellence (that is why many of them use improvisation as their test case for their theory or model). Part of my contribution to understanding the nature of the basic rules the agent uses and has available for use is provided in the next section on taxonomy. I attempt to achieve two goals. First, provide an economical and precise way of classifying all of the variegated behaviors, practices, and genres involved in improvisation. Second, provide a way understanding the basic rules improvisers use and the constraints that determine and are constitutive of those rules.

2.1.3 Taxonomy

The only one of the imaginative arts in which I had from childhood taken great pleasure, was music; the best effect of which (and in this it surpasses perhaps every other art) consists in exciting enthusiasm; in winding up to a high pitch those feelings of an elevated kind which are already in the character, but to which this excitement gives a glow and a fervour, which though transitory at its utmost height, is precious for sustaining them at other times. This effect of music I had often experienced; but, like all my pleasurable susceptibilities, it was suspended during the gloomy period. I had sought relief again and again from this quarter, but found none. After the tide had turned, and I was in process of recovery, I had been helped forward by music, but in a much less elevated manner. I at this time first became acquainted with Weber's Oberon, and the extreme pleasure which I drew from its delicious melodies did me good, by shewing me a source of pleasure to which I was as susceptible as ever. The good however was much impaired by the thought, that the pleasure of music (as is quite true of such pleasure as this was, that of mere tune) fades with familiarity, and requires either to be revived by intermittence, or fed by continual novelty. And it is very characteristic both of my then state, and of the general tone of my mind at this period of my life, that I was seriously tormented by the thought of the exhaustibility of musical combinations. The octave consists only of five tones and two semitones, which can be put together in only a limited

number of ways, of which but a small proportion are beautiful: most of these, it seemed to me, must have been already discovered, and there could not be room for a long succession of Mozarts and Webers, to strike out as these had done, entirely new and surpassingly rich veins of musical beauty. This source of anxiety may perhaps be thought to resemble that of philosophers of Laputa, who feared lest the sun should be burnt out. It was, however, connected with the best feature in my very unromantic and in no way honorable distress. For though my dejection, honestly looked at, could not be called other than egotistical, produced by the ruin, as I thought, of my fabric of happiness, yet the destiny of mankind in general was ever in my thoughts, and could not be separated from my own.[60]

—John Stuart Mill, *Autobiography*, Chapter V

John Stuart Mill was tormented by the thought that humans may exhaust all of the possible musical compositions, at least interesting and beautiful ones, thereby effectively bringing an end to music as a growing art form. Mill explicitly indicates in the above quotation that this problem, if it be one, was generated by thinking mathematically or ideally about Western music. To be more precise than Mill, there are a finite number of permutations of pitches with durational, rhythmic, and dynamic dimensions combinations. This is the case only when one (arbitrarily) caps the duration of time the permutations are notated or played. The number is enormous, perhaps inconceivable. The number is obtained by an algorithm involving exponents and factorials. Even if we cap the duration at thirty minutes, the number is so enormous that Mill's worry is rendered moot. Even if Mill's concern is with good or pleasant sounding sequences only, the number is very large and listening to these possible sequences of sounds would practically take many human lifetimes. Nonetheless, I wish to use Mill's fundamental intuition as an impetus for the taxonomy of improvisation.

There are many ways of categorizing things, and metaphysics has made an industry of such tasks. Very often, a categorization is based upon its purpose. The idea that *truth* should be

---

[60] John Stuart Mill, *Autobiography and Other Writings*, Riverside Editions, ed. Jack Stillinger (New York: Houghton Mifflin Company, 1969), chapter V, 87-88.

the purpose of all taxonomies and categorizations makes sense to me, especially when doing natural science, but then we also have to admit that there can be several truths here, especially when the objects of taxonomy are social phenomena and artifacts. So, what one wants is a taxonomy that is true to the ways things are in the world but also answers to our interests in doing the classification in the first place, which often goes beyond merely describing the world. This is not to say that "answering to our interests" is going to conflict with truth. Simply, it means that there can be many different categorizations, all of which are true, and each giving us different foci.

Below I construct a very general taxonomy with a high level of abstraction. Doing this will achieve my purpose in providing a taxonomy that fits all art forms, genres, aesthetic tastes, et cetera. This taxonomy will be compatible with other classifications whose interests will be more specific. Moreover, this taxonomy serves as a logical geography of improvisation. It helps one to understand and classify activities (or practices) and improvised works. Even though it is meant to cover all art forms, I will focus on music as my example. Furthermore, this taxonomy of improvisation is not just about classifying already documented and executed improvisations; although, as a byproduct, recordings (or other documentations) of improvisations may be classified according to this taxonomy. The purpose here is to give a highly general classification system of the possibilities open to individuals who improvise.[61]

I think the best way to achieve this is by a constraint-based system. By "constraints," I mean restrictions on what can be done, should be done, and can be employed by the artists

---

[61] Here I do not yet take a position on whether there can be non-human improvisers, such as non-human animals and robots. As mentioned above, there are computer programs that "improvise." See David J. Mendoça and William Al Wallace, "A Cognitive Model of Improvisation in Emergency Management," *IEEE Transactions on Systems, Man, and Cybernetics* 37, no. 4 (July 2007): 547-561.

themselves within an environment, particular institution, and tradition. Constraints may be expressed in the form of rules. I do not call it a rule-governed (or a rule-based) system because of the unwelcome commitments that term would bring. Thus, for an actor to improvise any number of constraints are and can be placed upon her in improvising. These could restrict what she says and what she does, how she moves and the like. A musician could be constrained by the physical limitations of the chosen instrument. Once the logical possibilities of constraints are set out, any number of these may be combined to form particular classifications. Of course, very generally, there are also the constraints on human beings in terms of shared physical and cognitive limitations, individual physical and cognitive limitations, spatio-temporal limitations, technological limitations, the materials available to the artists, et cetera. Artificial Intelligence (AI) experiments with improvisation have had some success. What counts as success here? The computer with the improvisation program generates a score or sounds that "sound like" moderately skilled human improvisations. One can take as inputs musical sounds or scores (or even other representations of sound-occurrences) and compose computer programs that would analyze these inputs. One kind of analysis is based on constructing rules that explain why the input is the way it is. These rules can then be used in the other direction: to generate novel outputs of scores or musical sounds. In other words, the only way a programmer would be able to invent computer programs that generate novel musical sequences is to analyze musical patterns that have already been composed or improvised by humans. The rules must be highly abstract and general in order to be able to be performed on a wide variety of new inputs. The inputs may be an inventory of notes based upon key, style, et cetera. (Pressing's cognitive model calls this the "referent.") My taxonomy is a way of making those inputs clear.

Since improvisation (and composition) is fundamentally cognitive and motor selection,
then this presupposes a set of things from which to select. One can only select if there are
options, choices. Now, it seems that whether a person (agent) is aware (conscious or cognizant
of the options (all or even some)), one may always *post facto* reconstruct the set of choices which
were available or present to the agent *at the time of selection*. By this I mean the set of choices
that were available to the agent from an objective point of view. This set has little to do with the
actual, individual conscious states of the agent; however, it does involve many specific
conditions of the agent and the agent's environment. For example, a musician *S* may say that "it
never occurred to me to play that B-flat after the A," even though *objectively* that choice was
available to *S*. Sometimes, however, we describe others, and even ourselves, as just doing
something—no other options presented themselves to consciousness. So, "selection" may seem
like an inappropriate term or concept for what is going on in improvisation. It may, however,
seem more accurate in composition. When humans perform actions in quick succession,
consciously it does not seem like a choice or decision is being made for each separate action. In
fact, in some cases it may be difficult to individuate the rapid succession of actions into discrete
units. It seems to be a unitary flow of movements. These are half-intentional actions. Beside
the (SCI) case, examples of this kind of phenomenon are playing sports, talking, and just
mundane actions like walking to the market. From a phenomenological perspective, in some
moments the choice or decision aspect can be discerned, while other moments "feel" automatic.
Consequently, it is in these seemingly automatic moments that selection may be an erroneous
description. But there are several pieces of evidence that suggest that in both cases similar or the
same processes are realized. First, it would be impossible to account for talent and skill if some
sense of choice or selection or decision was not involved. Indeed, psychologists and others

indicate that some people are better than others (usually in some specific domain of behavior) in their speed of thinking, choosing, and moving in situations that require rapidity.[62] In other words, if we cannot attribute responsibility to selection or choice, even in an attenuated sense, training and effort would be diminished or demolished. Why would one train if one could not control the automatic thinking or moving? What would be our understanding of talent and expertise? Second, there is *reductio ad absurdam* argument that can be given here, analogous to the one Thomas Nagel presents in the classic "Moral Luck" article.[63] One could argue that artistic agents are never responsible for anything they do; they have no agency because all novel thoughts impinge. Humans do not cause their thoughts and selection. My only response is that creativity is still a mystery, and we are not yet epistemically entitled to run this argument to the point of absurdity. Furthermore, cognitive science has informed us that even in these moments sub-conscious motor and kinetic programs or mechanisms are running. Some of these were delineated for improvisation above. This is one reason why a phenomenology needs to be appended to cognitive models and the like. One should also be interested in what is present to the consciousness of the agent, and what is consciously occurring while playing (if anything), not only the underlying processes posited by a cognitive theory, nor what *could* be going on as argued for in a philosophical theory.

David Sudnow is perhaps the best example of a phenomenological approach to improvising.[64] By introspecting on his improvised piano playing and his learning how to play

---

[62] For example, see Sian Beilock, *Choke: What the Secrets of the Brain Reveal about Getting It Right When You Have To* (New York: Free Press, 2010).

[63] Thomas Nagel, "Moral Luck" in *Mortal Questions*, Canto Classics Series (New York: Cambridge University Press, 1979), 24-38.

[64] David Sudnow, *Ways of the Hand: The Organization of Improvised Conduct* (Cambridge, MA: Harvard University Press, 1978), and David Sudnow, *Ways of the Hand: A Rewritten Account*, foreword by Hubert L. Dreyfus (Cambridge, MA: MIT Press, 2001).

paino and improvise, Sudnow gives excellent descriptions of the process and actions. One of the

most important insights he gives is that selection in jazz piano improvisation is in large part

about fingering and the way one's hands and fingers move across the keys. I can attest that the

same is true for stringed instruments, like guitar. Often, when I improvise, my attention is on

finger patterns that I know work (with embellishments) over certain "changes."

How strongly the phenomenology of playing an instrument comes to play in thinking

about creativity and improvisation in particular comes to the fore in this extraordinary account of

a conversation with the famous, brilliant pianist Bill Evans.

> ... I [Gene Lees] kidded him [Bill Evans] about his rocking a finger on a key on a long
> note at the end of a phrase. After all, the hammer has already left the string: one has no
> further physical contact with the sound. 'Don't you know the piano has no vibrato?' I
> said.
>   'Yes,' Bill responded, 'but trying for it affects what comes before it in the phrase.'[65]

Evans reveals that there are motor selections that do not enter into the perceivable product (in

this case sounds) but yet affect properties of that product. Not all selections will be perceivable

in the final product (e.g., performance, recording).

One should also be aware that selection may be *coerced* in both a literal and metaphorical

sense. External factors such as authorities may constrain what artists do, thereby eliminating or

reducing choices. I may only have the resources to learn one instrument. If I only know how to

play saxophone, I am not going to pick up a trumpet.

At any given time *t*, the agent (improviser, player, performer) has twelve pitches

available in the range physically determined by the instrument.[66] This range is vague because

---

[65] Gene Lees, "The Poet Bill Evans," in *Reading Jazz: A Gathering of Autobiography, Reportage, and Criticism from 1919 to Now*, ed. Robert, Gottlieb (New York: Pantheon, 1996), 424.

given certain techniques, which some musicians are able to do and others not, and physical

enhancements to instruments, the range can be extended, both to the top and bottom of the

frequency or pitch range. But it would wrong to suppose that this complete selection options set

is fully available every time, in every context to an improviser. What decreases the possibilities

of the selection options group are the constraints that are given and/or accepted by the player, the

genre, context, et cetera. Now, the agent may at any point deviate from these constraints

(intentionally or otherwise), but she may not deviate from the complete selection options group,

unless she changes instrument or technique.

The idealized selection options group is coextensive with the set of all physically

realizable pitches and all possible durations. This set may be expressed in many ways. For

instance, one could simply give the Hertz (Hz) cycles (frequency) of the pitch indexed to a timed

duration, such as eight seconds or two seconds. Obviously, this is an infinite set, because the

duration of a produced pitch could be infinitely long, and the sound waves, although severely

limited by human audibility capacity (even non-human animal audibility) could be infinitely low

or high, although there are frequencies which we cease to call sounds. Practically, in Western

music theory, the accepted range of pitches is the human audition range (called audio or sonic),

---

[66] I am assuming the agent is using the Western Equal Temperament (ET) tempered system. On the drawbacks of the exclusive use of the ET system that was more or less codified in the eighteenth century, see Ross W. Duffin, *How Equal Temperament Ruined Harmony (and Why You Should Care)* (New York: W. W. Norton, 2007). Scholars have identified at least 150 different temperament tuning systems in Western art music. Of course, ET does not apply to many non-Western music systems. The *locus classicus* is J. Murray Barbour, *Tuning and Temperament: A Historical Survey,* Dover Books on Music Series (n.d., n.p., 1951; reprint ed., New York: Dover, 2004).

which is approximately from 20 - 50 Hz (the lowest pipe organ sounds) to 20,000 - 30,000 Hz; while the accepted range of durations caps out at 128th notes.[67]

Selection is the process of choosing an output. The output may be physically realized or produced sound, or a notation for a realizable sound, or both. A single selection is actually an array of various factors as explicated in Pressing's cognitive model. In using the term "choosing," or "choice," again I make no commitment to a theory of free will. This theory and taxonomy may remain neutral. If free will is false, then the selection process will be a product of some set of causal laws. Those causal laws will still have to operate within the taxonomy. Moreover, ideally a selection may be viewed as a choice of each discrete unit with relevant arrays, even though phenomenologically one may not be aware of all of the arrays. A musical phrase or lick may be played wherein the agent chose to play the lick *as a whole*. The entire phrase, then, which may consist of several pitches of different durations, dynamics, rhythms, and attacks, is the unit of selection—not each discrete pitch et cetera.

Following are the selection options sets for musical sound generation (although I include a few examples from other art forms).

Music is a subset of sound. Musicians produce sounds. Thus, the constraints will involve the production of sound and its properties. The fundamental properties of sound are pitch (frequency), timbre, duration, rhythm, volume. Properties of music which supervene on those of sound are harmony, melody, counterpoint, phrase, theme, large-scale structural/organizational properties (such as AABA forms), expressive properties, dynamics, time signature, beat, key, and mode.

---

[67] Obviously, the actual time length of a 128th note will depend upon the meter and metronome or tempo marking.

Master Set (MS): the idealized selection options group of all possible sound frequencies, all possible durations, all possible timbres, et cetera. This set is infinite because it is not constrained by what is physically possible at a given location, time, and context. The infinity mainly derives from the duration function. Ideally, a pitch may be generated for an infinite amount of time.[68]

Agent centered constraints divide into constraints that are externally imposed and not chosen by the agent, and those that are internally imposed. The latter may be deliberate or not. Agents are not always explicitly aware of these constraints. To repeat: this is an idealization.

Human Master Set (HMS): the set of selection options group of all sounds, timbres, and durations that humans are physically capable of auditing (including prosthetic hearing devices) and physically producing with or without devices.   It might be desirable to remove the audition qualification here because (say) a dog whistle could be included in a composition. In such a case, for example, humans could "view" the sound on an oscilloscope. (HMS) includes human species-wide physical limitations. The human body has many kinds of limitations. Perceptual systems are limited, our facility, dexterity, et cetera are limited by anatomy and motor functions/capacity. Specifically, this results in the limits of hearing and seeing, singing and playing, and moving. Other physical limitations obtain because of environments. For example, gravity limits motion, weather and atmosphere limit sound production and perception.

---

[68] The only physical assumption being made here is that the temporal dimension of the universe is infinite.

<u>Occurrent Set (OS)</u>: the set of the selection options available to the agent indexed to the

instrument, abilities, time, place, genre, and all other constraints accepted by the agent at the time

of production. These include individual physical limitations. Some humans have physical

limitations not shared by the species as a whole. For example, some humans cannot walk, or

talk, or see colors. For those that possess such limitations, their (OS) will be restricted and

constrained accordingly. Some of the limitations of the OS will be deliberately chosen by the

agent, and others will not. Some of the constraints are merely a product of contingencies over

which humans have no, or very little, control, such as some aspects of location, natural talents,

some elements of social and cultural exposure, and the like.

(MS), (HMS), and (OS) are always overarching. They constrain and limit any other constraints

and limitations that might be present. These selection options sets are representations of

possibilities.

Next are the (more or less) internally imposed constraints that agents adopt. There are

Macro- and Micro-level.

<u>Large-Scale (Macro) Form Constraints</u>

Examples include composing a sonnet, haiku, sonata form, rondo, samba, bossa nova,

Afro-Cuban, AABA, not using any words that contain the letter 'e'. All of these have structural

or formal constraints, and some have content constraints.

<u>Micro-level: Genre and Sub-Genre Constraints</u>

Genres and sub-genres have conventions. Often, these conventions define the genre. If one wants and intends to create an individual work that is a member of a genre kind, then one must obey constraints and conventions. Examples include Film Noire, comedy, tragedy, opera buffo, blues, bebop, epic, pastoral, concerto, symphony, chamber music.

<u>Micro-form Constraints within constraint sets above</u>:

Examples include being in the key of C, the meter of 3/4, using the Dorian mode, playing happy sounds only, and playing without expression. Some examples of rules are as follows:

play loudly

play only c' of any duration any rhythm you want

play only eighth notes

play in 3/4 waltz style

play in the dorian mode

play sounds expressive of sadness

play in key of A Major

hold any note for one minute

play in a syncopated way

play variations on *X* (melody)

ornament the following basic theme *T*

Some of these are very vague, and I am not suggesting that these would be actual rules adopted (although the second one is close to Terry Riley's famous piece *In C*). It is not clear

what would count as success in keeping under the constraint. But this is in part what criticism is about: showing us how why an artist is successful or not given the constraints. The critic will also make us aware of the constraints, though not using this taxonomy language.

Any number of these may be combined. For example, a bebop jazz player playing a "standard" would be under the following constraints (who and why these constraints are not important here): harmonic constraints given by the chord changes and progression of the tune, tempo and meter constraint established by the musicians performing and kept by the rhythm section of the ensemble, key and scales, and modes associated with the harmonic structure, to some extent playing only certain rhythms and syncopations, and then something we may call the vocabulary of bebop or straight-ahead jazz.

Finally, operating under the above constraints, the final product—an improvisation—results in the:

Realized Set (RS): the set of media with arrays actually chosen/selected by the agent and realized in a medium or notated in a medium (including an intentional mental states of remembering the selections).

There is a relationship between the selection group, the set of pitches, durations et cetera that are produced thereby chosen or selected by the agent, and the various sets of selection options groups. Rules may be formulated to represent these sets' relations. Here is an example of a rule:

Rule: the physically realized selection group must always be smaller in number of selections than the number of elements in any of the selection options groups. If a selection options set is infinite, then this rule is necessarily true because humans cannot carry out any action for an infinite amount of time (if infinite time is even intelligible). If a selection options set is finite, then the only way it is possible for this rule to be false is if the physically realized selection group is equivalent to the idealized selection options set. There would be a one-to-one correspondence between the selected sounds in the realized group and the idealized selection options set, but not necessarily in any particular order since these are sets and not ordered n-tuples. Here are examples of theorems upon which rules are derived:

Theorem: (HMS) is a subset of (MS);

Theorem: (OS) is a subset of (HMS) and of (MS);

Theorem: (RS) must always be a subset of all of the selection options groups (sets) (MS, HMS, and OS);

Theorem: (RS) will always be a set of ordered n-tuples because it is a sound-sequence (and abstractly, a sound-structure).

The subset relation is determined by constraints. For example, (HMS) is a subset of (MS) because there are things that humans cannot do.

What are the philosophical consequences of such a taxonomy? First, this constraint based taxonomy provides additional evidence of the inherent vagueness of the boundaries between composition and improvising. This is the case because composition operates under similar constraints. Second, this taxonomy provides a fairly finely-grained system by which

improvisations can be classified. Improvisations are classified according to a specification of the constraints under which. This can be represented as structures, each element of the structure mapping onto idealized options sets and lower level constraint sets.

Now the important point for composing versus improvising is that these selection options sets are exactly the same for the composer in (SCC) and the improviser in (SCI). The OS for composers will be in general broader than for an improviser because in composition one is not limited to an instrument one is playing. But I would submit that composition is like make-believedly[69] being in a situation in which one is playing the instrument one is composing for at that specific time. The (MusPen) case establishes that in principle there is no difference between playing the sound, as in (SCI), and inscribing it, as in (SCC). Furthermore, from a phenomenological point of view, composers often experience their composing for various instruments in this way, although this is not always possible because composers usually cannot play (at least competently) all of the instruments for which they compose. Even if the composer cannot play a particular instrument, the composer's familiarity with the way the instrument sounds would allow the composer to "hear" the composed lines in the composer's mind's ear. The fact that ideally both action-types have available to them the same resources is another piece of evidence in favor of a shared fundamental state. This fundamental state is best interpreted as selection because that is essentially what one does when one composes or improvises.

Both composing and improvising involve the same fundamental cognitive and motor states: selection. The motor components will be different depending on the instrument, notation device, et cetera. Selection gives rise to both action-types; selection is a necessary condition for both action-types. In music, the composer and improviser select pitches, durations, rhythms,

---

[69] I borrow this term from Kendall Walton, *Mimesis and Make-Believe: On the Foundations of the Representational Arts* (Cambridge, MA: Harvard University Press, 1993).

timbres et cetera under constraints (as those discussed in the taxonomy section) from a set of

possible options (which are also formed by constraints). One cannot imagine cases of

composition or improvisation that do not involve some form of selection. On the other hand,

selection is also involved in many action-types (and their tokens). One might say that all

deliberative actions involve selection in the sense that the agent decides, chooses, that is, *selects*

an appropriate action from a set of possibilities. Artistic selection differs from the selection that

occurs in other action-types by its goals (aesthetic) and vehicle or media (paint, marble, words),

and motor components (e.g., depressing keys on a keyboard).

2.1.4   Philosophical Models

Nicholas Wolterstorff has argued for a strong and categorical distinction between

composing and improvising. This distinction results from his formidable account of what

constitutes a musical work. Wolterstorff says,

> A corollary to this understanding of the nature of composing is that to improvise is not to
> compose. That corollary is clearly correct. Suppose that someone has improvised on the
> organ. And suppose that he then goes home and scores a work of such a sort that his
> improvisation, judged by the requirements for correctness specified in the score, is at all
> points correct. In spite of that, the composer did not compose his work *in* performing his
> improvisation. In all likelihood, he did not even compose it *while* improvising. For in all
> likelihood, he did not, during his improvising, finish selecting that particular set of
> requirements for correctness of occurrence to be found in the score. Suppose, for
> example, that at a certain point in his improvisation he introduced a bit of rubato, with
> full consciousness of doing so. In so doing he has not yet decided whether to select
> rubato at that point as required for correctness of occurrence. One cannot uniquely
> extract a work from a performance.[70]

---

[70] Nicholas Wolterstorff, *Works and Worlds of Art*, Clarendon Library of Logic and Philosophy
(New York: Oxford University Press, Clarendon Press, 1980), 64.

Wolterstorff here reveals that a necessary condition for composing is that the composer must select "that particular set of requirements for correctness of occurrence to be found in the score." There are two, not mutually exclusive, meanings possible here. First, it could mean the implausible condition that something is composed only when written down, or inscribed somewhere. I derive this from the "score" part of the phrase. There is no *a priori* reason to exclude scoring without inscription from the process of composing. The way scores are written is an historical accident; the process could have been quite different (as I shall point out in 2.3 below). In short, composing by writing physical inscriptions of notation on manuscript paper is a historically contingent practice. People can "score" mentally, so to speak, it is in their heads, and they remember it. In addition, there are new computer technologies that score and orchestrate from inputs from various devices and instruments as in (MusPen) and (NotDev). This meaning should be rejected.

Second, Wolterstorff makes selecting features central to composing. I take "selecting" and "selection" to be a form of choosing and deciding. So, the composer makes decisions about what features shall be included (and sometimes excluded too); and in making decisions, the composer decides, sometimes by considering a set of alternatives, sometimes a bit more impetuously by just accepting what has impinged his mind as agreeable enough not to warrant considerations of other alternatives. But even if the composer did not *consciously* select from a set of alternatives (half-intentional), this is the best logical and cognitive reconstruction of what occurs (as shown above), and as was indicated the process can be below conscious awareness. For example, if I sit down in the seat to the left, I could have sit in the seat to the right, even if I never considered it. The fact that there are two alternatives makes this the case. Deciding is a

part of deliberating, and decisions, because logically tied to deciding, are deliberate. Now, to recall J. L. Austin,[71] just because some act was spontaneous does not mean that the act was not deliberate. Austin says, "If I acted not even on impulse, but quite *spontaneously* (rather, tricky, this), and so even more evidently not deliberately, it is at least plausible to say that I still acted intentionally (cf. Sir Walter Raleigh). Again, a man put unto agony of mind and fearful indecision by some crisis may adopt some course such as running back into the blaze. No doubt he runs back into the blaze intentionally enough; he even (*perhaps*) decides to run back—though of course this is not necessary for him to do so 'intentionally.' But I think it might well be agreed he did not do so deliberately."[72] This does not mean that all spontaneous actions are deliberate; spontaneous actions, including improvisations, *can be* deliberate. Therefore, because Wolterstorff makes selecting a necessary condition for composing, and makes this a basis for distinguishing between composing and improvising, either (1) selecting in his sense is not a necessary condition for composing; or (2) selecting is not the condition which distinguishes composing from improvising; or (3), more radically, if Wolterstorff's account of composing is correct, then there is no categorical difference between composing and improvising (or it is a matter of subtle degree, not categorical). Unfortunately, in his brief consideration of improvising, Wolterstorff does not discuss any other differences which might distinguish the two action-types.

If one counts the aleatory works, as discussed in Part I, as compositions and composing, then selection must be interpreted more loosely than how Wolterstorff uses it here. The selection

---

[71] John Austin, "Three Ways of Spilling Ink," in *Philosophical Papers*, Third Edition, eds. J. O. Urmson and G. J. Warnock (New York: Oxford University Press, Clarendon Press, 1961, 1970, 1979), 277.

[72] Ibid., 277.

in aleatory compositions is not setting down requirements for correctness because in many cases there is no repeatable "correct" instantiation of the instructions. Moreover, the selection itself sets up the conditions for the performed work, but radically underdetermines what will be instantiated. I am inclined to say that (1) is false because a broader conception of selection is needed. A broader conception of selection is a necessary condition for composing. Consider Yasunao Tone as an example. I think there is selection but it is not in the way Wolterstorff intends. The compositional process used by Tone is as follows (for the relevant works that concern me here, which are *Solo for Wounded CD* and *Musica Iconologos*). Tone converts photographic images of Chinese/Japanese characters into sound files via a software program. Essentially this amounts to digitally encoding the images (if they are not already in digital format) and then converting that encoding into digital sound encoding. One could do this by making the image information map onto random bytes to form a sound file[73], or use some algorithmic process, which would map image encoding to some sound encoding. Now, the software used for this conversion could be programmed such that tonal sound sequences would result, but Tone does not do that. He lets stand whatever results from the encoding. Then Tone burns this digital encoding onto a CD-R or the like. The compact disc is then "prepared" to override the error correction function on a CD player. The result is more or less random bursts of sound—noise. This playback is then recorded on another medium (could be another CD-R). So, the final recording is a documentation of the "wounded" CD playback. If this is done repeatedly, the result of the playback will never be the same because the error correction override

---

[73] Notwithstanding that, one would have to specify whether it was 8 bit or 16 bit, and the sampling rate, et cetera.

will almost always produce a different noise burst.[74] These playbacks may be considered performance tokens of the compositional process. So, what is the work? The work may reside in the instructions of the generative procedures that give rise to the sound sequences. But there is no selection of "that particular set of requirements for correctness of occurrence to be found in the score."

Furthermore, one can extract a unique work from a performance. Consider (MusPen) in which a performance takes place, and a notated composition. Granted (MusPen) is far from (SCC), but what matters for a theory of composing and improvising are not just standard cases but logical possibilities. We do not want a theory to be limited by historical contingencies. Also, Wolterstorff here begs the question because he is already assuming that performances themselves cannot be works. Later I will argue that performances can be works. If performances are sometimes works or can be works, then why not allow performances themselves be the compositional process? One can decide that no changes will be made to what the performance specified. Of course (MusPen) can have the following consequence. Why not allow revision and editing in the (MusPen) case. This would be part of the performance, but this would not be allowed because the inscription process would not halt and then it would take additional notation to indicate whether the parts that are putative edits and revisions should not become part of the work proper, meaning that they would not be requirements for correctness for future performances or instantiations. From what Wolterstorff says here, he would be most concerned in the (Ind-1) case with the different intentional states in performing the (composed) sound sequence, improvising the sound sequence, and composing the sound-sequence. The one that would matter here is between the composer's intentional states and the improviser's

---

[74] In addition, if the conversion program contained a random element, the image to sound encoding could also be different every time a new conversion takes place.

intentional states. The composer intends to set down requirements for correctness, whereas the improviser does not. It should be noted that although it is not standard, improvisers can intend by their improvising to set down requirements for correctness—this is logically possible and there are actual cases of this.

In addition, Wolterstorff does not give us any reason to rule out the following possibility. Suppose our improvising organist decided before his performance to accept whatever features and notes et cetera that he happens to perform (and decide on) as the particular set of requirements for correctness of occurrence for his later scoring (inscribing) of his "composition." Here the performer has made a selection of criteria, albeit a general one, and thereby meets Wolterstorff's condition. In fact, there have been many compositions "composed" in this manner. Although what our improvising organist does may be indicative of compositional practice *for the most part*, calling this kind of activity "pre-composition" is begging the question. Often, such improvisation may be function as pre-composition, but such improvisation can be, and in some cases is, composition *tout court*.

An objection to my account of selecting here is that there are two (putatively different) intentional states, and thus possibly two different actions (or action-types) taking place. One is selecting with a score or "composition" in mind, which will be used for subsequent performances of the "work," while the other admittedly qualifies as selecting but is not directed toward composition or subsequent performances or whatever. But this just shows that Austin is right: for the difference here is that there is selecting in both cases but in each case the purposes of selecting are different, but both are in fact deliberate and on purpose, or purposeful. Wolterstorff does not say much about purpose explicitly, but implicitly the notion of requirement for correctness which he does use in some sense entails future instantiations. But one can have

criteria (requirements) of correctness of occurrence without there ever being an occurrence. What does this mean for my objection to Wolterstorff?

The answer, I think, is that (2) and (3) are correct, because the difference between the selection of composition and improvisation is a matter of degree. With regard to (2), for example, one might say that selecting occurs in both composing (obviously) and improvising, but more features are typically selected for prescription in composing than in improvising. This continuum between composing and improvising is what needs to be reflected in a philosophical understanding of the relationship between the two action-types. Consequently, we need an accurate philosophical model.

Next, I consider some alternatives for such models. Each model has its advantages and disadvantages. My evaluation of the models is based upon intuitions we have when considering the cases and thought experiments above (and others), the cognitive models, and our ordinary, informed understanding of composition and improvisation. I say "informed" understanding because many people's conceptions of these action-types derives from what I call mythical anecdotes and stories of these processes, and the fact that many people have no direct experience of either composing or improvising in the formal sense.[75] However, one of my contentions is that a lot of what people do and have done in particular circumstances should count as composition and improvisation. Doodling is improvisation. Playing around on a piano more or less randomly is a form of improvisation. Writing an essay or poem is composition; making up a simple tune for a child to play during music lessons is composition. Which model or theory is correct?

---

[75] Without intending to be arrogant or condescending, I want to point out that many characterizations of performing, composing, and especially improvising in the philosophical aesthetics literature are naïve, and consequently inaccurate. Aestheticians with backgrounds in music performance (not just musicology and history) tend to have more accurate descriptions.

Now I will introduce the linear model. Following is a diagram of (LM).

$$\longrightarrow \quad \text{-----------------}\rightarrow$$

t_0 $\qquad\qquad\qquad\qquad t_n$
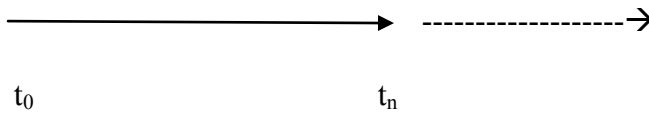
The line should be interpreted geometrically, and represents the flow of time or temporal

coordinates. Reading from left to right, improvising is the first, solid part of the line, and the

dotted continuation line represents composing. The linear model captures the notion that all

artistic production (creation as selection) begins as improvisation. The difference between

moving from the solid to the dotted part of the line is a function of time. The element that causes

a different description of the action in time is when the agent decides to revise or edit what has

been selected at previous points of the line. So there will be changes from solid to dotted lines

throughout the process. It makes no difference whether the process is interrupted or not;

although, significant amounts of interrupted time will favor composition because it is odd to

think of an improvisation that would go on hiatus too many times, or is interrupted for long

periods of time. The individuation of different action-tokens of a single action-type event may

be determined by a chunk of time, as in duration, specific date and time, or by product. So the

length of a jam session or concert, or the Beethoven's Third Symphony could be ways of

individuating action-tokens. (LM) may be interpreted as being a sub-diagram of a more general

radial model. Thus:
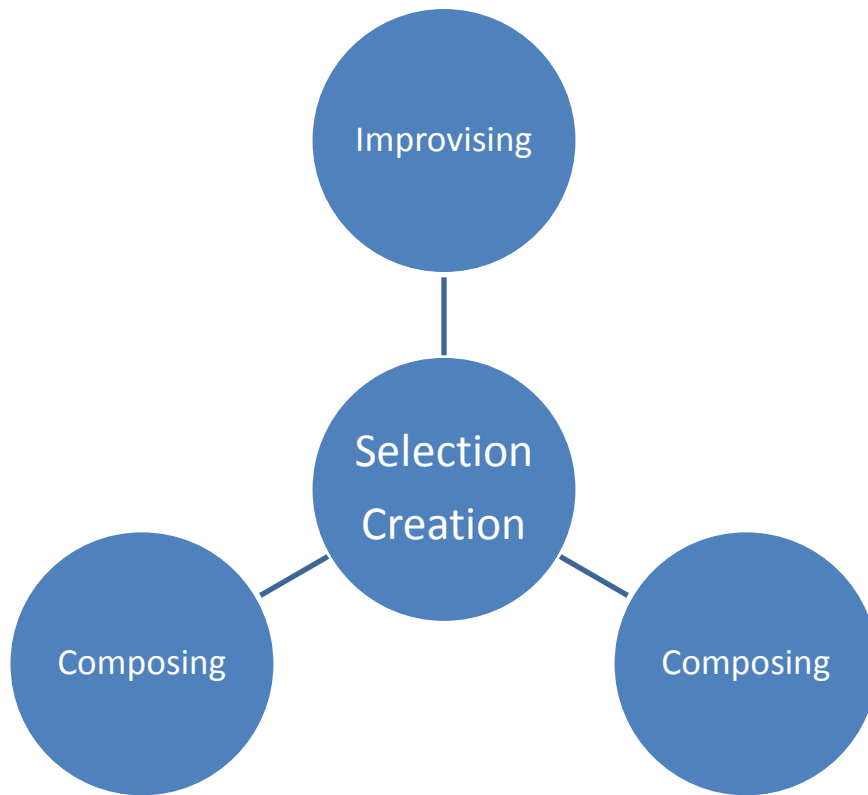
The linear model line is a representation of each line "radiating" from the central bubble. Lines represent an action. Some lines will be improvising, and some will be composing. The central bubble is a representation of the fundamental property composing and improvising share.

Even though I did not conceive of this model from these sources, the Continuum Model (CM) has been hinted at, albeit non-philosophically, by musicologists. For example, Arnold Whittal says, "As is often the case with categorizations in music, however, absolute distinctions between improvisation and non-improvisatory activities cannot be sustained."[76] Bruno Nettl, one of the few scholars (an ethnomusicologist) to study improvisation seriously before the 1990s, comes close to expressing the (CM) model in this passage:

> Improvisation and composition are frequently regarded as completely separate processes, but they may also be viewed as two forms of the same kind of thing (Nettl 1974b). The

---

[76] Arnold Whittal, *The Oxford Companion to Music*, 604.

phenomenally quick though by no means careless composition of a sonata by Schubert may well be related to the rapid combination and rearrangement of materials in an Indian improvisation, and the fact that Schubert used paper and pencil may in some respects be incidental. On the other hand, the gigantic labor involved in the careful composition of a symphony, with the use of sketches and planning diagrams, has just a bit in common with the technique of the Yahoi Indian composer who, within the strictest possible limits, nevertheless finds a large number of ways of relating to each other two short phrases that make up a song. For that matter, the many readings of a Beethoven sonata by a Horowitz are comparable to the twenty different ways in which an Arabic musician may render maqam in the *taqsim* form in the period of a year, or of his life. It may be rewarding to consider improvisation and composition in essence, if not in specific nature, as aspects of the same process. The extreme forms of both appear at opposite ends of a continuum. The one relies on speed, quick decision-making, and risk-taking in public, in front of an audience that wants to see the musician deal with his issues immediately. The other is characterized by laborious processes and the careful, thoughtful solution of complex problems.[77]

In addition, D. Gary Miller in a section called "Improvised/Non-improvised: Typology of Oral Poetry," develops a continuum model for oral epic poetry: "The above examples suggest a continuum of relative fluidity ranging from completely fixed to completely free, with most oral traditions somewhere in between [sic], the degree being contingent primarily on social assumptions and the function/content of the text …"[78] Miller then says that the distinction in the oral/written debates of ancient epic poetry, especially Homer, is not really about whether the texts were oral first then written down, but about the improvised/non-improvised distinction. Miller's "typology" is drawn thus:

                non-improvised   improvised

           Stable |--------------------|-----------------| Fluid

---

[77] Bruno Nettl, *The Study of Ethnomusicology: Twenty-nine Issues and Concepts* (Urbana, IL: University of Illinois Press, 1983), 28-29.

[78] D. Gary Miller, *Improvisation, Typology, Culture, and 'The New Orthodoxy:' How 'Oral' is Homer?* (Washington, D.C.: University Press of America, 1982), 14.

The Continuum Model says that composing and improvising are actions that inhabit a point or points on a continuum or spectrum. So a finite, geometric line with an infinite number of points between two set end points will represent this model. The upshot here is that there will be (or are) cases in which it will be difficult or impossible to determine whether an activity should count as composing or improvising. This may turn out to be a desirable consequence because given what we know about human action there may be no fact of the matter with respect to classification in a conceptual scheme that assumes these distinctions. There will be middle, grey area; but the location of a particular selection action being nearer one end point (either composing or improvising) could be used for classification purposes (with a "more or less" attached). For example, if an action is not at the end point of composition, but near it, it would count as composition and less as improvisation (and vice versa). The advantage of (CM) is that there seems to be cases where it is legitimately difficult to determine whether the artistic agent is purely improvising or purely composing (assuming we know what that means). Furthermore, even when considering (SCI) and (SCC), there are ambiguities. For example, one cannot rely solely on produced content to determine whether something was improvised or composed, as (IND-1) demonstrates. Imagine an audience being present while Bach or Beethoven was "composing." One can easily imagine a case of a musician improvising (even with an audience) in order to create a prescriptive work. This method may seem unorthodox but it is not too far from what we know about Bach and other composers. In the case of Bach we definitely know certain works were directly derived from performed improvisations.[79] David Schulenberg writes, "What Bach and other keyboard players of his day actually did in fulfilling their professional obligations involved a great deal of improvisation: the realization of figured-bass

---

[79] For example, the three part *ricercar* from the *Musical Offering* by Bach we know originated in an improvisation.

accompaniments, the performance of preludes during a church service, and so forth. Written-out

solo pieces were employed principally for teaching and study …"[80] Improvisation was central to

ordinary musical practices during Bach's time period, and this practice grounded what we now

call composition. Peter Kivy writes, "We know, furthermore, both from anecdote and from

fairly trivial inference, that a lot of the composer-performer's musical compositions must contain

material that had its origin in improvisational performance, thus, of course, further collapsing the

composer-performer distinction."[81] Here Kivy does not go far enough. It should also be a trivial

inference upon reflection of what composition is that improvisation is often the first stage of

composing: new musical thoughts and expressions arise from somewhere, but in the same way

as they do when improvising. The problem here is that Kivy, like so many others, necessarily

associates improvisation with performance. Performing is in front of an audience. If one is

sitting in front of the piano with manuscript paper and pencil, and trying things out on piano and

writing down the ones that sound good, one is improvising and them writing down. Why restrict

improvisation in such a narrow way? Simply, it is inaccurate to think improvisation necessarily

involves an audience and performing. Therefore, Kivy is correct is correct that the composer-

performer distinction collapses, but the composer-improviser distinction also collapses.

The current classical music culture does not appreciate this history, or if it does, then it

rejects it. Classical performance music practice has reified these distinctions as if they were

historically always the case. Reasons for this phenomenon, although beyond the scope of this

project, should be investigated. Some have speculated about it. Some lament this situation.

Presently, Robert Levin, an extraordinary pianist, improvises. Levin expresses his wish in liner

---

[80] David Schulenberg, "Composition and Improvisation in the School of J.S. Bach," in *Bach Perspectives*, Volume 1 (Lincoln, NB: University of Nebraska Press, 1995), 2.

[81] Peter Kivy, *Authenticities: Philosophical Reflections on Musical Performance* (Ithaca, NY: Cornell University Press, 1995), 164-165.

notes to his own recording of Mozart piano concertos: "When improvisation regains its former position at the center of Classical music-making, perhaps the gap between composer and performer, between old and new music, between vernacular and art music, and between Classical performer and audience will narrow."[82]

Improvisations may become, or part of, a composition. But compositions can be parts of improvisations in only limited fashion. For example, in an (SCI) case, playing a quotation from a famous composition should count as improvised because the particular placement in the temporal order of playing, in addition to the harmonic implications (*inter alia*) are creative and novel. In addition, its placement in the temporal order of the sound sequence would not be prepared beforehand. Hence we have a slippery slope. Suppose the musician planned when to play the composition quotation before the putative improvised performance. This, then, would not be improvised. Both the content of the placement and the temporal ordering would be planned—that is too much planning to be categorized as improvised. In addition, I rule out cases in which a performer plays a previously improvised sound sequence. This case demonstrates that improvisations may be prescriptive, but the reproducing of the sound sequence is not an improvisation. Initially, the sound sequence was improvised; thereafter, it is the performance of an improvisational work (sound structure).

(CM) handles some difficult cases very well, but it also does not capture some fundamental intuitions we have about composing and improvising. (CM) seems to be correct for the Quick Muse case (mentioned in Part I). Quick Muse is an online poetry "competition" in which two poets are given a quotation as a theme to compose (read: *write*) a poem. This is the

---

[82] Robert Levin, "A Note on Performance and Improvisation," liner notes to Wolfgang Amadeus Mozart, Piano Concertos No. 17 K.453 and No. 20 K.466, Robert Levin fortepiano and conducted by Christopher Hogwood, The Academy of Ancient Music (L'Oiseau-Lyre 455-607-2-OH, 1997), 7.

only constraint imposed on them, except the time limit and the actual time of the competition. Thus, the poets may write in any poetic form they choose: sonnet, rhyme or no rhyme, free verse, meter et cetera. The poets have fifteen minutes to write the poem, and every action of the keyboard is "recorded" in real-time. Consequently, one may view the composition process itself: deletions, amendments, delays, et cetera. There are many things to discuss about this kind of case, but here I want to address the issue of whether the poets are improvising or not. It certainly is not the standard case of writing (or creating) a poem. It seems that this case has elements of composing and improvising. The poets may revise and edit within the time limit, but this constraint forces poets to write more spontaneously, to extemporize. What is one to do with such a case? Having a continuum allows one to locate such a case on the line in the grey area, and with changing constraints one can move the point more or less towards one end point of the line.

On the other hand, (CM) does not capture some features of improvising we might think are necessary. For example, that improvising must be a performance event (token) distinguishes (SCI) from (SCC). On (CM), this kind of necessary condition would be available only for the end point "improvisation;" the grey area section of the line could not make a categorical distinction in this way. Here the salient features of composing and improvising are slippery, which is desirable with respect to temporal dimensions of the creative act or acts, the amount and nature of preparation and planning, and the amount of editing and revision.

The linear model captures the initial stages of composition and improvisation as the same, viz., selection, but has the unfortunate consequence of calling all initial selection improvisation. (CM) captures the vagueness of composing versus improvising, but does not indicate the fundamental property both actions share. This is the case because an action located at either end point, definitely composing or definitely improvising, would not reflect sameness of

process in the initial stages. This is undesirable, as I will show when I discuss the third model:

Genus-Species.

The genus may be called creation or selection. There are two ways to create art (I am

eschewing the term "work of art" for the time being). Creating art is essentially a process in

which an agent makes choices with respect to materials and how to put together or manipulate

those materials. One creates relationships between elements of the materials. In painting,

sculpture, and other plastic arts, this is obvious. In music, the material is sound production

devices, sounds, and sonic properties.

Typically, the genus-species relation would look like this:

```
              ┌─────────────────────┐
              │       Genus         │
              │  Creation/Selection │
              └─────────────────────┘
                         │
           ┌─────────────┴─────────────┐
    ┌──────────────┐          ┌──────────────┐
    │    Species   │          │    Species   │
    │  Composition │          │ Improvisation│
    └──────────────┘          └──────────────┘
```
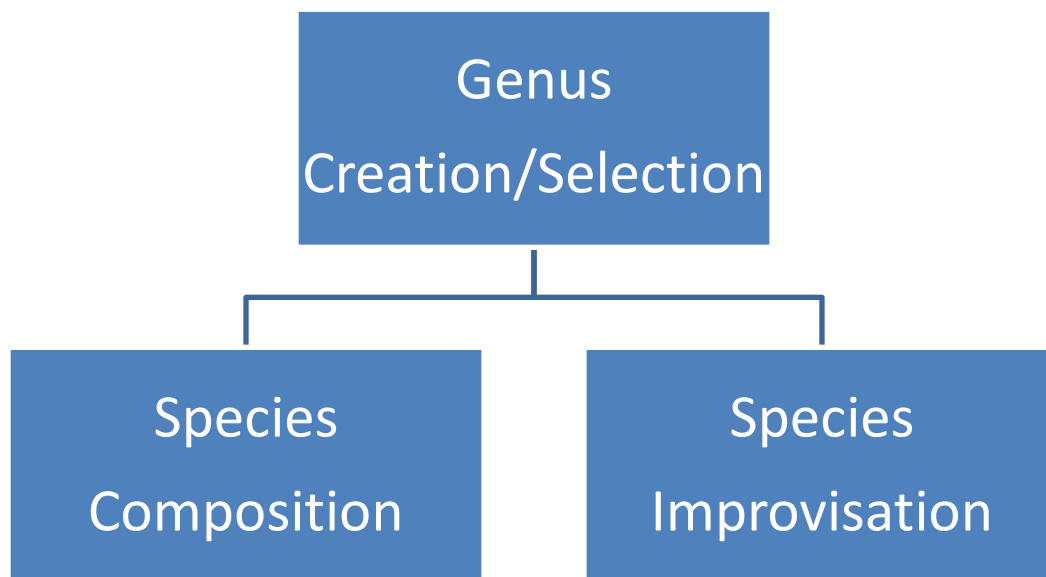
However, the genus-species relationship between composition and improvisation may need to be

modified. This modification reflects the claim that in a fundamental sense improvisation is prior

to composition. The diagram then needs to reflect that improvisation is the first step in

composition in the sense of the production of original ideas, or the initial production of an idea,

but that composition also involves non-improvised determination or selection. An example of

the latter would the case of an agent (artist, composer) who after marking down initial "ideas,"

proceeds to change them or put them together. Here the basic artistic content is present already,

not created in the initial sense, but is rearranged. This still counts as composition and does is

best not considered editing or revising because editing/revision requires at least an intermediary

finished sequence of manipulation, which is then altered, deleted, or amended. I define editing

and revision as the altering, deletion, or amendment of content or form. That feature is an

important phase of composition. As a result, the proper diagram might look like this:

```
              ┌─────────────────────┐
              │  Creation/Selection │
              └──────────┬──────────┘
                         │
   ┌───────────────┐     │     ┌───────────────┐
   │ Improvisation │─────┴─────│ Improvisation │
   └───────┬───────┘           └───────────────┘
           │
   ┌───────────────┐
   │  Composition  │
   └───────────────┘
```
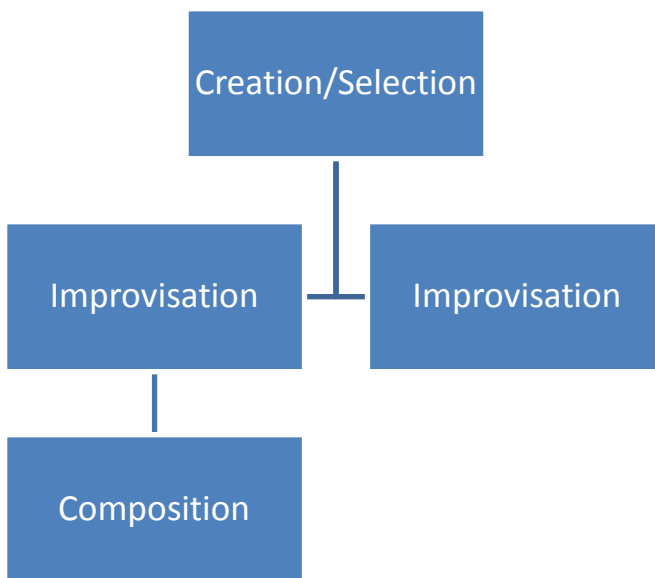
Consequently, the creation-improvisation-composition relationship is not a strict genus-species

relation (at least not in the traditional sense). The advantage of this model is that it reflects some

historical facts about the relation between improvisation and composition (as distinct activities)

in the Western musical tradition. From the late eighteenth century onwards, composition, like

writing, has been privileged. This results in seeing improvisation as parasitic on composition.

Roger Scruton, for example, says that "The jazz performer is, in a sense, also a composer, or one part of a corporate composer. But to describe free improvisation in that way is to assume that composition is the paradigm case, and improvisation secondary. It would be truer to the history of music, and truer to our deeper musical instincts, to see things the other way round: to see composition as born from the writing-down of music, and from the subsequent transformation of the scribe from recorder to creator of the thing he writes. Jacques Derrida has famously criticized Western civilization as 'logocentric'—privileging speech over writing, as the purveyor of human intention. The criticism is the opposite of the truth: writing has been so privileged by our civilization, in religion, law, and politics, as well as in art and literature, that we tend to lose sight of the fact that written signs owe their life to the thing which is *written down*."[83] Now I think Scruton is being too simplistic about the relationship between speaking and writing and the contents that either can generate, but the point is that there had to be musical ideas communicated first otherwise there would be nothing to record, notate, and write down. It is also important to note two different questions here. First, there is an historical or anthropological question about which generative practice came first. Scruton seems to be addressing that question. Second, there is a theoretical question about the two action-types and their relation.

The reason why the above model of (G-S) is problematic is that it seems to equate creativity with improvisation. But we already have a state that accounts for the productive capacity of the creative process, and that is selection. So, we should let selection do its work and reject this enhanced (G-S) model.

The correct elements of (G-S) and (CM) need to be combined. Thus, the selection mechanism, which underlies both composing and improvising, needs to be understood as having

---

[83] Roger Scruton, *The Aesthetics of Music* (New York: Oxford University Press, Clarendon Press, 1997), 439. Footnote deleted from quotation.

a potential infinite number of dotted lines emanating from basic selection to a point in the

continuum line lying between the two end points—composing at one end point, improvisation on

the other. Thus:

improvising |---| composing

In one common definition of improvisation, that it is "composing in the course of

performance,"[84] there is a potential implication that improvising is a species of composing.

Philip Alperson seems to champion this view. But this idea is faulty because it fails to see that

the way in which improvising is like composing is in the fact that both action-types share the

same process but do so in a different manner, which Lee Brown calls "modal" considerations.[85]

According to my account, the issue of whether composing is a species of improvisation, or

improvisation is a species of composition, is a nonsensical question because both practices share

a fundamental process called selection. Selecting is where the agency is. Selecting itself is

neither composition nor improvisation. Of course, selection by actual human agents always

occurs in either composing or improvising, or in the continuum between them. Consequently, to

posit a process called selection is a theoretical construct, an abstraction.

The distinction between composing and improvising is one of degree. There is a

spectrum or continuum of actions having improvisation to one side and composition on the other.

Whether any one action lies categorically to one side with a firm degree of confidence is yet to

be seen. So, my view is that the composition-improvisation distinction is not hard and fast but a

---

[84] Thus, the title of the Bruno Nettl and Melissa Russell volume: *In the Course of Performance*.

[85] Brown, "Musical Works, Improvisation, and the Principle of Continuity," 353.

continuum or spectrum. Consequently, it is vague. This does not mean that the metaphysics of the work must be vague too. What I will do in the work section is build the theory based upon those actions that are on the end of the spectrum, the ones we know, or think at least more probable, are improvisation.

If both composition and improvisation involve selection as their base cognitive/motor constituent or process, then one may wonder why we should have two action-types. Why not consider an adverbial theory of composition and improvisation. This would involve linguistic revisionism, but I do not think that that is a knock-down argument against such a theory— linguistic revision is sometimes warranted. Artists select *compositionally*[86] or *improvisedly*. In this case the artist is fundamentally doing the same thing, viz., selecting, but there are two ways in which it may achieved. This is similar to the analysis of many other action-types (verbs), such as running and running quickly. I reject this view because the linear model is wrong, and because there is a disanalogy with other verbs. Even though I could begin composing and then improvise, and vice versa, in performances this cannot be the case. One has already composed and now it is being played, instantiated, performed. In addition, there are enough differences that obtain in most cases between composing and improvising to preclude an adverbial theory.

2.2   Properties

When a jazz master improvises, perhaps the most impressive aspect of the performance is its appearance of impromptu perfection. Although improvised, the performance has no mistake, false step, or deficiency. It looks inevitable, as if it could have been done in no other way, as if every stage were known to the performer from the beginning.

---

[86] "Composedly" already exists as an adverb with a very different meaning. "Compositionally" exists, too, but sounds closer to the intended meaning here.

> Paradoxically, we know that if the same jazz master performed the improvisation again, it would be entirely different, but it would still appear as if it could have been done in no other way, as if it were inevitable.[87]

— Francis-Noël Thomas and Mark Turner, *Clear and Simple as the Truth: Writing Classic Prose*

There are both metaphysical and evaluative issues with respect to the following properties: improvised/having been improvised, improvisatory (character)/as if it was improvised/sounds or looks improvised. "Improvised" can pick out a certain action-type or it can be used as an aesthetic property—but saying something is improvised or improvisatory as an aesthetic property does not necessarily entail anything about value. Sounding or looking or otherwise seeming improvised is often called "improvisatory" or "as if improvised." I would like to discuss this property from a metaphysical point of view and bracket the evaluative issues. Since "improvised" and "composed" are genetic properties, not much discussion is required here because it has been addressed in the action theory section above. Medium specificity becomes process/generative specificity: certain kinds of content and/or attributes are better suited to one generative process rather than another. I am studying two generative processes, composition and improvisation. Performance is not a generative process because any performance will be either *of* a composition or an improvisation.

It is clear that there is a property of performances, and perhaps of other objects and events, that one may call "improvised." This is meant in the sense that these performances meet the following criterion: if the performance was in fact improvised by the performer, then the performance has the property of *having been improvised*. Hence, this is a genetic property: the property is about the origin, or generative/productive process, of the object to which it is being ascribed. A performance may be an instantiation of this property, a bearer of this property, or

---

[87] Francis-Noël Thomas and Mark Turner, *Clear and Simple as the Truth: Writing Classic Prose* (Princeton: Princeton University Press, 1994), 37. (This book is now in a second edition, 2011.)

possess this property. In addition to performances in music, dance, and theatre, literary works and paintings could also be described as improvisatory. If an artist can improvise in a particular art form, then there is the potential for an object in that art form to be described as improvised. I will bracket the question of what kinds of thing can be bearers of such properties and just refer to performances and improvisations themselves, since it is clear that they are probably the best examples of such bearers.

It would seem that if this is the case with improvisation, then so it is with composition. If a sound sequence (or sound occurrence) has been composed (action-type), then it has the genetic property of *having been composed*.

Can we make a distinction between the properties *is/was improvised* and *sounds improvised*? *Sounding improvised* is not a necessary property of performances that are in fact improvised, because a performance may *be* improvised and not *sound* improvised (whatever that means for the moment). On the other hand, a performance could be of a composition but still sound improvised. One may want to say: if a performance sounds improvised to the listeners, then it has the property of *sounding improvised*. Consequently, *sounding improvised* is a perceptual property to some extent. In other words, the perception of listeners and their recognition completely determines the truth-conditions of the property ascription. This does not, however, entail that no background knowledge is required for ascription. One could not properly ascribe a performance as sounding improvised if one has not listened to it, and if one has not engaged with improvised (genetic sense) and composed works in the past. The problem for such an account of this property is whether consensus, or even something less than consensus, could ever be achieved with respect to various performances. Perhaps this is an empirical question. Since the truth-conditions, on this account, not only include direct perception but recognition

under a description, the perceiver would also require certain background knowledge for ascription. This would mean that *sounding improvised* would also be an artistic property. There are at least two kinds of properties that are relevant to aesthetic understanding: aesthetic properties and artistic properties. Aesthetic properties are more or less perceptual, and require little or no background knowledge about art history and the like for successful ascription. Artistic properties require background knowledge, sometimes a lot of it, for ascription.[88]

Where do the conditions, contexts, and instances from which we think we can say things like *sounds improvised*, whether or not we know in fact that it was improvised, derive? There must be experiences from which we derive our judgments about *sounding or seeming improvised*? Could it simply be the set of performances to which we were exposed in our personal histories?

Consequently, there is an epistemic requirement for the successful ascription of *improvisatory* and *as if improvised*. It might be too much to require that one have experiences of both composed and improvised works in a particular art form. Probably, it is sufficient that one have experiences of improvised works in *some* art forms. If one did not have some experience with improvisations, then it seems unlikely that one would be able to recognize the properties on which *improvisatory* supervenes. This supposes that there are properties of improvisations that can be detected by audiences. So what are these features? What does it mean to sound improvised or spontaneous? Is sounding improvised and spontaneous the same thing? My hunch is that what listeners (or viewers) are tracking are various attributes that are related through a family resemblance structure. So, there will be attributes of improvisations that are

---

[88] The distinction between aesthetic and artistic properties is discussed in detail below in 2.3.

sometimes attributes of compositions, and there are no necessary attributes, those that are always present when a work *sounds improvised*.

A WOA may seem improvisational, even if it is scripted, if it has a feel of spontaneity to it. According to Gena Rowlands (in a broadcast interview with Charlie Rose), John Cassavetes' films were mostly scripted except for his first (*Shadows*), which was improvised. So what most people are seeing in his films is the property of *looking improvised* not *being improvised*. Having been improvised is a factual property that picks out a genetic feature of a work. This property, therefore, is contingent upon the definition of the action-type "improvising." Whereas sounding or looking improvised is a perceptual property that picks out features of a work, whether or not it was in fact improvised.

John Rockwell in the New York *Times*, for example, used the term as an aesthetic property but not a genetic one in a recent review of Yushiko Chuma's *Sundown*, a music and dance piece. Rockwell writes, "A lot of the performance, especially outdoors, looked a little inconclusive and scattershot, with an improvisatory feeling, however carefully planned."[89] In this context, it seems Rockwell is using it in a somewhat negative sense because "improvisatory" occurs in the sentence with "inconclusive" and "scattershot." But I can also see that "inconclusive" and "scattershot" may be positive attributes of WOAs, and thereby contribute to the WOA's aesthetic value. On the other hand, one may interpret this sentence to mean that the improvisatory feel accounts for or explains the inconclusiveness and scattershot quality, in which case "improvisatory" could be value-neutral. Nonetheless, this is good example, demonstrating that such a property is used, and of how such a property is used, in practice, in criticism.

---

[89] John Rockwell, "Improvisatory Caper Beguiles Even before Setting of the Sun," Dance Review, The Arts, The New York *Times* (July 31, 2006): E5.

Usually, an audience member will know whether the performance she is going to experience is a performance of a composition or an improvisation, and sometimes there is a mixture of these, and perhaps even in the mixture a person would not be able to tell which part was improvised and which not improvised. This often happens in the case of watching television, theatre, or films. Did the actor *ad lib* that? Or was that written in the script? Answers to these questions may not be forthcoming from just direct experience of the performance. Answers would require information typically outside the normal conditions an audience member finds herself. Consequently, the determination of whether a particular sequence was composed/scripted or improvised is a matter of one's epistemic position. Members of the cast and crew, presumably, would know the status of sequences. Even in cases where an audience member possesses the score or script, it might be impossible to determine improvisation or not. A change from the script (or a version of the script) could have been made during rehearsals, or at least prior to performances. In that case, the change would not be improvised during the performance.

What could it mean to say that some set of actions or sound-occurrences sound *as if it were improvised*? This sounds like a recognitional capacity. As with many other recognitional capacities, they are knowledge-based and perceptual. The knowledge may be technical and inductive. Here one's previous experiences of listening to improvised (genetic sense) music, composed music, and knowledge of genres, art and music history would be relevant. One has memories of what it sounded like et cetera. One makes inferences about what can be done and what cannot be done, limits to human capacities and abilities. But there are problems. A recognizes P as sounding improvised, B does not. But this is just like any other aesthetic concept or property.

There is no property of music that *ipso facto* would distinguish between sounding improvised or composed. However, certain properties, such that if a musical performance or work possessed them to some high degree, might be able to distinguish these alleged properties. For example, large-scale structural features that some analyses ascribe to works may be highly improbable for an improviser to do simply because of human limitations. These limitations are cognitive (short-term and long-term memory limitations, certain "perspectival" requirements for locating and planning such large-scale features) and physical (movements, perceptual). But one must be very careful here not to underestimate human abilities. It is well-known especially in music that many prodigies and extraordinary players have abilities that go well beyond ordinary capacities: in motor skills, memory, retention, recall, perception, et cetera. These abilities do increase the probability of performing some of these large-scale features, to realize them in some extended improvisation over a single time, or recording session or over a career.

The property often associated with improvisation is spontaneity, which could be imagined more or less immediately, a certain ephemeral quality. Probably though the most important feature is the knowledge *that* this is an improvised performance. This also explains the positive evaluations of improviser and improvisation when the improvisation sounds like things that the audience knows were not (are not) improvised. The frame of reference, or background information, for evaluating these performances is non-improvisations. In this way, improvisation draws attention to the ways in which the conditions of making or creating can be important in critical and casual evaluation. For example, in a discussion of the Parry-Lord theory, D. Gary Miller says, "The appropriate question then becomes: Does improvisation-composition before a live audience foster devices that differ from those normally found in non-

improvised poetry, such that the two types may exhibit different formal properties?"[90] He then

goes on to see whether they in fact have different properties. In other words, Miller does literary

criticism with this distinction in mind.

Another useful distinction can be made. Lee B. Brown suggests that in especially non-

musical improvisation, in say painting or literature, perhaps a better term is non-performing

artistic improvisation, there is temporal indifference between the audience of the artwork and its

creation. That is, a painting (say) can be improvised in terms of the distinctive activity in which

it was created, its modality, manner in which it was made, created, constructed but the audience

does not and need not witness this. Consequently, there can be two identical objects in terms of

perceptual properties and even modalities, but one main difference in modality: one was created

improvisationally before exhibited, and the other was performed, improvised in the presence of

an audience. It is a form of performance art. Do they both have the same property of improvised

or improvisatory? Are there any aesthetic differences? Are we expected to imagine the

performance conditions in the case of the temporally indifferent one? This distinction between

improvising in painting (say) and music dissolves once one introduces recordings of musical

improvisations. Is this not the same as the painting case? Does one really have to witness the

improvisation live or in the studio? I do not think we want to claim that if a performance occurs

in a studio setting, this feature itself excludes the performance being an improvisation. That

sounds absurd to me. The studio improvisation still has the genetic property of being improvised

whether any one witnesses it or not. This is not true if one requires that improvisations are

performances and performances must have an audience. Why not say that the studio engineers

---

[90] D. Gary Miller, 15.

and others in the studio count as an audience. In some sense they are an audience of what is being played.

Stanley Cavell seems to be talking about the *as if* property of improvised: a performance sounds as if it were or could have been improvised. It is not clear what the antonym property should be to "not sounding spontaneous." If X is not spontaneous then what is it? Contrived (but this usually not a neutral term; it is negative)? Not fresh or planned? How can something *sound* planned, worked out? The answer might involve attributions of simplicity and complexity grounded in basic human capacities and abilities. For example, X might follow certain rules that only studied reflection could provide; or X is so complex and possesses such large-scale features that a human could only achieve this with editing, revising, and long-term activity and reflection.

It is not clear that sound-occurrences which are in fact improvised have the perceptual property that Cavell is attempting to explain. One thing is certain, however: given Cavell's account, a composition does not necessarily have the property "*as if were* (or sounds) composed," because compositions may have the property of being "improvisatory." Although Cavell's main purpose is not to defend the existence of such a property, for his overall argument to be persuasive he only needs this account to be plausible to function as an analogy for his arguments about fraudulence in contemporary music and art. When talking about "improvisatory," Cavell is not talking about aleatoric methods or randomness, because those are the subjects (or targets) of his broader aim.

Within some two to three pages, Stanley Cavell in 1966 was able to broach many of the issues that are of philosophical and theoretical interest with regard to improvisation. In what is now considered by aestheticians as a classic, Cavell's "Music Discomposed" is a mother lode of

ideas, musings, and commentary, and rich in philosophical, probing discourse. The pages that concern me here are roughly 200-202, where Cavell discusses improvisation.

Cavell introduces the concept of improvisation in order to make a broader point about fraudulence in modern (or contemporary) art, especially music. Here I want to address his comments about improvisation for their own sake, without regard to Cavell's larger purpose (even though, if his account of improvisation is wrongheaded, then it may affect his larger project as well).

Cavell's broad understanding of improvisation as "certain qualities of music generally" is about how a listener might perceive some music. I interpret this to be similar to the Wittgensteinian idea of, instead of "seeing as," "hearing as ..." *Hearing as* reveals that listening is infected with attitudes, expectations, and even fabrications. In this case it would be (*inter alia*) hearing the music *as if it were improvised* (or as if it were the product of improvisation). But what are these purported features of music? If this type of listening is possible, then the person must have some prior concept of improvisation before she will be able to "hear the music as improvised..." Otherwise, how would one know that one was listening as if the music were improvised as opposed to hearing the music some other way? I take it that these general features of music to which Cavell is referring are in opposition to features music has when it is composed and does not sound as if it could have been improvised. There are limits to what one can see or hear as improvised. That seems to be Cavell's point.

But the music Cavell is referring to is, by historical fact, more or less composed. It was composed in the sense that there was opportunity for revision, even though parts may have had their source in improvisation. So, one could at least in principle, according to Cavell, listen to music as if it were being improvised instead of having been composed prior to its performance,

namely the performance one happens to be listening to at the time. This seems to depend upon a strict distinction between composing and improvising. On the other hand, it might not presuppose this strict distinction because Cavell admittedly uses the concept of improvisation with unusual, perhaps even idiosyncratic, broadness. That is legitimate as long as one can make sense of this concept in that way. As I argued above, I do not think that this distinction is strict, and it is sometimes untenable in that it hinders and obfuscates generative/production conditions instead of illuminate them. The way in which Cavell is asking one to listen does not consider the implications of the actual conditions of composition: the composer improvising either in her "mind's ear," or on an instrument to herself, and writing it down, and then possibly revising. So what Cavell must mean when he says that around the time of Beethoven this type of listening ceases to be imaginable, this feigned property of improvisation, is that the music no longer seems to be imaginable as the product of a process of performed, spontaneous composition without revision. There were large and long-term plans and goals of the compositions that could have been completed only with large stretches of time for reflection and revision, looking back on what had already been composed, comparisons and juxtapositions of sections and pieces—all tasks that need much time and editorial sensibility. (These are the kind of properties with which Schenkerian analysis is concerned.) These large-scale properties are not normally associated with improvisation.

It is worth reproducing the whole of this brilliant passage, even though it is long:

> The concept of improvisation, unlike the concept of chance, is one which has established and familiar uses in the practice of music theorists and historians. An ethnomusicologist will have a recourse to the concept as a way of accounting for the creation-cum-performance of the music of cultures, or classes, which have no functionaries we would think of as composers, and no objects we would think of as embodying the intention to art; and within the realm of composed (written) music, improvisation is, until recent

times, recognized as explicitly called for at certain sharply marked incidents of a performance--in the awarding of cadenzas, in the opportunities of ornamentation, in the realization of figured bass. In such uses, the concept has little explanatory power, but seems merely to name events which one knows, as matters of historical fact (that is, as facts independent of anything a critic would have to discover by an analysis or interpretation of the musical material as an aesthetic phenomenon), not to have been composed.

My use of the concept is far more general. I mean it to refer to certain qualities of music generally. Perhaps what I am getting at can be brought out this way. In listening to a great deal of music, particularly to the time of Beethoven, it would, I want to suggest, be possible to imagine that it was being improvised. Its mere complexity, or a certain kind of complexity, would be no obstacle. (Bach, we are told, was capable of improvising double fugues on any given subjects.) I do not suggest that a chorus or a symphony orchestra can be imagined to be improvising music; on the contrary, a group improvisation itself has a particular *sound*. On the other hand I do not wish to restrict the sense of improvisation to the performance of one player either. It may help to say: One can hear, in the music in question, how the composition is related to, or could grow in familiar ways, from a process of improvisation; as though the parts meted out by the composer were re-enactments, or dramatizations, of successes his improvisations had discovered--given the finish and permanence the occasion deserves and the public demands, but containing essentially only such discoveries. If this could be granted, a further suggestion becomes possible. Somewhere in the development of Beethoven, this ceases to be imaginable. (I do not include *all* music after Beethoven. Chopin and Liszt clearly seem improvisatory, in the sense intended; so do Brahms Intermezzi, but not Brahms Symphonies; early Stravinsky, perhaps, but not recent Stravinsky.)

Why might such a phenomenon occur? It is, obviously enough, within contexts fully defined by shared formulas that the possibilities of full, explicit improvisation traditionally exists--whether one thinks of the great epics of literature (whose "oral-formulaic" character is established), or of ancient Chinese painting, or of Eastern music, or of the theatre of the Commedia dell'Arte, or jazz. If it seems a paradox that the reliance on formula should follow the fullest release of spontaneity, that must have less to do with the relation of these phenomena than with recent revolutions in our aesthetic requirements. The suggestion, however, is this. The context in which we can hear music as improvisatory is one in which the language it employs, its conventions, are familiar or obvious enough (whether because simple or because they permit of a total mastery or perspicuity) that no point are we or the performer in doubt about our location or goal; there are solutions to every problem, permitting the exercise of familiar forms of resourcefulness; a mistake is clearly recognizable as such, and may even present a chance to be seized; and just as the general range of chances is circumscribed, so there is a preparation for every chance, and if not an inspired one, then a formula for one. But in the late experience of Beethoven, it is as if our freedom to act no longer depends on the possibility of spontaneity; improvising to fit a *given* lack or need is no longer enough. The entire enterprise of action and of communication has become problematic. The problem is no longer how to do what you want, but to know what would satisfy you. We could also say: Convention as a whole now looked upon not as a firm inheritance from the past, but as a continuing improvisation in the face of problems we no longer

understand. Nothing we now have to say, no *personal* utterance, has its meaning conveyed in the convention and formulas we now share. Ina time of slogans, sponsored messages, ideologies, psychological warfare, mass projects, where words have lost touch with their sources and objects, and in a phonographic culture where music is for dreaming, or for kissing, or for taking a shower, or for having your teeth drilled, our choices seem to be those of silence, or nihilism (the denial of the value of shared meaning altogether), or statements so personal as to form the possibility of communication without the support of convention--perhaps to become the source of new convention. An, then, of course, they are most likely to fail even to seem to communicate. Such, at any rate, are the choices which the modern works of art I know seem to me to have made. I should say that the attempt to re-invent convention is the alternative I take Schoenberg and Stravinsky and Bartok to have taken; whereas in their total organization, Krenek and Stockhausen have chosen nihilism.[91]

Cavell is correct in saying that there are limits to his exercise of imagination. For example, when one is listening to an orchestral or choral piece, it is difficult to imagine how such a piece could be collectively improvised by all of the musicians. Such a feat is imaginatively resistant. At minimum, it would be highly improbable for this to happen, even though such a thing is logically possible. Collective improvisations, he says interestingly, have a particular sound. I take this to be some perceptual property, something irreducible, as in "I cannot say to which physical properties it reduces but I know when I hear it"—it is veridical and recognitional.

But I do take issue with some of what Cavell is suggesting. I begin with this early (1833) account of Mozart's talent for improvisation.

In the art of free improvisation Mozart had no equal. His improvisations were as well-ordered as if he had them lying written out before him. This led several to think that, when he performed an improvisation in public, he must have thought everything out, and practiced it, beforehand. Albrechtsberger thought so too. But one evening they met at a musical soiree; Mozart was in a good mood and demanded a theme of Albrechtsberger. The latter played him an old German popular song. Mozart sat down and improvised in this theme for an hour in such a way as to excite general admiration and show by means

---

[91] Stanley Cavell, "Music Discomposed," in *Must We Mean What We Say?* 200-202.

of variations and fugues (in which he never departed from the theme) that he was master of every aspect of the musician's art.[92]

Albrechtsberger, if not present and recording technology were available, would not have ascribed *sounds improvised* to this Mozart performance. One cannot underestimate the abilities of such geniuses.

Cavell suggests that there is this break in the history of music, and perhaps it can be broadened to other art forms, such that roughly before Beethoven (or early Beethoven as Cavell would have it) Western art music sounds as if it could have been improvised or derived from improvisations. In fact, a large part of early music was improvised and derived from personal and public improvisations, especially in J. S. Bach's case. From roughly late Beethoven and after Western art music sounds as if it cannot be improvised or derived from improvisations. Why? Even though Cavell does not say explicitly what the source of this transition is, one can surmise that it is this later period's musical complexity, its large-scale structural features, its "juxtaposition." One obvious criticism of this view is to say that Cavell underestimates what in fact can be improvised by expert, talented, skillful musicians. One cannot be cheap about this: both Cavell cannot be cheap and criticisms of him cannot be cheap. What I mean is that obviously a group of orchestral musicians are not going to get together for a "jam session" on Saturday night and by chance improvise Beethoven's Sixth Symphony. So the point cannot just be about instrumentation and the complexity that is derived from it (which Cavell addresses), and the concomitant coordination problems that would involve. This thought experiment is not impossible but improbable, just like the monkeys accidentally typing out *Hamlet*. (the

---

[92]Abbe Stadler, 1833 autobiography quoted in Taruskin, 287.

symphony case is more probable than the monkeys, I should think.) Cavell's point is about the

sonic properties themselves, or as he says it, "certain qualities of music generally."[93]

So a more genuine criticism of Cavell is that he presupposes an oversimplification of

what improvisation means and has meant, and that the goals of the agents of Western art music

(composers, performers) have changed dramatically with respect to improvisation through the

historical periods of music and art. One might say that there are three more or less distinct

narratives of the meaning and goals of improvisation in Western art and music. One is the

Classical view, which would include the Baroque and early Classical periods of music history.

Here the goal of improvisation was *not* to sound improvised, to conceal the generative practice

that has given rise to the product of the improvisation, and to keep in line with non-improvised

evaluative criteria. This is what Gerald Bruns has called "rhetorical" improvisation.[94] This

period is about embellishment, working within fixed forms, et cetera. And the history provided

in Part I justifies this view: figured bass, ricercar, cadenza, faburden, et cetera. There is no

attempt to loosen up the non-improvised structures. Yet this is just what Cavell calls sounds *as if*

improvised.

The Romantic view of improvisation is to have less concealment. There is a loosening up

of structures and allowing more freedom, this is what makes the Romantic period different from

the Classical. But still keeps within the evaluative criteria of non-improvised evaluative criteria.

This period also allows sounding improvised a bit more, certainly more than classical. Examples

are the development of the impromptu, fantasia, the construction of many of the famous

cadenzas to the Classical composers, etc.

---

[93] Cavell, 200.

[94] Gerald Bruns, "De Improvisatione: An Essay on *Kora in Hell*," in *Inventions: Writing, Textuality, and Understanding in Literary Theory*, (New Haven, CT: Yale University Press, 1982), 145-159.

While the modernist/contemporary view is to not conceal at all, want to sound spontaneous, not concerned with keeping up with the evaluative criteria of non-improvised, in fact eschewing and sometimes purposefully subverting those criteria.

I think that I have license to characterize a whole history here in this way to counter Cavell's general characterization as well; in fact Cavell's is even more ambitious than mine: it is more general and far-reaching. Furthermore, this is no different than Danto's interpretation of art history.[95] Of course, some people think Danto's theory is false, or does not resonate well with the actual, detailed study of the history of art. Nonetheless, those criticisms are internal to the process. In other words, these criticisms are aimed at Danto's conception of how art history has progressed and the organizing principles by which one can retrospectively make sense of such. External criticisms would be say that the whole enterprise of attempting to characterize history with grand themes. To argue against this view would take me too far from the subject at hand. So I shall hand wave here and simply say I do think history, besides studying the minutiae, which is important, would be less interesting and useful from the point of view of using history to learn about who we are, our past, what is possible, and where we are going. Without such grand narratives, those goals and uses of history would have to be withdrawn. Yet this is a major reason why we study history and take keen interest in it.

Now let us apply this way of viewing the historical narrative of improvisation to Cavell's view. He assumes a unitary narrative of improvisation, otherwise his view would not even make sense. Now I am not saying that Cavell's view is incoherent. It is internally consistent in the sense that all he needs to make his claim is for people to be able to distinguish between two general kinds of sounding music, before and after his breakpoint. But its basis is faulty. One is

---

[95] Arthur Danto, *After the End of Art: Contemporary Art and the Pale of History*, The A.W. Mellon Lectures in the Fine Arts, 1995, Bollingen Series 35: 44 (Princeton: Princeton University Press, 1997).

not going to be able to suppose a static sounding *as if improvised* because the goals etc. of improvisation changed. But does Cavell's view then make sense for just Baroque and early Classical going into the late Classical and Romantic period? Is that all he needs to make his point. I think not because his point is not just a historical one, but a general theoretical one (cite evidence of this).

These improvisation conventions and values were formed according to not only aesthetic concerns and interests but social ones too. These were not formed in an aesthetic vacuum—to think so would be naïve.

The paradox that Cavell is exposing and taking advantage of is that the conditions that make improvisation possible as an option, a possible act, are exactly those of composition as well. For composition to have been foregone, we need not look to improvisation, nay, it is contemporary music of chance and total direction that is the alternative (or enemy as some would have it).

Questions for Cavell's use of improvisatory are as follows. Is it plausible to say that people could reliably and consistently distinguish between sound occurrences that sound improvised or sound composed? What assumptions must be in place for a property like *improvisatory* to be useful at all?

I think that Cavell's account is confused because it assumes certain beliefs about compositions and improvisations that are false or questionable. Cavell, like many others, underestimates what may be and what has been achieved in improvisations, and neglects a more accurate account of composing as involving improvising. Furthermore, improvisations do not have any particular "sound." Anything improvised could have been composed, and anything composed *could have* been improvised (in a logically possible sense) though it is improbable that

would be the case. The fact that it in many cases it is highly improbable, although not

impossible (logically possible), that a set of orchestra musicians together improvised a sound-

occurrence corresponding to Brahms's Fourth Symphony score is not relevant here. Why? Is it

really a misunderstanding of probability, or is it that it underestimates human capacities? It just

takes more time and reflection to create a symphony with complex relations like Brahms's

Fourth than is possible for a human spontaneously creating, or creating while performing.

Perhaps the better answer is that that is not what a set of musicians do when they get together to

improvise. They are not trying to create a classical symphony, that is not their goal.

Furthermore, many famous, justly lauded improvisations have complexity on par with classical

music features (one should think of Clifford Brown, Sonny Rollins, John Coltrane). Now in

some sense, but a very narrow and useless sense, one may speak of "improvisatory." For

example, when some music sounds like jazz, people tend to say something like "sounds

improvised" et cetera. However, the problems here are 1) the music may in fact not be

improvised; and 2) this presupposes the equation of jazz with improvisation, which is false.

2.3   Works of Art

> Pop (or jazz) culture, in the starkest contrast to classical, has a concept of work-identity
> so fluid as to be practically indefinable. (It is a famous unresolved problem of
> musicology, in fact.)[96]
> —Richard Taruskin, *Text and Act: Essays on Music and Performance*

I must warn at the outset that I will not provide a comprehensive theory of art works, nor

even musical works, because I do not have one. Nor do I need one to accomplish the goals of

---

[96] Taruskin, 281.

this section. (Compare this to the fact that I did not have a comprehensive account of artistic creation in the above section.) However, I do provide some insights about works of art and musical works, and defend the thesis that improvisations are works. Moreover, I will not be providing a comprehensive overview of the literature on musical works, in part because Stephen Davies has already done this in his masterful book *Musical Works and Performances: A Philosophical Exploration*.[97]

In addition, my theory of improvisations as works—that they are WOAs and their particular nature—may proceed without making an explicit connection between the action theory and ontology of work-products. As I said earlier, the correct model of the action-types of composition and improvisation is the continuum model even though that model is troublesome for a stable ontology of work-products. Therefore, what I say henceforth may be interpreted as the results of a generative process that clearly falls on the extreme improvisation side of the continuum line. Alternatively, but more controversially, the continuum model may suggest that the ontology of the results of composing and improvising ought to be the same. This is the case because since composing and improvising fundamentally share the same logical and cognitive process of selection, and most composing and improvising are mixed enterprises (the reason for the continuum), an account of the WOA can be uniform. One consequence of this would be that an account of a MW from an (SCC) case would be admitting improvisation to some degree, and whatever account of a MW from (SCI) would be admitting composition and all that entails to some degree.

---

[97] Stephen Davies, *Musical Works and Performances: A Philosophical Exploration* (New York: Oxford University Press, Clarendon Press, 2001). Davies has done this for the definition of art issue, see Stephen Davies, *Definitions of Art* (Ithaca, NY: Cornell University Press, 1991); and expression in music, *Musical Meaning and Expression* (Ithaca, NY: Cornell University Press, 1994).

There will be two sets of arguments for the conclusion that improvisations are works: direct and indirect. The first set of indirect arguments will be considering the major challenges that have been put forward to classifying improvisations as WOAs. I shall undermine each of these challenges. Undermining those challenges is not sufficient for demonstrating that improvisations are WOAs (there could be other reasons); however, it does clear the way for more positive, direct arguments. The second set of indirect arguments will be burden-shifting. The presumption among aestheticians today is that improvisations are not WOAs (of course, there is an important minority). I will remove this presumption in order to demonstrate that it is plausible to think that improvisations are WOAs. I will accomplish this by showing that improvisations are covered by the most sophisticated, widely accepted theory of the musical work, which is Jerrold Levinson's indicated structure theory. Consequently, the burden of proof will be on the naysayers to show us why improvisations are not WOAs; however, it could still be the case that improvisations are not WOAs. Another problem here is that although musical improvisations can be covered by Levinson's theory of musical works, this theory does not capture all of the salient features of improvisations, which may be important or essential to the identity of an improvised work. Some of these shortcomings are similar to why Levinson's theory seems to have limited application in general (which he recognizes). Moreover, non-musical improvisations are not covered by Levinson's theory. The third indirect argument will be generated by the question: if improvisations are not works, then what are they? I will look at some of the answers given to this question, and consider other logical possibilities. I will show that none of these other possibilities is a plausible account of what improvisations are. Hence, an improvisation as a WOA is the best choice among alternatives. The set of alternatives, however, may not be exhaustive, thus making this argument indirect.

The direct argument involves providing a positive theory of improvisational works. Presenting a positive theory goes beyond mere burden-shifting, process of elimination (best among alternatives), and undermining counterarguments. In some sense, providing a positive theory constitutes an "existence proof," i.e., if one can do it, and there is no other plausible alternative, then it must be the case. First, I will draw upon the indirect argument that improvisations do meet the conditions of some of the current theories of the work, and so are works under those theories (like Levinson's). The features of these theories that improvisations meet, and the salient features of improvisations that are not captured, will inspire the positive account I shall give. I will show that improvisations need a more finely tuned theory of the work than Levinson's. In addition, whilst doing this, questions of individuation will be addressed. My account coheres well with, and preserves, intuitions both musicians and non-musicians have about improvising and improvisations, and it explains improvisational practices in the various art forms.

2.3.1   A General Critique of "Musical Work" and a Defense

> The conviction persists, though history shows it to be a hallucination, that all the questions that the human mind has asked are questions that can be answered in terms of the alternatives that the questions themselves present. But in fact, intellectual progress usually occurs through sheer abandonment of questions together with both of the alternatives they assume, an abandonment that results from their decreasing vitalism and a change of urgent interest. We do not solve them, we get over them.[98]
> —John Dewey

---

[98] John Dewey, quoted in Terence Deacon, *The Symbolic Species* (New York: W. W. Norton, 1997), 11.

Before I begin my positive account and criticisms of other views and theories, I will address some meta-ontological issues. When one is constructing an ontology, there are overt and covert assumptions or presuppositions lying behind the theory. Recently, aestheticians have begun to discuss and investigate these explicitly as meta-ontological issues; however, there are moments in the history of analytic philosophy that address these issues, and certainly Kant could be viewed as doing this systematically in his *Critiques*.[99] One may call these meta-ontological issues and considerations. Amie Thomasson suggests that "… meta-ontology, as applied to issues in the ontology of art, [are] designed to examine what it is we are doing when we formulate theories about the ontology of art, how we can adjudicate among the competing theories, and what the limits of knowledge are in this area."[100] In my view, broadly considered, meta-ontological issues involve the investigation of assumptions and presuppositions about other ontological theories (usually broader theories, such as theories of abstract objects or of material objects); the purpose and function of ontology and metaphysics more generally; facts about the world; and scientific theories that may or may not be relevant to the ontological theory at hand.[101]

It is now commonplace that there are such things as musical works (MW) or musical works of art. This was not always the case. As Lydia Goehr has shown, *our* (read: Western,

---

[99] In analytic philosophy I am thinking of P. F. Strawson. Wittgenstein is another example. On meta-ontology explicitly recognized in aesthetics, see, for example, Amie L. Thomasson, "The Ontology of Art and Knowledge in Aesthetics," *Journal of Aesthetics and Art Criticism* 68, no. 2 (Summer 2005): 221-229; "Ontological Innovation in Art," *Journal of Aesthetics and Art Criticism* 68, no. 2 (2010): 119-130; and *Ordinary Objects* (New York: Oxford University Press, 2007).

[100] Amie L. Thomasson, "The Ontology of Art and Knowledge in Aesthetics," 222.

[101] For example, roughly a third (33%) of Julian Dodd's book *Works of Music: An Essay in Ontology* (New York: Oxford University Press, 2007) is dedicated to the theory of type/token from a more or less purely metaphysical point of view. This seems reasonable given that his theory of musical works sits within standard type/token theory.

European, classical, art music) concept of musical work-hood does not become static and iron-clad until roughly 1800.[102] There were, certainly, related concepts working in non-Western music and in antiquity. Where and how do MWs fit into our musical practices? How are MWs, if they exist, related to sounds, musical sounds, pitch, tone, melody, rhythm, meter, timbre, scores, notation(s), performances, arrangements, transcriptions, orchestrations, various kinds of recordings, recording media, digital computer technology, and improvisations? Is it useful or explanatory to have MWs in an ontological theory? Are musical performances representations or instantiations (in sound) of scores, or are scores representations or instantiations of something like sound-structures or sound-occurrences in performances? What is the MW in jazz and other popular music genres? Is there a work-concept in popular genres that resembles Western classical art music? Notice that these ontological questions are in addition to questions of the basic, fundamental constituents of musical sound and sound.

In my view, the debates in the metaphysics of music have ignored some *purely* metaphysical points. First, all types are eternal by definition—they are non-spatio-temporal, abstract objects. Second, any pattern or sequence of movements, sounds, orthography, et cetera is an instantiation of a type. These are very basic points, but their relevance and significance in WOA theories is often confused or ignored. Whether I doodle on the piano, practice a Beethoven sonata, improvise a solo over the "All the Things You Are," I am bringing into existence a token of a type whose existence preceded my token. Now pure types, things like words, possible chess games, sets of numbers, cannot—it is often said—be identified with works, or works cannot be identified with pure types because pure types lack properties that we think works should or do possess. Consequently, a main issue for theories of WOAs is about

---

[102] Lydia Goehr, *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music* (New York: Oxford University Press, Clarendon Press, 1992).

what those properties are and how they can be incorporated into a clear, coherent, metaphysically sound theory. Should aesthetic and artistic properties be included in the identity conditions of a WOA? Should authorship be included? So, for example, pure types may be ruled out as being WOAs because pure types are not created by humans, they exist before humans instantiate them. But types may be "juiced up" to include many kinds of properties, including aesthetic and artistic properties. If they are, then the issue that remains is whether one wants to include authorship (and all of the properties that come with it) in the identity of a WOA.

In philosophical aesthetics, aesthetic properties[103] are a thorny issue: their nature, ascription or attribution conditions, appropriate bearers, epistemology, and taxonomy are all controversial, and have a vast literature. Those issues, however, are beyond the scope of this project. I use aesthetic properties in the way understood by Sibley *et alii*.[104]

There are many ways of categorizing all of the properties relevant to criticism, evaluation and appreciation of works of art and other objects and events that receive our aesthetic attention. But in general there seem to be at least these: aesthetic (including second-order perceptual, taste, formal, and Gestalt properties), artistic, expressive (including emotive and reactive properties), representational (including exemplification, appropriation, et cetera), and semantic/meaning properties. The important distinction of concern to me here is that between aesthetic and artistic properties. Arthur Danto, Peter Kivy, Jerrold Levinson and others have made the distinction

---

[103] I use the term "property" as more or less synonymous with attribute, quality, characteristic, feature, and trait. Levinson points out that there is a difference between a property and a quality: being graceful versus gracefulness. See Jerrold Levinson, "WOAs and the Future," in *Music, Art, and Metaphysics: Essays in Philosophical Aesthetics* (Ithaca, NY: Cornell University Press, 1990), 179-214.

[104] Frank N. Sibley, "Aesthetic Concepts," in *Approach to Aesthetics: Collected Papers on Philosophical Aesthetics*, eds. John Benson, Betty Redfern, and Jeremy Roxbee Cox (New York: Oxford University Press, Clarendon Press, 2001).

between aesthetic and artistic properties.[105] Perhaps calling the latter "artistic" properties may be

unfortunate, a bit misleading, and sometimes even inaccurate, but that is what we are stuck with

for now, and I shall use that term. Aesthetic properties are mainly perceptual; they are sensual

and structural. Examples include: beauty, ugliness, garishness, unity, flamboyance, coherence,

gracefulness, vivid, restrained, second-order perceptual properties, behavior properties, Gestalt

properties, taste properties. Jerrold Levinson has defined artistic properties thus: "*Artistic*

properties differ from aesthetic properties in that they do not merely depend *on the WOA's*

relation to other WOAs and the surrounding artistic background--they are not merely the

perceivable upshot of that contextual placement—but are inherently a matter of *that*

relationality."[106] He also says that artistic properties are "appreciatively relevant ones that are

---

[105] Jerrold Levinson, "WOAs and the Future," in *Music, Art, and Metaphysics: Essays in Philosophical Aesthetics* (Ithaca, NY: Cornell University Press, 1990), 179-214. Levinson distinguishes other kinds of properties as well, such as representational and meaning properties—all of these make up the total aesthetic content of a work of art. He includes expressive properties in the category of aesthetic properties; I would create a different category for these. Also see Peter Kivy, *The Corded Shell: Reflections on Musical Expression* (Ithaca, NY: Cornell University Press, 1980), 115-116.

[106] Jerrold Levinson, "WOAs and the Future," in *Music, Art, and Metaphysics: Essays in Philosophical Aesthetics* (Ithaca, NY: Cornell University Press, 1990), 182-183. "Examples of what I mean by artistic properties are originality, derivativeness, skillfulness, revolutionariness, typicality, influentiality, syntheticness, distinctiveness of vision" (183). Levinson also distinguishes between the following kinds of properties that are part of the content of WOAs: aesthetic, artistic, representational, and meaning properties.

　　　　Examples of aesthetic properties are: what might be called pure value properties (being beautiful, sublime, ugly, dreary); emotion properties (being sad, joyful, sombre, angry); formal qualities (balanced, tightly knit, loosely woven, graceful); behavioral properties (being bouncy, [dreary], daring, [bold], sluggish,); evocative qualities (being powerful, boring, amusing, [humorous], stirring, [intense, interesting, exciting]); representational qualities ([verisimiltude], being true-to-life, distorted, realistic); what might be called second-order perceptual properties (vivid or pure (said of colors or tones), [intense], dull, muted, [articulated, slurred]). From Alan H. Goldman, "Properties, Aesthetic," in *A Companion to Aesthetics*, Blackwell Companions to Philosophy Series, ed. David Cooper (Cambridge, MA: Basil Blackwell, 1992), 342. These may said to supervene on non-aesthetic properties of objects and events such as shape, color, identification of subject matter in representation, et cetera. From a list of aesthetic properties by

not directly perceivable but are inherently relations to other WOAs." Artistic properties require

perception but always require more cognitive mediation than aesthetic properties. One must

have background knowledge (e.g., of history) and interpretative skills based upon that

knowledge in order to ascribe artistic properties. Examples of artistic properties are originality,

derivativeness, skillfulness, revolutionariness, typicality, influentiality, syntheticness,

distinctiveness of vision.[107] These properties have traditionally been ascribed to works of art and

natural phenomena. In the case of natural phenomena, only aesthetic properties apply.

An example from David Best helps to make the distinction between aesthetic and artistic

properties clear:

> Some years ago I was privileged to attend a performance by Ram Gopal, the great Indian classical dancer, and I was quite captivated by the exhilarating and exquisite quality of his movements. Yet I was unable to appreciate his dance artistically since I could not understand it. For instance, there is a great and varied range of subtle hand gestures in Indian classical dance, each with a quite precise meaning, of which I knew none. It is clear that my appreciation was aesthetic, not artistic.[108]

Colin Lyas: "proportion, grace, elegance, daintiness, smoothness of texture, sweetness of sound, vividness of colour, delicacy of line, fragrance of odour." Colin Lyas, "Aesthetic and Personal Qualities," *Proceedings of the Aristotelian Society* 72 (1971-1972): 171.

Other examples of artistic properties: historically related properties (original, novel, innovative, new, interesting, conservative, derivative, trite, monotonic, poignant); relational properties related to art theories, art histories, traditions, schools, genres; technical properties (virtuosic, dexterous, facility, ease, efficient, accurate, sloppy, sacrificial).

Peter Kivy, *The Corded Shell: Reflections on Musical Expression*, Princeton Essays on the Arts Series (Princeton: Princeton University Press, 1980), 115-116 also makes the distinction between aesthetic and artistic. But Kivy's use of "artistic" embodies Levinson's categories of artistic, representational, and meaning properties.

[107] Jerrold Levinson, "WOAs and the Future," in *Music, Art, and Metaphysics: Essays in Philosophical Aesthetics* (Ithaca, NY: Cornell University Press, 1990), 183.

[108] David Best, *Feeling and Reason in the Arts* (London: George Allen and Unwin, 1985), 157.

Kendall Walton writes: "One of the most fundamental questions of musical aesthetics is this: Which is of primary musical importance, musical works (symphonies, songs, sonatas, etc.) or performances of musical works? Are works or performances the basic object of musical attention, musical appreciation, and musical judgment?"[109] The motivation for recognizing or adding MWs to our ontology is to allow us to refer to something in our musical practices. These musical practices include composing, improvising, performing, playing, practicing, interpreting, listening, appreciating, criticizing, evaluating, transcribing, orchestrating, arranging, et cetera. Our musical practices are variegated and complex. For Walton, the assumption seems to be that value fundamentally motivates musical metaphysics. Uses of terms like "importance," "significance," "focus of appreciation," et cetera clearly imply value. But this does not settle the issue because further questions arise about the nature of the value, valuing, and evaluation to which one is committed. In other words: Which meta-ontological considerations should one use or presuppose in constructing a metaphysical theory? Or is it enough to call attention to the ones that we seem as a culture to be committed to in our musical and cultural practices?

Traditionally, the criteria of metaphysical theory acceptance are explanatory power and preservation of, or coherence with, pre-theoretical intuitions, or where relevant, consistency with scientific facts. Very often, scientific facts do not play a significant role in aesthetic discussions. I would add a further consideration, then, especially relevant to metaphysical theories in aesthetics: sociological and anthropological facts about human artistic practices, including artistic production and reception, and critical and evaluative practices.

---

[109] Kendall L. Walton, "The Presentation and Portrayal of Sound Patterns," in *Human Agency: Language, Duty, and Value: Philosophical Essays in Honor of J.O. Urmson*, eds. Jonathan Dancy, J. M .E. Moravcsik, and C. C. W. Taylor (Stanford, CA: Stanford University Press, 1988), 237.

Artistic, critical, and musical practices should play a role as meta-ontological

considerations in constructing a musical metaphysics. Stephen Davies says "If ontology is to be

more than a philosopher's game, it must reflect the 'what's' and 'why's' informing the esteem

that draws us to art works. Musical ontology should be responsive to the ways we engage with

and discuss music and its works."[110] However, the metaphysical theory must make metaphysical

sense, too. By metaphysical sense, I mean that the theory should adhere to general theory

construction desiderata, and be consistent with the best general metaphysical theories available.

I do not mean to imply that metaphysical theories are completely settled issues; nonetheless,

there is consensus, or at least presumption and burden of proof ascriptions, on many matters.

Philosophers' imaginations are either buttressed or diminished by past and current

technologies, among others things such as ingenuity and imaginative resistance problems. This

not only holds for philosophers' thought experiments, which I take to be obvious, but other tools

that we use, too.[111] My view is that in doing ontology in aesthetics philosophers have radically

underestimated the effects of our development (or lack thereof) of technology, scientific

knowledge. There exceptions to this underestimation. Aestheticians and others generally

recognize the importance of the development of writing, both as an idea and the technology of it,

on literature. One can discern it in the comparison to the primarily oral cultures that continue to

exist. In the metaphysics of material objects, there are now serious alternatives to traditional

---

[110] Stephen Davies, *Musical Works and Performances: A Philosophical Exploration* (New York: Oxford University Press, Clarendon Press, 2001), 9.

[111] There is now a lot of good work on the nature of thought experiments both in philosophy and science. See, especially, the work of Tamar Szabo Gendler. Moreover, the *locus classicus* on the issue of imaginative resistance is Tamar Gendler, "The Puzzle of Imaginative Resistance," *The Journal of Philosophy* 97, no. 2 (February 2000): 55-81. This article has created a small but growing cottage industry, including such notable philosophers as Brian Weatherson, Richard Moran, Dustin Stokes, and others.

views that have been influenced by the explosion of knowledge in particle physics and theoretical physics. Four dimensionalism attempts to construct an ontological theory that is partly influenced by quantum mechanics, or string theory.[112] Below I will try to show how this is the case in the metaphysics of music. Two important areas in which there have been unanalyzed assumptions informing theories are notation and the creation/discovery dichotomy.

Notation, Works, and Bias

In general, philosophers of music have neglected to realize the extent to which the western notational system for music has influenced their theorizing and thinking about the metaphysics of music. The notational system, just like the western tempered system of pitches themselves, is more or less arbitrary and historically contingent. One response is that since philosophers have more or less paid attention only to western music, and the western tradition has a long, entrenched history, then it should be no surprise that notation has played strong in theorizing about the metaphysics of music. But that misses the point. I am pointing out how the western tempered system and its corresponding notation are contingent. In addition, even given the western tempered system, there could have been many different notation systems developed. The contingency I am concerned with is both the "could have been otherwise" type, and the fact that the properties, sonic or otherwise, that western notation has captured and sought to capture is contingent as well. It is difficult to determine why some properties were notated and others not. Clearly, in some cases it had to do with the technology available.

---

[112] Probably, the best advocate of this view is Theodore Sider, *Four Dimensionalism: An Ontology of Persistence and Time* (New York: Oxford University Press, 2003).

Here is an example. Sound structures as types or kinds play a central role in the metaphysics of music. They are based more on notation than the physics of sound. Philosophers have equated the sound structure to the features a score notates and can notate. The sound structure's ontological thinness is largely a by-product of the assumption that structures are exhausted by the representations we make of them. Even though there can be a few ways of representing a sound structure, the tendency is to represent them as more or less scores, which indicate pitch in the tempered system, rhythm, meter, tempi, vague stylistic instructions (e.g., *ad libitum*, "freely" in a score), et cetera. Another way of representing a sound structure is to indicate pitches by actual time (milliseconds) and Hertz cycles per second. This would be unreadable for humans, but the purpose of a representation of a sound structure is not to put forward a set of instructions for performers.

Computing theory, digital computers, and related technology provide an alternative example. Since digitally recorded sounds (or analog recordings transformed into digital recordings) capture perceptual properties (and sub-perceptual properties) by encoding them into binary code, one could use the binary encoding sequence along with specification of eight- or sixteen-bit, sampling rate, et cetera as a representation of a sound structure. Certainly, a series of digits is an abstract object. The encoding itself must be realized on an appropriate playback mechanism that is programmed to transform the binary encoding into sounds and sonic properties. This is not different from the fact that notations rely on humans to understand and obey their conventions. Without people capable of understanding and playing notation, a sound structure based on a standard score would be as dead as a compact disk[113] encoded with microscopic spaces and laser etchings without compact disk player technology.

---

[113] By "compact disc," I mean to include any storage device capable of encoding digital computer machine code.

What counts as the appropriate object for the musical work of art presents some difficulty to the theorist. In human musical practices, there are scores, sketches, lead sheets, performances, rehearsals, productions, arrangements, transcriptions, interpretations, variations, parodies, and improvisations. Currently, there are several metaphysical theories of the musical work. Most of them are indexed to a particular time, culture, or genre. This fact is evidence that different practices and traditions require different theories. I believe the promise of having *the* theory of the musical work is slim to none. Musical works as kinds (categories, or types, or other abstracta) are going to be plural, and different genres have different degrees of ontological complexity. The motivations for theorizing about musical works are that it has intrinsic metaphysical interests, which are shared by other philosophical problems and issues, and it is important because thinking about this issue raises important questions about what is central to music, musical evaluation, and criticism, and even ordinary appreciation. First, I shall comment on why this should be an issue at all for the aesthetics of improvisation.

What really hinges on the work of art status? Does it really matter if improvisations are works? What would make it matter? We need a focus of appreciation.[114] Some philosophers have treated the concern for a correct theory of the musical work in classical, Western art music as a mere puzzle to be solved without significant consequences artistic practices. It is motivated by a desire to account for the relationships between scores, performances, transcriptions, arrangements, parodies, variations, and the like. In the world of improvisation, which exists within Western art music too, most of these relationships do not obtain. There are no scores for improvisations, at least before they are performed. There is no composition/performance

---

[114] I use David Davies' phrase here from *Art as Performance*, New Directions in Aesthetics Series (Malden, MA: Blackwell, 2004).

relation. However, there is an instantiation of a sound structure. The instantiation is not occurring in the typical composition way; however, the improviser can certainly be viewed as indicating a sound structure through performance, playing. Indeed, as Kendall Walton has noted, another interest is in figuring out what the primary object of appreciation and evaluation is.[115] I am not sure if this is correct, but it cannot be doubted as a conscious motive on the part of philosophers. I question this because intuitively, it seems to me, the ordinary listener or appreciator or critic makes a distinction between a performance token of (say) Beethoven's Third Symphony and the set of instructions upon which the performance token was based. We call those sets of instructions scores. Furthermore, people can primarily appreciate a particular instrumentalist, or orchestra, or conductor, no matter what the piece of music is. Particular interpretations, even though they may be unorthodox, may be the primary object of appreciation. There are all sorts of things that can be appreciated and evaluated. Now, Walton's point is to single out the most important or central object. But merely having a correct or adequate theory of the musical work does not entail that the "work" is the primary object. In other words, one can pursue the theory of the work even if it is not the primary object; the account would still be useful, of philosophical interest, and help us to understand at least one of the things we appreciate, evaluate, and analyze. David Davies goes against this. He argues that the worth of the work concept at all is to be the focus of appreciation.

In addition, there now seems to be a practice among aestheticians to call the thing we pay attention to in an art form or genre "works." This makes some sense. So what is the object we pay attention to in improvised art genres?

---

[115] Kendall Walton, "The Presentation and Portrayal of Sound Patterns."

Aaron Ridley is skeptical about musical metaphysics.[116] Ridley has challenged the need for musical ontology. Why place such a premium on arguing that improvisations are works? It may seem forced, especially when one considers that works really seem to be connected to prescription, which means repeatability, and following instructions. One might think that if it is evaluation with which we are concerned, then even if improvisations are not works, they can still be evaluated. Not being a work does not preclude improvisations from being evaluated.

Whether one likes it or not, there exists a tradition and history that recognizes and establishes a large framework of social practices called the "work." Lydia Goehr has analyzed that history.[117] She historicizes the conception of musical works. Works have become more or less entrenched in our critical and appreciative practices. This fact gives warrant to the idea that works are of primary significance in evaluation, whatever they may be. To conceive of improvisations as non-works would already be to reduce improvisation (and thereby improvising) to a lesser status than more traditional conceptions of works, viz., of Western, classical, art music. Moreover, there seems to be no *a priori* reason to say that works cannot have the properties that improvisations bear. The reasons given, as we shall see, for improvisations not being works are appeals to evaluative issues and evidence from supposed social practices. When one says that works need to be prescriptive, it is not clear what kind of a claim this is. Surely, using past practice as evidence that things in the past which have been called works have been for the most part prescriptive, sounds like question-begging. Why use *that* history and tradition? Why confine the concept in that way? "Work-hood," I submit, should be defined in such a way that it allows improvisations to be works. Why? Is this arbitrary? Am

---

[116] Aaron Ridley, "Against Musical Ontology," *Journal of Philosophy* 100, no. 4 (2003): 203-220.

[117] Lydia Goehr, *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music*.

I question-begging? I do not think so. I want a theory of the work to do the work (no pun

intended) and be the object of critical inquiry; I do not want to enagage in

"humptydumptying"[118] over the definition of "work-hood."

On the other hand, one may claim work-hood is merely a stranglehold—perhaps,

monopoly—of the past that is oppressive to other, often newer, genres. One way of emphasizing

the significant differences, aesthetic and otherwise, between Western art music and other genres,

including many "world" musical genres, is to eliminate the work-concept. My solution is this. If

the general work-concept is interpreted as "focus of appreciation," an object of aesthetic

judgments, then the concept will be sufficiently malleable to allow us to use it for other genres.

This solution, then, both addresses the potential negative effect of dismissing the work-concept

in improvisatory and other genres, and liberates these genres from the oft-viewed oppressive past

tradition. It does the former by preserving the work-concept; it does the latter by recognizing

ontological plurality while still using the work-concept. I will argue in favor of such an

ontological plurality below.

Another reason to use and focus on the concept of "work" with respect to improvisations

is that we do want improvisations to be on par with the western classical notion of musical work

as composition. Even the enemies of the idea that improvisations are works think this; for

example Stephen Davies says, "… improvisers and performers can deserve no less praise for

their creativity than composers receive."[119] This is also the reason why other terms for

classifying improvisations would be insufficient. For example, Paul Thom has suggested that

---

[118] I learned this term from Nigel Warburton, *Thinking from A to Z* (New York: Routledge, 1996), 73. (This book is in its third edition now.)

[119] Davies, *Musical Works and Performances: A Philosophical Exploration*, 14.

improvisations may be "aesthetic objects" but not WOAs.[120] And not all aesthetic objects are WOAs. He grants, while falling short of asserting it, that performances and works performed *can* be aesthetic objects, but they are not WOAs. Putting these together into argument form yields an invalid argument. I accept the premise that not all aesthetic objects are WOAs (alternatively, some aesthetic objects are not WOAs). But that being true does not show which aesthetic objects are not WOAs; it merely says at least one is not, we do not know which one (or set). In this argument, to suppose that improvisations are included in the set of aesthetic objects that are not WOAs is *petitio principii*. Nothing in this argument entails that improvisations cannot be aesthetic objects, performances, *and* WOAs.

Whether or not the work in a particular genre or tradition is in fact the primary object of appreciation, there is no doubt that work-hood has a central role in much of music appreciation, criticism, and musical practices. An example of the prejudice for a singular conception of the musical work is given by Martha Nussbaum, although the spirit of what she says is correct: "The concept of the musical artwork that organizes our practices of concert going is in fact of relatively recent origin, even in the West; and yet this fact is far from widely recognized. A listener who brings that concept to a performance by Ravi Shankar is likely to miss many aspects of his creative contribution, which is that of improvisation within the limits of a classical form with long traditions of performance."[121] My response is that it is not the *concept of MW* that is the problem here, but the *conception* of the MW. By interpreting work-hood to be the focus of appreciation (or one of the main foci of appreciation), we are *not* committed to the notion that there is *only one kind* of thing that satisfies and functions as the focus of appreciation in all

---

[120] Paul Thom, *For an Audience: A Philosophy of the Performing Arts*, The Arts and Their Philosophies Series, (Philadelphia, PA: Temple University Press, 1993), 62.

[121] Martha C. Nussbaum, *Cultivating Humanity: A Classical Defense of Reform in Liberal Education* (Cambridge, MA: Harvard University Press, 1997), 120.

artistic contexts. This simply means that the particular kind of thing a work is in the classical

tradition will be different for other genres. In other genres we want something to regard in high

esteem, but we need a different ontological conception of work-hood. In other words, there is no

one size fits all theory of work-hood. So, there will be some features of work-hood that classical

art music possesses that will be retained in other genres and others not. Consequently, work-

hood in different genres of music are going to be a different kinds of object—but all will be the

focus (or foci) of appreciation. But that also explains why it is important to retain the term

"work" and our interest in it. We need to show that there is something on par with classical art

music work-hood in other traditions and genres, if they are to be valued and evaluated on equal

grounds. Therefore, I shall proceed by using the work-hood concept.

2.3.2   General Challenges to Improvisations as Works

Many philosophers and musicologists challenge the claim that improvisations are WOAs

and/or MWs. From a review of the literature and an informal, unscientific poll, the presumption

seems to be that improvisations are not WOAs. Aestheticians such as Stephen Davies, Andrew

Kania, Paul Thom, and Andy Hamilton argue for this thesis;[122] whereas, the notable exceptions

are Peter Kivy (to some extent) and Philip Alperson, who think that improvisations are

---

[122] Stephen Davies, *Musical Works and Performances: A Philosophical Exploration* (New York: Oxford University Press, Clarendon Press, 2001); Andrew Kania, "All Play and No Work: The Ontology of Jazz," *Journal of Aesthetics and Art Criticism* 69, no. 4 (Fall 2011): 391-403; Andy Hamilton, "The Aesthetics of Imperfection," *Philosophy* 65 (July 1990): 323-340; Any Hamilton, "The Art of Improvisation and the Aesthetics of Imperfection" *The British Journal of Aesthetics* 40, no. 1 (January 2000): 168-185; Paul Thom, *For An Audience*.

WOAs.[123] In a nutshell, here are the main arguments against the claim that improvisations are MWs.

Challenge 1 (CH 1) Improvisations are performances (i.e., necessarily), and performances are not, and cannot be, artworks. This is the view of Paul Thom among others.[124]

(CH 2) Improvisations are not strictly compositions (in other words there are differences between the two action-types), and only compositions are (or give rise to) MWs. Only the action-type of composing gives rise to MWs. There are other tough cases for this argument: are orchestrations, arrangements, and transcriptions separate MWs?

(CH 3) Recorded improvisations are documentations, and documentations are not WOAs or MWs. On some metaphysical views, all WOAs are documentations of the actions or action-types that created them.[125] I will bracket that minority view here.

I shall examine each of these views, and in so doing some aspects of my positive theory that improvisations are WOAs will be adumbrated.

Certainly, improvisations are performances, as established in 2.1. I think (CH 1) is false. Consider

Premise 1. No WOAs are events (event-tokens).

---

[123] Peter Kivy, *Authenticities*; Philip Alperson, "On Musical Improvisation." *The Journal of Aesthetics and Art Criticism* 43, no. 1 (Fall 1984): 17-29.

[124] Paul Thom, *For An Audience*.

[125] For example, David Davies, and Gregory Currie, *An Ontology of Art*, Scots Philosophical Monograph Series (London: Macmillan Press, 1989).

Premise 2. All performances are events (event-tokens).

3. / No performances are WOAs.

This argument is valid. Is it sound? Premise (1) is an odd claim to make. The problem here is the assumption that WOAs in general must be the kind of entities with which one may engage more than once. In other words, WOAs must be capable of being multiply instanced. Consequently, WOAs cannot be ephemeral, fleeting, non-static events. But one can engage with fleeting things more than once depending on what one talking about. We can engage with the action-type of improvising itself more than once, or (say) Sonny Rollins' improvising over rhythm changes more than once. But these observations equivocate on the object of engagement that concerns us in the above argument. The sound sequence that Rollins played, which was an event, over rhythm changes on July 4, 1958 at the Village Vanguard no longer exists, it has been swept away into the dustbin of jazz history. How could that event be a WOA or MW?

Although Premise 1 and its assumption (multiple engagement or instantiation) are plausible, they are based on confusion and a lack of charity. The lack of charity derives from their ungenerous view that only works for performance exist; they ignore, at least conceptually, the possibility of works not for performance.[126] They can be accused of this lack of charity because there is no *a priori* reason for there *not* being works for performance *and* works not for performance. But a stronger objection to Premise 1 and the multiplicity assumption is that it conflates metaphysics and epistemology. The paradigm examples of WOAs that Thom and others use are Shakespeare's *King Lear*, Joyce's *Ulysses*, and Beethoven's Sixth Symphony. I

---

[126] The terminology of works for performance and not for performance is taken from Stephen Davies, *Musical Works and Performances: A Philosophical Exploration* (New York: Oxford University Press, Clarendon Press, 2001).

can attend many performances of the play *King Lear* and read *Ulysses* many times; I can read *King Lear* and *Ulysses* and recommend them to others to read; I can attend many performances of the Sixth Symphony. However, the reason one can do those things is because the text of *King Lear* still exists, and there are many copies of the text, and there are probably people who have much of it memorized such that a group could perhaps put together the text from memory. But if these were not famous works to which many people for a long time have been acquainted, the memory extraction would not be the case. If all of the copies of *King Lear*, *Ulysses* and the Sixth Symphony were destroyed, and no one remembered them, they would not be multiple. People could not engage with them. Now I do not want to say that under those conditions *King Lear* or *Ulysses* or the Sixth Symphony does not exist. They do exist and they would continue to exist as abstract objects, perhaps as types. But there would be no tokens. There would be no possibility of multiplicity—multiple engagements or instantiations. There is conflation of *acquaintance* of what there is and *what there is*.

Another problem with Premise 1 and Premise 2 involves confusion over *doing* and *making*. Performers *do* something, and performances involve *doing* not *making*. Performers act, play, move, dance, et cetera. Is acting, playing, and moving a *doing* or *making* or both? WOAs, it is claimed, are made, created, and are not *just doing*. But even in the case where performers are doing and not making (if that distinction makes sense), this is not the case for improvisers because they *are making while doing*. Even if one does not view the product as a WOA, it is clear that improvisers make/create a sound-sequence, which instantiates an abstract sound structure. Something has been made (or discovered). The process of *making something* does not entail that the product of the making continues to exist beyond the making. Imagine that someone manipulates some medium and the product of manipulation passes away immediately

after. The way Thom interprets making is as though making art entails that the product of the making must be available *only* after the making. What an (artistic) agent makes may exist only whilst she makes it. There is no logical error in that. Richard Shusterman makes a similar point eloquently: "This separation of the WOA from the artist's personality has deeply marked our aesthetic heritage. … But there is also a tradition in aesthetics that affirms a greater unity of art and life, of making and doing."[127] If not by traditional classical music performers, then the existence and historical persistence of improvisers and improvisation have demanded, and give justification for, that other tradition.

A similar argument used in favor of (CH 1) is that performers are *not* creative, or ought not to be creative. Their role is one of fealty. Performances are judged on their fidelity to WOAs, directions, production types. But this is a limited understanding of what it is to be creative. Creation and making admit of degrees. There are different levels of creativity, which do give rise to different kinds of fidelity—as in fidelity to one's self and one's artistic integrity or personal style.

It is much easier to claim that a certain set of musical performers are *creative* because of the specific nature of their practices. A pianist or harpsichordist who performs Bach's keyboard works is attempting to perform a work and make it available to listeners. But that is not all they are doing. The performer is trying to interpret the work in a specific way, often to reveal some properties which the performer thinks ought to be emphasized or highlighted, or more generally, and perhaps more importantly, to reveal a *personal understanding* or "vision" of the work. This is much easier to make sense of when the player (the musician) of the work is simultaneously the director or interpreter or producer. This also explains why the conductor of orchestras is

---

[127] Richard Shusterman, *Performing Live: Aesthetic Alternatives for the Ends of Art* (Ithaca, NY: Cornell University Press, 2000), 202.

considered creative in the sense that he or she is revealing a personal understanding of an orchestral work through directing the musicians of the orchestra. But this also shows why we have intuitions that all of those musicians are not being creative but more robotic in following the explicit, precise instructions of the score, the conductor, and perhaps even their principal (first chair of each instrument section). Typically, we do not think of orchestra musicians as creative performers, but we do attribute competence and excellence in execution and expression. We reserve ultimate praise for the virtuosos who perform solo and out in front of the orchestra or ensemble for concertos and sonatas and the like. The difference is that the orchestra musicians have little, if any, opportunity for conveying a personal understanding of the work, and in fact it may not be their proper role. If an orchestra musician did attempt more than this, it would probably be viewed negatively; whereas, the soloist does convey personal understanding of a work, or in Peter Kivy's terminology "personal authenticity."[128]

But in performing arts where there is more separation between these activities, the distinctions seem to get more pronounced and problematic. Consider theatre and dance. Sometimes the situation seems to be similar to the orchestra case, sometimes not. When certain actors perform in plays, people go to see the actor. But here they might be interested for two divergent reasons. Audiences might just want to see the actor perform whether or not the actor is responsible for the interpretation of the work. Here the qualities admired might be brilliant execution, personal charisma and style. Or some actors are admired because of their personal understandings of characters, roles, plays interpretations etc. For example, Olivier: he is admired sometimes for the interpretation of a Shakespeare play, sometimes because of the brilliant personal understanding or vision of a character in Shakespeare. Examples of charisma

---

[128] Peter Kivy, *Authenticities*.

and style might be some film actors, such as Jack Nicholson, Robert Mitchum, and some character actors. Occasionally, these two spheres collide: the personal understanding and personal style, the execution and the interpretation. In theatre we value certain directors (in film this is even more obvious because of the increased role over artistic decisions that the film director has over what is ultimately presented to the audience) because of their skill in emphasizing certain features of theatre works or their strong personal understandings of works (think of Elia Kazan and Mike Nichols).

So, if multiplicity through continued physical existence is the central reason for Premise 1, and I have shown that the assumption that makes Premise 1 plausible is false, then Premise 1 loses its presumption. Hence, the argument is unsound.

Moreover, (CH 1) supposes an oversimplified art ontology. Performances are event-tokens, but they can be tokens of a performance type, usually a production type. Performance tokens are not just tokens of the WOA as score or script. Each object/event has different levels of ontological thickness and thinness. I proffer opera as an example. I attended two performance tokens of Mozart's *Die Zauberflöte* at the Santa Fe Opera in July 1998—two consecutive nights. Jonathan Miller was the director and blocked the acting, designed the sets and costumes and lighting. Miller decided to set the story, plot and characters in post World War I 1920s Vienna, in an expensive, fancy hotel. The following things seem to exist: the WOA *Die Zauberflöte* by Mozart, which includes his score, Emanuel Schikaneder's libretto, and some surviving stage instructions; the production type, which is Miller's interpretation of *Die Zauberflöte*; individual performance tokens. Evaluative concerns motivate such an ontology. Mozart's work is brilliant and wonderful—high aesthetic and artistic value. In my view, the production type—the Miller interpretation—was a failure; it did not work (no more "magic" in

The Magic Flute). Yet on the second night the performance token was excellently executed. I

do not fault the performers for a lousy direction and production type. Given the production type,

they performed well. On the first night, the performance token failed because the power failed at

the opera house and this threw the entire performance off. Evaluations can be different for each

performance token. To make matters simple: score and libretto receive positive evaluation,

production type negative, first performance token negative, the second performance token

positive. What makes the different evaluations possible is the ontological complexity. Opera is

an ontologically complex art form. What is a production type? This is a set instructions that can

be multiply instanced, yet it is derivative on a different type of work. The performance tokens

here are instances of two "types:" *Die Zauberflöte* and the Miller production type. It may be the

case that if no one recorded these performances and Miller's and his collaborators' instructions,

then there will never be another token of this production type. The type is fleeting in one sense,

but continues to exist as some sort of type, an abstract object, though no one will ever have

access to it. I want to say that the score/libretto, production type, and each performance token is

a WOA.

   Moreover, performance tokens, either recorded or not, are important because they

constitute an *oeuvre*. We value *oeuvre*. Performers who exclusively perform (not compose et

cetera) give us performance tokens to evaluate. Kevin Bazzana makes an analogical argument

with the *auteur* theory in philosophy of film and cinema studies. Speaking of Glenn Gould,

Bazzana says,

> I would suggest, in fact, that his [Glenn Gould's] *oeuvre* merits consideration by
> standards very like those of the so-called *auteur* theory of cinema, as propounded by
> French (and later American) film critics in the 1950s and 1960s. According to the *auteur*
> theory, the personality of the director was a criterion of value, particularly where there
> was a manifest tension between that personality and the material of the work. Moreover,

with a canonical director who had a particularly distinctive personal vision, the *auteur* critic was interested not only (or even especially) in evaluating the individual films but in appreciating the *oeuvre* as a whole, and so in situating the individual films within the overall conception of the director. Put bluntly, the *auteur* critic was as interested in a director's artistic failures as in his successes, where that director's work as a whole was deemed important; failure illuminates the *oeuvre* no less than does success. The *auteur* theory was not intended to sanitize the canonical directors, to find reasons to excuse or forgive their weak and unconvincing productions, but rather to acknowledge that those productions existed within an *oeuvre* that had a value greater than the sum of its constituent works. Indeed, *auteur* critics were often more interested in the bad works of great directors than the exceptional successes of mediocre ones.[129]

Certainly, improvisers fit into this category, making their individual performances and

recordings primary objects of appreciation.

Next, let us consider (CH 3). Noël Carroll gives an account of broadcast improvisations.

Non-recorded broadcast improvisations raise difficulties because they are events. Carroll

characterizes and putatively solves the problem thus:

> ... I think that our anxieties rest on the intuition that improvisations are one-of-a-kind events.
> I believe that there are two ways to handle this problem. The first is to concede that improvisations are singular artworks and to argue that, as in the case of single instance photographs, reception instances of improvisations are documentations rather than tokens of the works in question. However, the second solution to this problem, and the one I prefer, is to deny that improvisations are, in principle, single instance artworks. For improvisations can be memorized and played again by the original artists or by someone else; they can be notated, as they are in the classical tradition, and played again; and in the age of mass art they can be taped and/or memorized by listeners who, in turn can notate them and/or reproduce them. An improvisation continues to exist as long as token performances of it may be executed. A painting ceases to exist when the "original is destroyed; but in this sense, there are not, strictly speaking, originals in the case of improvised musical or dramatic productions. It is conceptually possible to replicate an improvisation, but it is not possible to replicate paintings under the standard concept of painting.
> Improvisations are not, in principle, singular artworks. Thus, the pattern developed to characterize film artworks can be applied to broadcast improvisations. That

---

[129] Kevin Bazzana, *Glenn Gould: The Performer in the Work: A Study in Performance Practice* (New York: Oxford University Press, Clarendon Press, 1997), 266-267.

is, we see and/or hear token reception instances of the improvisation type through the mediation of a token transmission signal template.[130]

Carroll is correct in saying that there are reception tokens of improvisation types. However, one can still recognize improvisations, a certain class of them, as singular WOAs, as I shall argue below.

Several points need to be made about documentations. What is a documentation? It seems to be a metaphysical category that is distinct from WOAs, representations, instances, exemplifications, and reproductions. There are theories of MWs that involve recordings as a primary mode of being. Consequently, if these theories are sound (which I think they are), then in principle there is nothing wrong with recordings functioning as entities in an ontological theory. In addition, recordings are stable, more or less static entities. They are like scores, and if my point about notational bias and technology from above are correct, then recordings themselves may be used or may be viewed as notational devices, too. Second, musical performances are works are documentations of MWs.

In addition, if documentations exist as a separate ontological category, then they must be recordings. The method and media of recording is not important here. If the documentation is sufficiently transparent, then one would see through or hear through the recording medium and engage the object or event that was recorded. Hence, that a recording is a documentation does not entail that there is no WOA. It is a documentation *of* a WOA. Merely calling something a documentation does not entail that there is no WOA involved.

Now I consider (CH 2). The differences and similarities between composing and improvising have already been discussed in the action theory section above. Here one must find

---

[130] Noël Carroll, "The Ontology of Mass Art," *Journal of Aesthetics and Art Criticism* 55, no. 2 (Spring 1997): 194-195.

a characteristic that is not only contrastive between composing and improvising but also makes a difference to the WOA/MW issue. Prescription is a good candidate: composing prescribes (usually through notation), and improvising does not prescribe. Even though I do not think prescription is a necessary condition for composing, one may think that prescription is essential for work status. Hence, one may say that the distinction between the two action-types does not necessarily entail anything about work status,[131] unless

(CW) The *only* action-type that generates, gives rise to, to WOAs or MWs is composing

is true. Given that there is a distinction between the two action-types of composing and improvising (though not mutually exclusive on the continuum), then

(IW) The action-type of improvising does *not* generate WOAs or MWs

would be true, too. Are there any reasons to accept (CW)? We shall see quickly how meta-ontological considerations enter into this investigation. Because I am trying to argue that improvisations are WOAs, I must show that (CW) is false or at least questionable. I see no reason to accept this categorical claim (CW). The only way for (CW) to be true is if one could show that (CW) is true *a priori,* by fiat, if you will. This means that (CW) would be an analytic proposition—that is the only way (CW) can be *a priori* true. There are two possible meanings here: (1) generating works is part of the meaning of composing; or (2) part of the meaning of "work of art" or "musical work" is that it was the result of a compositional process, the action-

---

[131] Here I am using "work" to refer to any work of art in any art form.

type composing. Consider (1) first. Is it really part of the *meaning* of composition or composing that it generates WOAs or MWs? Now composing must result in something, something produced or generated by whatever process of composition is being eventuated, but that is far from saying what the exact nature of the product is. However, even if it were true that the generation of works is part of the meaning of composing, it would not entail that composing is the *only* generative process that gives rise to WOAs or MWs. Instead, one might say that the product of the action-type composing is a *composition*. That seems true but tautologous. That would be analytic, and it would be illuminating for our purposes only if

(CW`) All compositions (the results of composing) are WOAs or MWs

were true. Even people who believe (CW) is true would not accept (CW`). Not all artists' doodles, sketches, notes, et cetera are WOAs even though in some sense they were composed, generated in the act of composition. I am excluding the cases of day-dream-like doodling. Doodles of this type seem like improvisations.

How do we want to consider the status of compositions? Is it merely a synonym for WOA or MW? How would one argue for such conclusions? It is not clear to me what kinds of arguments can be proffered here except appeals to semantic intuitions. I must admit that my intuitions are neutral here. WOAs and MWs are products of activities or accomplished in the course of those activities.

Now consider meaning (2). Part of the meaning of "work of art" or "musical work" is that it was the result of composing. This is not more plausible than (CW`). Perhaps, the only way to settle this is by semantic intuitions and use. It is more plausible to think that

(CW``) The action-type composing generates, or gives rise to, WOAs or MWs.

(CW``) says that when an agent legitimately composes, the result is a WOA or MW.  This claim is quantifying over the actions that are properly "composings" not over WOAs or MWs. Therefore, (CW``) does not exclude other means of generation of WOAs or MWs—in other words (IW) can be false. Thus, even though "composing" may always generate WOAs/MWs, it can be the case that other action-types generate WOAs/MW, such as improvising.

Is there any reason to think (IW) is true regardless of the status of CW or CW` or CW``? (IW) can be dismissed for the same reasons that (CW) failed. (IW) would have to be *a priori* true, and thus an analytic proposition. In other words, part of the meaning of "improvise" and its cognates would include the idea that the result of such action-types is *not* a WOA; and similarly, part of the meaning of "work of art" or "musical work" is that the object or event to which it refers was *not* improvised. It is absurd to think that people have such semantic intuitions without already having an account of WOA or MW in their background knowledge. Perhaps, one way to investigate this is experimental philosophy. This would require finding out and testing people's semantic intuitions about "work of art," "musical work," "composing," "improvising." A bit of armchair and anecdotal social and cognitive psychology is required in the absence of such experimental evidence, although I am not sure that the kinds of experiments that could be developed to test our semantic intuitions would be adequately robust to establish an hypothesis either way. It is not clear that people have semantic intuitions about "work of art" or "musical work," because although these terms are used by lay people, critics, and artists, their use of these terms does not seem stable and comprehensive; they are terms of art and convenience. In

general people do not have fully worked out views of what they mean by "work of art" or "musical work." Furthermore, it could turn out that these terms function with stability within certain highly rarefied groups, such as classical musicians, jazz musicians, popular music critics, et cetera. If this is the case, then it simply shows the need to do conceptual analysis, to do philosophy.

This really leaves us in our initial position here: try to find an attribute that WOAs or MWs possess, but improvisations do not. So, let us go back to the initial suggestion: prescription. To prescribe here means to give instructions for doing something (e.g., playing, moving). Talk of prescription usually comes along with other claims. For example, if X is prescriptive, then one is primarily interested in the execution of X, or the product of the execution of X. In the Standard Case of Composition (SCC) from the beginning of Part II, the notated score is a set of instructions for musicians to execute. Since it is obviously wrong to identify the MW with the score, the score is used as an exemplar for the properties that ought to be included in the account or the theory of the MW. If improvisations are not prescriptive, then improvisations would be excluded if

(WP) WOAs must be prescriptive

is true. If (WP) is true, and if composing is essentially prescriptive and improvisation is not, then we would have sufficient evidence to conclude that improvisations are not WOAs, and in general improvising (action-type) does not generate WOAs. But (WP) is false. Counterexamples are

paintings, sculptures, and literary works. None of these works of art are prescriptive and they certainly are works.[132] Perhaps (WP) needs to be modified to

(PWP) Performing arts works must be prescriptive.

Or, more modestly,

(MWP) Musical works must be prescriptive.

Since, (MWP) would be included within the scope of (PWP), let us consider the more modest claim. (MWP) says, in other words, being prescriptive is a necessary condition for being a musical work (X is a MW only if X is prescriptive); prescription is essential to be a MW. Why is there (or should there be) a difference between works of art in general and musical works? Obviously, some level of specificity has to be given in an account of WOAs for each art form, but there should be some general features of works of art that remain constant through all of the art forms. Is that true? Consider

---

[132] There are some counterexamples to this claim, but they are rare. For example, there can be a painting that is a set of instructions of some kind, and literary works can certainly be of set of instructions to do something or make something. But these cases are few and far between and do not represent the central components of these art forms. Furthermore, in this kind of case the actual execution of the prescription is not important—*that it is a prescription* is what is aesthetically interestingly. However, in the standard case of MWs, the *execution* of the prescription (i.e., a performance) is the focus of appreciation, and functions (for the most part) as *the* epistemic access to the work.

(Plurality WOA) Different art forms, to be determined in some suitable way, must have different accounts or theories of what counts as a work of art (the identity of WOAs) in that particular art form; and

(Unity WOA) Despite there being different art forms, genres, and other categories, there is only one *kind* of WOA.

(Plurality WOA) leaves open the question that there are universal features to all WOAs in all art forms. Hence, there are distinctive features to WOAs in each art form, and there may be some universal features that these WOAs share. Similarly, if (Plurality WOA) sounds reasonable, then an ontological pluralism with respect to genres should also sound reasonable. Different genres may require different theories of WOAs and MWs. Investigating and theorizing about individual art forms and genres has been a recent change in analytic aesthetics. Consider what Noël Carroll says:

> Recently, philosophers of art have wanted to alleviate the overly constricted configuration of the field by looking at the special theoretical problems of individual arts, by returning to older questions of the aesthetics of nature, and by re-situating traditional questions about art within broader questions about the function of symbol systems in general. The present attempt at a philosophy of horror is part of this effort to widen the purview of philosophical aesthetics. Not only should the special problems of artforms [sic] be reconsidered; but the special problems of genres that cross artforms should be re-evaluated as well.[133]

In addition, Peter Kivy, in what may be called a manifesto (very unusual for Kivy, it should be noted), has suggested that aestheticians focus on problems and questions that may be distinctive

---

[133] Noël Carroll, *The Philosophy of Horror or Paradoxes of the Heart* (New York: Routledge, 1990), 9.

in particular art forms and genres. In fact, the title of his book reveals the project: *Philosophies of Arts: An Essay in Differences*. The first two chapters of this book, "How We Got Here, and Why" and "Where We Are," are derived from his Presidential Address to the American Society for Aesthetics Annual Meeting in 1992. Kivy says,

> I have been arguing that the history of aesthetic theory, from its modern beginnings in the eighteenth century to its present, flourishing state, has been almost a single-purpose quest for the "common property," with absolute music as the perennial *experimentum crucis* … And as things presently stand, that quest remains the major activity of philosophers of art, with no settled-on solution in hand.
>   This not to say that differences in the arts have not, historically, been recognized as an object of philosophical concern. … However that may be, the overriding concern was, and continues to be, the search for sameness; and that search has blinded the philosophical community to a bevy of questions of more than trivial importance, involving the arts not in their sameness but in their particularity. … what I am urging, by both precept and example, is that the project of philosophically scrutinizing the individual arts—both "high" and "low"—and their distinctive differences be taken off the back burner and put up front. There is no reason we cannot keep two kettles boiling at once.[134]

Thus, Kivy is urging an emphasis on looking for the differences between art forms and genres, but not at the expense of the traditional "cross-form" questions and problems. We would do well to do both. (Also notice his inclusion of so-called high and low art, which would include popular art forms and genres.) This opens the door to thinking that different art forms and genres may require very different treatment in terms of approach and theories. Specifically, here this would mean that one cannot speak of *a* or *the* "theory of the musical work;" instead, there will be *theories* of musical work*s*. Different genres have different salient features, different things to which listeners pay attention, different concerns, and these inform understanding and evaluation within genres. It makes sense to have different conceptions of MWs (or, more generally, WOAs)

---

[134] Peter Kivy, *Philosophies of Arts: An Essay in Differences* (New York: Cambridge University Press, 1997), 52-53.

that reflect these differences, *if* we are to understand the concept of *work of music* as the primary *object of appreciation*.

As indicated above, even if (Plurality WOA) is true, it would not preclude the fact that there are some properties of works of art that are universal, viz., hold for works of art in *all* art forms. To deny this would be to accept

(*Sui Generis* WOA) Different art forms, to be determined in some suitable way, must have *completely* different accounts or theories of what counts as a work of art in that particular art form, i.e., each art form is *sui generis* with respect to work-hood.

Various reasons can be given for accepting this *sui generis* claim.[135] But if this were true it would call into question some traditional, standard problems and questions in aesthetics, such as the definition of art, the nature of aesthetic experience, et cetera, those that Kivy mentions above—the quest of a common property. These projects are supposed to range over all of the arts forms and sometimes are even meant to be broader, as in the aesthetics of nature and artificial environments (as Carroll mentions above). No one would deny that one has different kinds of experiences in reading a novel, listening to music, looking at pictures; however, intuitions substantiate that these kinds of experiences are different from all other kinds of experiences. How are they different? They are, at least in part, aesthetic. So, aestheticians have

---

[135] For example, medium specificity theories could be committed to such a claim and to a certain degree support it. But just because particular art forms (and possibly genres) are better than others in communicating or conveying certain contents does not mean that *nothing* is shared among art forms. And if properties are shared among works of art in different art forms, the *sui generis* claim is false.

tried to figure out what that difference is, whilst still recognizing some higher-level, so to speak, variation with respect to engagement with the different art forms.

Now one may object to the above criticism of the *sui generis* principle by pointing out that (1) so much the worse for traditional aesthetic problems; and (2) my examples given above may require general theorizing, but work-hood issues are a different matter. But it is difficult to imagine that general things can be said about the definition of art but nothing general can be said about work-hood status in all art forms. Even if there are, roughly, things that can be said about what counts as art in general and what counts as an aesthetic experience, some of these similarities must enter into theories of work-hood. Therefore, because of the long tradition of aestheticians having something to say about properties ranging over all of the art forms, and that work-hood theories will to some extent be parasitic on these other aesthetic issues, (*Sui Generis* WOA) is false.

I implied above that the disjunction between (Plurality WOA) and (Sui Generis WOA) is mutually exhaustive, though not mutually exclusive. If these alternatives were not exhaustive, then I would be guilty of the false dilemma fallacy. However, both could be true and both could be false. The plan was that if one thinks that (Plurality WOA) is false, then one is committed to either (Sui Generis WOA) or (Unity WOA). But I have shown that there are good reasons to think that (Sui Generis WOA) and (Unity WOA) are false. Therefore, (Plurality WOA) is presumptively true. (Plurality WOA) is borne out in our artistic *and* appreciative practices. Given (Plurality WOA) then, in some art forms or genres WOAs are prescriptive, and in other art forms or genres they are not prescriptive.

But I also want to argue that improvisations can be prescriptive, and there is a sense in which all improvisations are prescriptive. I will argue for this below. Let us then focus on a single art form.

Within music, ontological plurality may be true. Thus,

(Plurality MWP) There are different kinds of musical works.

This view is a kind of Ontological Pluralism because it states that there is more than one kind of MW. The use of the term "musical work" already implies that there are different kinds of WOAs because there are different art forms, but it is still possible to have one account or theory of the WOA. Thus, on this view, it might even be nonsensical to speak of "musical works;" there is no singular, unique thing to which one may refer. Different theories of MWs might correlate to musical genres, and this supposes that one could give a suitable account of genre and genre differences. Or different theories of MWs might correlate to different action-types or musical practices. Differences between practices and genres do not necessarily mean that some have work status while others do not have work status. One might have to decide about work status on case-by-case basis. First, let us address the claim itself. How can one defend (Plurality MWP)?

(Plurality MWP) can be defended on appreciative and evaluative grounds. One considers what aesthetic understanding consists of in a particular genre or musical practice. Some degree of musical understanding is necessary for the proper appreciation and evaluation of the products of these genres and practices. In fact, these are inter-defined and dependent: proper appreciation is determined by understanding, and understanding is motivated by wanting to properly

appreciate, and thereby evaluate, the products of genres and practices. Understanding resides in part in explaining (or having explanations of) features of the artistic products (foci of appreciation). Sometimes the explanations will be obvious, and other times one will have to rely on the constructed intentions of the artists. One begins to obtain answers to why-questions by determining the distinguishing characteristics of each genre and practice. Salient features of genres and practices will be determined. Proper appreciation should include these salient features, and the evaluation of the products will be based, perhaps in large part, on these salient features. Evaluation without consideration of these salient features is a form of missing the point. If a particular theory of WOAs or MWs does not capture these salient features, then the theory will not be about the object or focus of appreciation. As indicated in 2.3.1, a fundamental intuition that we have about the existence of WOAs in general is that they account for, and are the embodiment of, the object of appreciation—what it is we think we are evaluating. Thus, if the salient features of different genres and practices are not shared, then this will require different theories of the MW in each case. In other words, the theory of the MW in each genre should capture the salient features of the main object or objects of appreciation in that respective genre.

Consider what Stephen Toulmin says here. He makes the point well:

Not so long ago, in the days before it became intellectually respectable, jazz used to be contrasted with 'good music.' Of course (the critics granted) it was not all equally debased: there could be better jazz and worse jazz. For that matter, not all 'good music' was equally good--nor even 'good': Grieg, for instance, was a splendid composer of his kind, and yet remained suspect, as not being wholly 'good.' Still, in judging music (it was presumed) one had to consider both whether a piece or composer was a good example of a particular type, and whether that type was a 'good' type. Different *genres* of music were thus placed in a hierarchy, some being subordinated to others.
    Looking back, we may doubt whether these cross-type comparisons were fair, or even legitimate. Yet the fact is that they were made. ... Just as the question 'Is this music good of its kind?' is distinct from the question 'Is it "good" music?,' so we find scientists asking both 'Is this event a natural and self-explanatory one of its kind?' and also 'Is this

an example of the most natural and self-explanatory sort?' Explanatory ideals and paradigms thus have two parts to play. Within a given science, such as dynamics, one kind of motion (say) will be accepted as the standard of intelligibility. ... But, when we compare happenings of *different* kinds, we find different sciences being subordinated to one another, and so setting standards for one another, in the same way as *genres* of music. Phenomena may, as a result, be explained either by comparing them with other, more self-explanatory happenings of the same kind or by relating them to happenings of some other sort, which are thought to be intrinsically more natural, acceptable, and self-explanatory.[136]

Recognizing different art forms and genres do not entail their relations are hierarchical. Of course, there is a grand history in aesthetics of philosophers attempting to create such hierarchies. Among the most infamous are Plato, Kant, Hegel, and Schopenhauer. All attempts were failures, often because of the implausibility of the more general metaphysical theories on which they grounded.

The justification just provided for (MWP) involves meta-ontological issues. The ontology of human artifacts,[137] and perhaps other social phenomena, should be treated differently than the ontology of the natural world and perhaps some abstract objects such as numbers and geometric objects. In the latter case, realism would require that truth conditions will be tied to a set of considerations that are independent of human interests, though perhaps not human intervention.[138] In the case of human artifacts our interests are relevant and may be used to settle metaphysical issues. To be specific in the case that concerns us here: there would be no other reasons to contrive a theory of the MW if it were not for our interests in appreciation and evaluation. We are still interested in the truth, of course, but the truth conditions are more

---

[136] Stephen Toulmin, *Foresight and Understanding: An Enquiry into the Aims of Science*, Harper Torchbooks, The Science Library Series (Indianapolis, IN: Indiana University Press, 1961; reprint edition, New York: Harper and Row, 1963), 62-63.

[137] For an excellent account of the concept of "artifact," see Randall Dipert, *Artifacts, Artworks, and Agency*.

[138] See, for example, Ian Hacking, *Representing and Intervening: Introductory Topics in the Philosophy of Natural Science* (New York: Cambridge University Press, 1983).

directly influenced by, even generated by, human-centered concerns.[139] There will be the

question of exactly what constitutes a social phenomenon from a non-social one, and it is easy to

think of the hard cases; however, when it comes to art, justifiably there is not much debate. Art,

though perhaps not aesthetics broadly construed, is artifactual.[140]

If prescription does not prohibit improvisations from being classified as WOAs or MWs,

then multiple realization or instantiation may be the barrier to prevent improvisations from being

WOAs or MWs.

Consider

(MI) Musical works must be capable of being multiply instanced.

What does "multiply instanced" mean? Multiply instanced is sometimes called repeatability.

The way in which musical works are multiply instanced is mainly through performances and/or

reception tokens. The latter covers the sound reproduction of a musical recording. If (MI) is

true of works for performance (not performed works), then (MWP) must be true, for otherwise

how would one instance a W_i without a set of instructions? But there is no reason to think

(MWP) is true. If one includes reception tokens as instances of a work, then (MWP) does not

have to be true for (MI) to be true. However, even a recording can be prescriptive. Instead of a

---

[139] For a brilliant analysis of these meta-ontological issues, see Amie Thomasson's articles cited
above.

[140] I think this is the case even if the "art" was created by primates. Primates have intentional
psychologies, and it is possible that primates could be working under an art concept. There have
been some studies on bird song. A few aestheticians have been addressing this issue (e.g., Sheila
Lintott, Aaron Meskin). In addition, the artifactuality condition has been a standard necessary
condition in definitions of art. George Dickie's institutional definition is one example. Dickie
(and also Noël Carroll) also has responses to the putative driftwood and natural event
counterexamples. They count as artifacts when they are "framed" or exemplified by humans.

score, one might use a recording to give others instructions on how to instantiate or realize a work. Consider avant-garde works in which pictures, drawings, and the like serve as scores. Hence, if one's ontology is going to include certain kinds of recordings as works, then (MI) is acceptable because either recording can be prescriptive, or reception tokens count as instances. The problem still holds for non-recorded improvisations. Are non-recorded improvisations capable of being multiply instanced? Ideally, non-recorded improvisations can be repeated because improvisations do instantiate sound structures. If someone memorized a non-recorded improvisation's sound structure, then it could be multiply instanced. Is (MI) true *unconditionally*? In order for (MI) be true, it would depend upon the following stronger, modal claim:

(MMI) Essentially, necessarily, music is a multiply instanced art form.

Improvisation is an entrenched, traditional musical practice, even in the Western classical art music tradition. Now suppose that it is true that improvisations are not necessarily multiply instanced—improvisations cannot be multiply instanced (although, as I argue below, there are ways in which they can be and are multiply instanced). Hence, (MMI) is false and (MI) is false. In other words, because a major musical practice with a long history is not multiply instanced, it cannot be the case that music is necessarily multiply instanced. (MMI) does not capture a proper description of musical practices. But some may not be satisfied with this quick move. The referent of the term "music" in the proposition of (MMI) must be fixed to a factual description of the art form, which can be suitably determined through history, social sciences, and simple

reflection. That improvisation is an entrenched musical (and artistic) practice is a fact.[141] Thus, (MMI) does not cohere with the facts. However, the modal operator in (MMI) may be doing the work. What is the strength of the modal operator? Does it mean on any conception of music in any possible world? Or does it mean *given a particular definition of music* captured by our current practices music is necessarily (in all possible worlds) multiply instanced? I do not think the first suggestion makes sense. How would one begin to construct other conceptions of music different from the one we have? Would it make sense to say that an alternative conception of music is that it is (exclusively) a tactile art form and not sonic? Obviously, that is a silly semantic game. To determine whether X exists in some or all possible worlds, X must mean and/or refer to something. Consequently, the definition of music must be fixed, and the best way to make it rigid is to address our historical and current musical practices.[142]

Even though I believe the above argument is strong, there is another argument to be made with respect to (MMI). Improvisations can be multiply instanced. There are two cases to consider: fleeting, ephemeral performance tokens that are improvised, and recorded or documented improvisations. No one doubts that improvisations (in music) are at least in part sound structures. What else could they be? Sound structures are abstract objects and they exist independently of human action or thought. When one happens to play the sound sequence that matches a particular sound structure, *one is instantiating*, and thus the sound-structure itself may be multiply instanced through and in both temporal and spatial coordinates. Without claiming that sound-structures exhaust the identity conditions of improvisations (whether WOAs or not), there is here at least one aspect of improvisations that are multiply instanced. That seems to be enough to satisfy MMI, or even MI. The problem in the background here is prescription once

---

[141] Part I may be interpreted as providing a plethora of evidence for this claim.

[142] The argument here would also hold of the more general concept of "art."

again. Although recorded improvisations have documentations, namely, the recording, on whatever medium is used, and its properties. The reproduction, or playback instance, of a documentation would be a reception token, and if reception tokens are included as instantiations, then documented improvisations would be multiply instanced. Furthermore, if I am correct that recorded improvisations are a special kind of MW (to be argued for below), then the work would have instantiations through playbacks (reception tokens). What of playbacks through use of sound reproduction equipment when there are no listeners, so putatively there is no reception? One can invoke *ideal reception*, that is, counterfactually there could be someone present to hear the playback. Hence, it should count as a reception token. But MMI is just one of the general criticisms of improvisations as WOAs, viz., that performances or performance tokens cannot be WOAs. This has already been refuted above, so (MMI) is either trivially true, or (MMI) is non-trivially false.

Compare (MMI) to film or photography. It seems that nothing about photography hinges on the fact that there may be many prints of a single image taken by a camera. Consider the following example. Ansel Adams generates a negative and prints it in his dark room. The negative is destroyed. Consequently, there is only one print of the image in existence. Now, of course, counterfactually there could have been more prints. But the fact that there is actually only one print, and add to the thought experiment that negatives are destroyed after printing them once, then if photography were necessarily multiply instanced, then in a world in which the capturing of still images worked this way there would be no such thing as photography. This seems very implausible. My intuitions are that photography would still exist, would flourish, and would be a distinctive art form. It would be a slightly different art form than it is presently,

nonetheless it would still be an art form whose defining feature is the use of mechanical reproduction for the production, generation, and capturing of images.[143]

So, the question becomes, is being multiply instanced ever necessary to be a particular art form? Wood cuts, print making? The fact that we do distinguish between art forms in this way does not entail that this feature reveals something essential to a particular art form. Instead, what it does is give us a property by which we can distinguish between and categorize art forms as they presently exist. A property P upon which we sort things does not entail that P is essential to any of the sorting categories.

Furthermore, (Plurality MWP) says that there is nothing intrinsic to the concept of music itself that as an art form its WOAs must be multiply instanced. Some genres of music have MWs that are multiply instanced, other do not.[144]

I conclude that (CH 2) is false or questionable. This is the case because its assumptions and presuppositions conflict with any reasonable conception of music history and practices, and there are sound semantic intuitions that preclude improvising give rise to WOAs and MWs.

2.3.3 Burden-Shifting: Levinson's Theory and Improvisations

The purpose of this section is to take a standard account of musical works, in fact the *locus classicus* on musical works, and determine whether improvisations would be covered by

---

[143] Noël Carroll discusses a similar issue in *A Philosophy of Mass Art* (New York: Oxford University Press, Clarendon Press, 1998), 215.

[144] I will just note that on theories that take action-types instead of their products to be the primary objects of appreciation, all art forms are multiply instanced, including painting. Currie claims that all art forms are multiply instanced. This view is compatible with my theory, although I am not committed to such a claim.

this standard account. Jerrold Levinson's theory of the musical work is justifiably the *locus classicus*, because it is comprehensive with respect to a genre, explicit, economical, and the most influential account of musical works. Even though Levinson explicitly recognizes the limits of what his theory is meant to apply to, one can still test the theory to see if it applies to other cases. For example, Levinson was not addressing popular music, nor many contemporary avant-garde pieces. The data for his theory is the very limited case of Western, art, classical music from roughly Bach to Brahms (approximately 1700 to 1900, with exceptions before, during, and after this period). I will show that improvisations would be covered by Levinson's theory of the musical work. In doing this, I am not arguing that Levinson's theory is the correct theory of the metaphysical status of improvisations; instead, this demonstrates that there is some presumption in favor of improvisations being works of art (WOA) and/or musical works (MW). In addition, this section will serve as good base for understanding the some of the issues and problems in the ontology of music.

Levinson first specifies three desiderata that a theory of the musical work should satisfy. The "creatability" desideratum is "(Cre) Musical works must be such that they do *not* exist prior to the composer's compositional activity, but are *brought into* existence *by* that activity."[145] Fine individuation is "(Ind) Musical works must be such that composers composing in different musico-historical contexts who determine identical sound structures invariably compose distinct musical works."[146] Performance means: "(Per) Musical works must be such that specific means of performance or sound production are integral to them."[147] Levinson claims his theory

---

[145] Levinson, "What a Musical Work Is," in *Music, Art, and Metaphysics: Essays in Philosophical Aesthetics* (Ithaca, NY: Cornell University Press, 1990), 68.

[146] Ibid., 73.

[147] Ibid., 78.

satisfies all three desiderata. A musical work (MW) is an abstract entity he calls an initiated

type. The particular initiated type that constitutes the musical work is the conjunction of the

sound structure and performing-means structure, as indicated by some particular person

(composer) at a specific time. The compositional act consequently introduces to the world a new

object:

MW = S/PM structure-as-indicated-by-X-at-t.

I should note that since 1980, when Levinson's article was first published, he has made

one major change to the theory. In response to criticisms by Gregory Currie,[148] Levinson

amended the account of MW:

MW^+ = S/PM structure-as-indicated-by-X-at-t-in-musico-historical-context-C

As Levinson states, this new account makes creative context, composer, date of composition, and

musical structure necessary conditions for the identity of a musical work (in most of Western,

art, classical music). It may be the case that the indexing of time t is redundant with the

inclusion of musico-historical contexts, but it seems to be needed to thwart off certain bizarre

thought experiment cases, which Currie concocts. For example, Currie queries whether

Beethoven's *Hammerklavier* Sonata[149] would be the same work if the preceding music history

---

[148] Jerrold Levinson, "Art as Action," in *The Pleasure of Aesthetics* (Ithaca, NY: Cornell University Press, 1996), 146.

[149] Ludwig van Beethoven, *Piano Sonata* No. 29 in B-flat Major, Opus 106, "Grosser Sonate für das Hammerklavier."

were different.[150] Suppose that Beethoven's Sonata was the first piece music written in Europe since the time of Purcell—it seems that the *Hammerklavier* would not be the work we identify as Beethoven's *Hammerklavier* Sonata. This counterfactual history would eliminate and add various artistic properties to the work, even though it was still composed by Ludwig van Beethoven in 1817-1818 and dedicated to Archduke Rudolf. Since Levinson thinks that the musico-historical context is a function of the time of composition and the person/agent doing the composing and the preceding and following musical/artistic history, as long as the composers are different persons, then the works created are different even when the S/PM structures are identical. This is the case because Levinson thinks that relevant properties of the work are determined at least in part by what a composer has done prior to the particular composition in question. For example, these artistic properties include, or would be derived from, the various psychological properties of composers, such as being influenced by this or that theory or person, what the composer studied and when, with whom they studied and when, and the composer's prior artistic achievements and failures. Many philosophers and musicians believe that artistic properties are part of the identity of MWs. Pure sound structures do not possess artistic properties, although they possess many, if not most, of the aesthetic properties we deem as significant for the identity of a WOA.

Since Levinson recognizes and accepts that abstract objects cannot be "created" by humans—they exist eternally or a-temporally—but (he claims) (Cre) is a strong intuition we have, a new entity that encapsulates both is required. Levinson thus "invents" (discovers?)[151] initiated types.

---

[150] Currie, *Ontology of Art*, 58-60; and Levinson, "Art as Action," 145-146.

[151] The problem of what term to use here is exactly the same as the problem Levinson tries to solve by introducing this new type of entity—initiated types. Did Levinson construct, invent, or

Levinson describes the following ontological classification. There are indicated structures and pure structures. Both kinds of structures are types. One may infer that both are abstract objects, since types are abstract. Moreover, Levinson says, there are two kinds of types: implicit types and initiated types. Implicit types are the standard, abstract, non-temporal kind, which include things like "geometrical figures, family relationships, strings of words, series of moves in chess, ways of placing five balls in three bins."[152] Initiated types come into being; they are not eternal. They are brought into existence through a process of intentional human action (e.g., composition). Levinson claims that the Ford Thunderbird, the Lincoln penny, and the hedgehog are examples of initiated types. These are historically contingent structures. Thus, a coin of the same design as the Lincoln penny during the ancient Roman Empire would share the structure of the Lincoln penny but would not be the Lincoln penny. The Lincoln penny can exist as the Lincoln penny only after the historical person Lincoln existed. Consequently, Levinson solves the problem he set out for himself: capture the abstract nature of musical works but allow them to be created and individuated in a way that preserves (or conserves) their artistic properties.

Levinson distinguishes between (1) instances of W {I(W)}, (2) instances of the sound structure of W {I(W$_{ss}$)}, (3) instances of the S/PM structure of W {I(W$_{s/pm}$)}, and (4) performances of W {P(W)}. An instance of a work W is a sound event (an actualized sound sequence) that conforms completely to the S/PM structure of W. A performance of a work W is a sound event that is intended to instantiate W: it represents an attempt to exemplify W's S/PM in accordance with the composer's indication of it and *succeeds to a reasonable degree*."

___

make initiated types/indicated structures, or did he discover them? This distinction and debate, as I have suggested, is probably fruitless.

[152] Levinson, "What a Musical Work Is," 80.

Therefore, a correct P(W) is an I(W), and an incorrect P(W) is not an I(W). Incorrect

performances are still performances *of* something. These distinctions allow Levinson to avoid

Nelson Goodman's counterintuitive conclusion that a performance of a work with one, even

minor, error is not a performance of the work. Furthermore, transcriptions of musical works

count as new, different musical works, even though a transcription would be an $I(W_{ss})$ though

not an $I(W_{s/pm})$. Now we can derive the following "theorems:"[153]

T1: All $I(W) = I(W_{ss})$

T2: All $I(W) = I(W_{s/pm})$

T3: Some $I(W_{s/pm})$ are not I(W)

T4: Some $I(W_{ss})$ are not I(W)

T5: All P(W) = I(W)

T6: Some I(W) are not P(W)

T7: A particular P(W) is a member of the set of all performances of W $\{P(W)_1, ..., P(W)_n\}$

T8: $\{I(W)\}$ is a subset of $\{P(W)\}$

The fact that Levinson's theory gives rise to these distinctions and entities has advantages, many

of which provide plausible metaphysical grounds for understanding musical practices. For

example, I would not want to classify Wendy Carlos's synthesizer renditions of Bach and

Beethoven keyboard compositions as *performances of* their works, nor would I classify them as

proper transcriptions. But they are instances of the sound-structure of their works. I limit my

example to keyboard compositions because the synthesizer is a keyboard instrument (in fact, a

---

[153] These are my derivations based on Levinson's definitions and comments presented in his article.

synthesizer can produce any keyboard timbre, e.g. pianoforte, organ, clavichord, and harpsichord). In other words, the pure sound structure of a keyboard is realizable on a keyboard instrument. An orchestral composition's sound structure could be realized by dubbing and multi-tracking in recording sessions. In other words, each orchestral part would be a played on the synthesizer and recorded as tracks. In addition, a *performance of* a work ought to be susceptible to errors. There may be vagueness with respect to the quantity and quality of errors that would qualify a sound sequence as not being a performance of a work; however, most performances of works do contain minor errors and still seem to qualify as performances of the work. If not, then one would be stipulating that performances of works are impossible, which I think is an undesirable view. Therefore, one could construct a continuum representing the quantity and quality of errors. Those sound sequences with a few insubstantial (itself a vague term) errors would be closer to the ideal performance of a MW, and those with many significant errors would be closer to not being a performance of the MW.

This ontological classification is helpful with respect to many thorny issues in performance practice, but it would not eliminate completely the controversies that exist about particular cases (e.g., some of Glenn Gould's live performances and recordings of Bach and Brahms, and Keith Jarrett's recordings of Mozart and Haydn, and the authentic instrument movement of performance practice). However, this classification opens up new possibilities. For example, if a performer ignores certain features of a score, then the executed sound sequence (whether live or recorded or both) may qualify as an instance of the sound structure but not an instance of the work.

Now let us determine whether improvisations can be MW^+ = S/PM structure-as-indicated-by-X-at-*t*-in-musico-historical-context-C. First, improvisations are certainly sound

structures. Improvisations (in music) are sound sequences or occurrences, and these sound sequences instantiate or realize a pure sound structure *simpliciter*. This point will be important for my positive account given below. Analogously, an improvised literary text instantiates an abstract structure, which includes letters, spaces and punctuation.

Now it might be said that by improvising, an improviser does not select, fix, determine a PM structure. I have two responses to this putative objection. First, one may construe the actual means used in improvising as the performance means. This interpretation is more plausible in light of the (MusPen) and (NotDev) cases. Second, the performance means structure is not a necessary condition for being a MW+. Levinson includes performance means structures in order to address the typical works of the classical canon, which often specify instrumentation in some way. However, many classical works do not specify instrumentation, but still are works (e.g., many of J.S. Bach's compositions, such as *Art of the Fugue*). So, for Levinson, if a work has performance-means specified, then it must be included in the identity of the work; whereas, if there is no performance-means specified, then it cannot be specified and there will not be $I(W_{s/pm})$, just $I(W_{ss})$ and $I(W)$.

The same ambiguities that arise with some scores also arise with improvisation. In that sense, improvisations would be no different than a score which did not include certain features such as instrumentation, dynamics, tempi, et cetera, or contain such instructions to a limited degree. Levinson uses several phrases that are vague, perhaps deliberately vague: "compositional act," "indicated." There is one attempt by Levinson to make indicate more precise when he includes, parenthetically, the terms "(fixes, determines, selects)." The full quotation is needed: "For the paradigmatic pieces we are concerned with, the composer typically

indicates (fixes, determines, selects) an S/PM structure by creating a score."[154] In addition, a

concept such as "compositional act" will refer to different activities if only because of

technological changes that allow for different ways to notate and produce, select, and determine

sounds, or otherwise give artistic and production instructions. There is no reason to deny

improvising as a compositional act in the way that Levinson describes it here—an activity by

which a person (as improviser, as composer) selects, determines, fixes an S/PM structure or

sound structure *simpliciter*. This is, however, an empirical matter; it ought not to be decided by

a priori argument. How people compose is a matter of how they actually do it. Later in the

article Levinson describes it more specifically: "The other class of types, initiated types, are so

called because they begin to exist only when they are initiated by an intentional human act of

some kind. All those of interest can, I think, be construed as arising from an operation, like

indication, performed upon a pure structure. Typically, this indication is effected by producing

an exemplar of the structure involved, or a blueprint of it. In so indicating (or determining) the

structure, the exemplar or blueprint inaugurates the type that is the indicated structure, the

structure-as-indicated-by-x-at-t. All indicated structures are, perforce, initiated types."[155] First,

improvising is certainly an intentional human act. Improvising may be viewed as an operation

performed upon a pure structure (we have already shown that improvisations are in part sound

structures *simpliciter*, just like any sequence of sounds or sound-occurrence is). Second, the next

sentence contains an important word: "typically." Levinson is correct in saying that in the

classical canon "typically" a composer composed by producing, creating, making a score. The

score served as an exemplar or blueprint, and indicated the pure sound structure (s-s *simpliciter*).

---

[154] Levinson, "What a Musical Work Is," 79.

[155] Ibid., 81.

But this does not entail that compositions must be produced through exemplars or blueprints.[156]

In improvisations a (say) player indicates while performing the piece simultaneously. The indication is achieved during the performance. There is no *a priori* reason for thinking that indicating cannot be achieved while playing, or that playing/performing is a way or form of indicating. Of course, a score could be produced simultaneously as in the (MusPen) or (NotDev) cases discussed above. Incidentally, this is how a musically illiterate person could produce a notated score or chart. Or the improvised sound sequence could be notated afterwards. These seem like accidental features of improvisations.

In addition, indicating does not necessarily entail anything about replication[157] or re-identification, although improvisations (I shall argue) are subject to both. Furthermore, if my previous arguments are correct about improvising and composing—that they are fundamentally based on the same process of selection—then it would surely follow that improvisations would satisfy the indication of a S/PM structure criterion. Indicating is selecting, or a way of selecting. There is nothing in Levinson's theory to preclude improvisations as musical works. Levinson says: "The other class of types, initiated types, are [sic] so called because they begin to exist

---

[156] In fact, James C. Anderson ("Musical Kinds," *The British Journal of Aesthetics* 25, no. 1 (Winter 1983): 44) confirms the vagueness that I find in Levinson's theory on indication: "For what is it for a kind to be 'indicated-by-P-at-t'? While we all understand, with Levinson, that typically this is done by creating a score, no general account of 'kind-indication' is to be found in Levinson's paper, nor in my amended version of his theory."

[157] These are difficult words to get right—if there is correctness already established about them. Samuel R. Levin (*Shades of Meaning: Reflections on the Use, Misuse, and Abuse of English* (Boulder, CO: Westview, 1998), 77-78) distinguishes between duplication and replication: "a distinction may be drawn between these two words on the basis that replicate is derived from replica, whose meaning properly connotes 'a copy—of a concrete object or of an objective representation,' whereas duplicate conveys a more general sense of 'to produce again' or 'to reproduce;' in other words, duplication may be regarded as an activity because one duplicates something, but replication is a process in which something is replicated." I find this to be unhelpful because I still want to know what it is to duplicate X and replicate X. Here is a stab at analysis: To replicate could mean to generate a copy in some way or an objective presentation of X, whereas to duplicate X is to create another exact copy.

only when they are initiated by an intentional human act of some kind."[158] Improvising is an intentional human act that brings into existence a particular sound structure. Simply, improvisations are indications of musical works while the composer/improviser simultaneously performs them. A recording or notational device could serve as the documentation of the musical work; however, nothing in Levinson's theory requires documentation or a notated score to be produced. Therefore, I conclude that improvisations meet all of the conditions of Levinson's definition of a musical work, MW+. Hence, improvisations are musical works on this account.

There are five groups of challenges, objections, and criticisms of Levinson's theory of musical works.

(1) Limited application. As Levinson himself notes his theory is to account only for Western Classical art music roughly from 1700 to 1900. Should one seek a more comprehensive theory, and try to incorporate other kinds of music, genres, and historical periods? Since I argued for (Plurality WOA and MWP), I believe the limited application is acceptable. However, a problem arises with respect to the boundaries of applicability. Classical music from roughly 1700 to 1900 is very vague. But this is not a devastating criticism.

(2) Structures. There is a significant question as to whether structures can be indexed in the way Levinson requires. S/PM structures are indexed according to person, place, time, and context. Should we accept Levinson's distinction between pure/implicit types and initiated types?

---

[158] Levinson, "What a Musical Work Is," 81.

(3) Abstract objects. Obviously, Levinson's theory relies upon the existence of abstract objects, and in fact introduces a new abstract object, MW or MW$^+$. Consequently, the theory is subject to all of the general criticisms of abstract objects, and especially criticisms of WOAs as abstract objects. I will not pursue this objection further.

(4) Desiderata. The intuitions that give rise to his three desiderata may be questioned or denied.

(5) Notational exemplars. First, there is a parsimony problem, which is not devastating for Levinson's theory and is easily corrected.[159] Levinson assumes the score is the notational exemplar for the abstract type of the S/PM structure. But if the score contains timbre notations, either indirectly or directly, then the PM structure is not needed. For example, most scores of this period of western classical music do not just indicate a c' pitch/tone but a clarinet playing c'. In other words, instrumentation is included, as Levinson recognizes. So, my point here is that pure sound structures can incorporate timbre properties, and since instrumentation, or PM structure as Levinson call it, is wholly reducible to timbre, then pure sound structures *simpliciter* are sufficient. PM structures are redundant.

I shall discuss (5) first. Can a non-specified, non-intended instrument or devices produce the same timbres as real, traditional instruments? If yes, then PM structures are not redundant. But not all individual instruments of an instrument category have exactly the same harmonic content, attack-delay envelope and vibrato, although they must be sufficiently similar to be a successful member of the kind. Many of the differences are barely measurable, thus imperceptible. It may be the same for synthesized sounds. Differences may occur if the

---

[159] I have never confirmed whether Levinson would be willing to accept such a correction.

fingering and embouchure (when relevant) of the instrument produces expressive or timbral

differences. If that is the case, then specific instrument playing is *sui generis*. Suppose there is a

solo clarinet composition that is performed twice. One is performed by a musician on a standard

clarinet. The other is performed by a person playing a special synthesizer keyboard. They both

produce exactly the same sound sequence. Does the synthesized case not count as performance

of the PM structure because it was not played on a clarinet? The score specified a clarinet. Do

composers intend the actual instrument or just the timbre of the instrument they specify? One

cannot answer this question by historical inquiry because before such technology was available

or conceivable, there was no reason to say "clarinet timbre or clarinet-like timbre." Clarinets

were the only things capable of producing such timbres or clarinet sounds. Considerations of

counterfactual histories also probably will not yield an answer to these questions. It does not

take thought experiments to generate such problems. Consider the authenticity movement of

performance practice for Renaissance and Baroque music. Should Vivaldi and Bach only be

properly performed on instruments of the period? Suppose a contemporary instrument maker

could duplicate a violin or viola designed and constructed in the 1740s. Would that be an

authentic instrument or a period instrument? Here one might simply appeal to the perceptible

properties produced by such instruments. If the duplicates had the same "feel" and sonic

properties indicative of actual period instruments, then it might make sense to say that they

should count as authentic. Of course, I have thus far omitted an important element: the agents

playing either the original period instrument or the duplicates. Not only the instrument itself, but

the way it is played, should be included in so called authentic music practice. The way people

played these instruments in the seventeenth and eighteenth centuries is hopelessly lost to us.

This has not stopped music historians, critics, and experts from making inferences about such

playing. Nonetheless, that element cannot be reproduced accurately because there are no artifacts available to provide evidence of the way musicians played several hundred years ago.

It is interesting to imagine a case in which all hitherto specifiable timbres could be produced on a special keyboard instrument like a synthesizer. People could then learn any instrument on this keyboard instrument. There could be an orchestra of keyboards and keyboard players. What would this mean for musical practices? All learning of playing an instrument would be reducible to learning how to play keyboard. I do not say piano because such an instrument would require additional skills to produce the timbres, such as synthesizers do today. In the future, we may have to work such questions.

Second, there are questions about using scores as notational exemplars as I demonstrated above. The contingencies of notation in any culture, and the limits that are constitutive of a notation system cause unwarranted bias in doing sound metaphysics. If there were different technologies available to Bach and Beethoven, it is possible that the properties they would choose to specify in their instructions would be ontologically thicker or thinner than standard scores. Furthermore, the properties may be very different from what we think of scorable properties given our history.

Challenge (1) is not problematic given that (Plurality MW) is correct. We need ontological plurality because of the meta-ontological concerns, and the defense of (Plurality MW), discussed above. Consequently, the objections to Levinson's theory of MWs that remain most prescient are the soundness of our intuitions with respect to the three desiderata, using notation as the standard to construct abstract objects, and the problem of whether initiated types and indicated structures exist.

Challenge (4). Does Levinson give us any reasons for accepting his quite hefty

assumptions? In one way, perhaps yes. Levinson presupposes that there are entities in the world

called musical works, and his concern is to figure out what those things are. Levinson's

argument is not going to get very far at all if one just denies that such entities exist. So, it seems

that Levinson really needs to convince us of two things: not only what these entities are (the

criteria for being one of those objects he identified as MWs), but that there are such things in the

first place. Levinson does a good job of developing the criteria given the desiderata he

formulates, but it is questionable whether he motivates the project itself—namely, that there are

or should be such things as musical works. Being charitable, one might want to interpret some

of the things Levinson says as being entrenched intuitions or beliefs that we have given our

culture and history, etc. as taking it as quite obvious that there needs to be such things as musical

works.

As Lydia Goehr has pointed out,[160] Levinson's account of musical works depend upon

the appeal to a set of allegedly non-negotiable intuitions (Levinson does not say as much, but it is

implicit in how he argues) and theoretical arguments. By non-negotiable, I think Goehr means

that Levinson presents his case as if these are the intuitions "we" have, where the "we" is

assumed to be most or all educated, sophisticated listeners of music. It is unclear whether these

intuitions are intended to be the ones "we" *ought* to have or the ones we *do* in fact have. This

kind of problem in analytic philosophical methodology is almost never made explicit or clear.

Now, the theoretical arguments Levinson uses are *Gedankenexperiment* or *Gedankenexperiment*-

like arguments. So, since ultimately these thought experiment conclusions rely upon an appeal

to some set of more fundamental intuitions, Levinson's argument fundamentally rests on

---

[160] Lydia Goehr, *The Imaginary Museum of Musical Works*, 51-57.

intuitions (we do have or ought to have given a certain set of interests, practices, goals, values, et cetera). It might be clear that the best line of attack against Levinson's theory of musical works is to challenge these intuitions. How does one do that? There are at least two ways. First, one can just deny that these are "our" intuitions. This can be, and traditionally has been, attempted by the counterexample approach, which demonstrates that the intuitions are not as clear as first presented, or not comprehensive enough for the purposes at hand. Another way is to show that an individual may have conflicting intuitions over a particular relevant case, or that significant groups of individuals would have conflicting intuitions over a case. If no further appeal can be made to something outside of these intuitions, then there seems to be no way to adjudicate between these intuitions. We are left in a morass. Second, one can try to show that the intuitions are irrelevant to what counts, or what is significant in theorizing about the subject matter. This latter approach does not try to deny that we have these intuitions, in fact one might concede that we do have these intuitions, but rather gives something like a "so what" response to them.

Therefore, a comprehensive attack on Levinson's theory would undermine or refute both his alleged non-negotiable intuitions and his theoretical arguments by challenging the intuitions. Of course, one still has the entire usual arsenal of refutation by attacking the inferences, and the argument structure (validity, soundness). Attacking Levinson's theory is a tricky task for several reasons. First, whenever one is dealing with intuitions and intuition-pumping, it is risky and difficult. Second, because Levinson is arguing for the existence of a new kind of entity or ontological category, one cannot easily undermine his account by showing that the entity really does not meet the standard requirements without question begging.

What are the kinds of intuitions that Levinson appeals to make his arguments for his theory of musical works? Some of the intuitions are metaphysical, and mainly those of us with a

philosophical bent. But most are supposed to be aesthetic, hence evaluative. These are about what we find important in music. In short, why we value music, what we find valuable in our experience of music.

Challenge (2). Traditional metaphysical accounts of structures define them as sets of relations.[161] They are different from sets because in sets the order of the members (or elements) does not individuate the set, whereas structures are individuated by the order of their members (as in a set of ordered *n*-tuples). This puts obvious restrictions on the kinds of thing that may be a structure. Levinson says that the pure sound structure *simpliciter* includes all "standardly" specified audible features. This is questionable. But what is a standardly specified audible feature (property)? What do scores represent? In order to include these features, the structure would have to be based upon the notational exemplar, and would be, therefore, more like a linguistic type than a pure sound structure. In fact, this is similar to Anderson's view. Anderson thinks of the musical work as a descriptive-kind defined by the score. The linguistic type of "cat" is the sequence {<c> <a> <t>} or {<c, a, t>}. Levinson says he does not mean for the structure to be reductive in any sense. Do initiated types admit of the type-token distinction? What would count as a token of the initiated type? A performance? A particular printing of the score? The initiated type is still an abstract entity in the sense that it is not identical to the score or a performance, even if that performance is a perfect (lacks any errors) compliance-class of the score.

In one sense there really are not different kinds of structures. A structure is a structure; it does not matter what it is a structure of, namely the content of the ordered sequence. The content

---

[161] For example, D. M. Armstrong, *Universals: An Opinionated Introduction*, Focus Series (Boulder, CO: Westview Press, 1989); Reinhardt Grossman, *The Existence of the World: An Introduction to Ontology*, The Problems of Philosophy: Their Past and Present Series (New York: Routledge, 1992); J. P. Moreland, *Universals*, Central Problems of Philosophy Series (Montreal: McGill-Queen's University Press, 2001).

of abstract objects like sets and structures are always representations. Think of the set of natural numbers, an infinite set. The content of the set are numbers, which are already abstract objects; however, when I physically inscribe a representation of the set of natural numbers {1, 2, 3, ...} I use numerals, which are representations in notational form of the numbers. So what is the content of a sound structure? There are many ways of representing sounds and the properties of sounds. There are many ways of representing numbers too, but we have adopted the convention of Arabic numerals. I could have written the set of natural numbers as {I, II, III, ...}. So, one might use Western musical notation as *a* way of representing sounds and their properties. If I do, then whatever limitations this notation has, my structure has as well. But if I do not use notational exemplar as my representational system, then I may not be subject to these limitations or different ones. If there is a representational system which could capture (or represent) all sounds and sonic properties, then the structure itself would be complete. Perhaps recordings should be considered a representational system, even a new notational system creating notational exemplars. Recordings capture sounds, certainly all audible sounds, and sonic properties. Whether or not recordings capture all audible sounds and sonic properties is the problem of transparency of recordings, but that need not concern us here.

My defense of the separation between metaphysics and epistemology should be expected. Consider Levinson's theory of initiated types or indicated structures. A consequence of his theory is that even if there are neither recordings nor remaining scores of a musical work, it would still continue to exist because MW^+ is not dependent upon physical objects or events for its continued existence. MW+'s coming to be is dependent (according to Levinson) upon physical events obtaining, but once brought into existence it is eternal like other *abstracta*. Therefore, even if there is no way of re-identifying the improvisation because there is no

physical record or document of it, and even if no one remembers it, it was brought into existence and continues to exist as a musical work. This would mean that a person could putatively bring into existence a musical work by playing or writing, and for all we know it is novel, but not be the agent's work because it had already been brought into existence by someone else. The same problem exists for Levinson's theory.

What salient features of improvisations are not captured by Levinson's theory of the MW? Levinson's theory of the MW is not sufficiently ontologically thick. Our interest in improvisations is in how they *sound*. How sounds *sound* is a vague enterprise when trying to describe this phenomenon. This holds for all of sensory modalities. Probably, we do not possess a rich enough vocabulary, and we do not have the reflective capacity of our own experiences in an introspectively sufficient manner, to articulate what we hear. But we know we do hear these rich sonic properties, and we know *when* we have these experiences: our experiences of performance token events and recordings. Levinson's theory of MW+ captures the fact that sonic improvisations instantiate a sound structure, have timbre properties, and have artistic properties that are based on the performer and historical context of the improvisation. Levinson's theory does not capture. Many improvisations are not solo performances. Consider Keith Jarrett's *Köln Concert*. It is a recording. How much ontologically thicker is the recording than Levinson's MW+? Digital recordings quantify the sonic information into a computational code that is realized for playback on music reproduction machines (amplifiers, pre-amplifiers, compact disc players, et cetera). For example, the binary encoding by lasers on a disc is an abstract object. But now we have the bias generated by the technology—the particular way in which humans have devised to encode and capture information (light, sound). Now of course in some sense even traditional sound structures are based on a bias—a scientific one—because of

the tempered system of the west, and the way we have devised of measuring and representing. Is a sound a set of cycles? Sounds are vibrating airwaves. But we choose a system to measure and represent the vibrations. (Perhaps even the concept of vibration is contingent?) We radically underestimate the way in which our technological practices and inventions influence our metaphysical musings. These practices become entrenched: we take them for granted and forget their contingent origins. The information and practices could have been a different way. We could measure and represent sonic properties differently.

Here I have shown that improvisations are MWs according to Levinson's theory of the MW, although Levinson did not explicitly address improvisations in his theory. Improvisations meet the criteria Levinson puts forward for something to be classified as a MW. This, however, does not mean that Levinson's account is the best theory for improvisations. There are salient features of improvisations and improvisational practice that are not captured by Levinson's theory. Furthermore, Levinson's theory of MWs has shortcomings. Consequently, the accomplishment here is limited: there is presumption for improvisations being WOAs (at least in the case of music). But now a better fitting theory needs to be constructed for the work-hood of improvisations: a theory that does not have such shortcomings and captures all of the salient properties of improvisations.

2.3.4 The Proper Theory for Improvisations as WOAs

> Our preserved theories and the world fit together so snugly less because we have found out how the world is than because we have tailored each to the other.[162]
> —Ian Hacking, *Representing and Intervening*

---

[162] Ian Hacking, *Representing and Intervening*, 31.

The work-concept as employed in many popular musics and jazz is different from that of Western, classical, art music. One kind of difference resides in variegated goals. The classical musician seeks notational accuracy and sometimes interpretive accuracy; whereas, in jazz (say), often there is no notational script or score against which one could be accurate and the goal is to be creative at the time of performance, create a new version or interpretation of the work which does not include notational accuracy even if there is a scored manuscript. The work-concept here is problematic because of the fact that there are often no scores, and more importantly the absence of rules, tacit or not, of how melodies and even harmonies are to be played. In fact, often a goal is to obscure it as much as possible while giving an audience enough structure to recognize it. Since a major goal of improvising and jazz practice is to be original, creative, and spontaneous, the role the work plays is that of evaluative background in the sense that the performance of the work is to be judged as a performance of the work in order to evaluate the performance's creativity. This needs some form of recognition. In addition, improvisational practices often produce singular (non-recorded) events. This also needs to be recognized in a theory.

First let us be clear about the practices and products that are of first order concern for the metaphysics of improvisation. I shall the history, including contemporary history, of jazz as the paradigm.

(1) There are individual events consisting of ensemble or solo "live" performance tokens without recording or documentation.

(2) There are individual events consisting of ensemble or solo "live" performance tokens with recording or documentation. Following Theodore (Ted) Gracyk,[163] these are called veridical recordings.

(3) There are recordings, which typically occur in recording studios. Some recordings are similar to recordings of live performances that usually occur in performance venues (as in (2) above). Some recordings are "constructed"[164] in the sense that the recording does not consist simply of a documentation of a wholly separable event, viz., the performance in the studio. Constructed recordings involve such technologies as dubbing, recording separate tracks, a single musician playing several tracks, editing different recorded sound sequences together, multiple signal processing editing. In other words, the recording is "sculpted," or constructed onto the medium of recording (e.g., tape, disks, digital media, analog media). Many non-veridical jazz recordings are a combination of "live" studio performances, which mimic a performance to an audience in a venue, and constructed practices. Of course, it is possible to use many constructed recording practices on veridical recordings. Consequently, the distinction between veridical and constructed recordings is vague. We have access to, i.e., hear, recordings through playback on suitable reproduction means. Each playback is a reception token.

(4) There are songs, tunes, lead sheets and charts, arrangements, transcriptions.

Because of the complexity of the practices and objects that exist in jazz and other improvisational genres and art forms, we need an ontological theory that takes account of this complexity and plurality and has some explanatory power. Consequently, the ontology I offer

---

[163] Theodore Gracyk, *Rhythm and Noise: An Aesthetics of Rock* (Durham, NC: Duke University Press, 1996).

[164] The term "constructed recording" also comes from Gracyk.

will be plural. I do not think that there is one kind of work involved in improvisational, artistic practices. The two basic claims are that we need to recognize recordings and sound structures.

My first point is that recordings[165], which are ontologically thick and robust, should be a significant entity in an ontological theory of improvisation and performing art forms that include improvisational practices in their histories. The advent of sound recording technology and reproduction permitted music to be recorded and listened to repeatedly. In the case of dance and theatre, moving picture recording played a similar role, though historically less significantly than in music. No longer ephemeral, improvisations could now be studied in depth: over long periods of time, with as many pauses and repeats as the listener desired. Manipulation of playback makes possible transcription by musicians and theorists. In addition, the improvisations were now available to anyone with access to sound reproduction equipment; one need not be in attendance. This, to a significant degree, introduces the idea of an improvised work in yet another sense. When improvisations are recorded, either live or in a studio, the action-type of improvising generates two objects: a sound structure MW, and a recording MW.

There are many reasons in favor of this ontological claim. First, the history of jazz is largely documented through recordings and is primarily conveyed to people through recordings. Obviously, recordings do not play an exclusive role here, but recordings are primary. This is the case in part because of the historically contingent fact that jazz as a genre developed roughly simultaneously with the invention and development of various kinds of recording technologies. In jazz history and appreciation courses, recordings are emphasized because they provide examples, are a primary object of study for the subject, and give access to musicians and styles that no longer exist and would be difficult if not impossible to duplicate. Even though there are

---

[165] I mean to include video/audio, and audio *tout court* recordings.

lead sheets and charts that can be and are studied (at least for those with musical knowledge),

they are insufficient for the study of jazz. Much of jazz was not and is not notated. Admittedly,

most performances that have occurred are also not available for study. They were neither

notated nor recorded. Nonetheless, there are a significant number of recordings available. Some

of the strengths of the history of these recordings are that most of these recordings are publicly

available in some format, and the recordings are diverse with respect to time periods (obviously

contingent on the availability of the technology), styles, artists, locations, and are both veridical

and constructed.

A similar claim has been made with respect to rock music and other popular music genres

by Gracyk and John Fisher.[166] I will argue that jazz, for example, is akin to rock music with

respect to the proper, primary objects of appreciation. I will use and apply what I call the

Gracyk-Fisher theory of the ontology of rock and other popular music to improvisation. The fact

that rock music includes a lot of improvisation supports this analogy and application to jazz and

other improvisational genres (assuming the Gracyk-Fisher is correct).

Although one listens to recordings in the study of western classical music, this is an

adjunct to the primary study of theory and scores. Some theorists say that coming to know a

classical work can only be achieved by listening to it, either a live performance or a recording.

Some would even say several performances or recordings from different artists (musicians,

conductors, orchestras, et cetera). The historical contingency of recording technology, as I have

pointed out, could have changed the nature of our appreciative, academic, and musical practices

of classical music. And perhaps that is occurring now. Appreciators and educators are focusing

---

[166] Gracyk, *Rhythm and Noise*; John Andrew Fisher, "Rock 'n' Recording: The Ontological Complexity of Rock Music," in *Musical Worlds: New Directions in the Philosophy of Music*, ed. Philip Alperson (University Park, PA: The Pennsylvania State University Press, 1998), 109-123.

more on recordings of classical works, and different recordings makes the study of varying interpretations convenient. Live performances were the only option before this. But this counterfactual proposition and possible future change is not a problem for my account. I accept the ontological plurality and complexity of classical music as well. When I say that performance tokens, whether recorded or not, are WOAs and/or MWs, I include classical music. I find no reason for rejecting the idea that when Arturo Benedetti Michelangeli performs and/or records a Scarlatti sonata, there are two MWs involved: one is generated by the performance, the other pre-exists the performance. Therefore, if one, for example, accepts Levinson's theory of the MW for classical music, there is the MW+ entity and the recorded or unrecorded performance. Are all performances WOAs/MWs? Yes, they are works. The profligacy objection to including all performances is not cogent. This objection makes accusations of a "bloated" ontology with the assumption that an ontology should be subject to Occam's razor. But parsimony governs in cases of unnecessary entities. I believe that sometimes the parsimony principle is abused. Applying parsimony does not mean specifying a particular number of entities, or establishing absolute boundaries for the number of entities. In the philosophy of science, its main purpose is as *a* criterion in deciding among empirically equivalent theories and explanations. Imagine the scenario J. S. Mill feared in the quotation I used above. Given certain parameters most or all of the possible combinations of pitches and their ordered durations have been exhausted by human invention and industriousness. For the moment, let us use Levinson's theory of the work. Consequently, there would be an extremely large number of MW+s. Would that constitute a bloated ontology? I think not; frankly, it sounds silly. To put it "tautologously:" an ontology ought to have as many entities as there are. Performances in the descriptive sense count as WOAs and MWs.

I might be accused equivocation with respect to the proper level of entities to which parsimony ought to be applied. To describe this objection I shall use an analogous case to the idea that all performances are WOAs or MWs. A similar objection can be made against the view that all improvisations, however insignificant or amateur, are musical works. This view would have the untoward consequence of significantly bloating our musical/artistic ontology. The concern about profligate ontological theories, it might be said, is *about* the *theory* part of an ontology, i.e., the quantity of the *kinds* of entities, *not* the quantity of members in the set of any particular kind entity. If this were not the case, then this criticism could be used against any of the accounts of musical works because their members (individual compositions) are continually expanding. In other words, parsimony applies to (say) kinds of thing, not the individual things that constitute the kind or members of the set the kind term describes. But the other counterargument against parsimony objections is that it seems irrelevant, especially with respect to certain kinds of abstract objects. Could there be too many possible chess games? Are there too many numbers? Since sound structures play a role in my account and in many other theories of the musical work (especially if they are type-token theories), then there are either an indefinite number of possible musical works, or an enormous number of possible musical works. Granted I am now talking about *possibilia*, it could be the case that an enormous number of sound structures are instantiated through human action. The quantity of sound structures is already specified given a set of defined parameters (e.g., length of time, a cap on possible pitches) because sound structures are abstract and exist non-spatio-temporally—all of them exist eternally. If one does not define parameters, then there are an infinite number of sound structures and as a result there are an infinite number of possible musical works that might be instantiated by either action-type. And if sound structures are finite because of parameters we set

(obviously could still be a very large number), then the number of potential musical works is fixed and finite, even though a thousand generations of humans would never be able to instantiate that number. The infinite, indefinite, or large number of sound structures seems irrelevant to the merit of a theory that uses such entities.

Second, jazz musicians primarily study jazz and improvisation via recordings. They transcribe improvised solos, often learn tunes and improvisation by ear from recordings, they become familiar with the language of the history of jazz by listening to recordings. Jazz transcriptions require transcribing (notating) improvised solos and improvised interpretations of tunes from recordings. Again, there are other modes of study, such as attending live jazz performances, participating in jam sessions, ensemble practicing, exercise and "how-to" textbooks and manuals, and private or group lessons. I am not diminishing the value of these modes of engagement by emphasizing recordings. However, the primary way someone learns to play like Bird (Charlie Parker) is not by listening to a live person play like Bird, or by studying transcriptions of his solos. In addition, transcriptions, like classical scores, only capture limited features of the sound sequence. They cannot, at least not yet, capture subtleties of rhythm, and most importantly, the non-reductive, elusive property of a musician's "sound" on his or her instrument. One must have direct epistemic access to the sound. Recordings, even when they are of poor quality, provide that access and mediated direct engagement.

My second point is that an entity like a sound structure must be included in the ontology of improvisation. In the case of other art forms, there needs to be an appropriate structure, akin to a pure sound structure. The fact that musicians can and do use other musicians' unrecorded improvisations directly, as in quotation, or indirectly, entails that there is at least a mental or conceptual object used as a basis for (say) the musical quotation. Usually, quotations require

transposition. For example, Parker played an E-flat alto saxophone and if I am playing a piano

(C instrument) or tenor saxophone (B-flat) I need to transpose that actual pitches Parker recorded

or played to transposed pitches in the relevant key of my instrument. In addition, transcriptions

and arrangements can only be accounted for by abstract sound structures. Consider the example

of big band arrangements of tunes constructed *from* Charlie Parker's improvised solos. These

tunes are constructed *from* Charlie Parker's solos. Others have also composed tunes from

Parker's improvised solos. Notice that this practice is not different from what Bach and

Beethoven did from their own improvisations. These examples are also illustrative of another

feature of improvisations that support their status as works. There are many improvised solos

preserved on recordings that possess a level of fame and adoration accorded to typical, western

classical works (where the work-hood is not in question). Most of Charlie Parker's recorded

solos, John Coltrane's solo on "Giant Steps," Coleman Hawkins' solo on "Body and Soul,"

many of Miles Davis's solos from the late 1940s, 1950s, and early 1960s have this status. Not

just connoisseurs but ordinary enthusiasts can whistle or hum these sound structures. When one

sings or whistles a Bird solo, one does not reproduce the exact sound of what Bird played.

Obviously, there are differences in timbre, key, and other properties of the sounds. This is

possible because one uses the sound structure of what Bird played, not the actual sound sequence

Bird performed, as on a recording. We listen to the recordings of these solos as we would listen

to a late Beethoven string quartet. We often repeat playback of the solo itself, just as we repeat

playback of a particular movement of a symphony. Our listening and appreciative practices treat

these solos as ontologically thick (the recording itself) and thin (sound structure *simpliciter*)

objects. Our generative and appreciative practices with respect to improvisation are constitutive

of the work-hood of improvisations, in particular the ontological complexity and plurality I am

suggesting. By this I mean that these practices logically support my ontological account of improvisation, and that my ontological account makes possible these appreciative practices.[167]

The substance of my theory is the following. A person's improvising simultaneously brings into existence, or instantiates, two entities: (1) an abstract structure of some kind, and (2) either a recorded performance event token or an unrecorded performance event token. (1) requires that there be sound structures, movement structures, movement and word structures, et cetera. (2) means that in the case of constructive recordings [the distinction between constructed and veridical recordings is not important in jazz but may have significance in other genres, although even in jazz it can be important as in some fusion, electronic jazz music], the artwork is the sound recording, in a way defended (amended Fisher theory), and in the case of live performances, the performance event itself is the artwork (along with the structure it realizes as indicated by S at t). What needs to be done: a precise definition of these ontological entities, such as the structures, an argument that performances can be WOAs, a theory of how sound recordings and perhaps other recording/documentations can be WOAs and the primary WOAs of a genre. The structure is what is replicable, reproducible. The recording/documentation although multiply instanced has definitive versions. Show that improvised genres are more like rock and film than classical music (although even some classical music recently is like rock--for example Glenn Gould or anyone for that matter recordings which many are constructive, but even if not then recording documents a performance which is a particular interpretation of a musical work, and if performances can be works, then the recording is a work itself along with the WOA). The fact that performances, many of them in the past, and many of the present and future will never be experienced again is not a reason to discount performances as WOAs.

---

[167] Charitably, one might say that this is a "transcendental argument."

My theory recognizes both the ontologically thin and thick elements of improvisations and improvisational and artistic practices in various art forms. The recordings and performances are ontologically thick; the sound structure is ontologically thin.

When there is no constructive recording, the performance event will be the WOA and/or MW. There are several reasons why recordings should be considered the MW for many improvisations. The history of one of the most significant genres of music to arise with improvisational practices is for the most part a history of recordings. Jazz musicians learn their trade through the study of recordings. They learn by ear the solos and styles of past masters. They transcribe solo improvisations as well as renderings of melodies and standards including the harmonic elements by the rhythm section (piano, guitar, even drum parts). In some cases solo improvisations are "quoted" in new recordings or live performances. These practices reveal the strong role of recordings have played in the history and development of jazz and rock music.

Recordings and performance token events are the most robust entities. They contain all of the sonic perceptual and sub-perceptual properties. I include sub-perceptual properties because there may be aesthetic properties, which are perceivable, that supervene on them. In addition, these entities possess all of the relevant artistic properties that ought to be part of the identity of a WOA and MW for improvisations. Recordings and performance tokens are indexed to the time and location of their eventuating, which entails that all properties dependent upon music-historical/art-historical context are part of their identity. Recordings and performance tokens, or their constituent parts and properties, can be original, derivative, Bill Evans-influenced, novel, traditional, free jazz-influenced, modal jazz-influenced, et cetera. Pure sound structures cannot possess these properties because they are non-spatio-temporal, abstract objects. Recordings and performance tokens instantiate pure sound structures. Furthermore, for those

whose intuitions cohere with Levinson's (Cre) desideratum, and accept the creation/discover distinction, recordings and performance tokens meet that criterion.

Perhaps one of the most important advantages of recordings and performance tokens (and their veridical recordings) is that they capture *all* the improvising that occurs in many artistic contexts, most notably jazz. In the (SCI) case above, I pointed out that the naïve view of improvisation is that there is one person improvising at a time, or that only solos are improvised or should count as improvisation. Recordings and performance tokens include all of the ensemble's playing, including all of the improvisation that occurs from the interaction between musicians, and the improvising of the rhythm section. To think that these are not of aesthetic interest or value is to misunderstand jazz and jazz practices. I am not sure how one could argue for this claim without question-begging. But as George Dickie notes in his defense of the institutional theory of art, there is circular reasoning (a form of question-begging) and there is viciously circular reasoning. The institutional theory may be circular but it is not viciously so. I will adopt that argument here.

Recordings, especially, permit one to investigate the many complex features that exist in typical jazz ensemble performance. One can listen to a recording of a tune or performance many times and concentrate one's attention on various aspects. For example, when I listen to the 1960s quintet of Miles Davis, I like many others often concentrate on Miles Davis' playing, soloing, and how he interprets and re-interprets standards, and his own quintet's tunes (such as Wayne Shorter's brilliant, innovative tunes). Other times I concentrate on Tony Williams' drumming or Herbie Hancock's accompaniment, much of which is improvised. Listening to a series of live, veridical recordings, such as the quintet's *The Complete Live at the Plugged Nickel 1965*, one can compare and contrast the performances of the same tune and discern the very

varied way in which the rhythm section plays the same tune in different sets and on different days.

Performance event tokens are physical, space-time events whose spatial and temporal boundaries are determined by the phenomenological experience of the audience and the actions and intentions of the performers. Audience members' experiences of the event in addition to the conventions of performance will provide the grounds for the beginning and cessation of a performance event. These events are brought about by the relevant artistic agents' bodily movements, manipulation of sound producing devices (including vocalizations), and the sounds these devices produce. An ontology of sound is well beyond the scope of this project;[168] however, here I will assume a reductive, physicalist ontology of sounds as vibrations of air. Causes and effects must be the same for two events to be identical. By the "same," I mean that the space-time properties are identical. Hence, on this account, it is impossible to re-perform an action exactly (perhaps time travel would defeat this claim). Requiring events to be individuated by their spatial-temporal properties makes possible performance types and tokens. For example, John's playing a middle C on a particular piano for three seconds on Tuesday at location L is a different event token from his playing a middle C for three seconds on the same piano on Wednesday at L. However, both performance events are of the same performance type, viz., John's playing a middle C for three seconds on this particular piano at L. In an ontological theory of performing arts, it is desirable to distinguish performance token events from performance types because of spatial and temporal context dependent properties that often make a difference to critical assessments.

---

[168] For the ontology of sound, a fairly recent area of metaphysics, see Casey O'Callaghan, *Sounds* (New York: Oxford University Press, 2007).

What is a recording? The idea that recordings can be the primary objects of appreciation in particular genres, and thus be fundamental ontological entities, comes from Theodore Gracyk's aesthetics of rock music.[169] Although, as Gracyk notes, he was just giving philosophical justification for something critics, connoisseurs, and enthusiasts knew tacitly and un-philosophically. Gracyk's theory was revised by John Fisher. Here are some quotations from Gracyk's book *Rhythm and Noise: An Aesthetics of Rock* that give a good foundation for understanding the theory and its motivation:[170]

1. "recordings are the primary link between the rock artist and the audience" (18).

2. Recordings are "the primary object of critical attention" (18).

3. "Records, not simply songs or performances, are the relevant object of critical attention" (13).

4. Alternatively, recordings are the "primary texts" of rock music (21).

5. "listeners immersed in the rock tradition regard the sound of rock recordings as highly relevant to their impact and meaning" (17-18).

6. "the musical works do not exist apart from the recording process itself" (13).

7. "Rock music is both composed and received in light of musical qualities that are subject to mechanical reproduction but not notational specification" (1).

8. "In rock the musical work is less typically a song than an arrangement of recorded sounds" (1).

Gracyk also points out the collaborative nature of the recording, which is the value of the production of the recording (by a separate producer(s) or the musicians themselves). How recordings are produced, and the effect of that process, can only be accessed through the

---

[169] Theodore Gracyk, *Rhythm and Noise: An Aesthetics of Rock* (Durham, NC: Duke University Press, 1996).

[170] Page numbers in parentheses below refer to Gracyk, *Rhythm and Noise: An Aesthetics of Rock* (Durham, NC: Duke University Press, 1996).

reproduction of the recording. Production consists of microphone placement, tracking, choice of recording equipment, mixing tracks, dubbing, signal processing (e.g., echo, reverberation, frequency equalization, noise reduction, octave effects, distortion, flangellation). As music aficionados know, some producers became famous, as famous as musicians and artists. This ontology is what also explains the introduction of the term "recording artist," which was first and aptly attributed to the Beatles.

The recording work (MW_R) is the master "tape"[171] recorded and produced at a particular time and place. The master tape should be considered complete when the artists and other collaborators deem it is ready for reproduction and distribution to the public. A constructed recording is not a performance of work; it *is* the work. There are reproductions of the master tape on different media: compact discs, tapes, vinyl records, et cetera. All copies of the master tape in whatever medium (digital files such as MP3, cassette tapes, vinyl records, compact disks) must be causally related to the master tape in the right way in order to be authentic and give listeners proper epistemic access to the MW_R. We hear and have access to MW_Rs through playback. Playback conditions are normative. One must use a suitable reproduction machine in suitable listening conditions in order to experience the MW_R. Consequently, not all playback events give access to the MW_R. Here there will be tough aesthetic issues to consider: what listening conditions are suitable? Are there general rules that can be adopted? Or are rules specific to individual cases or genres? Some argue that some artists construct their recordings for "Ipod" like listening, viz., headphones, and environment in which the listening occurs is unimportant. Gracyk and Fisher make the case that many (most?) rock recordings have standard, normative conditions for appropriate playback and listening. Fisher says that most rock

---

[171] Before digital recording and playback technology, the masters were reel-to-reel tapes. Nowadays, typically the master is a digital file encoded and stored on an appropriate medium.

recordings of roughly the 1960s and 1970s should be listened to in conditions that mimic professional studio playback, because those are the conditions under which the recording was made and "sculpted."[172]

Fisher argues that veridical recordings have less support as MWs in rock music. Although I disagree with Fisher, I will not contest his claim here. I think it is different for jazz and perhaps other musical genres wherein improvisation is central. Problem is that veridical recordings seem to be documentations of the performance token event, and if one thinks that performance tokens are WOAs, then this makes the case for veridical recordings being works themselves even more difficult. I do not want to deny that veridical recordings are documentations. Since there are important features of improvisations occurring in real time (unlike what often happens in constructed recordings), as I said above, often there is not much difference between a constructed and veridical recording. A studio performance is like a "live" performance without an audience. One might think that in constructed recordings, musicians are performing for a recording, whereas in veridical recordings performers are performing for an audience. But ultimately this distinction dissolves because musicians know that there is an"audience" who will be listening to their recordings at a later time. In addition, however the audience's presence changes musicians' performances, there are other ways in which it causes more opacity to what is of utmost aesthetic importance. For example, the justly famous and valuable Bill Evans' *Sunday at the Village Vanguard* sessions[173] recording has a lot of ambient noise. Sometimes I think that the clinking of glasses, the light, whispering conversation, and the sounds of the movement of the club's staff add a sentimental touch to these recordings. But most

---

[172] Fisher, "Rock 'n' Recording," 112-113.

[173] Bill Evans Trio, *The Complete Village Vanguard Recordings, 1961*, three CDs, Riverside Records 3RCD-4443-2). This is a live recording of the Bill Evan Trio at the Village Vanguard, New York, on June 25, 1961.

of the time I am annoyed because it creates an albeit not totally cumbersome barrier to hearing

and concentrating on Evans' piano, Paul Motian's drums, and Scott La Faro's bass. Many jazz

musicians treat the studio as if it were a live performance (minus the distractions of the

audience[174]), and they believe that artistic integrity requires improvisers especially to record in

this way. These musicians would never dub, splice, or paste sound sequences, although almost

everyone executes several "takes" of a performance in a studio setting. The selection of which

performance to publish is also available in the veridical case. Usually, producers will record

many more live performances than what is intended to be released, and the musicians and other

collaborators choose which to include on the master tape. These performances may be culled

from several different venues and appearances. Historically, this has not occurred in jazz as

much as in rock and popular music. And this fact is revealing. There is a strong documentation

sensibility in jazz and improvisational practices. Many "takes" are often released, veridical

recordings are unified (one time and place), critics and enthusiasts demand release of all sessions

and material recorded.[175] There are two kinds of immediacy involved in improvisation. First,

the fact that ideas, movements, sounds, et cetera are being invented at the time of recording, or

playing, or performing—invention is occurring immediately (more or less as I have established

already). Revision and editing are impossible, and there are significant temporal constraints.

Second, there is the twofold immediacy of improvisation in live performance: real time

invention (the first) and phenomenological immediacy, or uniqueness of initial experience. I am

not suggesting that the initial experience one has in listening is not valuable. I am suggesting

---

[174] Some jazz musicians love the audience; they feed off of them and it fuels their creative inspiration. Other jazz musicians loathe audiences, even when they are well behaved (the Glenn Gould view).

[175] This phenomenon exists in rock music appreciation, too. One recent example is the enormous amount of material being released by Jimi Hendrix's executors.

that it may not be the most valuable because it does permit understanding and appreciation of properties of improvisations that require study and contemplation—the kind of study and contemplation one affords to a late Beethoven string quartet, or Mahler symphony, or a work of Schönberg. In addition, experiences of sound recordings involve mostly hearing. Experiences of live performance involve more than one sensory modality. Recent studies have shown that the visual component of the live experience (the same is true of video recordings of live, musical performances) affects our understanding and appreciation, if not evaluation, of a performance.[176] People that experience simultaneous visual and auditory inputs detect expressive qualities more accurately than when confronted with auditory inputs alone. This immediacy has caused confusion about evaluation, however. Some philosophers have thought that a kind of acousmatic concatenationism is the correct model of understanding and appreciation of improvisation because of these kinds of immediacy. In other words, improvisation's most salient features are detectable in (or even require attendance at live performances[177]) immediate experience because they are immediate phenomena. This view is erroneous. There are qualities to detect and appreciate that come from non-immediate repeated experience, reflection, and introspection, the first kind of immediacy is present in repeated experiences of live performances or recordings. But this is erroneous. Documentation and recording technology have permitted deep concentration. Here is Keith Jarrett commenting on his own, recent solo recording:

---

[176] See Dom McIver Lopes and Vincent Bergeron, "Hearing and Seeing Musical Expression," *Philosophy and Phenomenological Research* 78 (2009): 1-16, and my commentary on their article.

[177] Lee Brown seems to hold this view. See "Phonography," in *Aesthetics: Reader in Philosophy of the Arts*, eds. David Goldblatt and Lee B. Brown (Upper Saddle River, NJ: Prentice Hall, 1997), 252-257; and "'Feeling My Way': Jazz Improvisation and Its Vicissitudes—A Plea for Imperfection," *The Journal of Aesthetics and Art Criticism* 58, no. 2 (Spring 2000): 113-124.

Months before I went to Japan, I had the idea that, since my career had had a lot to do with transforming energy into something new each time, this time I wanted the transformation to include the actual format itself. Most listeners of my past solo concerts will be momentarily (at least) shocked at the initial absence of melodic—or even motivic—content, the material seemingly un-motivated by any concept at all. This is not an accident (or it was a *planned* one). I didn't want any premature resolutions. How we arrive at profound thoughts has a lot to do with what we *aren't* thinking beforehand, and I had in mind letting some of the music *happen* to me without sitting there deep in thought. I wanted my hands (especially the left hand) to tell me things. This is part of the process I wished to experiment with. Transformative moments are very rare, or they seem so due to our inattention. It takes so many processes to coincide *just so* for us to arrive at a transformative moment (if we're watching). But maybe this is wrong, and they happen constantly, though *we* are absent. The listener has to bear with me here. The whole thing is risky, but I've taken you places before and I'm not aiming to disappoint.

… I was slightly shocked to notice that the concert had arranged itself into a musical structure despite my every effort to be oblivious to the overall outcome. I should not have felt this way, however, for the subconscious musical choices of sequence were made out of the personal *need* for the next thing. This is what one should keep in mind while listening. We are all players and we are all being played.

… Everything on these discs is completely improvised.[178]

In the second paragraph, one learns that even performers, improvisers, need to listen and engage again to discover all of the valuable properties present in an improvised performance. The fact these features were not intended by the improviser is not relevant. One finds valuable, unintended properties in non-improvised works of music, literature, painting, et cetera.

In addition, veridical recordings give us better access to improvisational artistic failures. A primary object of evaluation, as pointed above, is the oeuvre of an improviser. Critics and enthusiasts want to hear many takes, alternatives, determine artistic growth or decline. Acquaintance with artistic failures is important, and veridical recordings provide more evidence of these failures. Of course, constructed recordings can be failures as well. One needs evidence

---

[178] Keith Jarrett, "Some Words about the Music," liner notes to *Radiance*, 2 CDs, EMC 1960/61, 2005. This is live (concert) recording of Jarrett performing in Osaka, Japan on October 27, 2002, and in Tokyo, Japan on October 30, 2002.

from both constructed and veridical recordings to make comprehensive judgments about improvisers.

Because there is a continuum of the degree differences between constructed and veridical recordings, and in the history of improvised jazz music this distinction is less stark than in rock music, and the role documentation plays in almost all improvisational genres, veridical recordings should count as MW_{RS}.

Jazz "composers" compose tunes that are for the most part exactly like classical compositions. The works of Duke Ellington, Antonio Carlos Jobim, Thelonious Monk, and Wayne Shorter are examples of brilliant jazz composers. The action-type in these cases is (SCC). They are notated in scores, charts, and lead sheets. The specificity of the instructions provided through the notation will underdetermine the exact nature of the performance, and this specificity differs in the same it does in classical music. For example, much of Duke Ellington's oeuvre has a high level of specificity (much like late nineteenth century scores), although there are other compositions that are more like lead sheets wherein the instructions are deliberately vague. In the latter cases, under-determination is the goal. Basic melodic and harmonic structures are indicated leaving room for interpretation. They become vehicles for improvisation. Vehicles for improvising—particular tempos, rhythms, harmonic structures, melodies, vamps, et cetera—are aesthetically appreciated for their fecundity. For aesthetic evaluation, the "aesthetic strength" of a jazz tune, say a Jobim or Ellington tune, is actually demonstrated by the number of recorded and unrecorded performances, the diversity of those performances and interpretations, and it malleability and flexibility for interpretation. Where the work comes in to play in evaluating is to help us determine the strength of certain critical/aesthetic predicates that are important for jazz appreciation, criticism, and evaluation.

The recording or set of recordings of the composition form the base upon which one determines both the aesthetic strength of the pure sound structure that the composition instantiates, and the interpretation performance token itself, which on my account is a MW, too. Ontological plurality accounts for our appreciative practices, and explains the generative practices of the artists.

Duke Ellington himself recorded some of his more robust compositions as lead sheets (e.g., *Duke Ellington and John Coltrane* album, *Money Jungle* album with Ellington in a trio setting with Charles Mingus and Max Roach[179]) demonstrating the flexibility that exists in jazz and in genres where improvisation, innovation, and novelty are premiums. If Levinson's theory could be salvaged from its problems, then it would be a satisfactory theory of the "thicker" scores. These more robustly scored works possess artistic properties not captured by pure sound structures. There is no doubt that these artistic properties are important in the understanding and appreciation of these works. However, since most of the compositions contained improvised sections, and the composers often recorded their own compositions with their own bands and ensembles, my ontology of recordings and pure sound structures are sufficient. We have access to recordings that these composers made of their tunes. To account for the various interpretations in recorded and unrecorded performances by other artists, there are pure sound structures. In cases like "Take the A Train," there is a score, which is robust in specific instructions like a classical score, and lead sheet notations. The lead sheet notations are minimal with respect to melodic and harmonic notation and give rise to the significant improvisational practice of interpreting tunes (basic melodic and harmonic structures). This is the process that was used in most of jazz history. Standards are lead sheets extracted from ontologically thicker

---

[179] Duke Ellington, *Money Jungle*, Blue Note Records CDP 7 46398 2, 1987; originally, United Artists Records UAJ-14017.

Tin Pan Alley scores, and musical show "books," that are constitutive of the practice of generating versions, interpretations of these compositions. Original instrumentation is almost always changed, and the point of performing them is to render an interesting interpretation. Not only melodic and harmonic elements are ornamented and changed, and tempi changed, but sometimes the entire style or sub-genre of a tune is changed from its original score and/or performances. For example, suppose a samba is changed to a march, a ballad becomes an up-tempo tune, a major, expressively happy tune is changed to minor. Some versions have become appreciated and entrenched. For example, Charlie Parker's famous introduction to "All the Things You Are,"[180] which was partly improvised and partly planned, is now often considered part of the tune. When performed in jam sessions, this introduction is often included. Many younger musicians, who do not study the original Tin Pan Alley and musical show history, believe that it was part of the original tune!

What of other genres of music in which improvisation is essential, such as gamelan? Recordings have not played an important role in the history and development of gamelan. Historically, gamelan music is much older than jazz. Second, recording technology and practices were late in introduction and never took hold because the live performance tradition, especially the "cutting sessions," is central to gamelan practices. Gamelan orchestras generate collective, collaborative improvisations based on constraints. Since gamelan performances are the central objects of appreciation, and the sound structures instantiated during performances have no

---

[180] One example of this introduction is on the recording Charlie Parker, *Live at Massey Hall, May, 1953*, Savoy Records. Scott DeVeaux reports that this famous introduction can be traced back to a tune titled "Good Jelly Blues, recorded by Billy Eckstine and the DeLuxe All-Stars on April 13, 1944, and probably notated by Dizzy Gillespie. In addition, DeVeaux claims that this introduction is a "hip caricature" of the opening to Rachmaninoff's Prelude in C-Sharp Minor. Scott DeVeaux, *The Birth of Bebop: A Social and Musical History* (Berkeley, CA: University of California Press, 1997), 342-343.

effective ossifying mechanism, we must accept the performance tokens and the sound structures they instantiate. Having neither a notational record, nor sound recording, and given the immense harmonic, melodic, and rhythmic complexity of gamelan performances, it is improbable that these sound structures will have much practical value. People will not be able to remember in sufficient detail the sound structure features of the performance. Nonetheless, those sound structures do exist and are instantiated during those performances. In the cases where the performances are recorded, the recording will be the primary MW.

How would one decide what ontology to use? Genre determinations and the like must proceed on a case-by-case basis and ought to be argued about and decided by critics, connoisseurs, and the public. Over time, certain views become entrenched. These attributions must be empirically decided (by the experts) by the conditions present at the time of production. Because it is empirical, there can be epistemic problems. For example, a case in which an improvisation occurs as a performance token event and initially it is believed that there was no recording of the event will be deficient until the recording is discovered. At some later time, one discovers a live, veridical recording of the performance token. Perhaps, it was clandestinely recorded by an audience member. This kind of case has existed. There are Charlie Parker recordings of live performances that were unknown until a few decades after the performances. In addition, because of the limits of our empirical knowledge one must be open to changes in our ontological attribution of particular cases. Most cases, however, will be clear: there is a recording, which is constructed or veridical, a performance token event occurs, the performance was recorded or not.

ENVOI

to float the orb or suggest the orb is floating: and, with the
mind thereto attached, to float free: the orb floats, a bluegreen
wonder: so to touch the structures as to free them into rafts

that reveal the tide: many rafts to ride and the tides make a
place to go: let's go and regard the structures, the six-starred
easter lily, the beans feeling up the stakes: we're gliding: we

are gliding: ask the astronomer, if you don't believe it: but
motion as a summary of time and space is gliding us: for a while,
we may ride such forces: then, we must get off: but now this

beats any amusement park by the shore: our Ferris wheel, what a
wheel: our roller coaster, what mathematics of stoop and climb: sew
my name on my cap: we're clear: we're ourselves: we're sailing.

—A. R. Ammons, section 155 (conclusion) of *Sphere: The Form of a Motion*

Bibliography

A. Improvisation and Jazz

Abdul, Raoul. *Blacks in Classical Music*. New York: Dodd, Mead, and Company, 1977.

Ackerman, Diane. *Deep Play*. New York: Vintage, 1999.

Adorno, Theodor W. "Perennial Fashion--Jazz." In *Prisms*, Studies in Contemporary German Social Thought, pp. 121-132. Translated by Samuel and Shierry Weber. Cambridge, MA: MIT Press, 1967, 1981.

Ake, David. *Jazz Cultures*. Roth Family Foundation: Music in America Imprint Series. Berkeley, CA: University of California Press, 2002.

———. "Learning Jazz, Teaching Jazz." In *The Cambridge Companion to Jazz*, pp. 255-269. Edited by Mervyn Cooke, and David Horn. New York: Cambridge University Press, 2002.

Albright, Ann Cooper, and David Gere, eds. *Taken by Surprise: A Dance Improvisation Reader*. Middletown, CT: Wesleyan University Press, 2003.

Alperson, Philip. "Aristotle on Jazz: Philosophical Reflections on Jazz and Jazz Education." *Council for Research in Music Education Bulletin* no. 95 (Winter 1987): 39-60.

———. "Improvisation: An Overview." In *Encyclopedia of Aesthetics*, Volume 2, pp. 478-479. Edited by Michael Kelly. New York: Oxford University Press, 1998.

———. "On Musical Improvisation." *The Journal of Aesthetics and Art Criticism* 43, no. 1 (Fall 1984): 17-29.

———. "A Topography of Improvisation." *The Jounral of Aesthetics and Art Criticism* 68, no. 3 (Summer 2010): 273-280.

———. "When Composers Have To Be Performers." *The Journal of Aesthetics and Art Criticism* 49, no. 4 (Autumn 1991): 369-373.

Ammons, A. R. *Glare*. New York: W. W. Norton and Company, 1997.

———. *Set in Motion: Essays, Interviews, and Dialogues*. Poets on Poetry Series. Edited by Zofia Burr. Ann Arbor, MI: University of Michigan Press, 1996.

———. *Tape for the Turn of the Year*. New York: W. W. Norton and Company, 1965, 1993.

Amram, David. *Offbeat: Collaborating with Kerouac*. New York: Thunder's Mouth Press, 2002.

Antin, David. *I Never Knew What Time It Was*. Berkeley, CA: University of California Press, 2005.

———. *Talking*. Introduction by Marjorie Perloff. Kulchur Foundation, 1972; reprint edition, n.p.: Dalkey Archive Press, 2001.

———. *Talking at the Boundaries*. New York: New Directions, 1976.

———. *What It Means To Be Avante-Garde*. New York: New Directions, 1993.

Armistead, Samuel G. "Improvised Oral Poetry in the Hispanic Tradition." *Voicing the Moment: Improvised Oral Poetry and Basque Tradition*, pp. 29-44. Edited by Samuel G. Armistead and Joseba Zulaika. Reno, Nevada: University of Nevada, Reno Center for Basque Studies, 2005.

Armistead, Samuel G., and Joseba Zulaika, eds. *Voicing the Moment: Improvised Oral Poetry and BasqueTradition*. Center for Basque Studies Conference Papers Series, no. 3. Reno, Nevada: University of Nevada, Reno Center for Basque Studies, 2005.

Arnold, Joan. *Medieval Music*. Oxford Topics in Music Series. New York: Oxford University Press, 1985.

Appel, Alfred, Jr. *Jazz Modernism: From Ellington and Armstrong to Matisse and Joyce*. New York: Alfred A. Knopf, 2002.

Arias, Ricardo. "I Know It's Only Noise but I Like It: Scattered Notes on the Pleasures of Experimental Improvised Music." *Leonardo Music Journal* 12 (2002): 31-32.

Ardila, Alfredo. "There Is Not Any Specific Brain Area for Writing: From Cave-Paintings to Computers." *International Journal of Psychology* 39, no. 1 (2004): 61-67.

Asher, Don. "Lab Notes: Experiments in Chemistry and Jazz." *Harper's Magazine* 298, no. 1788 (May 1999): 61-70.

Ausubel, David P., Herbert M. Schiff, and Morton Goldman. "Qualitative Characteristics in the Learning Process Associated with Anxiety." *The Journal of Abnormal and Social Psychology* 48, no. 4 (1953): 537-547.

Aulestia, Gorka. *Improvisational Poetry from the Basque Country*. Basque Series. Translated by Lisa Corcostegui and Linda White. Foreword by William A. Douglass. Las Vegas, NV: University of Nevada Press, 1990, 1995.

Bailey, Derek. *Improvisation: Its Nature and Practice in Music*. Ashborune, UK: Moorland, 1980; reprint edition, New York: Da Capo Press, 1992.

Baker, David N. *New Perspectives on Jazz: Report on a National Conference Held at Wingspread, Racine, Wisconsin, September 8-10,1986*. Washington, D.C.: Smithsonian Institution Press, 1990.

Baker, Houston A., Jr. *Blues, Ideology and Afro-American Literature*. Chicago: University of Chicago Press, 1984.

Baker-Sennett, Jacquelyn, and Eugene Matusov. "School Performance: Improvisational Processes in Development and Education." In *Creativity in Performance*, Publications in Creativity Research Series, pp. 197-212. Edited by R. Keith Sawyer. Greenwich, CT: Ablex Publishing, 1997.

Balliett, Whitney. *American Musicians II: Seventy-two Portraits in Jazz*. New York: Oxford University Press, 1986, 1996.

———. *Improvising: Sixteen Jazz Musicians and Their Art*. New York: Oxford University Press, 1977.

Bartula, Malgorzata, and Stefan Schroer. *On Improvisation: Nine Conversations with Roberto Ciulli*. Dramaturgies: Texts, Cultures and Performances Series, Volume 12. Translated by Geoffrey Davis. New York: Peter Lang, 2003.

Bayles, Martha. "Miles Davis: The Chameleon of Cool: An Innovator with Dueling Ambitions." The New York *Times*, Arts and Leisure (May 13, 2001): 1, 19.

Becker, Howard S. "Etiquette of Improprovisation." *Mind, Culture, and Activity* 7, no. 3 (2000): 171-176.

———. " Examples and Generalizations." *Mind, Culture, and Activity* 7, no. 3 (2000): 197-200.

———. "The Work Itself." In *Art from Start to Finish: Jazz, Painting, Writing, and Other Improvisations*, pp. 21-30 . Edited by Howard S.Becker, Robert R. Faulkner, and Barbara Kirshenblatt-Gimblet. Chicago: University of Chicago Press, 2006.

Becker, Howard S., Robert R. Faulkner, and Barbara Kirshenblatt-Gimblett, eds. *Art from Start to Finish: Jazz, Painting, Writing, and Other Improvisations*. Chicago: University of Chicago Press, 2006.

Belgrad, Daniel. *The Culture of Spontaneity: Improvisation and the Arts in Postwar America*. Chicago: University of Chicago Press, 1998.

Benson, B.E. "Ingarden and the Problem of Jazz." *Tijdschr Filosof* 55, no. 4 (December 1993): 677-693.

Benson, Bruce Ellis. *The Improvisation of Musical Dialogue: A Phenomenology of Music*.

New York: Cambridge University Press, 2003.

Berendt, Joachim E. *The Jazz Book: From Ragtime to Fusion and Beyond*. Revised Edition.
    Translated by H. and B. Biedigkeit. West port, CT: Lawrence Hill and Company, 1953,
    1982.

Berger, Harris M. *Metal, Rock, and Jazz: Perception and the Phenomenology of Musical
    Experience*. Music/Culture Series. Hanover, NH: Wesleyan University Press,
    University Press of New England, 1999.

Bergerot, Franck, and Arnaud Merlin. *The Story of Jazz: Bop and Beyond*. Discoveries Series.
    Translated by Marjolijn de Jager. New York: Harry N. Abrams, 1991, 1993.

Berliner, Paul F. "Give and Take: The Collective Conversation of Jazz Performance." In
    Creativity in Performance, Publications in Creativity Research Series, pp. 9-42.   Edited
    by R. Keith Sawyer. Greenwich, CT: Ablex Publishing, 1997.

———. *The Soul of Mbira: Music and Traditions of the Shona People of Zimbabwe*. Chicago:
    University of Chicago Press, 1978.

———. *Thinking in Jazz: The Infinite Art of Improvisation*. Chicago Studies in
    Ethnomusicology. Chicago: University of Chicago Press, 1994.

Bernstein, Charles, ed. *Close Listening: Poetry and the Performed Word*. New York: Oxford
    University Press, 1998.

Blesh, Rudi. *Shining Trumpets: A History of Jazz*. Second Edition. New York: Alfred A.
    Knopf, 1946, 1958; reprint ed., New York: Da Capo, 1976, 1980.

———, and Harriet Janis. *They All Played Ragtime*. Fourth Edition. New York: Alfred A.
    Knopf, 1950; reprint ed., New York: Oak Publications, 1971.

Blom, Lynne Anne, and L. Tarin Chaplin. *The Moment of Movement: Dance Improvisation*.
    Pittsburgh, PA: University of Pittsburgh Press, 1988.

Blum, Stephen. "Recognizing Improvisation." In *In the Course of Performance: Studies in the
    World of Musical Improvisation*, Chicago Studies in Ethnomusicology Series, pp. 26-46.
    Edited by Bruno Nettl and Melinda Russell. Chicago: University of Chicago Press,
    1998.

Bolden, Tony. *Afro-Blue: Improvisations in African American Poetry and Culture*. Urbana, IL:
    University of Illinois Press, 2004.

Borgo, David. "The Play of Meaning and the Meaning of Play in Jazz." *Journal of
    Consciousness Studies: Controversies in Science and the Humanities*, Volume 11 (Art
    and the Brain Part III), no. 3-4 (March-April 2004): 174-190.

———. *Sync or Swarm: Improvising Music in a Complex Age*. New York: Continuum, 2005.

Boulez, Pierre. "Constructing an Improvisation: Deuxieme Improvisation sur Mallarme." In *Orientations*, pp. 155-173. Translated by Martin Cooper. Boston: Faber and Faber, 1986.

Bowen, José A. "The History of Remembered Innovation: Tradition and Its Role in the Relationship between Musical Works and Their Performances." *The Journal of Musicology* 11, no. 2 (Spring 1993): 139-173.

"Breakthrough Books: Jazz." *Lingua Franca: The Review of Academic Life*. Volume 5, no. 4 (May/June 1995): 12-13.

Brinkley, Douglas. Introduction to and commentary on "In the Kerouac Archives." *The Atlantic Monthly* Volume 282, no. 5 (November 1998): 49-76.

Brinner, Benjamin. *Knowing Music, Making Music: Javanese Gamelan and the Theory of Musical Competence and Interaction*. Chicago Studies in Ethnomusicology. Chicago: University of Chicago Press, 1995.

Britt, Stan. *Dexter Gordon: A Musical Biography*. London: Quartet Books, 1989; reprint edition, New York: Da Capo, n.d.

Brockman, Nicole M. *From Sight to Sound: Improvisational Games for Classical Musicians*. Bloomington, IN: Indiana University Press, 2009.

Brown, Lee B. "Adorno's Critique of Popular Culture: The Case of Jazz Music." *Journal of Aesthetic Education* 26, no. 1 (Spring 1992): 17-31.

———. "'Feeling My Way': Jazz Improvisation and Its Vicissitudes—A Plea for Imperfection." *The Journal of Aesthetics and Art Criticism* 58, no. 2 (Spring 2000): 113-124.

———. "Jazz." In *Encyclopedia of Aesthetics*, Volume 3, pp. 1-9. Edited by Michael Kelly. New York: Oxford University Press, 1998.

———. "The Theory of Jazz Music: It Don't Mean a Thing ..." *Journal of Aesthetics and Art Criticism* 49, no. 2 (Spring 1991): 115-127.

———. "Musical Works, Improvisation, and the Principle of Continuity." *Journal of Aesthetics and Art Criticism* 54, no. 4 (Fall 1996): 353-369.

———. "Phonography." In *Aesthetics: Reader in Philosophy of the Arts*, pp. 252-257. Edited by David Goldblatt and Lee B. Brown. Upper Saddle River, NJ: Prentice Hall, 1997.

———. Review of *Jazz Among the Discourses* and *Representing Jazz,* edited by Krin Gabbard. *The Journal of Aesthetics and Art Criticism* 55, no. 3 (Summer 1997): 325- 329.

Brown, Steven, Michael J. Martinez, and Lawrence M. Parsons. "Music and Language Side by Side in the Brain: A PET Study of the Generation of Melodies and Sentences." *European Journal of Neuroscience* 23 (2006): 2791-2803.

Brown, Wesley. *Tragic Magic*. Hopewell, NJ: Ecco Press, 1978, 1995.

Bruner, Jerome S., Alison Jolly, and Kathy Sylva, eds. *Play: Its Role in Development and Evolution*. New York: Basic Books, 1976.

Bruns, Gerald. "De Improvisatione: An Essay on *Kora in Hell*." In *Inventions: Writing, Textuality, and Understanding in Literary Theory*, pp. 145-159. New Haven, CT: Yale University Press, 1982.

Bruscia, K. E. *Improvisational Models of Music Therapy*. Springfield, IL: Charles C. Thomas, 1987.

———. "A Survey of Treatment Procedures in Improvisational Music Therapy, *Psychology of Music* 16, no. 1 (1988): 10-24.

———. *Defining Music Therapy*. Spring City, PA: Spring House Books, 1989.

Buchanan, Herbert H. "Bop Harmony--A New Interdisciplinary Approach: PROLOG, Logic, and Artificial Intelligence." *Annual Review of Jazz Studies 4,* pp. 179-188. Edited by Dan Morgenstern, Charles Nanry, and David A. Cayer. New Brunswick, NJ: Transaction, 1988.

Budds, Michael J. *Jazz in the Sixties: The Expansion of Musical Resources and Techniques*. Expanded Edition. Iowa City, IA: University of Iowa Press, 1990.

Bunt, Leslie. *Music Therapy: An Art beyond Words*. New York: Routledge, 1994.

Burnett, Michael. *Jazz*. Oxford Topics in Music Series. New York: Oxford University Press, 1985.

Burrows, Jared B. "Musical Archtypes and Collective Consciousness: Cogntive Distribution and Free Improvisation." *Critical Studies in Improvisation* 1, no. 1 (2004) [online journal only].

———. *Resonances: Exploring Improvisation and Its Implications for Music Education*. Dissertation, Simon Fraser University, 2004.

Cantrick, Robert. "Does 'Musical Improvisation' Refer?" *Journal of Aesthetics and Art Criticism* 43, no. 2 (Winter 1985): 192-193.

Carner, Gary. *The Miles Davis Companion: Four Decades of Commentary*. New York: Schirmer Books, 1996.

Carr, Ian. *Keith Jarrett: The Man and His Music*. London: Grafton, 1991; reprint edition, New York: Da Capo Press, 1991.

Carter, Curits L. "Improvisation in Dance." *The Journal of Aesthetics and Art Criticism* 58, no. 2 (Spring 2000): 181-190.

Carvalho, John M. "Repetition and Self-Realization in Jazz Improvisation." *The Jounral of Aesthetics and Art Criticism* 68, no. 3 (Summer 2010): 285-290.

Cash, Debra. " Response to Becker's 'The Etiquette of Improvisation'." *Mind, Culture, and Activity* 7, no. 3 (2000): 177-179.

Cavell, Stanley. "Music Discomposed," in *Must We Mean What We Say? A Book of Essays*, pp. 180-212. New York: Charles Scribner's Sons, 1969; reprint edition, New York: Cambridge University Press, 1976.

Caves, Richard E. "Economic Analysis and Steps toward Completing the Work." In *Art from Start to Finish: Jazz, Painting, Writing, and Other Improvisations*, pp. 135-148 . Edited by Howard S.Becker, Robert R. Faulkner, and Barbara Kirshenblatt-Gimblet. Chicago: University of Chicago Press, 2006.

Chan, Sau Y. "Exploding the Belly: Improvisation in Cantonese Opera." In *In the Course of Performance: Studies in the World of Musical Improvisation*, Chicago Studies in Ethnomusicology Series, pp. 199-218. Edited by Bruno Nettl and Melinda Russell. Chicago: University of Chicago Press, 1998.

Chanan, Michael. *Repeated Takes: A Short History of Recording and Its Effects on Music*. New York: Verso, 1995.

Charney, Maurice. "Nonsense, both Calculated and Spontaneous, Is One of the Chief By-Products of Language," pp. 25-31. In *Comedy High and Low: An Introduction to the Experience of Comedy*. New York: Oxford University Press, 1978; reprint ed., New York: Peter Lang, 1993.

Charters, Samuel. *The Roots of the Blues: An African Search*. Salem, NH: Marion Boyars, 1981; reprint edition, New York: Da Capo, 1991.

Cheney, Gay. *Basic Concepts in Modern Dance: A Creative Approach*. Third Edition. Dance Horizons Book. Pennington, NJ: Princeton Book Company, 1969, 1975, 1989.

Chernoff, John Miller. *African Rhythm and African Sensibility: Aesthetics and Social Action in African Musical Idioms*. Chicago: University of Chicago Press, 1979.

Christian, Harry. "Convention and Constraint Among British Semi-Professional Jazz Musicians. In *Lost in Music: Culture, Style and the Musical Event*, Sociological Review Monograph 31, pp. 220-240. Edited by Avron Levine White. New York: Routledge, 1987.

Christian, William A., Jr. "The Sting in the Tail: The Flourishing and Decline of Improvised Verse in the Mountains of Cantabira." *Voicing the Moment: Improvised Oral Poetry and Basque Tradition*, pp. 121-134. Edited by Samuel G. Armistead and Joseba Zulaika. Reno, Nevada: University of Nevada, Reno Center for Basque Studies, 2005.

Chukovsky, K. "The Sense of Nonsense Verse." In *Play: Its Role in Development and Evolution*, pp. 596-602. Edited by Jerome S. Bruner, Alison Jolly, and Kathy Sylva. New York: Basic Books, 1976.

Cobussen, Marcel. "Noise and Ethics: On Evan Parker and Alain Badiou." *Culture, Theory & Critique* 46, no. 1 (2005): 29-42.

Cochrane, Richard. "Playing by the Rules: A Pragmatic Characterization of Musical Performances." *The Journal of Aesthetics and Art Criticism* 58, no. 2 (Spring 2000): 135-142.

Coker, Jerry. *Improvising Jazz*. A Fireside Book. Forewords by Stan Kenton and Gunther Schuller. New York: Simon and Schuster, 1964, 1987.

Cole, Bill. *Miles Davis: A Musical Biography*. New York: Morrow Quill Paperbacks, 1974.

Coleman, Janet. *The Compass: The Improvisational Theatre that Revolutionized American Comedy*. New York: Alfred A. Knopf, 1990; reprint edition, Chicago: University of Chicago Press, 1991.

Collier, James Lincoln. *Duke Ellington*. Great Achievers Series. New York: Collier, 1993.

———. "Jazz." In *The New Grove Dictionary of American Music*, Volume 2, pp. 535- 562. Edited H. Wiley Hitchcock and Stanley Sadie. London: MacMillan, 1986.

———. *Jazz: The American Theme Song*. New York: Oxford University Press, 1993.

Conroy, Frank. "Stop Nitpicking a Genius," Jazz: A Special Section, *New York Times Magazine*, June 25, 1995.

Conti-Entin, Carol. *Improvisation and Spiritual Disciplines: Continuing the Divine-Human Duet*. Pendle Hill Pamphlet no. 288. Wallingford, PA: Pendle Hill Publications, 1989.

Cook, Richard. *It's About That Time: Miles Davis On and Off Record*. New York: Oxfrod University Press, 2007.

Cooke, Mervyn, and David Horn, eds. *The Cambridge Companion to Jazz*. New York: Cambridge University Press, 2002.

Corbett, John. "Ephemera Underscored: Writing Around Free Improvisation." In *Jazz among the Discourses*, pp. 217-242. Edited by Krin Gabbard. Durham, NC: Duke University Press, 1995.

———. *Extended Play: Sounding Off from John Cage to Dr. Funkenstein*. Durham, NC: Duke University Press, 1994.

———. "Out of Nowhere: Meditations on Deleuzian Music, Ant-Cadential Strategies, and Endpoints in Improvisation." In *The Other Side of Nowhere: Jazz, Improvisation, and Communities in Dialogue,* pp. 387-396. Edited by Daniel Fischlin and Ajay Heble. Middletown, CT: Wesleyan University Press, 2004.

Coulthard, Karl. "Looking for the Band: Walter Benjamin and the Mechanical Repreoudction of Jazz." *Critical Studies in Improvisation* 3, no. 1 (2007) [online journal only].

Courtney, Richard. "Theater and Spontaneity." *The Journal of Aesthetic and Art Criticism* 32, no. 1 (Autumn 1973): 79-88.

Coveney, Michael. *The World According to Mike Leigh*. London: HarperCollins, 1996.

Crease, Robert. "The Improvisational Problem." *Man and World* 27, no. 2 (April 1994): 181-193.

———. "Jazz and Dance." In *The Cambridge Companion to Jazz*, pp. 69-80. Edited by Mervyn Cooke, and David Horn. New York: Cambridge University Press, 2002.

———. "Responsive Order: The Phenomenology of Dramatic and Scientific Performance." In *Creativity in Performance,* Publications in Creativity Research Series, pp. 213- 226. Edited by R. Keith Sawyer. Greenwich, CT: Ablex Publishing, 1997.

Crispwell, Marilyn. "Elements of Improvisation." In *Arcana: Musicians on Music*, pp. 190-192. Edited by John Zorn. New York: Granary Books, 2000.

Czikszentmihalyi, Mihaly, and Grant Rich. "Musical Improvisation: A Systems Approach." In *Creativity in Performance,* Publications in Creativity Research Series, pp. 43-66. Edited by R. Keith Sawyer. Greenwich, CT: Ablex Publishing, 1997.

Davidson, Clifford. "Improvisation in Medieval Drama." In *Improvisation in the Arts of the Middle Ages and Renaissance*, Early Drama, Art, and Music Monograph Series, Volume 30, pp. 193-221. Edited by Timothy J. McGee. Kalamazoo, MI: Medieval Institute Publications, Western Michigan University, 2003.

Davies, David. *Art as Performance*. New Directions in Aesthetics Series. Malden, MA: Blackwell, 2004.

Davies, Stephen. *Musical Works and Performances: A Philosophical Exploration*. New York: Oxford University Press, Clarendon Press, 2001.

Davis, Francis. "Blue Heaven: The Making of Miles Davis's Masterpiece." Review of Ashley Kahn, *'Kind of Blue:' The Making of the Miles Davis Masterpiece* (New York: Da Capo Press, 2000), and Eric Nisenson, *The Making of 'Kind of Blue'* (New York: St. Martin's Press, 2000). *The New Yorker* (December 4, 2000): 96, 98-100.

———. *Outcats: Jazz Composers, Instrumentalists, and Singers*. New York: Oxford University Press, 1990.

Davis, Miles, and Quincy Troupe. *Miles: The Autobiography*. New York: Simon and Schuster, 1989.

Day, William. "The Ends of Improvisation." *The Jounral of Aesthetics and Art Criticism* 68, no. 3 (Summer 2010): 291-296.

———. "Knowing as Instancing: Jazz Improvisation and Moral Perfectionism." *The Journal of Aesthetics and Art Criticism* 58, no. 2 (Spring 2000): 99-112.

de Lerma, Dominique-Rene, ed. *Reflections on Afro-American Music*. Kent, OH: Kent State University Press, 1973.

de Ràfols, Wilfredo. "New Text, Old Theories: Oral and Improvisational Imperatives in Federico García Lorca's 'Romance Sonámbulo'." *Voicing the Moment: Improvised Oral Poetry and Basque Tradition*, pp. 161-182. Edited by Samuel G. Armistead and Joseba Zulaika. Reno, Nevada: University of Nevada, Reno Center for Basque Studies, 2005.

Dean, Roger T. *Creative Improvisation: Jazz, Contemporary Music, and Beyond*. Buckingham, UK: Open University Press, 1989.

———. *New Structures in Jazz and Improvised Music since 1960*. Buckingham, UK: Open University Press, 1992.

Demsey, David. "Jazz Improvisation and Concepts of Virtuosity." In *The Oxford Companion to Jazz*, pp. 788-798. Edited by Bill Kirchner. New York: Oxford University Press, 2000.

Dessen, Michael. "Improvising in a Different Clave: Steve Coleman and AfroCuba de Matanzas." In *The Other Side of Nowhere: Jazz, Improvisation, and Communities in Dialogue,* pp. 173-194. Edited by Daniel Fischlin and Ajay Heble. Middletown, CT: Wesleyan University Press, 2004.

de Mantaras, Ramon Lopez, and Josep Lluis Arcos. "AI and Music: From Composition to Expressive Performance." *Artificial Intelligence* (Fall 2002): 43-57.

DeVeaux, Scott. *The Birth of Bebop: A Social and Musical History*. Berkeley, CA: University of California Press, 1997.

————. "This Is What I Do." In *Art from Start to Finish: Jazz, Painting, Writing, and Other Improvisations*, pp. 118-125 . Edited by Howard S.Becker, Robert R. Faulkner, and Barbara Kirshenblatt-Gimblet. Chicago: University of Chicago Press, 2006.

————. *Jazz in America: Who's Listening?* Research Division Report #31, National Endowment for the Arts. Carson, CA: Seven Locks Press, 1995.

Dietrich, Arne. "Neurocognitive Meachanisms Underlying the Experience of Flow." *Consciousness and Cognition* 13 (2004): 746-761.

Dodge, Roger Pryor. *Hot Jazz and Jazz Dance: Collected Writings 1929-1964*. Edited by Pryor Dodge. Introduction by Dan Morgenstern. New York: Oxford University Press, 1995.

Dokecki, Paul. *The Tragi-Comic Professional: Basic Considerations for Ethical Reflective-Generative Practice*. Pittsburgh, PA: Duquesne University Press, 1996.

Dorian, Frederick. *The History of Music in Performance: The Art of Musical Interpretation from the Renaissance to Our Day*. The Norton Library Series. Foreword by Eugene Ormandy. New York: W. W. Norton and Company, 1942.

Dreyfus, Laurence. *Bach and the Patterns of Invention*. Cambridge, MA: Harvard University Press, 1996.

Dunachie, S. "An Investigation of the Improvisations of Mentally Handicapped Adults," *Music Therapy Research Register* (The Association of Professional Music Therapists in Great Britain), 1991.

Durant, Alan. "Improvisation in the Political Economy of Music." In *Music and Politics of Culture*, pp. 252-282. Edited by Christopher Norris. New York: St. Martin's Press, 1989.

Dyer, Geoff. *But Beautiful: A Book about Jazz*. New York: North Point Press, Farrar, Straus and Giroux, 1996.

Edidin, Aron. "Three Kinds of Recording and the Metaphysics of Music." *British Journal of Aesthetics* 39, no. 1 (January 1999): 24-39.

Elliot, David J. "Jazz Education as Aesthetic Education," *Journal of Aesthetic Education* 20, no. 1 (Spring 1986): 41-53.

Elworth, Steven B. "Jazz in Crisis, 1948-1958: Ideology and Representation." In *Jazz among the Discourses*, pp. 57-75. Edited by Krin Gabbard. Durham, NC: Duke University Press, 1995.

Enstice, Wayne, and Paul Rubin. *Jazz Spoken Here: Conversations with Twenty-Two Musicians*. Baton Rouge, LA: Louisiana State University Press, 1992; reprint edition, New York: Da Capo, 1994.

Esterhammer, Angela. "The Cosmopolitan *Improvvisatore*: Spontaneity and Performance in Romantic Poetics." *European Romantic Review* 16, no. 2 (April 2005): 153-165.

———. "The Improviser's Disorder: Spontaneity, Sickness, and Social Deviance in Late Romanticism." *European Romantic Review* 16, no. 3 (July 2005): 329-340.

———. *Spontaneous Overflows and Revivifying Rays: Ramanticism and the Discourse of Improvisation*. The 2004 Garnett Sedgewick Memorial Lecture. Vancouver, BC, Canada: Ronsdale Press, 2004.

Faulkner, Robert B. "Shedding Culture." In *Art from Start to Finish: Jazz, Painting, Writing, and Other Improvisations*, pp. 91-117 . Edited by Howard S.Becker, Robert R. Faulkner, and Barbara Kirshenblatt-Gimblet. Chicago: University of Chicago Press, 2006.

Feather, Leonard. *The Encyclopedia Yearbooks of Jazz*. New York: Horizon Press, 1956, 1958; reprint edition, New York: Da Capo, 1993.

Feinstein, Sascha, and Yusef Komunyakaa, eds. *The Jazz Poetry Anthology*. Bloomington, IN: Indiana University Press, 1991.

Feldenkrais, Moshe. *The Potent Self: A Guide to Spontaneity*. Edited by Michaeleen Kimmey. San Francisco: Harper and Row, 1985; reprint edition, San Francisco: HarperSanFrancisco, 1992.

Ferand, Ernest T. *Anthology of Music: Improvisation in Nine Centuries of Western Music*. Edited by K.G. Fellerer. Köln: Arno Volk Verlag, 1961.

Ferand, Ernst. *Die Improvisation in der Musik: Eine Entwicklungsgeschichtliche und Psychologische Untersuchung*. Zürich: Rhein-Verlag, 1938.

Fernandez, James W. "Playfulness and Planfulness: Improvisation and Revitalization in Culture. *Voicing the Moment: Improvised Oral Poetry and Basque Tradition*, pp. 97-120. Edited by Samuel G. Armistead and Joseba Zulaika. Reno, Nevada: University of Nevada, Reno Center for Basque Studies, 2005.

Finkelstein, Sidney. *Jazz: A People's Music*. Foreword by Geoffrey Jacques. New York: International Publishers, 1948, 1988.

———. *How Music Expresses Ideas*. New York: International Publishers, 1952.

Finnegan, Ruth. *Oral Poetry: Its Nature, Significance and Social Context*. New York: Cambridge University Press, 1977.

Fischlin, Daniel, and Ajay Heble. "The Other Side of Nowhere: Jazz, Improvisation, and Communities in Dialogue." In *The Other Side of Nowhere: Jazz, Improvisation, and Communities in Dialogue,* pp. 1-44. Edited by Daniel Fischlin and Ajay Heble. Middletown, CT: Wesleyan University Press, 2004.

———, eds. *The Other Side of Nowhere: Jazz, Improvisation, and Communities in Dialogue*. Middletown, CT: Wesleyan University Press, 2004.

Fischlin, Daniel, and Ajay Heble, and Benjamin Lefebvre. "Toward Further Dialogue: A Bibliography on Improvisation." In *The Other Side of Nowhere: Jazz, Improvisation, and Communities in Dialogue,* pp. 397-416. Edited by Daniel Fischlin and Ajay Heble. Middletown, CT: Wesleyan University Press, 2004.

Fitterling, Thomas. *Thelonius Monk: His Life and Music*. Foreword by Steve Lacy. Translated by Robert Dobbin. Berkeley, CA: Berkeley Hills Books, 1997.

Floyd, Leela. *Indian Music*. Oxford Topics in Music Series. New York: Oxford University Press, 1980.

Floyd, Samuel A., Jr. *The Power of Black Music: Interpreting Its History from Africa to the United States*. New York: Oxford University Press, 1995.

Foley, John Miles. "Comparative Oral Traditions." *Voicing the Moment: Improvised Oral Poetry and Basque Tradition*, pp. 65-82. Edited by Samuel G. Armistead and Joseba Zulaika. Reno, Nevada: University of Nevada, Reno Center for Basque Studies, 2005.

Fox, Jonathan, ed. *The Essential Moreno: Writings on Psychodrama, Group Method, and Spontaneity by J.L. Moreno, M.D.* New York: Springer, 1987.

Freeman, Jane. "Shakespeare's Rhetorical Riffs." In *Improvisation in the Arts of the Middle Ages and Renaissance*, Early Drama, Art, and Music Monograph Series, Volume 30, pp. 247-272. Edited by Timothy J. McGee. Kalamazoo, MI: Medieval Institute Publications, Western Michigan University, 2003.

Frith, Simon. *Performing Rites: On the Value of Popular Music*. Cambridge, MA: Harvard University Press, 1996.

———, ed. *World Music, Politics and Social Change: Papers from the International Association for the Study of Popular Music*. Music and Society Series. New York: Manchester University Press, 1989.

Gabbard, Krin. *Hotter than That: The Trumpet, Jazz, and American Culture*. New York: Faber and Faber, 2008.

———. "Improvisation and Imitation: Marlon Brando as Jazz Actor." In *The Other Side of Nowhere: Jazz, Improvisation, and Communities in Dialogue,* pp. 298-318. Edited by Daniel Fischlin and Ajay Heble. Middletown, CT: Wesleyan University Press, 2004.

———. *Jammin' at the Margins: Jazz and the American Cinema*. Chicago: University of Chicago Press, 1996.

———, ed. *Jazz Among the Discourses*. Durham, NC: Duke University Press, 1995.

———, ed. *Representing Jazz*. Durham, NC: Duke University Press, 1995.

Gair, Christopher. *The Beat Generation*. Beginner's Guides Series. Oxford: One World, 2008.

Gardner, William, and Barbara Rogoff. "Children's Deliberateness of Planning According to Task Circumstances." *Developmental Psychology* 26, no. 3 (1990): 480-487.

Gatherer, Derek. "The Evolution of Music--A Comparison of Darwinian and Dialectical Methods." *Journal of Social and Evolutionary Systems* 20, no. 1 (1997): 75-92.

———. "Feyerabend, Dawkins and the Politics of Cultural Diversity." *Anarchist Studies* 5 (1997): 23-43.

Gayle, Addison, Jr., ed. *The Black Aesthetic*. Garden City, NY: Anchor Books, 1972.

Gendron, Bernard. "'Moldy Figs' and Modernists: Jazz at War (1942-1946)." In *Jazz among the Discourses*, pp. 31-56. Edited by Krin Gabbard. Durham, NC: Duke University Press, 1995.

Geng, Veronica. "Poems," in The Talk of the Town. *The New Yorker* (May28, 1979): 29-31.

Gibson, Will. "Material Culture and Embodied Action: Sociological Notes on the Examination of Musical Instruments in Jazz Improvisation." *The Sociological Review* (2006): 171-187.

Giddens, Gary, and Scott DeVeaux. *Jazz*. New York: W. W. Norton, 2009.

Gilroy, Andrea, and Colin Lee, eds. *Art and Music Therapy and Research*. New York: Routledge, 1995.

Gioia, Ted. *The History of Jazz*. New York: Oxford University Press, 1997.

———. *The Imperfect Art: Reflections on Jazz and Modern Culture*. New York: Oxford University Press, 1988.

―――. *West Coast Jazz: Modern Jazz in California 1945-1960*. New York: Oxford University Press, 1992.

Giddens, Gary. *Dancing in Your Head: Jazz, Blues, Rock, and Beyond*. New York: Oxford University Press, 1994.

―――. *Faces in the Crowd: Players and Writers*. New York: Oxford University Press, 1992.

―――. "Oxford and All That Jazz." *New York Times Book Review* (October 26, 1997): 59.

―――. *Visions of Jazz: The First Century*. New York: Oxford University Press, 1998.

Gilmour, John C. "Improvisation in Cezanne's Late Landscapes." *The Journal of Aesthetics and Art Criticism* 58, no. 2 (Spring 2000): 191-204.

Gitler, Ira. *The Masters of Bebop: A Listener's Guide*. Updated and Expanded Edition. Foreword by Stanley Crouch. New York: Da Capo Press, 1966, 1983, 2001.

Gladwell, Malcolm. *Blink: The Power of Thinking without Thinking*. New York: Little, Brown and Company, 2005.

Godlovich, Stan. *Musical Performance: A Philosophical Study*. New York: Routledge, 1998.

Goertzen, Valerie Woodring. "Setting the Stage: Clara Schumann's Preludes." In *In the Course of Performance: Studies in the World of Musical Improvisation*, Chicago Studies in Ethnomusicology Series, pp. 237-260. Edited by Bruno Nettl and Melinda Russell. Chicago: University of Chicago Press, 1998.

Goldberg, Joe. *Jazz Masters of the Fifties*. Macmillan Jazz Masters Series. New York: Macmillan, 1965; reprint edition, New York: Da Capo, n.d.

Goldson, Elizabeth, ed. *Seeing Jazz: Artists and Writers on Jazz*. New York: Chronicle Books, 1997.

Gombrich, E.H. "Watching Artists at Work: Commitment and Improvisation in the History of Drawing." In *Topics of Our Time: Twentieth-Century Issues in Learning and in Art*, pp. 92-130. Berkeley: University of California Press, 1991.

Gordon, Robert. *Jazz West Coast: The Los Angeles Jazz Scene of the 1950s*. London: Quartet Books, 1986.

Gottlieb, Robert, ed. *Reading Jazz: A Gathering of Autobiography, Reportage, and Criticism from 1919 to Now*. New York: Pantheon, 1996.

Gould, Carol S., and Kenneth Keaton. "The Essential Role of Improvisation in Musical Performance." *The Journal of Aesthetics and Art Criticism* 58, no. 2 (Spring 2000): 143-148.

Gracyk, Theodore A. "Adorno, Jazz, and the Aesthetics of Popular Music." *The Musical Quarterly* 76, no. 4 (Winter 1992): 526-542.

———. *Rhythm and Noise: An Aesthetics of Rock*. Durham, NC: Duke University Press, 1996.

Green, Benny. *The Reluctant Art: Five Studies in the Growth of Jazz*. Expanded Edition. London: MacGibbon and Kee, 1962; reprint edition, New York: Da Capo, 1991.

Greenbaum, Charles W. "Effect of Situational and Personality Variables on Improvisation and Attitude Change." *Journal of Personality and Social Psychology* 4, no. 3 (1966): 260-269.

Greenblatt, Stephen. "The Improvisation of Power." In *Renaissance Self-Fashioning: From More to Shakespeare*, pp. 222-254. Chicago: University of Chicago Press, 1980.

Greenwald, Anthony G., and Rosita Daskal Albert. "Acceptance and Recall of Improvised Arguments." *Journal of Personality and Social Psychology* 8, no. 1 (1968): 31-34.

Gross, Larry. "The Fragment Itself." In *Art from Start to Finish: Jazz, Painting, Writing, and Other Improvisations*, pp. 149-157 . Edited by Howard S.Becker, Robert R. Faulkner, and Barbara Kirshenblatt-Gimblet. Chicago: University of Chicago Press, 2006.

Guenther, Herbert. *Ecstatic Spontaneity: Sahara's Three Cycles of Doha*. Nanzan Studies in Asian Religions Series. Berkeley, CA: Asian Humanities Press, 1993.

Guillou, Jean. *The Art of Improvisation*, Dorian Recordings, DOR-90101, 1991.

Gushee, Lawrence. "The Improvisation of Louis Armstrong." In *In the Course of Performance: Studies in the World of Musical Improvisation*, Chicago Studies in Ethnomusicology Series, pp. 291-334. Edited by Bruno Nettl and Melinda Russell. Chicago: University of Chicago Press, 1998.

Gysin, Brion. *Back in No Time: The Brion Gysin Reader*. Edited by Jason Weiss. Middletown, CT: Wesleyan University Press, 2001.

Hagberg, Garry. "Foreword: Improvisation in the Arts." *The Journal of Aesthetics and Art Criticism* 58, no. 2 (Spring 2000): 95-98.

———. "Jazz Improvisation." In *Encyclopedia of Aesthetics*, Volume 2, pp. 479-482. Edited by Michael Kelly. New York: Oxford University Press, 1998.

———. "On Rhythm." *The Jounral of Aesthetics and Art Criticism* 68, no. 3 (Summer 2010): 281-284.

Hagendorn, Ivar. "Cognitive Dance Improvisation: How Study of the Motor System Can Inspire Dance (and Vice Versa)." *Leonardo* 36, no. 3 (2003): 221-227.

Hajdu, David. "Not Quite All That Jazz." Review of *Jazz* by Ken Burns, *Jazz: A History of America's Music* by Geoffrey C. Ward and Ken Burns, *Collected Works: A Journal of Jazz 1954-2000* by Whitney Balliett. *The New York Review of Books* 48, no. 2 (February 8, 2001): 31-33.

Hall, Edward T. "Improvisation as an Acquired, Multilevel Process." *Ethnomusicology* 36, no. 2 (Spring/Summer 1992): 223-235.

Hamel, Peter Michael. *Through Music to the Self: How to Appreciate and Experience Music Anew*. Translated by Peter Lemesurier. Dorset, UK: Element Books, 1976, 1978.

Hamilton, Andy. "The Aesthetics of Imperfection," *Philosophy* 65 (July 1990): 323-340.

———. "The Art of Improvisation and the Aesthetics of Imperfection." *The British Journal of Aesthetics* 40, no. 1 (January 2000): 168-185.

Hamilton, James R. "Musical Noise." *The British Journal of Aesthetics* 39, no. 4 (October 1999): 350-363.

Harris, Michael D. "Art Works." In *Art from Start to Finish: Jazz, Painting, Writing, and Other Improvisations*, pp. 200-215. Edited by Howard S. Becker, Robert R. Faulkner, and Barbara Kirshenblatt-Gimblett. Chicago: University of Chicago Press, 2006.

Harris, William J. ""How You Sound??': Amiri Baraka Writes Free Jazz." In *Uptown Conversation: The New Jazz Studies*, pp. 312-325. Edited by Robert G. O'Meally, Brent Hayes Edwards, and Farah Jasmine Griffin. New York: Columbia University Press, 2004.

Harris-Kelley, Deidra. "Revisitng Romare Bearden's Art of Improvisation." In *Uptown Conversation: The New Jazz Studies*, pp. 249-255. Edited by Robert G. O'Meally, Brent Hayes Edwards, and Farah Jasmine Griffin. New York: Columbia University Press, 2004.

Hancock, Gerre. *Improvising: How to Master the Art*. Oxford Keyboard Methods Series. New York: Oxford University Press, 1994.

Hartman, Charles O. *Jazz Text: Voice and Improvisation in Poetry, Jazz, and Song*. Princeton: Princeton University Press, 1991.

Harwood, Eve. "Go On, Girl! Improvisation in African-American Girls' Singing Games." In *In the Course of Performance: Studies in the World of Musical Improvisation*, Chicago Studies in Ethnomusicology Series, pp. 113-126. Edited by Bruno Nettl and Melinda Russell. Chicago: University of Chicago Press, 1998.

Hausman, Carl R. "Some Further Suggestions on Novelty and Creation." *The Journal of Aesthetics and Art Criticism* 35, no. 2 (Winter 1976): 222-225.

Hebdige, Dick. "Even Unto Death: Improvisation, Edging, Enframement." *Critical Inquiry* 27, no. 2 Winter 2001): 333-353.

Heble, Ajay. *Landing on the Wrong Note: Jazz, Dissonance and Critical Practice*. New York: Routledge, 2000.

Heffley, Mike. *Northern Sun, Southern Moon: Europe's Reinvention of Jazz*. New Haven, CT: Yale University Press, 2005.

Hein, Hilde. "Play as an Aesthetic Concept." *The Journal of Aesthetics and Art Criticism* 27, no. 1 (Autumn 1968): 67-71.

Henderson, David. "What the Drums Had to Say--And What We Wrote about Them." In *Creativity in Performance*, Publications in Creativity Research Series, pp. 67-93. Edited by R. Keith Sawyer. Greenwich, CT: Ablex Publishing, 1997.

Hentoff, Nat, Albert J. McCarthy, eds. *Jazz*. New York: Holt, Rinehart and Winston, 1959; reprint edition, New York: Da Capo, 1975.

Henzell, John. "Research and the Particular: Epistemology in Art and Psychotherapy." In *Art and Music Therapy and Research*, pp. 185-205. Edited by Andrea Gilroy and Colin Lee. New York: Routledge, 1995.

Hobsbawm, Eric. *The Jazz Scene*. New York: Pantheon, 1993.

———. *Uncommon People: Resistance, Rebellion, and Jazz*. New York: New Press, 1998.

Hodeir, Andre. *Jazz: Its Evolution and Essence*. Translated by David Noakes. A Black Cat Book. New York: Grove Press, 1956.

Hodgson, John, and Ernest Richards. *Improvisation*. Revised Edition. London: Methuen, 1966, 1974; reprint edition, New York: Grove Press, 1979.

Hodson, Robert. *Interaction, Improvisation, and Interplay in Jazz*. New York: Routledge, 2007.

Holland, Bernard. "Playing Fast or Loose with Time." Classical View Column, Arts and Leisure Section. New York *Times*, October 19, 1995, p. 33.

Horn, David. "The Identity of Jazz." In *The Cambridge Companion to Jazz*, pp. 9-32. Edited by Mervyn Cooke, and David Horn. New York: Cambridge University Press, 2002.

Horsley, Imogene, and Michael Collins, Eva Badura-Skoda, Dennis Libby, Nazir A. Jairazbhoy. "Improvisation." In *The New Grove Dictionary of Music and Musicians*, Volume 9, pp. 31-56. Edited by Stanley Sadie. New York: Grove, 1980.

Huizinga, Johan. *Homo Ludens: A Study of the Play Element in Culture*. Boston: Beacon Press, 1944, 1950.

———. *Homo Ludens: Vom Ursprung der Kultur im Spiel*. Hamburg: Rowohlt, 1956.

Hunt, Tim. *Kerouac's Crooked Road: The Development of a Fiction*. Foreword by Ann Charters. Hamden, CT: Archon Books, 1981; reprint edition, Berkeley, CA: University of California Press, 1996.

Iseminger, Gary. "Sonicism and Jazz Improvisation." *The Jounral of Aesthetics and Art Criticism* 68, no. 3 (Summer 2010): 297-299.

Iyer, Vijay. "Exploding the Narrative in Jazz Improvisation." In *Uptown Conversation: The New Jazz Studies*, pp. 393-403. Edited by Robert G. O'Meally, Brent Hayes Edwards, and Farah Jasmine Griffin. New York: Columbia University Press, 2004.

———. "Improvisation, Temporality and Embodied Experience." *Journal of Consciousness Studies: Controversies in Science and the Humanities*, Volume 11 (Art and the Brain Part III), no. 3-4 (March-April 2004): 159-173.

Jackson, Bruce. "Wallace Stevens's Jar." In *Art from Start to Finish: Jazz, Painting, Writing, and Other Improvisations*, pp. 216-228. Edited by Howard S.Becker, Robert R. Faulkner, and Barbara Kirshenblatt-Gimblet. Chicago: University of Chicago Press, 2006.

Jackson, Travis A. "'Always New and Centuries Old': Jazz, Poetry and Tradition as Creative Adaptation." In *Uptown Conversation: The New Jazz Studies*, pp. 357-373. Edited by Robert G. O'Meally, Brent Hayes Edwards, and Farah Jasmine Griffin. New York: Columbia University Press, 2004.

———. "Jazz as Musical Practice." In *The Cambridge Companion to Jazz*, pp. 83-95. Edited by Mervyn Cooke, and David Horn. New York: Cambridge University Press, 2002.

Jarrett, Michael. "Cutting Sides: Jazz Record Producers and Improvisation." In *The Other Side of Nowhere: Jazz, Improvisation, and Communities in Dialogue,* pp. 319-352. Edited by Daniel Fischlin and Ajay Heble. Middletown, CT: Wesleyan University Press, 2004.

Jencks, Charles, and Nathan Silver. *Adhocism: The Case for Improvisation*. Garden City, NY: Doubleday and Company, 1972.

Jenkins, Todd S. *Free Jazz and Free Improvisation: An Encyclopedia: Volume 1: A-J*. Westport, CT: Greenwood Press, 2004.

———. *Free Jazz and Free Improvisation: An Encyclopedia: Volume 2: K-Z*. Westport, CT: Greenwood Press, 2004.

John-Steiner, Vera. *Notebooks of the Mind: Explorations of Thinking*. Revised Edition. Foreword by Howard E.Gruber. New York: Oxford University Press, 1985, 1997.

Johnson, Bruce. "Jazz as Cultural Practice." In *The Cambridge Companion to Jazz*, pp. 96-113. Edited by Mervyn Cooke, and David Horn. New York: Cambridge University Press, 2002.

Johnson-Laird, Philip N. "Freedom and Constraint in Creativity." In *The Nature of Creativity: Contemporary Psychological Perspectives*, pp. 202-219. Edited by Robert J. Sternberg. New York:Cambridge University Press, 1988.

Johnstone, Keith. *Impro: Improvisation and the Theatre*. Theatre Arts Book Series. New York: Routledge and Methuen, 1979.

Jones, LeRoi. *Black Music*. New York: Quill, 1967.

Jost, Ekkehard. *Free Jazz*. The Roots of Jazz Series. Graz: Universal Edition A.G. Wien, 1974; reprint edition, New York: Da Capo Press, 1994.

Joyce, Michael. "'How do I know I am Finnish?' The Computer, the Archive, the Literary Artist, and the Work as Social Object." In *Art from Start to Finish: Jazz, Painting, Writing, and Other Improvisations*, pp. 69-90 . Edited by Howard S.Becker, Robert R. Faulkner, and Barbara Kirshenblatt-Gimblet. Chicago: University of Chicago Press, 2006.

Kagan, Larry. "Object/Shadows—Notes on a Develoing Art Form." In *Art from Start to Finish: Jazz, Painting, Writing, and Other Improvisations*, pp. 158-172. Edited by Howard S.Becker, Robert R. Faulkner, and Barbara Kirshenblatt-Gimblet. Chicago: University of Chicago Press, 2006.

Kahn, Ashley. *Kind of Blue: The Making of the Miles Davis Masterpiece*. Foreword by Jimmy Cobb. New York: Da Capo, 2000.

———. *'A Love Supreme:' The Story of John Coltrane's Signature Album*. Foreword by Elvin Jones. New York: Viking, 2002.

Kaltenbrunner, Thomas. *Contact Improvisation: Moving, Dancing, Interaction*. Meyer and Meyer Sports Series. Lansing, MI: Meyer and Meyer, 1998.

Kartomi, Margaret J. "Musical Improvisation by Children at Play." *The World of Music* 33, no. 3 (1991): 53-65.

Keil, Charles, and Steven Feld. *Music Grooves: Essays and Dialogues*. Chicago: University of Chicago Press, 1994.

Kelley, Robin D.G. "Beneath the Underground: Exploring New Currents in 'Jazz'." In *Uptown Conversation: The New Jazz Studies*, pp. 404-416. Edited by Robert G. O'Meally, Brent Hayes Edwards, and Farah Jasmine Griffin. New York: Columbia University Press, 2004.

———. "Miles Davis: The Chameleon of Cool: A Jazz Genius in the Guise of a Hustler." The New York *Times*, Arts and Leisure (May 13, 2001): 1, 20.

Kendall, G. Yvonne. "Ornamentation and Improvisation in Sixteenth-Century Dance." In *Improvisation in the Arts of the Middle Ages and Renaissance*, Early Drama, Art, and Music Monograph Series, Volume 30, pp. 170-192. Edited by Timothy J. McGee. Kalamazoo, MI: Medieval Institute Publications, Western Michigan University, 2003.

Kenny, Barry J., and Martin Gellrich. "Improvisation." In *The Science and Psychology of Music Performance: Creative Strategies for Teaching and Learning*, pp. 117-134. Edited by Richard Parncutt and Gary E. McPherson. New York: Oxford University Press, 2002.

Kenney, William Howland. "Historical Context and the Definition of Jazz: Putting More of the History in 'Jazz History'." In *Jazz Among the Discourses*, pp. 100-116. Edited by Krin Gabbard. Durham, NC: Duke University Press, 1995.

Kerman, Joseph. Review of *Beethoven's Concertos: History, Style, Performance*, by Leon Plantinga, and Beethoven: *Piano Concerto Nos. 1-5 and Choral Fantasy*, Robert Levin, fortepiano. *The New York Review of Books* 46, no. 11 (June 24, 1999): 27-30.

Kernfeld, Barry. *The Blackwell Guide to Recorded Jazz*. The Blackwell Guides Series. Cambridge, MA: Blackwell, 19??.

———. "Improvisation." In *The New Grove Dictionary of Jazz*, pp. 554-563. Edited Barry Kernfeld. New York: St. Martin's Press, 1988, 1994.

———. *What to Listen for in Jazz*. New Haven, CT: Yale University Press, 1995.

Kernfeld, Barry, ed. *The New Grove Dictionary of Jazz*. New York: St. Martin's Press, 1988, 1994.

Kerouac, Jack. *Book of Sketches 1952-1957*. Introduction by George Condo. New York: Penguin Books, 2006.

King, Andrew P., and Meredith J. West. "Presence of Female Cowbirds (Molothrus ate rater) Affects Vocal Imitation and Improvisation in Males." *Journal of Comparative Psyhcology* 103, no. 1 (1989): 39-44.

King, Homay. "Free Indirect Affect in Cassavetes' *Opening Night* and *Faces*." *Camera Obscura* 56, Volume 19. no. 2 (2004): 104-139.

King, Jonny. *What Jazz Is: An Insider's Guide to Understanding and Listening to Jazz*. Foreword by Christian McBride. New York: Walker and Company, 1997.

Kirchner, Bill, ed. *A Miles Davis Reader*. Washington, D.C.: Smithsonian Institution Press, 1997.

———, ed. *The Oxford Companion to Jazz*. Oxford Companions Series. New York: Oxford University Press, 2000.

Kiremidjian, G.D. "The Aesthetics of Parody." *The Journal of Aesthetics and Art Criticism* 28, no. 2 (Winter 1969): 231-242.

Kivy, Peter. "Note-for-Note: Work, Performance and Early Notation." In *New Essays on Musical Understanding*, pp. 3-17. New York: Oxford University Press, Clarendon Press, 2001.

Klausner, David N. "The Improvising Vice in Renaissance England." In *Improvisation in the Arts of the Middle Ages and Renaissance*, Early Drama, Art, and Music Monograph Series, Volume 30, pp. 273-288. Edited by Timothy J. McGee. Kalamazoo, MI: Medieval Institute Publications, Western Michigan University, 2003.

Klein, Gary. *Sources of Power: How People Make Decisions*. Cambridge, MA: Mit Press, 1998.

Knobe, Joshua. "Intentional Action and Side Effects in Ordinary Language." *Analysis* 63, no. 3 (New Series no. 279) (July 2003): 190-193.

Korrick, Leslie. "Improvisation in the Visual Arts: The View from Sixteenth-Century Italy." In *Improvisation in the Arts of the Middle Ages and Renaissance*, Early Drama, Art, and Music Monograph Series, Volume 30, pp. 289-318. Edited by Timothy J. McGee. Kalamazoo, MI: Medieval Institute Publications, Western Michigan University, 2003.

Kotek, Joseph. "The Share of Jazz in Czechoslovakian Art of the Avant Garde in the Twenties." (In Czech) *Estetika* 24 (1987): 34-39.

Kundera, Milan. "Improvisation in Honor of Stravinsky." In *Testaments Betrayed: An Essay in Nine Parts*, pp. 55-98. Translated by Linda Asher. New York: HarperPerennial, 1995.

Lang, Paul Henry. "Ornamentation and Improvisation." In *Musicology and Performance*, pp. 210-231. Edited by Alfred Mann and Goerge J. Buelow. New Haven, CT: Yale University Press, 1997.

Larkin, Philip. *All What Jazz: A Record Diary 1961-1971*. Second Edition. New York: Farrar, Straus, Giroux, 1985.

Laszlo, Ervin. "Cybernetics of Musical Activity." *The Journal of Aesthetics and Art Criticism* 31, no. 3 (Spring 1973): 375-387.

Lawson, Bill E. "Jazz and the African-American Experience: The Expressiveness of African-American Music." In *Language, Mind, and Art: Essays in Appreciation and Analysis, in Honor of Paul Ziff*, Synthese Library: Studies in Epistemology, Logic, Methodology, and Philosophy of Science: Volume 240, pp. 131-142. Edited by Dale Jamieson. Boston: Kluwer Academic Publishers, 1994.

Lecercle, Jean-Jacques. *Philosophy of Nonsense: The Intuitions of Victorian Nonsense Literature*. New York: Routledge, 1994.

Lee, Colin. "The Analysis of Therapeutic Improvisatory Music." In *Art and Music Therapy and Research*, pp. 35-50. Edited by Andrea Gilroy and Colin Lee. New York: Routledge, 1995.

———. "The Analysis of Therapeutic Improvisatory Music with People Living with the Virus HIV and Aids." Unpublished Ph.D. Thesis, City University, London.

———. "Foreword: Endings," *Journal of British Music Therapy* 5, no. 1 (1991): 3-4.

———. "Structural Analysis of Post-tonal Therapeutic Improvisatory Music," *Journal of British Music Therapy* 4 (1990): 6-20.

———. "Structural Analysis of Therapeutic Improvisatory Music," *Journal of British Music Therapy* 3 (1989): 11-19.

Lees, Gene. *Cats of Any Color: Jazz Black and White*. New York: Oxford University Press, 1994.

Lemons, Gay. "When the Horse Drinks: Enahncing Everyday Creativity Using Elements of Improvisation." *Creativity Research Journal* 17, no. 1 (2005): 25-36.

Leonard, George. "The Art of Thought: David Antin, Improvisation, Asia." *Review of Contemporary Fiction* (2001): 106-124.

Levin, Gail, and Marianne Lorenz. *Theme and Improvisation: Kandinsky and the American Avant-Garde 1912-1950*. Boston: Little, Brown and Company, Bulfinch Press Books, 1992.

Levin, Robert. "A Note on Performance and Improvisation, liner note to Wolfgang Amadeus Mozart, *Piano Concertos no. 17 K.453 and no. 20 K.466*, Robert Levin fortepiano, Christopher Hogwood, The Academy of Ancient Music, 1997.

Levinson, Jerrold. "Musical Thinking." *Midwest Studies in Philosophy* 29 (2003): 59-68.

Lewis, Alan. "The Social Interpretation of Modern Jazz." Canadian Music Review (1981): 138-165. Reprinted in *Lost in Music: Culture, Style and the Musical Event*, Sociological Review Monograph 31, pp. 33-55. Edited by Avron Levine White. New York: Routledge, 1987.

Lewis, George E. "Afterword to 'Improvised Music after 1950': The Changing Same." In *The Other Side of Nowhere: Jazz, Improvisation, and Communities in Dialogue,* pp. 163-172. Edited by Daniel Fischlin and Ajay Heble. Middletown, CT: Wesleyan University Press, 2004.

———. "Improvised Music After 1950: Afrological and Eurological Perspectives." In *The Other Side of Nowhere: Jazz, Improvisation, and Communities in Dialogue,* pp. 131-162. Edited by Daniel Fischlin and Ajay Heble. Middletown, CT: Wesleyan University Press, 2004.

———. "Teaching Improvised Music: An Ethnographic Perspective." In *Arcana: Musicians on Music*, pp. 78-109. Edited by John Zorn. New York: Granary Books, 2000.

Libera, Anne. *The Second City Almanac of Improvisation*. Evanston, IL: Northwestern University Press, 2004.

Litweiler, John. *Ornette Coleman: A Harmolodic Life*. New York: William Morrow and Company, 1992; reprint edition, New York: Da Capo, 1994.

Lock, Graham. *Forces in Motion: The Music and Thoughts of Anthony Braxton*. London: Quartet Books, 1988; reprint edition, New York: Da Capo Press, 1988.

———. *Chasing the Vibration: Meetings with Creative Musicians*. A Stride Conversation Piece. Devon, UK: Stride Publications, 1994.

Locke, Alain. *The Negro and His Music*. New York: Arno Press and The New York Times, 1969.

Lopes, Paul. *The Rise of a Jazz Art World*. New York: Cambridge University Press, 2002.

Lord, Albert Bates. *Epic Singers and Oral Tradition*. Myth and Poetics Series. Ithaca, NY: Cornell University Press, 1991.

———. *The Singer of Tales*. Harvard Studies in Comparative Literature, Volume 24. Cambridge, MA: Harvard University Press, 1960.

Lott, Eric. "Double V, Double-Time: Bebop's Politics of Style." In *Jazz among the Discourses*, pp. 243-255. Edited by Krin Gabbard. Durham, NC: Duke University Press, 1995.

Lubet, Steven, and Thomas Hankinson. "In Facetiis Verititas: How Improvisational Comedy Can Help Trial Lawyers Get Some Chops." *Texas Review of Entertainment and Sports Law* 7, no. 1 (2006): 1-13.

Macan, Edward. *Rocking the Classics: English Progressive Rock and the Counterculture*. New York: Oxford University Press, 1996.

McGee, Timothy J. "*Cantare all'improvviso*: Improvising to Poetry in Late Medieval Italy." In *Improvisation in the Arts of the Middle Ages and Renaissance*, Early Drama, Art, and Music Monograph Series, Volume 30, pp. 31-70. Edited by Timothy J. McGee. Kalamazoo, MI: Medieval Institute Publications, Western Michigan University, 2003.

———, ed. *Improvisation in the Arts of the Middle Ages and Renaissance*. Early Drama, Art, and Music Monograph Series, Volume 30. Kalamazoo, MI: Medieval Institute Publications, Western Michigan University, 2003.

MacKenzie, Ian. Improvisation, Creativity, and Formulaic Language." *The Journal of Aesthetics and Art Criticism* 58, no. 2 (Spring 2000): 173-180.

Mackey, Nathaniel. "Other: From Noun to Verb." In *Jazz among the Discourses*, pp. 76-99. Edited by Krin Gabbard. Durham, NC: Duke University Press, 1995.

———. "Paracritical Hinge." In *The Other Side of Nowhere: Jazz, Improvisation, and Communities in Dialogue,* pp. 367-386. Edited by Daniel Fischlin and Ajay Heble. Middletown, CT: Wesleyan University Press, 2004.

Magoun, Francis P., Jr. "The Oral-Formulaic Character of Anglo-Saxon Narrative Poetry." In *An Anthology of Beowulf Criticism*, pp. 189-222. Edited by Lewis E. Nucholson. Notre Dame, IN: University of Notre Dame Press, 1963.

Magrini, Tullia. "Improvisation and Group Interaction in Italian Lyrical Singing." In *In the Course of Performance: Studies in the World of Musical Improvisation*, Chicago Studies in Ethnomusicology Series, pp. 169-198. Edited by Bruno Nettl and Melinda Russell. Chicago: University of Chicago Press, 1998.

Maitland, Jeffrey. "Creativity." *The Journal of Aesthetics and Art Criticism* 34, no. 4 (Summer 1976): 397-409.

Malcolm, Noel. *The Origins of English Nonsense*. New York: HarperCollins, 1997.

Manuel, Peter. "Improvisation in Latin American Dance Music." In *In the Course of Performance: Studies in the World of Musical Improvisation*, Chicago Studies in Ethnomusicology Series, pp. 127-148. Edited by Bruno Nettl and Melinda Russell. Chicago: University of Chicago Press, 1998.

Martin, Bill. *Avant Rock: Experimental Music from the Beatles to Bjork*. Foreword by Robert Fripp. Chicago: Open Court, 2002.

———. *Listening to the Future: The Time of Progressive Rock 1968-1978*. Feedback: The Series in Contemporary Music, Volume 2. Chicago: Open Court, 1997.

———. *Music of Yes: Structure and Vision in Progressive Rock*. Chicago: Open Court, 1996.

Martin, Linda, and Kerry Segrave. *Anti-Rock: The Opposition to Rock 'n' Roll*. Hamden, CT: Archon Books, 1988; reprint edition, New York: Da Capo, 1993.

Martin, Peter J. "Improvisation in Jazz: Towards a Sociological Model." Manchester Sociology Occasional Papers Series, no. 45, Department of Sociology, University of Manchester, January 1996.

———. "Essay Reviews: Ron David, *Jazz for Beginners* (New York: Writers and Readers, 1995), Barry Kernfeld, *What to Listen for in Jazz* (New Haven, CT: Yale University Press, 1995); Tom Piazza, *The Guide to Classic Recorded Jazz* (Iowa City, IA: University of Iowa Press, 1995); David W. Stowe, *Swing Changes: Big Band Jazz in New Deal America* (Cambridge, MA: Harvard University Press, 1994)." *Popular Music* 15, no. 2 (1996): 227-232.

———. "Spontaneity and Organization." In *The Cambridge Companion to Jazz*, pp. 133-152. Edited by Mervyn Cooke, and David Horn. New York: Cambridge University Press, 2002.

Martino, Pat, and Bill Milkowski. *Here and Now! The Autobiography of Pat Martino*. Milwaukee, WI: Backbeat Books, 2011.

Matefy, Robert E. "Attitude Change Induced by Role Playing as a Function of Improvisation and Role-Taking Skill." *Journal of Personality and Soical Psychology* 24, no. 3 (1972): 343-350.

Mechsner, Franz. "A Psychological Approach to Human Voluntary Movments." *Journal of Motor Behavior* 36, no. 4 (2004): 355-370.

Megill, Donald M., and Richard S. Demory. *Introduction to Jazz History*. Englewood Cliffs, NJ: Prentice Hall, 1984.

Meisel, Perry. *The Cowboy and the Dandy: Crossing Over from Romanticism to Rock and Roll*. New York: Oxford University Press, 1999.

Meltzer, Richard. *The Aesthetics of Rock*. Introduction by Greil Marcus. New York: Something Else Press, 1970; reprint edition, New York: Da Capo, 1987.

Mercer, Michelle. *Footprints: The Life and Work of Wayne Shorter*. Preface by Wayne Shorter. Foreword by Herbie Hancock. New York: Jeremy P. Tarcher/Penguin, 2004.

Menger, Pierre-Michel. "Profiles of the Unfinished: Rodin's Work and the Varieties of Incompleteness." In *Art from Start to Finish: Jazz, Painting, Writing, and Other Improvisations*, pp. 31-68 . Edited by Howard S.Becker, Robert R. Faulkner, and Barbara Kirshenblatt-Gimblet. Chicago: University of Chicago Press, 2006.

Merod, Jim, ed. *boundary 2: Special Issue: Jazz as Cultural Archive* 22, no. 2 (Summer 1995).

Milkowski, Bill. *Jaco: The Extraordinary and Tragic Life of Jaco Pastorius "The World's Greatest Bass Player*." San Francisco: Miller Freeman Books, 1995.

Miller, D. Gary. *Improvisation, Typology, Culture, and 'The New Orthodoxy*.' Washington, D.C.: University Press of America, 1982.

Mingus, Charles. *Beneath the Underdog*. Edited by Nel King. New York: Penguin, 1971.

Monroe, James T. "Improvised Invective in Hispano-Arabic Poetry and Ibn Quzman's 'Zajal 87' (When Blond Meets Blonde)." *Voicing the Moment: Improvised Oral Poetry and Basque Tradition*, pp. 135-160. Edited by Samuel G. Armistead and Joseba Zulaika. Reno, Nevada: University of Nevada, Reno Center for Basque Studies, 2005.

Monson, Ingrid. "Doubleness and Jazz Improvisation: Irony, Parody, and Ethnomusicology." *Critical Inquiry* 20 (Winter 1994): 283-313.

———. "Jazz Improvisation." In *The Cambridge Companion to Jazz*, pp. 114-132. Edited by Mervyn Cooke, and David Horn. New York: Cambridge University Press, 2002.

———. "Oh Freedom: George Russell, John Coltrane, and Modal Jazz." In *In the Course of Performance: Studies in the World of Musical Improvisation*, Chicago Studies in Ethnomusicology Series, pp. 149-168. Edited by Bruno Nettl and Melinda Russell. Chicago: University of Chicago Press, 1998.

———. "Preface." In *The Other Side of Nowhere: Jazz, Improvisation, and Communities in Dialogue,* pp. xi-xiv. Edited by Daniel Fischlin and Ajay Heble. Middletown, CT: Wesleyan University Press, 2004.

———. "Riffs, Repetition, and Theories of Globalization." *Ethnomusicology* 43, no. 1 (Winter 1999): 31-65.

———. *Saying Something: Jazz Improvisation and Interaction*. Chicago Studies in Ethnomusicology. Chicago: University of Chicago Press, 1996.

———. "What's Sound Got to Do with It? Jazz, Poststructuralism, and the Construction of Cultural Meaning." In *Creativity in Performance*, Publications in Creativity Research Series, pp. 95-114. Edited by R. Keith Sawyer. Greenwich, CT: Ablex Publishing, 1997.

Moutsopoulos, Evanghelos A. "L'Improvise." *Diotima* 13 (1985): 195-199.

Murphy, Timothy S. "Composition, Improvisation, Constitution: Forms of Life in the Music of Pierre Boulez and Ornette Coleman." *Angelaki: Journal of the Theoretical Humanities* 3, no. 2 (1998): 75-102.

Murray, Albert. "Improvisation and the Creative Process." In *The Jazz Cadence of American Culture*, pp. 111-113. Edited by Robert G. O'Meally. New York: Columbia University Press, 1998.

Mühl, Anita M. *Automatic Writing*. Dresden: Theodor Steinkopf, 1930; reprint ed., Kessinger Publishing, n.d.

Nachmanovitch, Stephen. *Free Play: Improvisation in Life and Art*. Los Angeles, CA: Jeremy P. Tarcher, 1990.

———. "Freedom: Commentary on Paper by Philip A. Ringstrom." *Psychoanalytic Dialogues* 11, no. 5 (2001): 771-784.

Nagy, Gregory. *Homeric Questions*. Austin, TX: University of Texas Press, 1996.

———. *Homeric Responses*. Austin, TX: University of Texas Press, 2003.

———. *Poetry as Performance: Homer and Beyond*. New York: Cambridge University Press, 1996.

Napier, John. "Novelty that Must Be Subtle: Continuity, Innovation and 'Improvisation' in North Indian Music." *Critical Srudies in Improvisation* 1, no. 3 (2006) [online journal only].

Neal, Mark Anthony. "'… A Way Out of No Way:' Jazz, Hip-Hop, and Black Social Improvisation." In *The Other Side of Nowhere: Jazz, Improvisation, and Communities in Dialogue,* pp. 195-223. Edited by Daniel Fischlin and Ajay Heble. Middletown, CT: Wesleyan University Press, 2004.

Nettl, Bruno. "Introduction: An Art Neglected in Scholarship." In *In the Course of Performance: Studies in the World of Musical Improvisation*, Chicago Studies in Ethnomusicology Series, pp. 1-26. Edited by Bruno Nettl and Melinda Russell. Chicago: University of Chicago Press, 1998.

———. *The Study of Ethnomusicology: Twenty-nine Issues and Concepts*. Urbana, IL: University of Illinois Press, 1983.

———. "Preface." *The World of Music* 33, no. 3 (1991): 3-5.

———. "Thoughts on Improvisation: A Comparative Approach," *The Musical Quarterly* 60, no. 1 (1974): 1-19.

———, and Ronald Riddle. "Taqsim Nahawand Revisited: The Musicianship of Jihad Racy." In *In the Course of Performance: Studies in the World of Musical Improvisation*, Chicago Studies in Ethnomusicology Series, pp. 369-394. Edited by Bruno Nettl and Melinda Russell. Chicago: University of Chicago Press, 1998.

———, and Melinda Russell, eds. *In the Course of Performance: Studies in the World of Musical Improvisation*. Chicago Studies in Ethnomusicology Series. Chicago: University of Chicago Press, 1998.

———, ed. *The World of Music: Journal of the International Institute for Traditional Music*, Special Issue: New Perspectives on Improvisation, Volume 33, no. 3 (1991).

Nevile, Jennifer. "Disorder in Order: Improvisation in Italian Choreographed Dances of the Fifteenth and Sixteenth Centuries." In *Improvisation in the Arts of the Middle Ages and Renaissance*, Early Drama, Art, and Music Monograph Series, Volume 30, pp. 145-169. Edited by Timothy J. McGee. Kalamazoo, MI: Medieval Institute Publications, Western Michigan University, 2003.

Nicholson, Stuart. "Fusions and Crossovers." In *The Cambridge Companion to Jazz*, pp. 217-252. Edited by Mervyn Cooke, and David Horn. New York: Cambridge University Press, 2002.

———. *Is Jazz Dead? (Or Has It Moved to a New Address)*. New York: Routledge, 2005.

———. *Jazz: The 1980s Resurgence*. London: Simon and Schuster, 1990; reprint ed., New York: Da Capo Press, 1995.

———. *Jazz-Rock: A History*. Introduction by Bill Laswell. Discography by Jon Newey. New York: Schirmer Books, 1998.

Nielsen, Aldon L. "Clark Coolidge and a Jazz Aesthetic." *Pacific Coast Philology* 28, no. 1 (September 1993): 94-112.

Nisenson, Eric. *Ascension: John Coltrane and His Quest*. New York: St. Martin's Press, 1993; reprint edition, New York: Da Capo, 1995.

———. *Blue: The Murder of Jazz*. New York: St. Martin's Press, 1997.

———. *The Making of Kind of Blue: Miles Davis and His Masterpiece*. New York: St. Martin's Press, 2000.

———. *Open Sky: Sonny Rollins and His World of Improvisation*. Foreword by Sonny Rollins. New York: St. Martin's Press, 2000.

———. '*Round About Midnight: A Portrait of Miles Davis*. Updated Edition. New York: Da Capo, 1982, 1996.

Nordoff, Paul, and Clive Robbins. *Creative Music Therapy: Individualised Treatment for the Handicapped Child*. New York: John Day, 1977.

Novack, Cynthia J. *Sharing the Dance: Contact Improvisation and American Culture*. New Directions in Anthropological Writing: History, Poetics, Cultural Criticism. Madison, WI: University of Wisconsin Press, 1990.

Ochs, Larry. "Devices and Strategies for Structured Improvisation." In *Arcana: Musicians on Music*, pp. 325-335. Edited by John Zorn. New York: Granary Books, 2000.

O'Hara, Frank. *The Collected Poems of Frank O'Hara*. Introduction by John Ashbery. Edited by Donald Allen. Berkeley, CA: University of California Press, 1995.

Oliphant, Dave, ed. *The Bebop Revolution in Words and Music*. Harry Ransom Humanities Research Center, The University of Texas at Austin.

Oliveros, Pauline. "Harmonic Anatomy: Women in Improvisation." In *The Other Side of Nowhere: Jazz, Improvisation, and Communities in Dialogue,* pp. 50-70. Edited by Daniel Fischlin and Ajay Heble. Middletown, CT: Wesleyan University Press, 2004.

———. "Tripping on Wires: the Wireless Body: Who Is Improvising." *Critical Studies in Improvisation* 1, no. 1 (2004) [online journal only].

Ondaatje, Michael. *Coming Through Slaughter*. New York: W. W. Norton and Company, 1976.

Olson, Charles. *The Collected Poems of Charles Olson*. Edited by George F. Butterick. Berkeley, CA: University of California Press, 1987.

———. *Collected Prose*. Edited by Donald Allen and Benjamin Friedlander. Berkeley, CA: University of California Press, 1997.

———. *The Maximus Poems*. Edited by George F. Butterick. Berkeley, CA: University of California Press, 1983.

———. *Selected Letters*. Edited by Ralph Maud. Berkeley, CA: University of California Press, 2000.

O'Meally, Robert G., ed. *The Jazz Cadence of American Culture*. New York: Columbia University Press, 1998.

———, Brent Hayes Edwards, and Farah Jasmine Griffin, eds. *Uptown Conversation: The New Jazz Studies*. New York: Columbia University Press, 2004.

Owens, Thomas. "Analyzing Jazz." In *The Cambridge Companion to Jazz*, pp. 286-297. Edited by Mervyn Cooke, and David Horn. New York: Cambridge University Press, 2002.

———. *Bebop: The Music and the Players*. New York: Oxford University Press, 1995.

Partee, Moriss Henry. "Inspiration in the Aesthetics of Plato." *The Journal of Aesthetics and Art Criticism* 30, no. 1 (Autumn 1971): 87-95.

Panish, Jon. *The Color of Jazz: Race and Representation in Postwar American Culture*. Jackson, MI: University Press of Mississippi, 1997.

Pavlicevic, Mercedes. "Music and Emotion: Aspects of Music Therapy Research." In *Art and Music Therapy and Research*, pp. ??-??. Edited by Andrea Gilroy and Colin Lee. New York: Routledge, 1995.

———. "Music in Communication: Improvisation in Music Therapy." Unpublished Ph.D. Thesis, Edinburgh University, n.d.

———. "Dynamic Interplay in Clinical Improvisation," *Journal of British Music Therapy* 4 (1990): 5-10.

———. "Interpersonal Processes in Clinical Improvisation." In *Music and the Healing Process*. Edited by B. Saperson, R. West, and A. Wigram. Chichester, UK: Carden Publications, forthcoming.

Peretti, Burton W. "Caliban Reheard: New Voices on Jazz and American Consciousness." *Popular Music* 13, no. 2 (1994): 151-164.

———. *The Creation of Jazz: Music, Race, and Culture in Urban America*. Illini Books Series. Music in American Life Series. Blacks in the New World Series. Urbana, IL: University of Illinois Press, 1992.

———. *Jazz in American Culture*. American Ways Series. Chicago: Ivan R. Dee, 19997.

———. "Oral Histories of Jazz Musicians: The NEA Transcripts as Texts in Context." In *Jazz Among the Discourses*, pp. 117-133. Edited by Krin Gabbard. Durham, NC: Duke University Press, 1995.

Perlman, Alan M., and Daniel Greenblatt. "Miles Davis Meets Noam Chomsky: Some Observations on Jazz Improvisation and Language Structure." In *The Sign in Music and Literature*, The Dan Danciger Publications Series, pp. 169-183. Edited by Wendy Steiner. Austin, TX: University of Texas Press, 1981.

Petkov, Steven, and Leonard Mustazza, eds. *The Frank Sinatra Reader*. New York: Oxford University Press, 1995.

Peters, Gary. "Can Improvisation be Taught?" *Journal of Art and Design Education* (2005): 299-307.

———. *The Philosophy of Improvisation*. Chicago: The University of Chicago Press, 2009.

Pettinger, Peter. *Bill Evans: How My Heart Sings*. New Haven, CT: Yale University Press, 1998.

Piazza, Tom. *Blues Up and Down: Jazz in Our Time*. New York: St. Martin's Press, 1997.

Polk, Keith. "Instrumentalists and Performance Practices in Dance Music, c. 1500." In *Improvisation in the Arts of the Middle Ages and Renaissance*, Early Drama, Art, and Music Monograph Series, Volume 30, pp. 98-116. Edited by Timothy J. McGee. Kalamazoo, MI: Medieval Institute Publications, Western Michigan University, 2003.

Porter, Lewis. *John Coltrane: His Life and Music*. The Michigan American Music Series. Ann Arbor, MI: University of Michigan Press, 1998.

Potash, Chris. *The Jimi Hendrix Companion: Three Decades of Commentary*. New York: Schirmer Books, 1996.

Pound, Louise. "The Beginnings of Poetry." *Proceedings of the Modern Language Association* 32, no. 2 (1917): 201-232.

Pressing, Jeff. "Free Jazz and the Avant-Garde." In *The Cambridge Companion to Jazz*, pp. 202-216. Edited by Mervyn Cooke, and David Horn. New York: Cambridge University Press, 2002.

———. "Improvisation: Methods and Models," in *Generative Processes in Music: The Psychology of Performance, Improvisation, and Composition*, pp. 129-178. Edited by John A. Sloboda. New York: Oxford University Press, Clarendon Press, 1988.

———. "Psychological Constraints on Improvisational Expertise and Communication." In *In the Course of Performance: Studies in the World of Musical Improvisation*, Chicago

Studies in Ethnomusicology Series, pp. 47-68. Edited by Bruno Nettl and Melinda Russell. Chicago: University of Chicago Press, 1998.

Prévost, Eddie. "The Discourse of a Dysfunctional Drummer: Collaborative Dissonances, Improvisation, and Cultural Theory." In *The Other Side of Nowhere: Jazz, Improvisation, and Communities in Dialogue,* pp. 353-366. Edited by Daniel Fischlin and Ajay Heble. Middletown, CT: Wesleyan University Press, 2004.

Price, Kingsley. "The Performing and the Non-Performing Arts." *The Journal of Aesthetics and Art Criticism* 29, no. 1 (Autumn 1970): 53-62.

Prieto, Eric. "Ethnography, Improvisation, and the Archimedean Fulcrum: Michel Leiris and Jazz." *International Journal of Francophone Studies* 6, no. 1 (2003): 5-16.

Prögler, J.A. "Searching for Swing: Participatory Discrepancies in the Jazz Rhythm Section." *Ethnomusicology* 39, no. 1 (Winter 1995): 21-54.

Prouty, Kenneth E. "Orality, Literacy, and Mediating Musical Experience: Rethinking Oral Tradition in the Learning of Jazz Improvsation." *Popular Music and Society* 29, no. 3 (July 2006): 317-334.

Racy, Ali Jihad. "Creativity and Ambience: An Ecstatic Feedback Model from Arab Music." *The World of Music* 33, no. 3 (1991): 7-28.

———. "Improvisation, Ecstasy, and Performance Dynamics in Arabic Music." In *In the Course of Performance: Studies in the World of Musical Improvisation*, Chicago Studies in Ethnomusicology Series, pp. 95-112. Edited by Bruno Nettl and Melinda Russell. Chicago: University of Chicago Press, 1998.

Radano, Ronald M. "Critical Alchemy: Anthony Braxton and the Imagined Tradition." In *Jazz among the Discourses*, pp. 189-216. Edited by Krin Gabbard. Durham, NC: Duke University Press, 1995.

———. *New Musical Figurations: Anthony Braxton's Cultural Critique*. Chicago: University of Chicago Press, 1993.

Ramalho, Geber L., Pierre-Yves Rolland, and Jean-Gabriel Ganascia. "An Artifically Intelligent Jazz Performer." *Journal of New Music Research* 28, no. 2 (1999): 105-129.

Rasula, Jed. "The Media of Memory: The Seductive Menace of Records in Jazz History." In *Jazz among the Discourses*, pp. 134-164. Edited by Krin Gabbard. Durham, NC: Duke University Press, 1995.

Ratliff, Ben. "Fixing, for Now, the Image of Jazz." The New York *Times*, Arts and Leisure (January 7, 2001): 1, 32-33, 40.

———. "Jazz in the Catbird Seat: It wasn't Always So." The New York *Times* (January 6, 2001): B9, B11.

———. "Miles Davis: Restless Grooves." The New York *Times* (May 25, 2001): E1, E22.

Ramshaw, Sara. "Deconstrcutin(g) Jazz Improvisation: Derrida and the Law of the Singular Event." *Critical Studies in Improvisation* 2, no. 1 (2006) [online journal only].

Reason, Dana. "'Navigable Structures and Transforming Mirrors': Improvisation and Interactivity." In *The Other Side of Nowhere: Jazz, Improvisation, and Communities in Dialogue,* pp. 71-86. Edited by Daniel Fischlin and Ajay Heble. Middletown, CT: Wesleyan University Press, 2004.

Reeves, Scott D. *Creative Jazz Improvisation*. Second Edition. Upper Saddle River, NJ: Prentice Hall, 1989, 1995.

Rehak, Melanie. "Things Fall Together." *The New York Times Magazine* (March 26, 2000): 36-39.

Reily, Suzel Ana. "Tom Jobim and the Bossa Nova Era." *Popular Music* 15, no. 1 (January 1996): 1-16.

Reisner, Robert, ed. *Bird: The Legend of Charlie Parker*. New York: Citadel Press, 1962; reprint edition, New York: Da Capo, 1977.

Ringstrom, Philip A. "Cultivating the Improvisational in Psychoanalytic Treatment." *Psychoanalytic Dialogues* 11, no. 5 (2001): 727-754.

———. "'Yes, and …'—How Improvisation *Is* the Essence of Good Psychoanalytic Dialogue." *Psychoanalytic Dialogues* 11, no. 5 (2001): 797-806.

Rinzler, Paul. "Preliminary Thoughts on Analyzing Musical Interaction Among Jazz Performers." *Annual Review of Jazz Studies* 4*,* pp. 153-160. Edited by Dan Morgenstern, Charles Nanry, and David A. Cayer. New Brunswick, NJ: Transaction, 1988.

Roach, Joseph. "Kinship, Intelligence, and Memory as Improvisation: Culture and Performance in New Orleans." In *Performance and Cultural Politics*, pp. 217-236. Edited by Elin Diamond. New York: Routledge, 1996.

Roberts, Fletcher. "What Jazz Looked Like, not so Long Ago." Review of *Jazz* by Ken Burns. *The New York Times Television*, Section 13 (January 7-13, 2001): 4-5.

Robinson, J. Bradford. "The Jazz Essays of Theodor Adorno: Some Thoughts on Jazz Reception in Weimar Germany." *Popular Music* 13, no. 1 (1994): 1-25.

Rockwell, John. *All American Music: Composition in the Late Twentieth Century*. New York: Vintage, 1983.

Rosenfeld, Randall A. "Performance Practice, Experimental Archaeology, and the Problem of the Respectability of Results." In *Improvisation in the Arts of the Middle Ages and Renaissance*, Early Drama, Art, and Music Monograph Series, Volume 30, pp. 71-97. Edited by Timothy J. McGee. Kalamazoo, MI: Medieval Institute Publications, Western Michigan University, 2003.

Rosenthal, David H. *Hard Bop: Jazz and Black Music 1955-1965*. New York: Oxford University Press, 1992.

Rothenberg, David. *Sudden Music: Improvisation, Sound, Nature*. Athens, GA: University of Georgia Press, 2002.

Rowan, Dean C. "Modes and Manifestations of Improvisation in Urban Planning, Design, and Theory." *Critical Studies in Improvisation* 1, no. 1 (2004) <http://www.critimprov.com>.

Rubin, David C. *Memory in Oral Traditions: The Cognitive Psychology of Epic, Ballads, and Counting-out Rhymes*. New York: Oxford University Press, 1995.

Rudd, E. "A Phenomenological Approach to Improvisation in Music Therapy: A Research Method," The Sixth World Congress Of Music Therapy, Rio de Janeiro, July 15-20, 1990.

———, ed. *Music and Health*. London: Chester, 1986.

Ruff, Willie. *A Call to Assembly: An American Success Story*. New York: Penguin, 1991.

Ruhleder, Karen, and Fred Stoltzfus. "The Etiquette of the Master Class: Improvisation on a Theme by Howard Becker." *Mind, Culture, and Activity* 7, no. 3 (2000): 186-196.

Ryle, Gilbert. "Improvisation." In *On Thinking*, pp. 121-130. Edited by Konstantin Kolenda. Introduction by G.J. Warnock. Totowa, NJ: Rowman and Littlefield, 1979.

Sachs, Curt. *The Wellsprings of Music*. Edited by Jaap Kunst. The Hague, Netherlands, Martinus Nijhoff, 1962; reprint edition, New York: Da Capo, n.d.

Sales, Grover. *Jazz: America's Classical Music*. Foreword by Gene Lees. Englewood Cliffs, NJ: Prentice Hall, 1984; reprint edition, New York: Da Capo, 1992.

Sallis, James, ed. *The Guitar in Jazz: An Anthology*. Lincoln, NB: University of Nebraska Press, 1996.

Sansom, Matthew. "Imaging Music: Abstract Expressionsim and Free Improvisation." *Leonardo Music Journal* 11 (2001): 29-34.

———. "Improvisation and Identity: A Qualitative Study." *Critical Studies in Improvisation* 3, no. 1 (2007) [online journal only].

———. *Musical Meaning: A Qualitative Investigation of Free Improvisation*. Ph.D. Thesis, University of Sheffield, 1997.

Santoro, Gene. *Dancing in Your Head: Jazz, Blues, Rock, and Beyond*. New York: Oxford University Press, 1994.

———. *Myself When I am Real: The Life and Music of Charles Mingus*. New York: Oxford University Press, 2000.

———. *Stir It Up: Musical Mixes from Roots to Jazz*. New York: Oxford University Press, 1997.

Sarath, Edward. *Music Theory through Improvisation: A New Approach to Musicianship Training*. New York: Routledge, 2010.

Saul, Scott. *Freedom Is, Freedom Ain't: Jazz and the Making of the Sixties*. Cambridge, MA: Harvard University Press, 2003.

Sawyer, R. Keith, ed. *Creativity in Performance*. Publications in Creativity Research Series. Greenwich, CT: Ablex Publishing, 1997.

Sawyer, R. Keith. *Creating Conversations: Improvisation in Everyday Discourse*. Cresskill, NJ: Hampton Press,2001.

———. "Improvisation and the Creative Process: Dewey, Collingwood, and the Aesthetics of Spontaneity." *The Journal of Aesthetics and Art Criticism* 58, no. 2 (Spring 2000): 149-162.

———. "Improvisational Cultures: Collaborative Emergence and Creativity in Improvisation." *Mind, Culture, and Activity* 7, no. 3 (2000): 180-185.

———. "Improvisational Theater: An Ethnotheory of Conversational Practice." In *Creativity in Performance*, Publications in Creativity Research Series, pp. 171-196. Edited by R. Keith Sawyer. Greenwich, CT: Ablex Publishing, 1997.

———. *Pretend Play as Improvisation: Conversation in the Preschool Classroom*. Mahway, NJ: Lawrence Erlbaum, 1997.

———. *Social Emergence: Societies as Complex Systems*. New York: Cambridge University Press, 2005.

Sayer, Tim. "A Conceptual Tool for Improvisation." *Contemporary Music Review* 25, no. 1/2 (February/April 2006): 163-172.

Scanlan, Tom. *The Joy of Jazz: Swing Era 1935-1947*. Golden, CO: Fulcrum, 1996.

Schulenberg, David. "Composition and Improvisation in the School of J.S. Bach." In *Bach Perspectives*, Volume 1, pp. 1-42. Lincoln, NB: University of Nebraska Press, 1995.

———. "Improvisation." In *Oxford Composer Companions: J.S. Bach*, Oxford Composer Companions Series, pp. 239-240. Edited by Malcolm Boyd. New York: Oxford University Press, 1999.

Schuller, Gunther. *Musings: The Musical Worlds of Gunther Schuller: A Collection of His Writings*. New York: Oxford University Press, 1986.

Scott, Christina L. "Embodied Cognition through Improvisation Improves Memory for a Dramatic Monologue." *Discourse Processes* 31, no. 3 (2001): 293-305.

Segal, Greg. "Some Thoughts on Improvisation." *The Improvisor: The International Journal of Free Improvisation* [online journal only].

Sheets-Johnstone, Maxine. "Thinking in Movement." *The Journal of Aesthetics and Art Criticism* 39, no. 4(1981): 399-407.

Shipton, Alyn. *A New History of Jazz*. New York: Continuum, 2001.

Sidran, Ben. *Black Talk*. Foreword by Archie Shepp. New York: n.p., 1971; reprint edition, New York: Da Capo, 1981.

———. *Talking Jazz: An Oral History*. Expanded Edition. Petaluma, CA: n.p., 1992; New York: Da Capo, 1995.

Silverstein, Michael. "The Improvisational Performance of Culture in Realtime Discursive Practice." In *Creativity in Performance*, Publications in Creativity Research Series, pp. 265-312. Edited by R. Keith Sawyer. Greenwich, CT: Ablex Publishing, 1997.

Simpson, Erik. "'The Minstrels of Modern Italy': Improvisation Comes to Britain." *European Romantic Review* 14 (September 2003): 345-367.

Simosko, Vladimir, and Barry Tepperman. *Eric Dolphy: A Musical Biography and Discography*. Washington, D.C.: Smithsonian Institution Press, 1974; Reprint edition, New York: Da Capo, 1979.

Singer, Barry. "Jazz Solos as Sonic Wallpaper." The New York *Times*, Arts and Leisure Part 2 (March 26, 2000): 33, 36.

Slade, Peter. *Experience of Spontaneity*. London: Longmans, Green and Company, 1968.

Slawek, Stephen. "Keeping It Going: Terms, Practices, and Processes of Improvisation in Hindustani Instrumental Music." In *In the Course of Performance: Studies in the World of Musical Improvisation*, Chicago Studies in Ethnomusicology Series, pp. 335-368. Edited by Bruno Nettl and Melinda Russell. Chicago: University of Chicago Press, 1998.

Sloboda, John A. *Exploring the Musical Mind: Cognition, Emotion, Ability, Function*. New York: Oxford University Press, 2005.

———, ed. *Generative Processes in Music: The Psychology of Performance, Improvisation, and Composition*. New York: Oxford University Press, Clarendon Press, 1988.

Small, Christopher. *Music of the Common Tongue: Survival and Celebration in Afro-American Music*. New York: Riverrun, 1987.

———. *Musicking: The Meanings of Performing and Listening*. Music/Culture Series. Hanover, NH: Wesleyan University Press, University Press of New England, 1998.

Smith, Chris. "A Sense of the Possible: Miles Davis and the Semiotics of Improvised Performance." In *In the Course of Performance: Studies in the World of Musical Improvisation*, Chicago Studies in Ethnomusicology Series, pp. 261-290. Edited by Bruno Nettl and Melinda Russell. Chicago: University of Chicago Press, 1998.

Smith, Gregory E. "In Quest of a New Perspective on Improvised Jazz: A View from the Balkans." *The World of Music* 33, no. 3 (1991): 29-52.

Smith, Hazel, and Roger T. Dean. *Improvisation, Hypermedia and the Arts since 1945*. Performing Arts Studies Series, Volume 4. Amsterdam, Netherlands: Harwood Academic Publishers, 1997.

Smith, Julie Dawn. "Playing Like a Girl: The Queer Laughter of the Feminist Improvising Group." In *The Other Side of Nowhere: Jazz, Improvisation, and Communities in Dialogue,* pp. 224-243. Edited by Daniel Fischlin and Ajay Heble. Middletown, CT: Wesleyan University Press, 2004.

Smith, LaDonna. "Improvisation as a Form of Cultural Recreation." *The Improvisor: The International Journal of Free Improvisation* [online journal only].

———. "Improvisation in Childhood Music: Training and techniques for Creative Music Making." *The Improvisor: The International Journal of Free Improvisation* [online journal only].

———. "The Moment as Teacher." *The Improvisor: The International Journal of Free Improvisation* [online journal only].

———. "What To Do at the Fork in the Road? Improvisation as a Model of Social Behavior and Cultural Navigational Technique." *The Improvisor: The International Journal of Free Improvisation* [online journal only].

Snead, James A. "Repetition as a Figure of Black Culture." In *The Jazz Cadence of American Culture*, pp. 62-81. Edited by Robert G. O'Meally. New York: Columbia University Press, 1998.

Snow, Michael. "A Composition on Improvisation." In *The Other Side of Nowhere: Jazz, Improvisation, and Communities in Dialogue,* pp. 45-49. Edited by Daniel Fischlin and Ajay Heble. Middletown, CT: Wesleyan University Press, 2004.

Solis, Gabriel, and Bruno Nettl, eds. *Musical Improvisation: Art Education, and Society*. Urbana, IL: University of Illinois Press, 2009.

Soulos, Marshall. "Improvising Character: Jazz, the Actor, and Protocols of Improvisations." In *The Other Side of Nowhere: Jazz, Improvisation, and Communities in Dialogue,* pp. 268-297. Edited by Daniel Fischlin and Ajay Heble. Middletown, CT: Wesleyan University Press, 2004.

Southern, Eileen. *The Music of Black Americans: A History*. Second Edition. New York: W. W. Norton, 1971, 1983.

Spade, Paul Vincent. "Do Composers Have To Be Perfomers Too?" *The Journal of Aesthetics and Art Criticism* 49 (1991): 365-369.

Sparti, Barbara. "Improvisation and Embellishment in Popular and Art Dances in Fifteenth- and Sixteenth-Century Italy." In *Improvisation in the Arts of the Middle Ages and Renaissance*, Early Drama, Art, and Music Monograph Series, Volume 30, pp. 117-144. Edited by Timothy J. McGee. Kalamazoo, MI: Medieval Institute Publications, Western Michigan University, 2003.

Spellman, A.B. *Four Lives in the Bebop Business*. New York: Pantheon, 1966; reprint edition, New York: Limelight Editions, 1985.

Stanyek, Jason. "Transmissions of an Interculture: Pan-African Jazz and Intercultural Improvisation." In *The Other Side of Nowhere: Jazz, Improvisation, and Communities in Dialogue,* pp. 87-130. Edited by Daniel Fischlin and Ajay Heble. Middletown, CT: Wesleyan University Press, 2004.

Starks, George L., Jr. "Jazz Literature and the African American Aesthetic." In *The African Aesthetic: Keeper of the Traditions*, Contributions in Afro-American and African Studies, Number 153, pp.143-157. Edited by Kariamu Welsh-Asante. West Port, CT: Greenwood Press, 1993.

Stearns, Marshall. *The Story of Jazz*. New York: Oxford University Press, 1956, 1970.

Sterritt, David. "Revision, Prevision, and the Aura of Improvisatory Art." *The Journal of Aesthetics and Art Criticism* 58, no. 2 (Spring 2000): 163-172.

———. *Screening the Beats: Media Culture and the Beat Sensibility*. Carbondale, IL: Southern Illinois University Press, 2004.

Stevick, Robert D. "The Oral-Formulaic Analyses of Old English Verse." *Speculum* 37, no. 3 (July 1962): 382-389.

Stewart, Gary. *Breakout: Profiles in African Rhythm*. Chicago: University of Chicago Press, 1992.

Stokes, W. Royal. *Living the Jazz Life: Conversations with Forty Musicians about Their Careers in Jazz*. NewYork: Oxford University Press, 2000.

Stoppard, Tom. *Travesties*. New York: Grove Press, 1975.

Such, David G. *Avant-Garde Jazz Musicians: Performing "Out There."* Iowa City, IA: University Of Iowa Press, 1993.

Sudhalter, Richard M. *Lost Chords: White Musicians and Their Contribution to Jazz, 1915-1945*. New York: Oxford University Press, 1999.

Sudnow, David. *Ways of the Hand: The Organization of Improvised Conduct*. Cambridge, MA: Harvard University Press, 1978.

———. *Ways of the Hand: A Rewritten Account*. Foreword Hubert L. Cambridge, MA: MIT Press, 1978, 2001.

———. *Talk's Body: A Meditation between Two Keyboards*. New York: Alfred E. Knopf, 1979.

Sudo, Philip Toshio. *Zen Guitar*. A Fireside Book. New York: Simon and Schuster, 1997.

Suhor, Charles. "Jazz Improvisation and Language Performance: Parallel Competencies." *Et Cetera: A Review of General Semantics* 43, no. 2 (Summer 1986): 133-140.

Sutton, R. Anderson. "Do Javanese Gamelan Musicians Really Improvise?" In *In the Course of Performance: Studies in the World of Musical Improvisation*, Chicago Studies in Ethnomusicology Series, pp. 69-94. Edited by Bruno Nettl and Melinda Russell. Chicago: University of Chicago Press, 1998.

Swindell, Warren. "Aesthetics and African American Musical Expression." In *The African Aesthetic: Keeper of the Traditions*, Contributions in Afro-American and African

Studies, Number 153, pp. 175-194. Edited by Kariamu Welsh-Asante. West Port, CT: Greenwood Press, 1993.

Szekeley, Michael. "Becoming-Still: Persoectives on Musical Ontology after Deleuze and Guattari." *Social Semiotics* 13, no. 2 (2003): 113-128.

Szwed, John. *So What: The Life of Miles Davis*. London: William Heinemann, 2002.

Tanner, Paul O. W., Maurice Gerow, and David W. Megill. *Jazz*. Sixth Edition. Dubuque, IA: William C. Brown, 1988.

Taylor, Arthur. *Notes and Tones: Musician-to-Musician Interviews*. Expanded Edition. New York: Da Capo Press, 1982, 1993.

Taylor, Billy. *Jazz Piano: History and Development*. Dubuque, IA: William C. Brown, 1982.

Taylor, Yuval, ed. *The Future of Jazz*. Chicago: A Cappella, 2002.

Thom, Paul. *For an Audience: A Philosophy of the Performing Arts*. The Arts and Their Philosophies Series. Philadelphia, PA: Temple University Press, 1993.

Thomas, Lorenzo. "Ascension: Music and the Black Arts." In *Jazz among the Discourses*, pp. 256-274. Edited by Krin Gabbard. Durham, NC: Duke University Press, 1995.

Tirro, Frank. *Jazz: A History*. Second Edition. New York: W. W. Norton and Company, 1977, 1993.

Titlestad, Michael. "Contesting Maps: Musical Improvisation and Narrative." *Pretexts: Literary and Cultural Studies* 10, no. 1 (2001): 21-36.

Tomlinson, Gary. "Cultural Dialogics and Jazz: A White Historian Signifies." *Black Music Research Journal* 11, no. 2 (Fall 1991): 229-264; reprinted (shorter version) in *Disciplining Music: Musicology and Its Canons*, pp. 64-94. Edited by Katherine Bergeron and Philip V. Bohlman. Chicago: University of Chicago Press, 1992.

Tosches, Nick. *Where Dead Voices Gather*. New York: Little, Brown and Company, 2001.

Trapero, Maximiano. "Improvised Oral Poetry in Spain." *Voicing the Moment: Improvised Oral Poetry and Basque Tradition*, pp. 45-64. Edited by Samuel G. Armistead and Joseba Zulaika. Reno, Nevada: University of Nevada Center, Reno for Basque Studies, 2005.

Treitler, Leo. "Medieval Improvisation." *The World of Music* 33, no. 3 (1991): 66-91.

Trotter, Charlie. *Workin': More Kitchen Sessions*. Berkeley, CA: Ten Speed Press, 2004.

Tucker, Mark, ed. *The Duke Ellington Reader*. New York: Oxford University Press, 1993.

Tucker, Sherrie. "Bordering on Community: Improvising Women Improvising Women-in-Jazz." In *The Other Side of Nowhere: Jazz, Improvisation, and Communities in Dialogue,* pp. 244-267. Edited by Daniel Fischlin and Ajay Heble. Middletown, CT: Wesleyan University Press, 2004.

Valone, James J. "Musical Improvisation as Interpretative Activity," *Journal of Aesthetics and Art Criticism* 44 (1985): 193-194.

van der Bliek, Rob, ed. *The Thelonious Monk Reader*. Readers on American Musicians Series. New York: Oxford University Press, 2001.

Veneciano, Jorge Daniel. "Louis Armstrong, Bricolage, and the Aesthetics of Swing." In *Uptown Conversation: The New Jazz Studies*, pp. 256-277. Edited by Robert G. O'Meally, Brent Hayes Edwards, and Farah Jasmine Griffin. New York: Columbia University Press, 2004.

Viswanathan, T., and Jody Cormack. "Melodic Improvisation in Karnatak Music: The Manifestations of Raga." In *In the Course of Performance: Studies in the World of Musical Improvisation*, Chicago Studies in Ethnomusicology Series, pp. 219-236. Edited by Bruno Nettl and Melinda Russell. Chicago: University of Chicago Press, 1998.

Walser, Robert. 'Out of Notes:' Signifiaction, Interpretation, and the Problem of Miles Davis." In *Jazz among the Discourses*, pp. 165-188. Edited by Krin Gabbard. Durham, NC: Duke University Press, 1995.

———. "Valuing Jazz." In *The Cambridge Companion to Jazz*, pp. 301-320. Edited by Mervyn Cooke, and David Horn. New York: Cambridge University Press, 2002.

———, ed. *Keeping Time: Readings in Jazz History*. New York: Oxford University Press, 1999.

Walton, Ortiz. *Music: Black, White, and Blue*. New York: William Morrow and Company, 1972.

Washing ton, Salim. "'All the Things You Could Be by Now': *Charles Mingus Presents Charles Mingus* and the Limits of Avant-Garde Jazz." In *Uptown Conversation: The New Jazz Studies*, pp. 27-49. Edited by Robert G. O'Meally, Brent Hayes Edwards, and Farah Jasmine Griffin. New York: Columbia University Press, 2004.

Watson, Ben. *Derek Bailey and the Story of Free Improvisation*. New York: Verso, 2004.

Webster, William E. "Music Is Not a 'Notational System'." *The Journal of Aesthetics and Art Criticism* 29, no. 4 (Summer 1971): 489-497.

———. "A Theory of the Compositional Work of Music." *The Journal of Aesthetics and Art Criticism* 33, no. 1 (Autumn 1974): 59-66.

Weintraub, Wiktor. "The Problem of Improvisation in Romantic Literature." *Comparative Literature* 16, no. 2 (Spring 1964): 119-137.

Wertz, S.K. "The Capriciousness of Play: Collingwood's Insight." *The Journal of the Philosophy of Sport* 30, no. 2 (November 2003): 159-165.

West, M.L. *Ancient Greek Music*. New York: Oxford University Press, Clarendon Press, 1992.

Westland, Gordon. "The Investigation of Creativity." *The Journal of Aesthetics and Art Criticism* 28, no. 2 (Winter 1969): 127-131.

Wheaton, Jack. *All That Jazz*. New York: Ardsley, 1994.

White, Avron Levine. "Popular Music and the Law--Who Owns the Song?" In *Lost in Music: Culture, Style and the Musical Event*, Sociological Review Monograph 31, pp. 164-190. Edited by Avron Levine White. New York: Routledge, 1987.

———. "A Professional Jazz Group." In *Lost in Music: Culture, Style and the Musical Event*, Sociological Review Monograph 31, pp. 191-219. Edited by Avron Levine White. New York: Routledge, 1987.

———, ed. *Lost in Music: Culture, Style and the Musical Event*. Sociological Review Monograph 31. New York: Routledge, 1987.

Whitehead, Kevin. *Why Jazz? A Concise Guide*. New York: Oxford University Press, 2011.

Whitmore, Philip J. *Unpremeditated Art: The Cadenza in the Classical Keyboard Concerto*. Oxford Monographs in Music. New York: Oxford University Press, 1991.

Wieseltier, Leon. "Washington Diarist: Carvin' the Bird." Review of *Jazz* by Ken Burns, *Jazz: A History of America's Music* by Geoffrey C. Ward and Ken Burns. *The New Republic* (January 22, 2001): http://www.thenewrepublic.com/012201/wieseltier012201.html

Williams, Martin. *Hidden in Plain Sight: An Examination of American Arts*. New York: Oxford University Press, 1992.

———. *Jazz Changes*. New York: Oxford University Press, 1992.

———. *The Jazz Tradition*. Second Revised Edition. New York: Oxford University Press, 1970, 1993.

———. *Where's the Melody: A Listener's Introduction to Jazz*. New York: Pantheon, 1966; reprint edition, New York: Da Capo, 1983.

Williams, Richard. *The Blue Moment: Miles Davis's 'Kind of Blue' and the Remaking of Modern Music*. New York: W. W. Norton, 2010.

Williams, William Carlos. *I Wanted To Write A Poem: The Autobiography of the Works of a Poet*. Reported and edited by Edith Heal. New York: New Directions, 1958.

———. *Imaginations*. Edited with introductions by Webster Schott. New York: New Directions, 1970.

Wilmer, Valerie. *Jazz People*. Third Edition. London: Allison and Busby, 1977; reprint edition, New York: Da Capo, 1990.

Woideck, Carl, ed. *The John Coltrane Companion: Five Decades of Commentary*. New York: Schirmer Books, 1998.

Wolf, Robert. *Jump Start: How to Write from Everyday Life*. New York: Oxford University Press, 2001.

Wollner, Gertrude Price. *Improvisation in Music: Ways Toward Capturing Musical Ideas and Developing Them*. Boston: Bruce Humphries Publishers, 1963.

Yanal, Robert J. "What Is Set-Theoretical Musical Anlysis?" *The Journal of Aesthetics and Art Criticism* 35, no. 4 (Summer 1977): 471-473.

Yanow, Scott. *The Jazz Singers: The Ultimate Guide*. Milwaukee, WI: Backbeat Books, 2008.

Young, James O., and Carl Matheson. "The Metaphysics of Jazz." *The Journal of Aesthetics and Art Criticism* 58, no. 2 (Spring 2000): 1125-134.

Zaeer, Linda Marie. "Medieval and Modern Deletions of Repellent Passages." In *Improvisation in the Arts of the Middle Ages and Renaissance*, Early Drama, Art, and Music Monograph Series, Volume 30, pp. 222-246. Edited by Timothy J. McGee. Kalamazoo, MI: Medieval Institute Publications, Western Michigan University, 2003.

Zemke, John. "Improvisation, Inspiration and Basque Verbal Contest: Identity in Performance." *Voicing the Moment: Improvised Oral Poetry and Basque Tradition*, pp. 83-96. Edited by Samuel G. Armistead and Joseba Zulaika. Reno, Nevada: University of Nevada, Reno Center for Basque Studies, 2005.

Zinsser, William. *Willie and Dwike: An American Profile*. New York: Harper and Row, 1984.

Zorn, John, ed. *Arcana: Musicians on Music*. New York: Granary Books, 2000.

Zumthor, Paul. *Oral Poetry: An Introduction*. Translated by Kathryn Murphy-Judy. Foreword by Walter J. Ong. Theory and History of Literature, Volume 70. Minneapolis, MN: University of Minnesota Press, 1983, 1990.

B. Philosophy and Psychology of Music, Musicology

Addis, Laird. *Of Mind and Music*. Ithaca, NY: Cornell University Press, 1999.

Adorno, Theodor W. *Alban Berg: Master of the Smallest Link*. Translated by Juliane Brand and Christopher Hailey. New York: Cambridge University Press, 1968, 1991.

———. *Introduction to the Sociology of Music*. Translated by E.B. Ashton. New York: Continuum, 1988.

———. *Quasi Una Fantasia: Essays on Modern Music*. Translated by Rodney Livingstone. New York: Verso, 1963, 1994.

Aiello, Rita, and John A. Sloboda, eds. *Musical Perceptions*. New York: Oxford University Press, 1994.

Albini, Steve. "The Problem with Music." In *Commodify Your Dissent: Salvos from The Baffler*, pp. 164-176. Edited by Thomas Frank and Matt Weiland. New York: W. W. Norton, 1997.

Alperson, Philip. "Instrumental Music and Instrumental Value." *Journal of Aesthetic Education* 27, no. 1 (Spring 1993): 2-9.

———. "Performance." In *Encyclopedia of Aesthetics*, Volume 3, pp. 464-466. Edited by Michael Kelly. New York: Oxford University Press, 1998.

———. "The Philosophy of Music: Formalism and Beyond." In *The Blackwell Guide to Aesthetics*, Blackwell Philosophy Guides Series, pp. 254-275. Edited by Peter Kivy. Malden, MA: Blackwell, 2004.

———, ed. *Musical Worlds: New Directions in the Philosophy of Music*. University Park, PA: Pennsylvania State University Press, 1998.

———, ed. *What Is Music? An Introduction to the Philosophy of Music*. New York: Haven Press, 1984.

Amis, John, and Michael Rose, eds. *Words about Music: A Treasury of Writings*. New York: Marlowe and Company, 1989.

Anderson, James C. "Musical Identity." *The Journal of Aesthetics and Art Criticism* 40, no. 3 (Spring 1982): 285291.

———. "Musical Kinds." *The British Journal of Aesthetics* 25, no. 1 (Winter 1985): 43-49.

Anderson, Warren D. *Ethos and Education in Greek Music*. Cambridge, MA: Harvard University Press, 1966.

———. *Music and Musicians in Ancient Greece*. Ithaca, NY: Cornell University Press, 1994.

Attali, Jacques. *Noise: The Political Economy of Music*. Theory and History of Literature Series, Volume 16. Translated by Brian Massumi. Foreword by Fredric Jameson. Afterword by Susan McClary. Minneapolis, MN: University of Minnesota Press, 1985.

Babich, Babette E. "*Mousike Techne*: The Philosophical Practice of Music in Plato, Nietzsche, and Heidegger." In *Between Philosophy and Poetry: Writing, Rhythm, History*, Textures—Philosophy/Literature/Culture Series, pp. 171-180. New York: Continuum, 2002.

Badal, James. *Recording the Classics: Maestros, Music, and Technology*. Kent, OH: The Kent State University Press, 1996.

Baker, Houston A., Jr. *Black Studies, Rap, and the Academy*. Black Literature and Culture Series. Chicago:University of Chicago Press, 1993.

Barbara, Andre, ed. *Music Theory and Its Sources: Antiquity and the Middle Ages*. Notre Dame Conferences in Medieval Studies Series, Volume 1. Notre Dame, IN: University of Notre Dame Press, 1990.

Barenboim, Daniel, and Edward W. Said. *Parallels and Paradoxes: Explorations in Music and Society*. Edited by Ara Guzelimian. New York: Pantheon, 2002.

Barker, Andrew, ed. *Greek Musical Writings: Volume 1: The Musician and His Art*. Cambridge Readings in the Literature of Music Series. New York: Cambridge University Press, 1984.

Barz, Gregory F., and Timothy J. Colley, eds. *Shadows in the Field: New Perspectives for Fieldwork in Ethnomusicology*. New York: Oxford University Press, 1997.

Barzun, Jacques. "Is Music Unspeakable?" *The American Scholar* 65, no. 2 (Spring 1996): 193-202.

———, ed. *Pleasures of Music: An Anthology of Writing about Music and Musicians from Cellini to Bernard Shaw*. Chicago: University of Chicago Press, 1951, 1977.

Battock, Gregory, ed. *Breaking the Sound Barrier: A Critical Anthology of the New Music*. New York: E.P. Dutton, 1981.

Bayles, Martha. *Hole in our Soul: The Loss of Beauty and Meaning in American Popular Music*. New York: Free Press, 1994; reprint ed., Chicago: University of Chicago Press, 1996.

Baugh, Bruce. "Music for the Young at Heart." *The Journal of Aesthetics and Art Criticism* 53 (199?): 81-83.

———. "Prolegomena to Any Aesthetics of Rock Music." *Journal of Aesthetics and Art Criticism* 51 (1993): 23-29.

Bazzana, Kevin. *Glenn Gould: The Performer in the Work: A Study in Performance Practice*. New York: Oxford University Press, Clarendon Press, 1997.

———. *Wondrous Strange: The Life and Art of Glenn Gould*. New York: Oxford University Press, 2004.

Beever, Allan. "The Arousal Theory Again?" *The British Journal of Aesthetics* 38, no. 1 (January 1998): 82-90.

Bely, Andrey. *The Dramatic Symphony and the Forms of Art*. Translated by Roger and Angela Keys, and John Elsworth. Edinburgh: Polygon, 1986.

Benzon, William. *Beethoven's Anvil: Music in Mind and Culture*. New York: Basic Books, 2001.

Berenson, Frances. "Representation and Music." *The British Journal of Aesthetics* 34, no. 1 (January 1994): 60-68.

Bergeron, Katherine, and Philip V. Bohlman, eds. *Disciplining Music: Musicology and Its Canons*. Chicago: University of Chicago Press, 1992.

Bernstein, Leonard. *The Unanswered Question: Six Talks at Harvard: The Charles Eliot Norton Lectures, 1973*. Cambridge, MA: Harvard University Press, 1976.

Blacking, John. *Music, Culture, and Experience: Selected Papers of John Blacking*. Edited by Reginald Byron. Foreword by Bruno Nettl. Chicago Studies in Ethnomusicology. Chicago: University of Chicago Press, 1995.

Blakeslee, Sandra. "The Mystery of Music: How It Works in the Brain." Behind the Veil of Thought Series, Science Times. New York *Times*, May 16, 1995, pp. C1, C13.

Blaukopf, Kurt. *Musical Life in a Changing Society: Aspects of Music Sociology*. Translated by David Marinelli. Portland, OR: Amadeus Press, 1982, 1992.

Bonds, Mark Evan. *After Beethoven: Imperatives of Originality in the Symphony*. Cambridge, MA: Harvard University Press, 1996.

———. *Wordless Rhetoric: Musical Form and the Metaphor of the Oration*. Studies in the History of Music, Volume 4. Cambridge, MA: Harvard University Press, 1991.

Botstein, Leon. "Notes from the Editor: Returning to a Different Philosophical Tradition." *Musical Quarterly* 82, no. 2 (Summer 1998): 225-231.

Boyd, Malcolm. *Bach*. The Master Musicians Series. London: J.M. Dent and Sons, 1983.

Bowie, Malcolm. "Music, Language and Modernity." In *The Problems of Modernity*, pp. 67-85. Edited by Andrew Benjamin. New York: 1989.

Bowman, Wayne D. *Philosophical Perspectives on Music*. New York: Oxford University Press, 1998.

Brown, Calvin S. *Music and Literature: A Comparison of the Arts*. Athens, GA: University of Georgia Press,1948; reprint ed., Hanover, NH: University Press of New England, 1987.

Budd, Malcolm. *Music and the Emotions: The Philosophical Theories*. International Library of Philosophy. New York: Routledge, 1985.

———. "Understanding Music." *The Aristotelian Society Supplementary Volume* 59 (1985): 215-248.

———. *Values of Art: Pictures, Poetry and Music*. London: Allen Lane, Penguin, 1995.

Buelow, George J., ed. *The Late Baroque Era: From 1680s to 1740*. Music and Society Series. Englewood Cliffs, NJ: Prentice Hall, 1993.

Bukofzer, Manfred F. *Studies in Medieval and Renaissance Music*. The Norton Library. New York: W. W. Norton, 1950.

Bujic, Bojan, ed. *Music in European Thought: 1851-1912*. Cambridge Readings in the Literature of Music Series. New York: Cambridge University Press, 1988.

Burkholder, J. Peter, ed. *Charles Ives and His World*. Bard Music Festivals Series. Princeton: Princeton University Press, 1996.

Burton, William Westbrook, ed. *Conversations about Bernstein*. New York: Oxford University Press, 1995.

Busoni, Ferruccio. *The Essence of Music and Other Papers*. Translated by Rosamond Ley. London: Rockliff Publishing Corporation, 1957; reprint edition, New York: Dover, 1965.

Cage, John. *Musicage: Cage Muses on Words, Art, Music: John Cage in Conversation with Joan Retallack*. Hanover, NH: Wesleyan University Press, University Press of New England, 1996.

———. *Silence*. Middeltown, CT: Wesleyan University Press, 1973.

Cahn, Steven M., and L. Michael Griffel. "The Strange Case of John Schmarb: An Aesthetic Puzzle." In *Philosophical Explorations: Freedom, God, and Goodness*, pp. 84-86. Buffalo, NY: Prometheus, 1989.

———. "Coda." In *Philosophical Explorations: Freedom, God, and Goodness*, p. 94. Edited by Steven M. Cahn. Buffalo, NY: Prometheus, 1989.

Callen, Donald. "Making Music Live." *Theoria* 48 (1982): 136-166.

Campbell, Patricia Sheehan. *Songs in Their Heads: Music and Its Meaning in Children's Lives*. New York: Oxford University Press, 1998.

Carrier, David. "Art without Artists?" *The British Journal of Aesthetics* 22, no. 3 (Summer 1982): 233-244.

———. "Interpreting Musical Performances." *The Monist* 66, no. 2 (April 1983): 202-212.

Carpenter, Patricia. "But What about the Reality and Meaning of Music." In *Art and Philosophy: A Symposium*, pp. 289-306. Edited by Sidney Hook. New York: New York University Press, 1966.

Chanan, Michael. *Musica Practica: The Social Practice of Western Music from Gregorian Chant to Postmodernism*. New York: Verso, 1994.

Clark, Robert. "Total Control and Chance in Music: A Philosophical Analysis." *Journal of Aesthetics and Art Criticism* 28 (1970): 355-360.

———. "Total Control and Chance in Music, Part II: Reflections on Criticism and Judgment." *The Journal of Aesthetics and Art Criticism* 29 (1970): 43-46.

Clarke, Donald. *The Rise and Fall of Popular Music: A Narrative History from the Renaissance to Rock 'n' Roll*. New York: St. Martin's Press, 1995.

Clarke, Eric F. *Ways of Listening: An Ecological Approach to the Perception of Musical Meaning*. New York: Oxford University Press, 2005.

Clarke, Eric, and Nicholas Cook, eds. *Empirical Musicology: Aims, Methods, and Prospects*. New York: Oxford University Press, 2004.

Clifton, Thomas. *Music as Heard: A Study in Applied Phenomenonology*. New Haven, CT: Yale University Press, 1983.

Comotti, Giovanni. *Music in Greek and Roman Culture*. Ancient Society and History Series. Translated by Roasria V. Munson. Baltimore, MD: Johns Hopkins University Press, 1979, 1989.

Cook, Nicholas. *A Guide to Musical Analysis*. New York: George Braziller, 1987.

———. *Analyzing Musical Multimedia*. New York: Oxford University Press, 1998.

———. *Music: A Very Short Introduction*. Very Short Introductions Series. New York: Oxford University Press, 1998.

———. *Music, Imagination, and Culture*. New York: Oxford University Press, Clarendon Press, 1990.

Copland, Aaron. *What to Listen for in Music*. Revised Edition. New York: McGraw-Hill, 1939; reprint edition, New York: Penguin, 1967.

Cott, Jonathan. *Conversations with Glenn Gould*. Boston: Little, Brown and Company, 1984.

Courtney, Neil. "An Epilogue and Further Reflections." In *Philosophical Explorations: Freedom, God, and Goodness*, pp. 91-93. Edited by Steven M. Cahn. Buffalo, NY: Prometheus, 1989.

Covach, John, and Graeme M. Boone, eds. *Understanding Rock: Essays in Musical Analysis*. New York: Oxford University Press, 1997.

Cox, Renée. "Are Musical Works Discovered?" *The Journal of Aesthetics and Art Criticism* 43, no. 4 (Summer 1985): 367-374.

Crafts, Susan D., Daniel Cavicchi, and Charles Keil, and the Music in Dailey Life Project. *My Music*. Music/Culture Series. Hanover, NH: Wesleyan University Press, University Press of New England, 1993.

Crosby, Alfred W. "Music." In *The Measure of Reality: Quantification and Western Society, 1250-1600*. New York: Cambridge University Press, 1997.

Dahlhaus, Carl. *Analysis and Value Judgment*. Monographs in Musicology, no. 1. Translated by Siegmund Levarie. New York: Pendagon Press, 1983.

———. *Esthetics of Music*. Translated by William Austin. New York: Cambridge University Press, 1982.

———. *The Idea of Absolute Music*. Translated by Roger Lustig. Chicago: University of Chicago Press, 1989.

———, and Ruth Katz, eds. *Contemplating Music: Source Readings in the Aesthetics of Music. Volume 1: Substance*. Aesthetics in Music Series no. 5. Stuyvesant: Pendragon Press, 1987.

Davies, Stephen. "The Expression of Emotion in Music." *Mind* 89, no. 353 (January 1980): 67-86.

———. "General Theories of Art versus Music." *The British Journal of Aesthetics* 34, no. 4 (October 1994): 315-325.

———. " Music." In *The Oxford Handbook of Aesthetics*, pp.489-515. Edited by Jerrold Levinson. New York: Oxford University Press, 2003.

———. *Musical Meaning and Expression*. Ithaca, NY: Cornell University Press, 1994.

———. "Profundity in Instrumental Music." *The British Journal of Aesthetics* 42, no. 4 (October 2002): 343-356.

———. "Representation in Music." *Journal of Aesthetic Education* 27, no. 1 (Spring 1993): 16-22.

———. "Response to Robert Stecker." *The British Journal of Aesthetics* 39, no. 3 (July 1999): 282-287.

———. "So, You Want to Sing with the Beatles? Too Late!" *Journal of Aesthetics and Art Criticism* 55, no. 2 (Spring 1997): 130-137.

———. *Themes in the Philosophy of Music*. New York: Oxford University Press, 2003.

Deathridge, John, and Carl Dahlhaus. *Wagner*. The New Grove Composer Biography Series. New York: W. W. Norton and Company, 1984.

DeBellis, Mark. "Conceptions of Musical Structure." *Midwest Studies in Philosophy* 16 (1991): 378-393.

———. "Music." In *The Routledge Companion to Aesthetics*, Routledge Companions to Philosophy Series, pp. 531-544. Edited by Berys Gaut and Dominic McIver Lopes. New York: Routledge, 2001.

———. *Music and Conceptualization*. New York: Cambridge University Press, 1995.

DeCurtis, Anthony. *Rocking My Life Away: Writing about Music and Other Matters*. Durham, NC: Duke University Press, 1998.

Deliège, and John Sloboda, eds. *Musical Beginnings: Origins and Development of Musical Competence*. New York: Oxford University Press, 1996.

Del Mar, Norman. *Anatomy of the Orchestra*. Berkeley, CA: University of California Press, 1981, 1983.

Demuth, Norman, compiler. *An Anthology of Musical Criticism*. London: Eyre and Spottiswoode, 1947; reprint edition, Westport, CT: Greenwood Press, 1971.

Dent, Edward J. *Mozart's Operas: A Critical Study*. Second Edition. New York: Oxford University Press, Clarendon Press, 1913, 1947.

Descartes, René. *Compendium of Music*. Musicological Studies and Documents, Volume 8. Translation by Walter Robert. Introduction and notes by Charles Kent. American Institute of Musicology, 1961.

DeWoskin, Kenneth J. *A Song for One or Two: Music and the Concept of Art in Early China*. Michigan Papers in Chinese Studies no. 42. Ann Arbor, MI: The University of Michigan Center for Chinese Studies, 1982.

Dipert, Randall A. "Set-Theoretical Music Analysis." *The Journal of Aesthetics and Art Criticism* 35, no. 1 (Autumn 1976): 15-22.

———. "Types and Tokens: A Reply to Sharpe." *Mind* 89, no. 356 (October 1980): 587-588.

Dodd, Julian. "Defending Musical Platonism." *The British Journal of Aesthetics* 42, no. 4 (October 2002): 380-402.

———. "Musical Works as Eternal Types." *The British Journal of Aesthetics* 40, no. 4 (October 2000): 424-440.

d'Olivet, Fabre. *The Secret Lore of Music: The Hidden Power of Orpheus*. Translated by Joscelyn Godwin. [original title: *Musique expliquee comme science et comme art et consideree dans ses rapportsanalogiques avec les mysteres religieux, la mythologie ancienne et l'histoire de la terre*.] Rochester, VT: Inner Traditions International, 1987, 1997.

Donington, Robert. *Baroque Music: Style and Performance: A Handbook*. New York: W. W. Norton and Company, 1982.

Douven, Igor. "Style and Supervenience." *The British Journal of Aesthetics* 39, no. 3 (July 1999): 255-262.

Dreyfus, Laurence. *Bach and the Patterns of Invention*. Cambridge, MA: Harvard University Press, 1997.

Duffin, Ross W. *How Equal Temperament Ruined Harmony (and Why You Should Care)*. New York: W. W. Norton and Company, 2007.

Durant, Alan. *Conditions of Music*. Albany, NY: State University of New York Press, 1984.

Dutton, Denis. "Shoot the Piano Player." *The New York Times* (February 26, 2007): ??.

Dyson, Michael Eric. *Between God and Gangsta Rap: Bearing Witness to Black Culture*. New York: Oxford University Press, 1996.

Edidin, Aron. "Look What They've Done to My Song: 'Historical Authenticity' and the Aesthetics of Musical Performance." *Midwest Studies in Philosophy* 16 (1991): 394-420.

———. "Performing Compositions." *The British Journal of Aesthetics* 37, no. 4 (October 1997): 323-335.

Eisen, Cliff, and Stanley Sadie. *The New Grove Mozart*. New York: Palgrave, 2002.

Eisenberg, Even. *The Recording Angel: The Experience of Music from Aristotle to Zappa*. New York: Penguin, 1987.

Elliott, David J. *Music Matters: A New Philosophy of Music Education*. New York: Oxford University Press, 1995.

Epperson, Gordon. *The Musical Symbol: An Exploration in Aesthetics*. Da Capo Press Music Reprint Series. Ames, IA: Iowa State University Press, 1967; reprint edition, New York: Da Capo Press, 1990.

———. "Some Further Thoughts." In *Philosophical Explorations: Freedom, God, and Goodness*, pp. 87-90. Edited by Steven M. Cahn. Buffalo, NY: Prometheus, 1989.

Ericsson, K. Anders, ed. *The Road to Excellence: The Acquisition of Expert Performance in the Arts and Sciences, Sports and Games*. Mahwah, NJ: Lawrence Erlbaum Associates, 1996.

Everett, Walter. *The Beatles as Musicians: The Quarry Men through 'Rubber Soul.'* New York: Oxford University Press, 2001.

———. *The Foundations of Rock: From 'Blue Suede Shoes' to 'Suite: Judy Blue Eyes.'* New York: Oxford University Press, 2009.

Fink, Robert. *Repeating Ourselves: American Minimal Music as Cultural Practice*. Berkely, CA: University of California Press, 2005.

Fisher, John Andrew. "Discovery, Creation, and Musical Works." *Journal of Aesthetics and Art Criticism* 49, no. 2 (Spring 1991): 129-136.

———. "What the Hills Are Alive with: In Defense of the Sounds of Nature." *Journal of Aesthetics and Art Criticism* 56, no. 2 (Spring 1998): 167-179.

Fletcher, Peter. *Education and Music*. New York: Oxford University Press, 1987.

Foley, John Miles. *Traditional Oral Epic: The 'Odyssey,' 'Beowulf,' and the Serbo-Croatian Return Song*. Berkeley, CA: University of California Press, 1990.

Fowler, Charles. *Strong Arts, Strong Schools: The Promising Potential and Shortsighted Disregard of the Arts in American Schooling*. New York: Oxford University Press, 1996.

Foy, George Michelsen. *Zero Decibles: The Quest for Absolute Silence*. New York: Scribner, 2010.

Friedrich, Otto. *Glenn Gould: A Life and Variations*. New York: Vintage Books, 1989.

Gabury, Placide. "Electronic Music: The Rift between Artist and Public." *Journal of Aesthetics and Art Criticism* 28 (Spring 1970): 345-353.

Gardner, Howard. *The Disciplined Mind: What All Students Should Understand*. New York: Simon and Schuster, 1999.

Gensler, Kinereth. "Largo Pretissimo Assai: The Outer Edges of Music." In *No Way: The Nature of the Impossible*, pp. 287-293. Edited by Philip J. Davis and David Park. New York: W. H. Freeman and Company, 1987.

Gerboth, Walter, Robert L. Sanders, Robert Starer, Frances Steiner, eds. *An Introduction to Music: Selected Readings*. New York: W. W. Norton, 1964.

Gilmore, Mikal. *Night Beat: A Shadow History of Rock and Roll*. New York: Doubleday, 1998.

Godlovich, Stan. "Music--What To Do about It." *Journal of Aesthetic Education* 26, no. 2 (Spring 1992): 1-15.

Goehr, Alexander. "Music as Communication," in *Ways of Communicating: The Darwin College Lectures*, pp. 125-142. Edited by D.H. Mellor. New York: Cambridge University Press, 1990.

Goehr, Lydia. *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music*. New York: Oxford University Press, Clarendon Press, 1992.

Goguen, Joseph A. "Musical Qualia, Context, Time and Emotion." *Journal of Consciousness Studies: Controversies in Science and the Humanities,* Volume 11 (Art and the Brain Part III), no. 3-4 (March-April, 2004): 117-147.

Goldsmith, David. "On the Priority of the Musical Impulse and the Acoustical Limits to Sonic Gesture." *The Journal of Aesthetics and Art Criticism* 32 (1974): 409-413.

Goldsmith, Joan Oliver. *How Can We Keep from Singing: Music and the Passionate Life.* New York: W. W. Norton, 2001.

Gould, Glenn. *Glenn Gould: Selected Letters.* Edited and compiled by John P.L. Roberts and Ghyslaine Guertin. Toronto: Oxford University Press, 1992.

Gracyk, Theodore. "Listening to Music: Performances and Recordings." *Journal of Aesthetics and Art Criticism* 55, no. 2 (Spring 1997): 139-150.

Graham, Gordon. "Art and Politics." *The British Journal of Aesthetics* 18, no. 3 (Summer 1978): 228-236.

———. "Learning from Art." *The British Journal of Aesthetics* 35, no. 1 (1995): 26- 37.

———. "The Value of Music." *The Journal of Aesthetics and Art Criticism* 53, no. 2 (Spring 1995): 139-153.

Green, Lucy. *Music on Deaf Ears: Musical Meaning, Ideology and Education.* New York: Manchester University Press, 1988.

Guck, Marion A. "Taking Notice: A Response to Kendall Walton." *Journal of Musicology* 11, no. 1 (Winter 1993): 45-51.

Hall, Michael. *Leaving Home: A Conducted Tour of Twentieth-Century Music with Simon Rattle.* A Channel Four Book. London: Faber and Faber, 1996.

Halpern, Daniel, and Jeanne Wilmot Carter, eds. *On Music.* Hopewell, NJ: Ecco Press, 1994.

Hamilton, Andy. *Aesthetics and Music.* New York: Continuum, 2007.

Handel, Stephen. *Listening: An Introduction to the Reception of Auditory Events.* Bradford Books. Cambridge, MA: MIT Press, 1989.

Hanfling, Oswald. "'I Hear a Plaintive Melody'." In *Wittgenstein Centenary Essays,* Royal Institute of Philosophy Supplement, Volume 28, pp. 117-134. Edited by A. Phillips Griffiths. Cambridge University Press, 1992.

Hanslick, Eduard. *On the Musically Beautiful: A Contribution towards the Revision of the Aesthetics of Music*. Translated by Geoffrey Payzant. Indianapolis, IN: Hackett, 1986. [p. 82]

Hargreaves, David J. *The Developmental Psychology of Music*. New York: Cambridge University Press, 1986.

———, and Adrian C. North, eds. *The Social Psychology of Music*. New York: Oxford University Press, 1997.

Harkleroad, Leon. *The Math Behind the Music*. Outlooks Series. New York: Cambridge University Press, 2006.

Harrison, Nigel. "Creativity in Musical Performance." *The British Journal of Aesthetics* 18, no. 4 (Autumn 1978): 300-306.

Haskell, Harry, ed. *The Attentive Listener: Three Centuries of Music Criticism*. Princeton: Princeton University Press, 1996.

Haskins, Rob. *John Cage*. Critical Lives Series. London: Reaktion books, 2012.

Heckman, Peter. "The Role of Music in Nietzsche's *Birth of Tragedy*." *British Journal of Aesthetics* 30, no. 4 (October 1990): 351-360.

Hermand, Jost, and Michael Gilbert, eds. *German Essays on Music*. The German Library, Volume 43. New York: Continuum, 1994.

Higgins, Kathleen Marie. *The Music of Our Lives*. Philadelphia: Temple University Press, 1991.

Horowitz, Joseph. *Classical Music in America: A History of Its Rise and Fall*. New York: W. W. Norton and Company, 2005.

Hoogerwerf, Frank W. "Cage Contra Stravinsky, or Delineating the Aleatory Aesthetic." *International Review of the Aesthetics and Sociology of Music*, n.d.

Howard, V.A. "Kivy's Theory of Musical Expression." *Journal of Aesthetic Education* 27, no. 1 (Spring 1993): 10-16.

Huddle, David. *Tenorman*. [novella] San Francisco: Chronicle Books, 1995.

Ihde, Don. *Listening and Voice: A Phenomenology of Sound*. Athens, OH: Ohio University Press, 1976.

Isacoff, Stuart. *Temperament: The Idea that Solved Music's Greatest Riddle*. New York: Alfred A. Knopf, 2001.

Ives, Charles. *Essays before a Sonata, the Majority, and Other Writings*. Edited by Howard Boatwright. New York: W. W. Norton and Company, 1962.

Jackendoff, Ray. *Consciousness and the Computational Mind*. Explorations in Cognitive Science Series. Bradford Books. Cambridge, MA: MIT Press, 1987.

———. "Musical Parsing and Musical Affect." In *Languages of the Mind: Essays on Mental Representation*, Bradford Books, pp. 125-155. Cambridge, MA: MIT Press, 1992.

Janaway, Christopher. "What a Musical Forgery Isn't." *The British Journal of Aesthetics* 39, no. 1 (January 1999): 62-71.

Johnson, Julian. *Who Needs Classical Music? Cultural Choice and Musical Value*. New York: Oxford University Press, 2002.

Johnstone, Nick. *A Brief History of Rock 'n' Roll*. New York: Carroll and Graf Publishers, 2007.

Jones, David Wyn. The Life of Beethoven. Musical Lives Series. New York: Cambridge University Press, 1998.

Jorgensen, Estelle R., ed. *Philosopher, Teacher, Musician: Perspectives on Music Education*. Chicago: University of Illinois Press, 1991, 1993.

———. *In Search of Music Education*. Urbana, IL: University of Illinois Press, 1997.

Jourdain, Robert. *Music, the Brain, and Ecstasy: How Music Captures our Imagination*. New York: William Morrow, 1997.

Juslin, Patrick N., and John A. Sloboda, eds. *Music and Emotion: Theory and Research*. Series in Affective Science. New York: Oxford University Press, 2001.

Katz, Bruce F. "A Measure of Musical Preference." *Journal of Consciousness Studies: Controversies in Science and the Humanities*, Volume 11 (Art and the Brain Part III), no. 3-4 (March-April 2004): 28-57.

Keizer, Garrett. "Sound and Fury: The Politics of Noise in a Loud Society." *Harper's* Magazine, 302, no. 1810 (March 2001): 39-48.

———. *The Unwanted Sound of Everything We Want: A Book about Noise*. New Yrok: Public Affairs, 2010.

Kenyon, Nicholas, ed. *Authenticity and Early Music: A Symposium*. New York: Oxford University Press, 1988.

Kerman, Joseph. *Contemplating Music: Challenges to Musicology*. Cambridge, MA: Harvard University Press, 1985.

Kieran, Matthew. "Incoherence and Musical Appreciation." *The Journal of Aesthetic Education* 30, no. 1 (Spring 1996): 39-49.

Kingsbury, Henry. *Music, Talent, and Performance: A Conservatory Cultural System*. Philadelphia: Temple University Press, 1988.

Kitcher, Philip, and Richard Schacht. *Finding an Ending: Reflections on Wagner's* 'Ring.' New York: Oxford University Press, 2004.

Kivy, Peter. *Antithetical Arts: On the Ancient Quarrel Between Literature and Music*. New York: Oxford University Press, Clarendon Press, 2009.

———. *Authenticities: Philosophical Reflections on Musical Performance*. Ithaca, NY: Cornell University Press, 1995.

———. *The Corded Shell: Reflections on Musical Expression*. Princeton Essays on the Arts Series. Princeton: Princeton University Press, 1980.

———. "Feeling the Musical Emotions." *The British Journal of Aesthetics* 39, no. 1 (January 1999): 1-13.

———. *The Fine Art of Repetition: Essays in the Philosophy of Music*. New York: Cambridge University Press, 1993.

———. "How to Forge a Musical Work." *The Journal of Aesthetics and Art Criticism* 58, no. 3 (Summer 2000): 233-235.

———. *Introduction to a Philosophy of Music*. New York: Oxford University Press, Clarendon Press, 2002.

———. "It's Only Music: So What's to Understand?" *Journal of Aesthetic Education* 20 (Winter 1986): 71-74.

———. "Listening: A Response to Alperson, Davies, and Howard." *Journal of Aesthetic Education* 27, no. 1 (Spring 1993): 22-30.

———. *Music Alone: Philosophical Reflections on the Purely Musical Experience*. Ithaca, NY: Cornell University Press, 1990.

———. *Music, Language, and Cognition*. New York: Clarendon Press, Oxford University Press, 2007.

———. *New Essays on Musical Understanding*. New York: Oxford University Press, Clarendon Press, 2001.

———. *Osmin's Rage: Philosophical Reflections on Opera, Drama, and Text*. Princeton: Princeton University Press, 1988.

———. *The Performance of Reading: An Essay in the Philosophy of Literature*. New Directions in Aesthetics. Malden, MA: Wiley-Blackwell, 2006.

———. *Philosophies of Arts: An Essay in Differences*. New York: Cambridge University Press, 1997.

———. *The Possessor and the Possessed: Handel, Mozart, Beethoven, and the Idea of Musical Genius*. Yale Series in the Philosophy and Theory of Art. New Haven, CT: Yale University Press, 2001.

———. *The Seventh Sense: Francis Hutcheson and Eighteenth-Century British Aesthetics*. Second Edition. New York: Oxford University Press, Clarendon Press, 1976, 2003.

———. *Sound and Semblance: Reflections on Musical Representation*. Princeton Essays on the Arts Series. Princeton: Princeton University Press, 1984.

———. *Sound Sentiment: An Essay on the Musical Emotions*. The Arts and Their Philosophies Series. Philadelphia: Temple University Press, 1989.

———. *Speaking of Art*. The Hague: Martinus Nijhoff, 1973.

Köhler, Joachim. *Nietzsche and Wagner: A Lesson in Subjugation*. Translated by Ronald Taylor.   New Haven, CT: Yale University Press, 1996, 1998.

Kostelanetz, Richard, ed. *The Frank Zappa Companion: Four Decades of Commentary*. New York: Schirmer Books, 1997.

———. *John Cage (Ex)plain(ed)*. New York: Schirmer, 1996.

Kramer, Lawrence. *Musical Meaning: Towards a Critical History*. Berkeley, CA: University of California Press, 2002.

———. *Why Classical Music Still Matters*. Simpson Imprint in Humanities. Berkeley, CA: University of California Press, 2007.

Krause, Bernie. *The Great Animal Orchestra: Finding the Origins of Music in the World's Wild Places*. New York: Little, Brown and Company, 2012.

Krausz, Michael, ed. *The Interpretation of Music: Philosophical Essays*. New York: Oxford University Press, Clarendon Press, 1993.

Krims, Adam. *Rap Music and the Poetics of Identity*. New Perspectives in Music History and Criticism Series. New York: Cambridge University Press, 2000.

Krumhansl, Carol L. *Cognitive Foundations of Musical Pitch*. Oxford Psychology Series Number 17. New York: Oxford University Press, 1990.

Landon, H.C. Robbins, and Donald Mitchell, eds. *The Mozart Companion*. n.p.: Rockliff, 1956; reprint edition, Boston: Faber and Faber, 1965.

Langer, Susanne K. *Philosophy in a New Key: A Study in the Symbolism of Reason, Rite, and Art*. Third Edition. Cambridge, MA: Harvard University Press, 1942, 1957.

Lanza, Joseph. *Elevator Music: A Surreal History of Muzak, Easy-listening, and Other Moodsong*. New York: St. Martin's Press, 1994.

Laszlo, Ervin. "The Aesthetics of Live Musical Performance." *The British Journal of Aesthetics* 7 (1967): 261-273.

Lee, Jonathan Scott. "Mimesis and Beyond: Mallarme, Boulez, and Cage," *Boundary 2* 15, no. 1, 2 (Fall 1986, Winter 1987): 263-291.

Lehrer, Jonah. *Proust was a Neuroscientist*. New York: Houghton Mifflin, 2007.

Lerdahl, Fred, and Ray Jackendoff. *A Generative Theory of Tonal Music*. Cambridge, MA: MIT Press, 1983, 1996.

Leppard, Raymond. *Authenticity in Music*. Portland, OR: Amadeus Press, 1988.

Leppert, Richard. *The Sight of Sound: Music, Representation, and the History of the Body*. Berkeley: University of California Press, 1993.

———, and Susan McClary, eds. *Music and Society: The Politics of Composition, Performance and Reception*. New York: Cambridge University Press, 1987.

Levi-Strauss, Claude. *Look, Listen, Read*. Translated by Brian C.J. Singer. New York: Basic Books, 1997.

———. "Myth and Music." In *Myth and Meaning: Cracking the Code of Culture*, pp. 44- 54. New York: Schocken Books, 1979.

Levinson, Jerrold. *Music, Art, and Metaphysics: Essays in Philosophical Aesthetics*. Ithaca, NY: Cornell University Press, 1990.

———. *Music in the Moment*. Ithaca, NY: Cornell University Press, 1997.

———. *The Pleasures of Aesthetics: Philosophical Essays*. Ithaca, NY: Cornell University Press, 1996.

———. "What a Musical Work Is." *The Journal of Philosophy* 77 (1980): 5-28.

———, and Philip Alperson. "What Is a Temporal Art?" *Midwest Studies in Philosophy* 16 (1991): 439-450.

Levitin, Daniel J. *This is Your Brain on Music: The Science of a Human Obsession*. New York: Dutton, 2006.

———. *The World in Six Songs: How the Musical Brain Created Human Nature*. New York: Dutton, 2008.

Lewis, P.B. "Wittgenstein: On Words and Music." *The British Journal of Aesthetics* 17, no. 2 (Spring 1977): 111-121.

Ling, Dorothy. *The Original Art of Music*. Lanham, MD: Aspen Institute and University Press of America, 1989.

Lipman, Samuel. *Music and More: Essays 1975-1991*. Evanston, IL: Northwestern University Press, 1992.

Lippman, Edward A. *A History of Western Musical Aesthetics*. Lincoln, NB: University of Nebraska Press, 1992.

———. *A Humanistic Philosophy of Music*. New York: New York University Press, 1977.

———. "The Problem of Musical Hermeneutics: A Protest and Analysis. In *Art and Philosophy: A Symposium*, pp. 307-335. Edited by Sidney Hook. New York: New York University Press, 1966.

———, ed. *Musical Aesthetics: A Historical Reader*. Volume 1: From Antiquity to the Eighteenth Century. Aesthetics in Music Series, no. 4. New York: Pendragon Press, 1986.

Lissa, Zofia. "Aesthetic Functions of Silence and Rests in Music." *Journal of Aesthetics and Art Criticism* 22, no. 4 (Summer 1964): 443-454.

London, Justin. *Hearing in Time: Psychological Aspects of Musical Meter*. New York: Oxford University Press, 2004.

McAdams, Stephen, and Emmanuel Bigand, eds. *Thinking in Sound: The Cognitive Psychology of HumanAudition*. Oxford Science Publications. New York: Oxford University Press, Clarendon Press, 1993.

Macan, Edward. *Rocking the Classics: English Progressive Rock and the Counterculture*. New York: Oxford University Press, 1997.

McDermott, Vincent. "A Conceptual Musical Space." *The Journal of Aesthetics and Art Criticism* 30, no. 4 (Summer 1972): 489-494.

Macdonald, Raymond A. R., David Hargreaves, and Dorothy Miell, eds. *Musical Identities*. New York: Oxford University Press, 2002.

MacC. Armstrong, A. "On Melodiousness." *The British Journal of Aesthetics* 19, no. 2 (Spring 1979): 112-119.

Maconie, Robin. *The Concept of Music*. New York: Oxford University Press, Clarendon Press, 1990.

———. *The Science of Music*. New York: Oxford University Press, Clarendon Press, 1997.

McGreevy, John, ed. *Glenn Gould Variations by Himself and His Friends*. New York: Quill, 1983.

McKinnon, James, ed. *Man and Music: Antiquity and the Middle Ages: From Ancient Greece to the Fifteenth Century*. London: Macmillan, 1990.

Mac Low, Jackson. *Thing of Beauty: New and Selected Works*. Edited by Anne Tardos. Simpson Imprint in the Humanities. Berkeley, CA: University of California Press, 2008.

McWhorter, John. *Doing Our Own Thing: The Degradation of Language and Music and Why We Should, Like, Care*. New York: Gotham Books, 2003.

Marcus, Gary. *Guitar Hero: The New Musician and the Science of Learning*. New York: Penguin Press, 2012.

Mark, Michael L., ed. Music *Education: Source Readings from Ancient Greece to Today*. Second Edition. New York: Routledge, 1982, 2002.

Mark, Thomas Carson. "Philosophy and Piano-Playing: Reflections on the Concept of Performance," *Philosophy and Phenomenological Research* 41, no. 3 (1981): 299- 324.

Martin, Robert L. "Ontology of Art: Ontology of Music." In *Encyclopedia of Aesthetics*, Volume 3, pp. 396-399. Edited by Michael Kelly. New York: Oxford University Press, 1998.

Martin, Peter J. *Sounds and Society: Themes in the Sociology of Music*. Music and Society Series. New York: Manchester University Press, 1995.

Maus, Fred Everett. "Narrative, Drama, and Emotion in Instrumental Music." *Journal of Aesthetics and Art Criticism* 55, no. 3 (Summer 1997): 293-303

Mellers, Wilfrid. "What Is Musical Genius?" In *Genius: The History of an Idea*, pp. 166-180. Edited by Penelope Murray. New York: Basil Blackwell, 1989.

Melnick, Daniel C. *Fullness of Dissonance: Modern Fiction and the Aesthetics of Music*. Rutherford, NJ: Fairleigh Dickinson University Press and Associated University Presses, 1994.

Merker, Hannah. *Listening: Ways of Hearing in a Silent World*. New York: HarperCollins, 1994.

Mew, Peter. "The Expression of Emotion in Music." *The British Journal of Aesthetics* 25, no. 1 (Winter 1985): 33-42.

Meyer, Leonard B. *Emotion and Meaning in Music*. Chicago: University of Chicago Press, 1956.

———. *Style and Music: Theory, History, and Ideology*. Studies in the Criticism and Theory of Music. Philadelphia: University of Pennsylvania Press, 1989.

Millington, Barry. *The New Grove Wagner*. New York: Palgrave, 2002.

Moravcsik, Michael J. *Musical Sound: An Introduction to the Physics of Music*. Foreword by Antal Dorati. Introduction Essay by Darrell Rosenbluth. A Solomon Press Book. New York: Kluwer Academic/Plenum, 1987, 2002.

Moore, Allan F. *The Beatles: "Sgt. Pepper's Lonely Hearts Club Band."* Cambridge Music Handbooks. New York: Cambridge University Press, 1997.

Morgan, Robert P., ed. *Modern Times: From World War I to the Present*. Music and Society Series. Englewood Cliffs, NJ: Prentice Hall, 1993.

Morris, James M., ed. *On Mozart*. Woodrow Wilson Center Series. New York: Woodrow Wilson Center Press and Cambridge University Press, 1998.

Morrow, Bradford, ed. *Conjunctions: Bi-Annual Volumes of New Writing: The Music Issue*. Annandale-on Hudson, NY: Bard College, 1991.

Nattiez, Jean-Jacques. *Music and Discourse: Toward a Semiology of Music*. Translated by Carolyn Abbate. Princeton: Princeton University Press, 1990.

Morton, Brian. *The Blackwell Guide to Recorded Contemporary Music*. The Blackwell Guides Series. Cambridge, MA: Blackwell, 1996.

Negus, Keith. *Popular Music in Theory: An Introduction*. Music/Culture Series. Hanover, NH: Wesleyan University Press, University Press of New England, 1996.

Nketia, J.H. Kwabena. *The Music of Africa*. New York: W. W. Norton and Company, 1974.

Norris, Christopher. "Music, Language and the Sublime." In *What's Wrong with Postmodernism: Critical Theory and the Ends of Philosophy*, Parallax: Re-visions of Culture and Society, pp. 208-221. Baltimore, MD: The Johns Hopkins University Press, 1990.

———, ed. *Music and Politics of Culture*. New York: St. Martin's Press, 1989.

Nussbaum, Charles O. *The Musical representation: Meaning, Ontology, and Emotion*. Bradford Books. Cambridge, MA: MIT Press, 2007.

Nyman, Michael. *Experimental Music: Cage and Beyond*. Second Edition. Foreword by Brian Eno. New York: Cambridge University Press, 1974, 1999.

O'Grady, Terence. "Aesthetic Value in Indeterminate Music." *The Musical Quarterly* 67 (1981): 366-381.

Paddison, Max. *Adorno's Aesthetics of Music*. New York: Cambridge University Press, 1993.

Page, Tim. "Sour Note." *The Washington Post National Weekly Edition* (June 24-30, 1996): 10-11.

Pareles, Jon. "That's *Dr*. Boss to You: A Dropout as B.M.O.C." The New York *Times* (October 28, 2000): B11, B13.

Parncutt, Richard, and Gary E. McPherson, eds. *The Science and Psychology of Music Performance: Creative Strategies for Teaching and Learning*. New York: Oxford University Press, 2002.

Parret, Herman. "Kant on Music and the Hierarchy of the Arts." *Journal of Aesthetics and Art Criticism* 56, no. 3 (Summer 1998): 251-264.

Patel, Aniruddh. *Music, Language, and the Brain*. New York: Oxford University Press, 2008.

Payne, Elsie. "The Nature of Musical Emotion and Its Place in the Appreciative Experience." *The British Journal of Aesthetics* 13 (Spring 1973): 171-181.

Payzant, Geoffrey. *Glenn Gould: Music and Mind*. Revised Edition. Toronto: Key Porter Books, 1979, 1992.

Pearce, David. "Intensionality and the Nature of a Musical Work." *British Journal of Aesthetics* 28, no. 2 (Spring 1988): 105-118.

Perlis, Vivian. *Charles Ives Remembered: An Oral History*. The Norton Library. Foreword by Aaron Copland. New Haven, CT: Yale University Press, 1974; reprint edition, New York: W. W. Norton and Company, 1976.

Peretz, Isabelle, and Robert Zatorre, eds. *The Cognitive Neuroscience of Music*. New York: Oxford University Press, 2003.

Perloff, Marjorie, and Charles Junkerman, eds. *John Cage: Composed in America*. Chicago: University of Chicago Press, 1994.

Perrett, Roy W. "Musical Unity and Sentential Unity." *The British Journal of Aesthetics* 39, no. 2 (April 1999): 97-111.

Portnoy, Julius. *The Philosopher and Music: A Historical Outline*. Da Capo Press Music Reprint Series. New York: The Humanities Press, 1954; reprint edition, New York: Da Capo Press, 1980.

Potter, Keith. *Four Musical Minimalists: La Monte Young, Terry Riley, Steve Reich, Philip Glass*. Music in the Twentieth Century Series. New York: Cambridge University Press, 2000.

Powell, John. *How Music Works: The Science and Psychology of Beautiful Sounds, from Beethoven to the Beatles and Beyond*. New York: Little, Brown, 2010.

Predelli, Stefano. "Goodman and the Score." *The British Journal of Aesthetics* 39, no. 2 (April 1999): 138-147.

Price, Curtis, ed. *The Early Baroque Era: From the Late 16th Century to the 1660s*. Music and Society Series. Englewood Cliffs, NJ: Prentice Hall, 1993.

Price, Kingsley, ed. *On Criticizing Music: Five Philosophical Perspectives*. The Alvin and Fanny Blaustein Thalmeier Lectures. Baltimore, MD: Johns Hopkins University Press, 1981.

Primeaux, Patrick. *The Moral Passion of Bruce Springsteen*. San Francisco: International Scholars Publication, 1996.

Pritchett, James. *The Music of John Cage*. Music in the Twentieth Century Series. New York: Cambridge University Press, 1993.

Protchnik, George. *In Pursuit of Silence: Listening for Meaning in a World of Noise*. New York: Doubleday, 2010.

Putnam, Daniel. "The Aesthetic Relation of Musical Performer and Audience." *British Journal of Aesthetics* 30, no. 4 (October 1990): 361-366.

———. "Music and the Metaphor of Touch." *The Journal of Aesthetics and Art Criticism* 44 (1985): 59-66.

Quintilianus, Aristides. *On Music: In Three Books*. Music Theory Translation Series. Translated with introduction, commentary, and annotation by Thomas J. Mathiesen. New Haven, CT: Yale University Press, 1983.

Radford, Colin. "How Can Music Be Moral?" *Midwest Studies in Philosophy* 16 (1991): 421-438.

Raffman, Diana. *Language, Music, and Mind*. Bradford Books. Cambridge, MA: MIT Press, 1993.

Rahn, John, ed. *Perspectives on Musical Aesthetics*. New York: W. W. Norton, 1994.

Regelski, Thomas A. "Prolegomenon to a Praxial Philosophy of Music and Music Education." *Musiikkikasvatus: Finnish Journal of Music Education* 1, no. 1 (1996): 23-38.

Reich, Steve. *Writings about Music*. The Nova Scotia Series: Source Materials of the Contemporary Arts. New York: New York University Press, 1974.

Reimer, Bennett, and Edward G. Evans, Jr. *The Experience of Music*. Englewood Cliffs, NJ: Prentice Hall, 1972.

Revill, David. *The Roaring Silence: John Cage: A Life*. New York: Arcade Publishing, 1992.

Ridley, Aaron. *Music, Value and the Passions*. Ithaca, NY: Cornell University Press, 1995.

Robertson, Alec, and Denis Stevens, eds. *The Pelican History of Music: Volume 1: Ancient Forms to Polyphony*. Baltimore, MD: Penguin, 1960.

Robinson, Jenefer. *Deeper than Reason: Emotion and Its Role in Literature, Music, and Art*. New York: Oxford University Press, Clarendon Press, 2005.

———, ed. *Music and Meaning*. Ithaca, NY: Cornell University Press, 1997.

Rohrbaugh, Guy. "I Could Have Done That." American Society for Aesthetics, Pacific Division, 2003 Annual Meeting, Asilomar Conference Center, Pacific Grove, California, April 2-4, 2003.

Rose, Tricia. *Black Noise: Rap Music and Black Culture in Contemporary America*. Music/Culture Series. Hanover, NH: Wesleyan University Press, University Press of New England, 1994.

Rosen, Charles. Review of *Bach and the Patterns of Invention*, by Laurence Dreyfus. *New York Review of Books* (October 9, 1997): 51-55.

Ross, Alex. *Listen to This*. New York: Farrar, Straus and Giroux, 2010.

Ross, Andrew, and Tricia Rose, eds. *Microphone Friends: Youth Music and Youth Culture*. New York: Routledge, 1994.

Ross, Stephanie. "Chance, Constraint and Creativity: The Awfulness of Modern Music." *Journal of Aesthetic Education* 19 (1985): 21-35.

Rosselli, John. *The Life of Mozart*. Musical Lives Series. New York: Cambridge, University Press, 1998.

Rothenberg, David, and Marta Ulvaeus, eds. *The Book of Music and Nature: An Anthology of Sounds, Words, Thoughts*. Music/Culture Series. A Terra Nova Book. Middletown, CT: Wesleyan University Press, 2001.

Rothstein, Edward. "Contemplating the Sublime." *The American Scholar* 66, no. 4 (Autumn 1997): 513-528.

———. "Music on Their Minds." Classical View Column. New York *Times*, November 17, 1996, p. 31.

———. *Emblems of Mind: The Inner Life of Music and Mathematics*. New York: Times Books, 1995.

Rowell, Lewis. *Thinking about Music: An Introduction to the Philosophy of Music*. Amherst, MA: University of Massachusetts, 1983.

Sachs, Curt. *The Rise of Music in the Ancient World: East and West*. New York: W. W. Norton and Company, 1943; reprint ed., Mineola, NY: Dover, 2008.

Sacks, Oliver. *The Man Who Mistook His Wife for a Hat and Other Clinical Tales*. New York: Summit Books, 1985.

———. *Musicophilia: Tales of Music and the Brain*. New York: Alfred A. Knopf, 2008.

Sadie, Julie Anne, ed. *Companion to Baroque Music*. Foreword by Christopher Hogwood. New York: Schirmer, 1990.

Sadie, Stanley. *Mozart: The Early Years 1756-1781*. New York: W.W Norton and Company, 2006.

Salzman, Eric. "The New American Music." In *The New American Arts*, pp. 237-270. Edited by Richard Kostelanetz. New York: Collier Books, 1965.

Shehadi, Fadlou. *Philosophies of Music in Medieval Islam*. Brill's Studies in Intellectual History, Volume 67. Leiden, Netherlands: E.J. Brill, 1995.

Schnebly-Black, Julia, and Stephen F. Moore. *The Rhythm Inside: Connecting Body, Mind, and Spirit through Music*. Portland, OR: Rudra Press, 1997.

Schonberg, Harold C. *The Lives of the Great Composers*. Third Edition. New York: W. W. Norton and Company, 1970, 1981, 1997.

Schopenhauer, Arthur. *The World as Will and Representation*. Volumes 1 and 2. Translated by E.F.J. Payne. Indian Hills, CO: Falcon's Wing Press, 1958; reprint edition, New York: Dover, 1966, 1969.

Schueller, Herbert M. "The Aesthetic Implications of Avant-Garde Music." *The Journal of Aesthetics and Art Criticism* 35, no. 4 (Summer 1977): 397-410.

———. *The Idea of Music: An Introduction to Musical Aesthetics in Antiquity and the Middle Ages*. Early Drama, Art, and Music Monograph Series, Volume 9. Kalamazoo, MI: Medieval Institute Publications, Western Michigan University, 1988.

Schwarz, David, Anahid Kassabian, and Lawrence Siegel, eds. *Keeping Score: Music, Disciplinarity, Culture*. Knowledge: Disciplinarity and Beyond Series. Charlottesville, VA: University of Virginia Press, 1997.

_____. *Listening Subjects: Music, Psychoanalysis, Culture*. Durham, NC: Duke University Press, 1997.

Scott, Derek. "Postmodernism and Music." In *The Routledge Critical Dictionary of Postmodern Thought*, pp. 134-146. Edited by Stuart Sim. New York: Routledge, 2000.

Scruton, Roger. *The Aesthetics of Music*. New York: Oxford University Press, Clarendon Press, 1997.

———. "Analytical Philosophy and the Meaning of Music." In *Analytic Aesthetics*, pp. 85-96. Edited by Richard Shusterman. Cambridge, MA: Basil Blackwell, 1989.

———. *Death-Devoted Heart: Sex and the Sacred in Wagner's* 'Tristan and Isolde.' New York: Oxford University Press, 2004.

———. "Understanding Music." *Ratio* 25, no. 2 (1983): 97-120.

———. *Understanding Music: Philosophy and Interpreation*. New York: Continuum, 2009.

Sessions, Roger. *The Musical Experience of Composer, Performer, Listener*. Princeton: Princeton University Press, 1950.

———. *Questions about Music*. Cambridge, MA: Harvard University Press, 1970; reprint ed., New York: W. W. Norton, 1971.

Sharpe, R. A. "Hearing As." *The British Journal of Aesthetics* 15, no. 3 (Summer 1975): 217-225.

———. "Music, Platonism and Performance: Some Ontological Strains." *British Journal of Aesthetics* 35, no. 1 (January 1995): 38-48.

———. "Performing an Interpretation: A Reply." *Mind* 91 (1982): 112-114.

———. *Philosophy of Music: An Introduction*. Montreal: McGill-Queen's University Press, 2004.

———. "Type, Token, Interpretation and Performance." *Mind* 88, no. 351 (July 1979): 437-440.

Shaw, George Bernard. *The Perfect Wagnerite: A Commentary on the Niblung's Ring*. Fourth Edition. London: Constable, 1923; reprint edition, New York: Dover, 1967.

Shepherd, John, and Peter Wicke. *Music and Cultural Theory*. Malden, MA: Polity Press, 1997.

Siblin, Eric. *The Cello Suites: J.S Bach, Pablo Casals, and the Search for a Baroque Masterpiece*. New York: Grove Press, 2009.

Skelton, Geoffrey. *Wagner in Thought and Practice*. Portland, OR: Amadeus Press, 1991.

Sloboda, John A. "The Acquisition of Musical Performance Expertise: Deconstructing the 'Talent' Account of Individual Differences in Musical Expressivity." In *The Road to Excellence: The Acquisition of Expert Performance in the Arts and Sciences, Sports and Games*, pp. 107-126. Edited by K. Anders Ericsson. Mahwah, NJ: Lawrence Erlbaum Associates, 1996.

———. "Empirical Studies of Emotional Response to Music." In *Cognitive Bases of Musical Communication*, pp. 33-46. Edited by M. Riess-Jones. Washington, D.C.: American Psychological Association, 1991.

———. *The Musical Mind: The Cognitive Psychology of Music*. Oxford Science Publications. Oxford Psychology Series no. 5. New York: Oxford University Press, Clarendon Press, 1985.

Small, Christopher. *Music, Society, Education*. Music/Culture Series. London: J. Calder, 1977; reprint ed., Hanover, NH: Wesleyan University Press, 1996.

Solis, Gabriel. *Monk's Music: Thelonius Monk and Jazz History in the Making*. Music in America Imprint. Berkeley, CA: University of California Press, 2008.

Spice, Nicholas. "Hubbub." Review of Michael Chanan, *Repeated Takes: A Short History of Recording and Its Effects on Music*; and Joseph Lanza, *Elevator Music: A Surreal History of Muzak East Listening and Other Moodsong*. *London Review of Books* 17, no. 13 (July 6, 1995): 3, 5-6.

Stanger, Claudia. "Species of Writing: The Semiographics of Music and Language." *Semiotica* 70 (1988): 243-264.

Stecker, Robert. "Davies on the Musical Expression of Emotion." *The British Journal of Aesthetics* 39, no. 3 (July 1999): 273-281.

Steinberg, Michael. *Choral Masterworks: A Listener's Guide*. New York: Oxford University Press, 2005.

———. *The Concerto: A Listener's Guide*. New York: Oxford University Press, 1998.

———. *The Symphony: A Listener's Guide*. New York: Oxford University Press, 1995.

Storr, Anthony. *Music and the Mind*. New York: The Free Press, 1992.

Strickland, Edward. *American Composers: Dialogues on Contemporary Music*. Bloomington, IN: Indiana University Press, 1991.

———. *Minimalism: Origins*. Bloomington, IN: Indiana University Press, 1993.

Strunk, Oliver, ed. *Source Readings in Music History: The Romantic Era*. New York: W. W. Norton and Company, 1950, 1965.

Subotnik, Rose Rosengard. *Deconstructive Variations: Music and Reason in Western Society*. Minneapolis, MN: University of Minnesota Press, 1996.

———. *Developing Variations: Style and Ideology in Western Music*. Minneapolis, MN: University of Minnesota Press, 1991.

Sullivan, Jack. *New World Symphonies: How American Culture Changed European Music*. New Haven, CT: Yale University Press, 1999.

———, ed. *Words on Music: From Addison to Barzun*. Athens, OH: Ohio University Press, 1990.

Summer, Lisa, and Joseph Summer. *Music: The New Age Elixir*. Amherst, NY: Prometheus, 1996.

Swain, Joseph P. *Musical Languages*. New York: W. W. Norton and Company, 1997.

Swanwick, Keith. *Musical Knowledge: Intuition, Analysis and Music Education*. New York: Routledge, 1994.

Sweet, Brian. *Steely Dan: Reelin' in the Years*. New York: Omnibus Press, 1994.

Tagg, Philip. "Musicology and the Semiotics of Popular Music." *Semiotica* 66 (1987): 279- 298.

Tame, David. *The Secret Power of Music*. Rochester, VT: Destiny Books, 1984.

Tanner, Michael. "Understanding Music." *The Aristotelian Society Supplementary Volume* 59 (1985): 215-248.

———. "Metaphysics and Music." In *The Impulse to Philosophize*, Royal Institute of Philosophy Supplement, Volume 33. Edited by A. Phillips Griffiths. New York: Cambridge University Press, 1992.

———. *Wagner*. Princeton: Princeton University Press, 1996.

Taruskin, Richard. *Text and Act: Essays on Music and Performance*. New York: Oxford University Press, 1995.

Tavener, John. *The Music of Silence: A Composer's Testament*. Edited by Brian Keeble. New York: Faber and Faber, 1999.

Tervaniemi, Mari, and Elvira Brattico. "From Sounds to Music: Towards Understanding the Neurocognition of Musical Sound Perception." *Journal of Consciousness Studies: Controversies in Science and the Humanities*, Volume 11 (Art and the Brain Part III), no. 3-4 (March-April 2004): 9-27.

Théberge, Paul. *Any Sound You Can Imagine: Making Music/Consuming Technology*. Music/Culture Series. Hanover, NH: Wesleyan University Press, University Press of New England, 1997.

Tillman, Barbara, and Emmanuel Bigand. "The Relative Importance of Local and Global Structures in Music Perception." *The Journal of Aesthetics and Art Criticism* 62, no. 2 (Spring 2004): 211-222.

Titon, Jeff Todd, et al. *World of Music: An Introduction to the Music of the World's Peoples*. New York: Schirmer, 1984.

Todd, Peter M., and D. Gareth Loy, eds. *Music and Connectionism*. Cambridge, MA: MIT Press, 1991.

Toop, David. *Ocean of Sound: Aether Talk, Ambient Sound and Imaginary Worlds*. New York: Serpent's Tail, 1995.

Treitler, Leo. "Notation: Musical Notation." In *Encyclopedia of Aesthetics*, Volume 3, pp. 369-376. Edited by Michael Kelly. New York: Oxford University Press, 1998.

Trivedi, Saam. "Against Musical Works as Eternal Types." *The British Journal of Aesthetics* 42, no. 1 (January 2002): 73-82.

van der Merwe, Peter. *Origins of the Popular Style: The Antecedents of Twentieth-Century Popular Music*. New York: Oxford University Press, Clarendon Press, 1989.

Wagner, Richard. *The Art-Work of the Future and Other Works*. Translated by W. Ashton Ellis. Lincoln, NB: University of Nebraska Press, 1993.

———. *On Conducting: A Treatise on Style in the Execution of Classical Music*. Translated by Edward Dannreuther. London: William Reeves, 1887; reprint edition, New York: Dover, 1989.

Walser, Robert. *Running with the Devil: Power, Gender, and Madness in Heavy Metal Music*. Music/Culture Series. Hanover, NH: Wesleyan University Press, University Press of New England, 1993.

Walton, Kendall L. "The Presentation and Portrayal of Sound Patterns." In *Human Agency: Language, Duty, and Value: Philosophical Essays in Honor of J.O. Urmson*, pp. 237-257. Edited by Jonathan Dancy, J. M. E. Moravcsik, and C. C. W. Taylor. Stanford, CA: Stanford University Press, 1988.

———. "What Is Abstract about the Art of Music?" *Journal of Aesthetics and Art Criticism* 46, no. 3 (Spring 1988): 351-364.

Weinberger, Norman M. "Music and the Brain." *Scientific American* 16, no. 3 (November 3, 2006): 37-43.

Weiss, Piero, and Richard Taruskin, eds. *Music in the Western World: A History in Documents*. New York: Schirmer, 1984.

Whitesell, Lloyd. *The Music Joni Micthell*. New York: Oxford University Press, 2008.

Wilkinson, Carlton. "Society's Musical Ignorance Rears Its Ugly Head." *Asbury Park Press* (May 6, 2007): E2.

Winn, James Anderson. *Unsuspected Eloquence: A History of the Relations between Poetry and Music*. New Haven, CT: Yale University Press, 1981.

Witkin, Robert W. *Adorno on Music*. International Library of Sociology Series. New York: Routledge, 1998.

———. *Adorno on Popular Culture*. New York: Routledge, 2003.

Yasin, Jon. "Rap in the African-American Music Tradition: Cultural Assertion and Continuity." In *Race and Ideology: Language, Symbolism, and Popular Culture*, African American Life Series, pp. 197-223. Edited by Arthur K. Spears. Detroit, MI: Wayne State University Press, 1999.

Young, James O. "Between Rock and a Harp Place." *The Journal of Aesthetics and Art Criticism* 53 (199?): 78-81.

———. "The Cognitive Value of Music." *The Journal of Aesthetics and Art Criticism* 57, no. 1 (Winter 1999): 41-54.

———. Review of Jenefer Robinson, ed. *Music and Meaning*. *The Journal of Aesthetics and Art Criticism* 56, no. 3 (Summer 1998): 314-316.

Young, Rob, ed. *The Wire Primers: A Guide to Modern Music*. New York: Verso, 2009.

Yuktanandana, Aksak. "Musical Beauty and Levels of Hearing." *The British Journal of Aesthetics* 35, no. 1 (January 1995): 49-60.

Zak, Albin J. III. *The Poetics of Rock: Cutting Tracks, Making Records*. Berkely, CA: University of California Press, 2001.

Zuckerkandl, Victor. *Man the Musician: Sound and Symbol: Volume Two*. Bollingen Series, Volume 44.2. Translated by Norbert Guterman. Princeton: Princeton University Press, 1973.

———. *The Sense of Music*. Princeton: Princeton University Press, 1959.

———. *Sound and Symbol: Music and the External World*. Bollingen Series, Volume 44.1. Translated by Willard R. Trask. Princeton University Press, 1956.

C. General Aesthetics, Philosophy of Culture, Criticism

Abercrombie, Stanley. *A Philosophy of Interior Design*. Icon Editions. New York: Harper and Row, 1990.

Adams, Hazard, ed. *Critical Theory since Plato*. New York: Harcourt, Brace Jovanovich, 1971.

———, and Leroy Searle, eds. *Critical Theory since 1965*. Tallahassee, FL: Florida State University Press, 1986.

Aldrich, Virgil C. *Philosophy of Art*. Foundations of Philosophy Series. Englewood Cliffs, NJ: Prentice-Hall, 1963.

Allen, Richard, and Murray Smith, eds. *Film Theory and Philosophy*. New York: Oxford University Press, 1997.

Allison, Henry E. *Kant's Theory of Taste: A Reading of the "Critique of Judgment."* Modern European Philosophy Series. New York: Cambridge University Press, 2001.

Alperson, Philip, ed. *The Philosophy of the Visual Arts*. New York: Oxford University Press, 1992.

Altieri, Charles. *Act and Quality: A Theory of Literary Meaning and Humanistic Understanding*. Amherst, MA: University of Massachusetts Press, 1981.

Anderson, Richard L. *American Muse: Anthropological Excursions into Art and Aesthetics*. Upper Saddle River, NJ: Prentice Hall, 2000.

Arato, Andrew, and Eike Gebhardt, eds. *The Essential Frankfurt School Reader*. Introduction by Paul Piccone. New York: Continuum, 1982.

Armstrong, Robert Plant. *Wellspring: On the Myth and Source of Culture*. Berkeley: University of California Press, 1975.

Arnheim, Rudolf. *The Split and the Structure: Twenty-Eight Essays*. Berkeley, CA: University of California Press, 1996.

Arnold, Matthew. *Culture and Anarchy*. Edited by Samuel Lipman. Rethinking Western Tradition Series. New Haven, CT: Yale University Press, 1994.

Aschenbrenner, Karl, and Arnold Isenberg, eds. *Aesthetic Theories: Studies in the Philosophy of Art*. Prentice-Hall Series in Philosophy. Englewood Cliffs, NJ: Prentice-Hall, 1965.

Bailey, George. "Originality." In *A Companion to Aesthetics*, Blackwell Companions to Philosophy, pp. 314-316. Edited by David Cooper. Cambridge, MA: Basil Blackwell, 1992.

Baker, Carlos. *Emerson among the Eccentrics: A Group Portrait*. Introduction and Epilogue by James R. Mellow. New York: Viking, 1996.

Baker, Rob. "The Art of Fine Tuning: Conversations with Steve Reich, Lincoln Kirstein, and Peter Brook." *Parabola: The Magazine of Myth and Tradition* (Repetition and Renewal Issue)13, no. 2 (Summer 1988): 50-59.

Bakker, Egbert, and Ahuvia Kahane, eds. *Written Voices, Spoken Signs: Tradition, Performance, and the Epic Text*. Cambridge, MA: Harvard University Press, 1997.

Ballantyne, Andrew. *Architecture: A Very Short Introduction*. Very Short Introductions Series. New York: Oxford University Press, 2002.

Barash, David P., and Nanelle R. Barash. *Madame Bovary's Ovaries: A Darwinian Look at Literature*. New York: Delacorte Press, 2005.

Barilli, Renato. *A Course on Aesthetics*. Translated by Karen E. Pinkus. Minneapolis, MN: University of Minnesota Press, 1993.

Barnouw, Erik. *Documentary: A History of the Non-fiction Film*. Revised Edition. New York: Oxford University Press, 1974, 1983.

Barsam, Richard Meran, ed. *Nonfiction Film Theory and Criticism*. New York: E.P. Dutton, 1976.

Barrett, Cyril. "Art and Politics." *The Aristotelian Society Supplementary Volume* 46 (1972): 124-138.

Barrett, Terry. *Interpreting Art: Reflecting, Wondering, and Responding*. New York: McGraw Hill, 2002.

Barrow, John D. *The Artful Universe*. New York: Oxford University Press, Clarendon Press, 1995.

Batchelor, David. *Minimalism*. Movements in Modern Art Series. New York: Cambridge University Press, 1997.

Battin, Maragret, John Fisher, Ronald Moore, and Anita Silvers. *Puzzles about Art: An Aesthetics Casebook*. New York: St. Martin's Press, 1989.

Baxandall, Michael. *Painting and Experience in Fifteenth-Century Italy: A Primer in the Social History of Pictorial Style*. Second Edition. New York: Oxford University Press, 1972, 1988.

———. *Patterns of Intention: On the Historical Explanation of Pictures*. New Haven, CT: Yale University Press, 1985.

Bazin, André. *What Is Cinema*? Translated by Hugh Gray. Foreword by Jean Renoir. Berkeley, CA: University of California Press, 1967.

Beard, Mary, and John Henderson. *Classics: A Very Short Introduction*. Very Short Introductions Series. New York: Oxford University Press, 1995.

Beardsley, Monroe C. *Aesthetics from Classical Greece to the Present: A Short History*. New York: Macmillan, 1966; reprint edition, Tuscaloosa, AL: University of Alabama Press, 1975.

———. *Aesthetics: Problems in the Philosophy of Criticism*. Second Edition. New York: Harcourt, Brace and World, 1958; reprint edition, Indianapolis, IN: Hackett, 1981.

———. "On the Creation of Art." *The Journal of Aesthetics and Art Criticism* 23, no. 3 (Spring 1965): 291-304.

Beckley, Bill, ed. *Sticky Sublime*. New York: Allworth Press, 2001.

Bell, Clive. *Art*. London: Chatto and Windus, 1914; reprint edition, New York: Capricorn Books, 1958.

Bell, Daniel. *The Cultural Contradictions of Capitalism*. Twentieth Anniversary Edition. New York: Basic Books, 1976, 1978, 1996.

Belting, Hans. *The End of the History of Art?* Translated by Christopher S. Wood. Chicago: University of Chicago Press, 1987.

Bencivenga, Ermanno. "Economy of Expression and Aesthetic Pleasure." *Philosophy and Phenomenological Research* 47 (1987): 615-630; reprinted in *Looser Ends: The Practice of Philosophy*. Minneapolis, MN: University of Minnesota Press, 1989.

Berenson, Bernard. *Aesthetics and History*. New York: Pantheon, 1948; reprint edition, New York: Doubleday Anchor Books, 1953.

Bergson, Henri. *Laughter: An Essay on the Meaning of the Comic*. Green Integer Volume 14. Translated by Cloudesley Brereton and Fred Rothwell. London: MacMillan, 1911; reprint edition, Los Angeles: Green Integer Books, 1999.

Berleant, Arnold. *The Aesthetics of Environment*. Philadelphia, PA: Temple University Press, 1992.

———. *Art and Engagement*. Philadelphia: Temple University Press, 1991.

Berman, Marshall. *All That Is Solid Melts into Air: The Experience of Modernity*. New York: Penguin, 1982.

Berman, Morris. *The Twilight of American Culture*. New York: W. W. Norton and Company, 2000.

Bernstein, J.M. *The Fate of Art: Aesthetic Alienation from Kant to Derrida and Adorno*. Literature and Philosophy Series. University Park, PA: The Pennsylvania State University Press, 1992.

———. *The Philosophy of the Novel: Lukacs, Marxism and the Dialectics of Form*. Minneapolis, MN: University of Minnesota, 1984.

Best, David M. *Expression and Movement in the Arts: A Philosophical Enquiry*. London: Lepus Books, 1974.

———. *Feeling and Reason in the Arts*. London: George Allen and Unwin, 1985.

———. "The Objectivity of Artistic Appreciation." *The British Journal of Aesthetics* 20, no. 2 (Spring 1980): 115-127.

———. *Philosophy and Human Movement*. Unwin Education Books. London: George Allen and Unwin, 1978.

———. "Some Problems in the Aesthetics of Dance." *Journal of Aesthetic Education* 9 (July 1975): 105-111.

Billington, Michael. *Stoppard: The Playwright*. Playwright Series. New York: Methuen, 1987.

Blackmur, R.P. *Form and Value in Modern Poetry*. Garden City, NY: Doubleday Anchor Books, 1946, 1952.

Blau, Judith R. *The Shape of Culture: A Study of Contemporary Cultural Patterns in the United States*. The Arnold and Caroline Rose Monograph Series of the American Sociological Association. New York: Cambridge University Press, 1989.

Blocker, H. Gene, and Jennifer M. Jeffers, eds. *Contextualizing Aesthetics: From Plato to Lyotard.* Belmont, CA: Wadsworth, 1999,

Bloom, Harold. *Agon: Towards a Theory of Revisionism*. New York: Oxford University Press, 1982.

———. *The Anxiety of Influence: A Theory of Poetry*. New York: Oxford University Press, 1973.

———. *A Map of Misreading*. New York: Oxford University Press, 1975.

———. *Poetry and Repression: Revisionism from Blake to Stevens*. New Haven, CT: Yale University Press, 1976.

———. *Wallace Stevens: The Poems of Our Climate*. Ithaca, NY: Cornell University Press, 1977.

———, ed. *The Literary Criticism of John Ruskin*. Garden City, NY: Doubleday, Anchor, 1965; reprint edition, New York: Da Capo, 1987.

Blunt, Anthony. *Artistic Theory in Italy 1450-1600*. New York: Oxford University Press, Clarendon Press, 1940, 1956, 1962.

Boettger, Suzaan. *Earthworks: Art and the Landscape of the Sixties*. Ahmanson/Murphy Fine Arts Imprint. Berkeley, CA: University of California Press, 2002.

Bolton, Richard, ed. *Culture Wars: Documents from the Recent Controversies in the Arts*. New York: New Press, 1992.

Bordwell, David, and Noël Carroll, eds. *Post-Theory: Reconstructing Film Studies*. Wisconsin Studies in Film Series. Madison, WI: University of Wisconsin Press, 1996.

Borges, Jorge Luis. *Ficciones*. Various translators. Everyman's Library Volume 166. Borzoi Books. New York: Alfred A. Knopf, 1956, 1993.

———. *Seven Nights*. Translated by Eliot Weinberger. New York: New Directions, 1980, 1984.

Botstein, Leon. *Jefferson's Children: Education and the Promise of American Culture*. New York: Doubleday, 1997.

Bourdieu, Pierre. *Distinction: A Social Critique of the Judgement of Taste*. Translated by Richard Nice. Cambridge, MA: Harvard University Press, 1979, 1984.

———. *The Field of Cultural Production: Essays on Art and Literature*. Edited and introduced by Randal Johnson. New York: Columbia University Press, 1993.

———. *On Television*. Translated by Priscilla Parkhurst Ferguson. New York: New Press, 1996, 1998.

Boyd, Brian. "Evolutionary Theories of Art." In *The Literary Animal: Evolution and the Nature of Narrative*, pp. 147-176. Edited by Jonathan Gottschall and David Sloan Wilson. Forewords by E.O. Wilson and Frederick Crews. Evanston, IL: Northwestern University Press, 2005.

———. *Why Lyrics Last: Evolution, Cognition, and Shakespeare's Sonnets*. Cambridge, MA: Harvard University Press, 2012.

Braham, Gabriel, Jr., and Mark Driscoll, eds. *Prosthetic Territories: Politics and Hypertechnologies*. Politics and Culture Series, Volume 3. Boulder, CO: Westview, 1995.

Brady, Emily, and Jerrold Levinson, eds. *Aesthetic Concepts: Essays after Sibley*. New York: Clarendon Press, Oxford University Press, 2001.

Brantlinger, Patrick. *Bread and Circuses: Theories of Mass Culture as Social Decay*. Ithaca, NY: Cornell University Press, 1983.

Braudy, Leo, and Marshall Cohen, eds. *Film Theory and Criticism: Introductory Readings*. Fifth Edition. New York: Oxford University Press, 1999.

"Breakthrough Books: Aesthetics." *Lingua Franca: The Review of Academic Life*. Volume 4, no. 2 (January/February 1994): 13.

Breton, André, with Andre Parinaud, *et alii*. *Conversations: The Autobiography of Surrealism*. European Sources Series. Translated by Mark Polizzotti. New York: Marlowe and Company, 1969, 1993.

Brightbill, Charles K. *The Challenge of Leisure*. Revised and condensed version of *Man and Leisure: A Philosophy of Recreation*. Englewood Cliffs, NJ: Prentice-Hall, 1960.

Brooks, Cleanth. *The Well Wrought Urn: Studies in the Structure of Poetry*. Harvest Books. New York: Harcourt Brace and Company, 1947, 1975.

Brown, Lee B., and David Goldblatt, eds. *Aesthetics: Reader in Philosophy of the Arts*. Upper Saddle River, NJ: Prentice Hall, 1997.

Bryson, Norman, Michael Ann Holly, and Keith Moxey, eds. *Visual Theory: Painting and Interpretation*. Oxford: Polity Press, 1991.

Budd, Malcolm. *The Aesthetic Appreciation of Nature*. New York: Oxford University Press, Clarendon Press, 2002.

Bürger, Peter. *Theory of the Avant-Garde*. Theory and History of Literature, Volume 4. Translated by Michael Shaw. Foreword by Jochen Schulte-Sasse. Minneapolis, MN: University of Minnesota Press, 1984.

Burke, Edmund. *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful*. World's Classics Series. Edited by Adam Phillips. New York: Oxford University Press, 1990 [1757].

Burke, Kenneth. *A Grammar of Motives*. Berkeley, CA: University of California Press, 1945, 1969.

———. *The Philosophy of Literary Form: Studies in Symbolic Action*. Revised Edition. n.p.: Louisiana State University Press, 1941; reprint edition, New York: Vintage, 1957.

———. *A Rhetoric of Motives*. Englewood Cliffs, NJ: Prentice-Hall, 1950; reprint edition, Berkeley, CA: University of California Press, 1969.

Burnham, Douglas. *An Introduction to Kant's "Critique of Judgement."* Edinburgh: Edinburgh University Press, 2000.

Butler, Christopher. *Pleasure and the Arts: Enjoying Literature, Painting, and Music*. New York: Oxford University Press, 2004.

Calvino, Italo. *Why Read the Classics?* Translated by Martin McLaughlin. New York: Pantheon, 1999.

Camps, W.A. *An Introduction to Homer*. New York: Oxford University Press, 1980.

Cantor, Jay. "Looking High and Low." In *On Giving Birth to One's Own Mother: Essays on Art and Society*, pp. 86-97. New York: Alfred A. Knopf, 1991.

Carlson, Allen. *Aesthetics and the Environment: The Appreciation of Nature, Art and Architecture*. New York: Routledge, 2000.

Carney, Ray. *Cassavetes on Cassavetes*. Filmmakers on Themselves Series. New York: Faber and Faber, 2001.

———. *The Films of John Cassavetes: Pragmatism, , Modernism, and the Movies*. Cambridge Film Classics Series. New York: Cambridge University Press, 1994.

———, and Leonard Quart. *The Films of Mike Leigh: Embracing the World*. Cambridge Film Classics Series. New York: Cambridge University Press, 2000.

Cary, Joyce. *Art and Reality: Ways of the Creative Process*. World Perspectives Series, Volume 20. New York: Harper and Brothers, 1958.

Carrier, David. *Artwriting*. Amherst, MA: University of Massachusetts Press, 1987.

———, ed. *England and Its Aesthetes: Biography and Taste: Essays by John Ruskin, Walter Pater, and Adrian Stokes*. Critical Voices in Art, Theory and Culture Series. Amsterdam: G+B Arts International, 1997.

———. *Principles of Art History Writing*. University Park, PA: Pennsylvania State University Press, 1991.

Carroll, David. *Paraesthetics: Foucault, Lyotard, Derrida*. New York: Methuen, 1987.

Carroll, Noël. *Beyond Aesthetics: Philosophical Essays*. Foreword by Peter Kivy. New York: Cambridge University Press, 2001.

———. *Comedy Incarnate: Buster Keaton, Physical Humor, and Bodily Coping*. Malden, MA: Wiley-Blackwell, 2007.

———. *Engaging the Moving Image*. Yale Series in the Philosophy and Theory of Art. New Haven, CT: Yale University Press, 2003.

———. "The Ontology of Mass Art." *The Journal of Aesthetics and Art Criticism* 55. no. 2 (Spring 1997): 187-199.

———. *Philosophy of Art: A Contemporary Introduction*. Routledge Contemporary Introductions to Philosophy Series. New York: Routledge, 1999.

———. *The Philosophy of Horror or Paradoxes of the Heart*. New York: Routledge, 1990.

———. *A Philosophy of Mass Art*. New York: Oxford University Press, Clarendon Press, 1998.

———. *Theorizing the Moving Image*. Cambridge Studies in Film. New York: Cambridge University Press, 1996.

———, ed. *Theories of Art Today*. Madison, WI: The University of Wisconsin Press, 2000.

———, and Jinhee Choi, eds. *Philosophy of Film and Motion Pictures: An Anthology*. Blackwell Philosophy Anthologies Series. Malden, MA: Blackwell, 2006.

Cavell, Stanley. *Contesting Tears: The Hollywood Melodrama of the Unknown Woman*. Chicago: University of Chicago Press, 1996.

———. *Emerson's Transcendental Etudes*. Cultural Memory in the Present Series. Edited by David Justin Hodge. Stanford, CA: Stanford University Press, 2003.

———. *Pursuits of Happiness: The Hollywood Comedy of Remarriage*. Harvard Film Studies. Cambridge, MA: Harvard University Press, 1981.

———. *Themes Out of School: Effects and Causes*. Chicago: University of Chicago Press, 1984.

———. *The World Viewed: Reflections on the Ontology of Film*. Enlarged Edition. Harvard Film Studies Series. Cambridge, MA: Harvard University Press, 1971, 1979.

Chapman, John Jay. *The Selected Writings of John Jay Chapman*. Edited by Jacques Barzun. Garden City, NY: Doubleday, Anchor, 1959.

Chickering, Howell D., Jr., trans and ed. *Beowulf: A Dual-Language Edition*. New York: Anckor Books, 1977, 2006.

Cioffi, Frank. "Aesthetic Explanation and Aesthetic Perplexity." In *Wittgenstein on Freud and Frazer*, pp. 47-79. New York: Cambridge University Press, 1998.

Clark, Kenneth. *Leonardo da Vinci: An Account of His Development as an Artist*. Revised Edition. A Pelican Book. New York: Cambridge University Press, 1939; reprint edition, New York: Penguin, 1959.

Clark, Michael P., ed. *Revenge of the Aesthetic: The Place of Literature in Theory Today*. Berkeley, CA: University of California Press, 2000.

Clark, Tom. *Charles Olson: The Allegory of a Poet's Life*. Preface by Robert Creeley. New York: W. W. Norton and Company, 1991; reprint ed., Berkeley, CA: North Atlantic Books, 2000.

Coetzee, J.M. *Giving Offense: Essays on Censorship*. Chicago: University of Chicago Press, 1996.

Cohen, Ted. *Jokes: Philosophical Thoughts on Joking Matters*. Chicago: University of Chicago Press, 1999.

———. "Sports and Art: Beginning Questions." In *Human Agency: Language, Duty, and Value: Philosophical Essays in Honor of J.O. Urmson*, pp. 258-273. Edited by Jonathan Dancy, J. M. E. Moravcsik, and C. C. W. Taylor. Stanford, CA: Stanford University Press, 1988.

———, and Paul Guyer, eds. *Essays in Kant's Aesthetics*. Chicago: University of Chicago Press, 1982.

Collingwood, R.G. *The Principles of Art*. New York: Oxford University Press, Clarendon Press, 1938.

Coleman, Francis X. J. *The Aesthetic Thought of the French Enlightenment*. Pittsburgh, PA: University of Pittsburgh Press, 1971.

———, ed. *Contemporary Studies in Aesthetics*. New York: McGraw-Hill, 1968.

Collini, Stefan. *Arnold*. Past Masters Series. New York: Oxford University Press, 1988.

Conrad, Bryce. *Refiguring America: A Study of William Carlos Williams' "In the American Grain."* Urbana, IL: University of Illinois Press, 1990.

Cook, Deborah. *The Culture Industry: Revisited Theodor W. Adorno on Mass Culture*. Lanham, MD: Rowman and Littlefield, 1996.

Cooper, David E., ed. *Aesthetics: The Classic Readings*. Philosophy: The Classic Readings Series. Malden, MA: Blackwell, 1997.

Coote, Jeremy. "Aesthetics Is a Cross-Cultural Category: For the Motion (2)." In *Key Debates in Anthropology*, pp. 266-271. Edited by Tim Ingold. New York: Routledge, 1996.

Copland, Roger, and Marshall Cohen, eds. *What Is Dance? Readings in Theory and Criticism*. New York: Oxford University Press, 1983.

Corn, Alfred. *The Poem's Heartbeat: A Manual of Prosody*. SLP Writers' Guide Series. Ashland, OR: Story Line Press, 1997.

Corrigan, Robert W., ed. *Tragedy: Vision and Form*. San Francisco: Chandler Publishing, 1965.

Cothey, A.L. *The Nature of Art*. The Problems of Philosophy: Their Past and Present Series. New York: Routledge, 1990.

Cott, Jonathan. "The New American Poetry." In *The New American Arts*, pp. 117-161. Edited by Richard Kostelanetz. New York: Collier Books, 1965.

Craig, Betty Jean, ed. *Relativism in the Arts*. Athens, GA: University of Georgia Press, 1983.

Critchley, Simon. *On Humour*. Thinking in Action Series. New York: Routledge, 2002.

Croce, Benedetto. *Guide to Aesthetics*. (*Breviario di estetica*). Tranlated with introduction and notes by Patrick Romanell. Indianapolis, IN: Bobbs-Merrill, 1965; reprint ed., Indianapolis, IN: Hackett, 1995.

Crowther, Paul. *Art and Embodiment: From Aesthetics to Self- Consciousness*. New York: Oxford University Press, 1993.

Cullen, Jim. *The Art of Democracy: A Concise History of Popular Culture in the Unite States*. New York: Monthly Review Press, 1996.

Culler, Jonathan. *Literary Theory: A Very Short Introduction*. Very Short Introductions Series. New York: Oxford University Press, 1997.

Currie, Gregory. *Arts and Minds*. New York: Oxford University Press, Clarendon Press, 2004.

———. *An Ontology of Art*. Scots Philosophical Monograph Series. London: Macmillan Press, 1989.

———. "Ontology of Art: Analytic Ontology." In *Encyclopedia of Aesthetics*, Volume 3, pp. 394-396. Edited by Michael Kelly. New York: Oxford University Press, 1998.

———, and Ian Ravenscroft. *Recreative Minds: Imagination in Philosophy and Psychology*. New York: Oxford University Press, Clarendon Press, 2002.

Curtin, Deane W., and Lisa M. Heldke, eds. *Cooking, Eating, Thinking: Transformative Philosophies of Food*. Bloomington, IN: Indiana University Press, 1992.

Czikszentmihalyi, Mihaly. *Flow: The Psychology of Optimal Experience*. New York: Harper and Row, 1990.

Dadlez, E.M. *What's Hecuba to Him? Fictional Events and Actual Emotions*. Literature and Philosophy Series. University Park, PA: The Pennsylvania State University Press,1997.

Danto, Arthur C. *The Abuse of Beauty: Aesthetics and the Concept of Art*. The Paul Carus Lectures 21. Chicago: Open Court, 2003.

———. *After the End of Art: Contemporary Art and the Pale of History*. The A.W. Mellon Lectures in the Fine Arts, 1995. Bollingen Series 35: 44. Princeton: Princeton University Press, 1997.

———. *Beyond the Brillo Box: The Visual Arts in Post-Historical Perspective*. New York: Farrar, Straus, Giroux, 1992.

———. *The Body/Body Problem: Selected Essays*. Berkeley, CA: University of California Press, 1999.

———. *Embodied Meanings: Critical Essays and Aesthetic Meditations*. New York: Farrar, Straus, Giroux, 1994.

———. *Encounters and Reflections: Art in the Historical Present*. New York: Farrar, Straus, Giroux, Noonday Press, 1990.

———. *The Madonna of the Future: Essays in a Pluralistic Art World*. New York: Farrar, Straus, Giroux, 2000.

———. *The Philosophical Disenfranchisement of Art*. New York: Columbia University Press, 1986.

———. *The Transfiguration of the Commonplace: A Philosophy of Art*. Cambridge, MA: Harvard University Press, 1981.

Davies, Stephen. *Definitions of Art*. Ithaca, NY: Cornell University Press, 1991.

———. *The Philosophy of Art*. Foundations of the Philosophy of the Arts Series. Malden, MA: Blackwell, 2006.

———, ed. *Art and Its Messages: Meaning, Morality, and Society*. University Park, PA: Pennsylvania State University Press, 1997.

Davis, Nancy, and Dale Jamieson. "Ross on the Possibility of Moral Theory." *Journal of Value Inquiry* 21 (1987): 225-234.

Day, Aidan. *Romanticism*. The New Critical Idiom Series. New York: Routledge, 1996.

De Clercq, Rafael. "The Concept of an Aesthetic Property." *The Journal of Aesthetics and Art Criticism* 60, no. 2 (Spring 2002): 167-176.

DeCurtis, Anthony. "I'll Take My Stand: A Defense of Popular Culture." In *Dumbing Down: Essays on the Strip Mining of American Culture*, pp. 157-163. Edited by Katharine Washburn and John F. Thornton. New York: W. W. Norton and Company, 1996.

———, ed. *South Atlantic Quarterly* (*Rock & Roll and Culture*) 90, no. 4 (Fall 1991).

Dennett, Daniel C. "Memes and the Exploitation of Imagination." *Journal of Aesthetics and Art Criticism* 48, no. 2 (Spring 1990): 127-135.

Desmond, Jane C. *Meaning in Motion: New Cultural Studies of Dance*. Post-Contemporary Interventions Series. Durham, NC: Duke University Press, 1997.

Deutsch, Eliot. "Outline of an Advaita Vedantic Aesthetics." In *Relativism, Suffering and Beyond: Essays in Memory of Bimal K. Matilal*, pp. 336-347. Edited by P. Bilimoria and J.N. Mohanty. Delhi: Oxford University Press, 1997.

Dewey, John. *Art as Experience*. New York: G.P. Putnam's Sons, 1934.

Diamond, Elin, ed. *Performance and Cultural Politics*. New York: Routledge, 1996.

Dickie, George. *The Century of Taste: The Philosophical Odyssey of Taste in the Eighteenth Century*. New York: Oxford University Press, 1996.

———. *Evaluating Art*. Philadelphia: Temple University Press, 1988.

———. *Introduction to Aesthetics: An Analytic Approach*. New York: Oxford University Press, 1997.

———, and R.J. Sclafani, eds. *Aesthetics: A Critical Anthology*. New York: St. Martin's Press, 1977.

Dipert, Randall R. *Artifacts, Art Works, and Agency*. The Arts and Their Philosophies Series. Philadelphia: Temple University Press, 1993.

Dissanayake, Ellen. *Homo Aestheticus: Where Art Comes From and Why*. New York: Free Press, 1992; reprint ed., Seattle, WA: University of Washington Press, 1995.

Douglas, Mary. *Risk and Blame: Essays in Cultural Theory*. New York: Routledge, 1992.

———, and Baron Isherwood. *The World of Goods: Towards an Anthropology of Consumption*. Second Edition. New York: Basic Books, 1979; New York: Routledge, 1996.

Douzinas, Costas, and Lynda Nead, eds. *Law and the Image: The Authority of Art and the Aesthetics of Law*. Chicago: University of Chicago Press, 1999.

Dreyfus, Hubert L. "Heidegger on the Connection between Nihilism, Art, Technology, and Politics." In *The Cambridge Companion to Heidegger*, Cambridge Companions Series, pp. 289-316. Edited Charles B. Guignon. New York: Cambridge University Press, 1993.

Duby, Georges. *Art and Society in the Middle Ages*. Translated by Jean Birrell. Malden, MA: Polity Press, 2000.

Dufrenne, Mikel. *The Phenomenology of Aesthetic Experience*. Northwestern University Studies in Phenomenology and Existentialism Series. Translated by Edward S, Casey, Albert A. Anderson, Willis Domingo, Leon Jacobson. Evanston, IL: Northwestern University Press, 1973.

Dutton, Denis. *The Art Instinct: Beauty, Pleasure, and Human Evolution*. New York: Bloomsbury, 2009, 2010.

Dyer, Geoff. *The Ongoing Moment*. New York: Pantheon, 2005.

Eagleton, Terry. *How to Read a Poem*. Malden, MA: Blackwell, 2007.

Eakin, Emily. "Looking for That Brain Wave Called Love: Humanities Experts Use M.R.I.'s to Scan the Mind for the Locus of the Finer Feelings." The New York *Times* (October 28, 2000): B11, B13.

Earle, William James. "Aistheton." *The Journal of Aesthetics and Art Criticism* 37 (Fall 1978): 3-10.

———. "The Criticizability of Feelings." *The Journal of Aesthetics and Art Criticism* 45 (Summer 1987): 389-391.

Eaton, Marcia Mueler. *Basic Issues in Aesthetics*. Wadsworth Basic Issues in Philosophy Series. Belmont, CA: Wadsworth, 1988.

Eco, Umberto. *Art and Beauty in the Middle Ages*. New Haven, CT: Yale University Press, 1986.

———. *Interpretation and Overinterpretation*. With essays by Richard Rorty, Jonathan Culler, and Christine Brooke-Rose. Edited by Stefan Collini. New York: Cambridge University Press, 1992.

Edelstein, Alex S. *Total Propaganda: From Mass Culture to Popular Culture*. Mahwah, NJ: Lawrence Erlbaum Associates, 1997.

Edman, Irwin. *Arts and the Man: A Short Introduction to Aesthetics*. [originally: *The World, the Arts and the Artist*] Revised Edition. New York: W. W. Norton and Company, 1928, 1967.

Ehrenreich, Barbara. *Dancing in the Streets: A History of Collective Joy*. New York: Metropolitan Books, 2006.

Ehrenzweig, Anton. *The Hidden Order of Art: A Study in the Psychology of Artistic Imagination*. Berkeley, CA: University of California Press, 1967.

Eldridge, Richard. *An Introduction to the Philosophy of Art*. New York: Cambridge University Press, 2003.

———. *Leading a Human Life: Wittgenstein, Intentionality, and Romanticism*. Chicago: University of Chicago Press, 1997.

———. *Literature. Life, and Modernity*. Columbia Themes in Philosophy, Social Criticism, and the Arts Series. New York: Columbia University Press, 2008.

———, ed. *Stanley Cavell*. Contemporary Philosophy in Focus Series. New York: Cambridge University Press, 2003.

Elgin, Catherine Z., ed. *Nelson Goodman's Philosophy of Art*. The Philosophy of Nelson Goodman: Selected Essays, Volume 3. New York: Garland, 1997.

———. "Problems and Prospects of Wittgensteinian Aesthetics." *Journal of Aesthetics and Art Criticism* 45, no. 3 (Spring 1987): 251-261.

Else, Gerald F. *Plato and Aristotle on Poetry*. Edited with an introduction and notes by Peter Burian. Chapel Hill, NC: The University of North Carolina Press, 1986.

Elster, Jon. "Conventions, Creativity, Originality." In *Rules and Conventions: Literature, Philosophy, Social Theory*, Parallax: Re-visions Of Culture and Society, pp. 32-44. Edited by Mette Hjort. Baltimore, MD: Johns Hopkins University Press, 1992.

———. "Fullness and Parsimony: Notes on Creativity in the Arts." In *Explanation and Value in the Arts*, Cambridge Studies in Philosophy and the Arts, pp. 146-172. Edited by Salim Kemal and Ivan Gaskell. New York: Cambridge University Press, 1993.

Elton, William, ed. *Aesthetics and Language*. Oxford: Basil Blackwell, 1954.

Emerson, Ralph Waldo. *Selected Essays*. Edited by Larzer Ziff. New York: Penguin, 1982.

Empson, William. *Seven Types of Ambiguity*. Second Edition. New York: New Directions, 1930, 1947.

Engel, Leonard, ed. *The Big Empty: Essays on the Landscape as Narrative*. Albuquerque, NM: University of New Mexico Press, 1994.

Etcoff, Nancy. *Survival of the Prettiest: The Science of Beauty*. New York: Doubleday, 1999.

Ewen, Stuart. *All Consuming Images: The Politics of Style in Contemporary Culture*. New York: Basic Books, 1988.

———. *Captains of Consciousness: Advertising and the Social Roots of the Consumer Culture*. New York: McGraw-Hill, 1976.

Ewen, Stuart, and Elizabeth Ewen. "Fashion and Democracy." In *Channels of Desire: Mass Images and the Shaping of American Consciousness*, Second Edition, pp. 75-187. Minneapolis, MN: University of Minnesota Press, 1982, 1992.

Fallico, Arturo B. *Art and Existentialism*. Englewood Cliffs, NJ: Prentice-Hall, 1962.

Farrell, Frank B. *Why Does Literature Matter?* Ithaca, NY: Cornell University Press, 2004.

Feagin, Susan L. *Reading with Feeling: The Aesthetics of Appreciation*. Ithaca, NY: Cornell University Press, 1996.

Feagin, Susan, and Patrick Maynard, eds. *Aesthetics*. Oxford Readers Series. New York: Oxford University Press, 1997.

Fenton, James. *The Strength of Poetry: Oxford Lectures*. New York: Farrar, Straus and Giroux, 2001.

Ferguson, Frances. *Solitude and the Sublime: Romanticism and the Aesthetics of Individuation*. New York: Routledge, 1992.

Finn, David. *How to Look at Photographs: Reflections on the Art of Seeing*. New York: Harry N. Abrams, 1994.

Fischer, Ernst Peter. *Beauty and the Beast: The Aesthetic Moment in Science*. Translated by Elizabeth Oehlkers. New York: Plenum Trade, 1997, 1999.

Fish, Stanley. *Is There a Text in This Class? The Authority of Interpretative Communities*. Cambridge, MA: Harvard University Press, 1980.

———. *Professional Correctness: Literary Studies and Political Change*. New York: Oxford University Press, Clarendon Press, 1995.

Fisher, John, ed. *Essays on Aesthetics: Perspectives on the Work of Monroe C. Beardsley*. Philadelphia: Temple University Press, 1983.

———, ed. *Perceiving Artworks*. Philosophical Monographs Series. Philadelphia, PA: Temple University Press, 1980.

Fisher, John Andrew, ed. *Reflecting on Art*. Mountain View, CA: Mayfield, 1993.

Fitch, James Marston, and William Bobenhausen. *American Building: The Environmental Forces that Shape It*. Revised Edition. New York: Oxford University Press, 1948, 1972, 1999.

Fokkema, Douwe, and Elrud Ibsch. *Theories of Literature in the Twentieth Century: Structuralism, Marxism, Aesthetics of Reception, Semiotics*. New York: St. Martin's Press, 1978.

Foster, Cheryl. "Ideas and Imagination: Schopenhauer on the Proper Foundation of Art." In *The Cambridge Companion to Schopenhauer*, pp. 213-251. Edited by Christopher Janaway.   New York: Cambridge University Press, 1999.

Foster, Hal, ed. *The Anti-Aesthetic: Essays on Postmodern Culture*. Port Townsend, WA: Bay Press, 1983.

Fowler, Barbara Hughes. *The Hellenistic Aesthetic*. Madison, WI: University of Wisconsin Press, 1989.

Fowler, Roger. *Linguistic Criticism*. Second Edition. OPUS Series. New York: Oxford University Press, 1996.

Fowles, John. *Wormholes: Essays and Occasional Writings*. Edited by Jan Relf. New York: Henry Holt and Company, 1998.

Fox, Richard Wightman, and T.J. Jackson Lears, eds. *The Culture of Consumption: Critical Essays in American History, 1880-1980*. New York: Pantheon, 1983.

Frank, Robert H., and Philip J. Cook. *The Winner-Take-All Society*. Martin Kessler Books. New York: The Free Press, 1995.

Fredman, Stephen. *The Grounding of American Poetry: Charles Olson and the Emersonian Tradition*. Cambridge Studies in American Literature and Culture Series. New York: Cambridge University Press, 1993.

Freeland, Cynthia. *But Is It Art? An Introduction to Art Theory*. New York: Oxford University Press, 2001.

Freeland, Cynthia A., and Thomas E. Wartenberg, eds. *Philosophy and Film*. New York: Routledge, 1995.

Friday, Jonathan. *Aesthetics and Photography*. Aesthetics and the Philosophy of Art Series. Burlington, VT: Ashgate, 2002.

Friedländer, Max J. *On Art and Connoisseurship*. Boston: Beacon Press, 1942.

Friedman, B.H. *Jackson Pollock: Energy Made Visible*. New York: McGraw-Hill, 1972; reprint edition, New York: Da Capo, 1995.

Friedrich, Paul. *The Language Parallax: Linguistic Relativism and Poetic Indeterminacy*. Texas Linguistics Series. Austin, TX: University of Texas Press, 1986.

Froman, Wayne J. "Action Painting and the World-As-Picture." *Journal of Aesthetics and Art Criticism* 46, no. 4 (Summer 1988): 464-475.

Gallie, W.B. " Art and Politics." *The Aristotelian Society Supplementary Volume* 46 (1972): 103-124.

Gans, Herbert J. *Popular Culture and High Culture: An Analysis and Evaluation of Taste*. New York: Basic Books, 1974.

Gardner, Sebastian. "Aesthetics." In *The Blackwell Companion to Philosophy*, Blackwell Companions to Philosophy Series, pp. 229-256. Edited by Nicholas Bunnin and E.P. Tsui-James. Cambridge, MA: Blackwell, 1996.

Gass, William H. *Fiction and the Figures of Life: Essays*. Boston: David R. Godine, 1979.

———. *Finding a Form*. New York: Alfred A. Knopf, 1996; reprint edition, Ithaca, NY: Cornell University Press, 1996.

———. *Habitations of the Word*. New York: Simon and Schuster, 1984; reprint edition, Ithaca, NY: Cornell University Press, 1997.

Gates, Henry Louis, Jr. *Loose Canons: Notes on the Culture Wars*. New York: Oxford University Press, 1992.

———. *The Signifying Monkey: A Theory of African-American Literary Criticism*. New York: Oxford University Press, 1988.

Gaut, Berys, and Paisley Livingston, eds. *The Creation of Art: New Essays in Philosophical Aesthetics*. New York: Cambridge University Press, 2003.

Gaut, Berys, and Dominic McIver Lopes, eds. *The Routledge Companion to Aesthetics*. New York: Routledge, 2001.

Gentili, Bruno. *Poetry and Its Public: From Homer to the Fifth Century*. Translated with Introduction by A. Thomas Cole. Baltimore, MD: Johns Hopkins University Press, 1988.

Gibson, John, and Wolfgang Huemer, eds. *The Literary Wittgenstein*. New York: Routledge, 2004.

Gifford, Barry, and Lawrence Lee. *Jack's Book: An Oral Biography of Jack Kerouac*. New York: St. Martin's Press, 1994.

Gifford, Terry. *Pastoral*. The New Critical Idiom Series. New York: Routledge, 1999.

Gilmour, John C. *Fire on the Earth: Anselm Kiefer and the Postmodern World*. The Arts and Their Philosophies Series. Philadelphia: Temple University Press, 1990.

Gilson, Etienne. *Forms and Substances in the Arts*. French Literature Series. Translated by Salvator Attanasio. New York: Charles Scribner's Sons, 1966; reprint edition, London: Dalkey Archive Press, 2001.

———. *Painting and Reality*. The A.W. Mellon Lectures in the Fine Arts, Volume 4. New York: Meridian Books, 1959.

Glickman, Jack. "Creativity in the Arts." In *Philosophy Looks at the Arts: Contemporary Readings in Aesthetics*, Third Edition, pp. 169-185. Edited by Joseph Margolis. Philadelphia: Temple University Press, 1987.

Goellner, Ellen W., and Jacqueline Shea Murphy, eds. *Bodies of the Text: Dance as Theory, Literature as Dance*. New Brunswick, NJ: Rutgers University Press, 1995.

Goldie, Peter, and Elisabeth Scellekens. *Who's Afraid of Conceptual Art?* New York: Routledge, 2010.

Goldman, Alan H. *Aesthetic Value*. Focus Series. Boulder, CO: Westview, 1995.

Gombrich, E.H., Julian Hochberg, and Max Black. *Art, Perception, and Reality*. Baltimore, MD: The Johns Hopkins University Press, 1972.

Goodheart, Eugene. *Culture and the Radical Conscience*. Cambridge, MA: Harvard University Press, 1973.

Goodman, Nelson. *Languages of Art: An Approach to a Theory of Symbols*. Indianapolis, IN: Hackett, 1976.

———. *Of Mind and Other Matters*. Cambridge, MA: Harvard University Press, 1984.

———. *Problems and Projects*. New York: Bobbs-Merril, 1972.

———. *Ways of Worldmaking*. Indianapolis, IN: Hackett, 1978.

———, and Catherine Z. Elgin. *Reconceptions in Philosophy and Other Arts and Sciences*. Indianapolis, IN: Hackett, 1988.

Gottschall, Jonathan, and David Sloan Wilson, eds. *The Literary Animal: Evolution and the Nature of Narrative*. Forewords by E.O. Wilson and Frederick Crews. Evanston, IL: Northwestern University Press, 2005.

Gould, Timothy. "Cavell, Stanley: Survey of Thought." In *Encyclopedia of Aesthetics*, Volume 1, pp. 350-353. Edited by Michael Kelly. New York: Oxford University Press, 1998.

———. *Hearing Things: Voice and Method in the Writing of Stanley Cavell*. Chicago: University of Chicago Press, 1998.

Gow, Peter. "Aesthetics Is a Cross-Cultural Category: Against the Motion (2)." In *Key Debates in Anthropology*, pp. 271-275. Edited by Tim Ingold. New York: Routledge, 1996.

Gracia, Jorge J.E., Carolyn Korsmeyer, and Rodolphe Gasché, eds. *Literary Philosophers: Borges, Calvino, Eco*. New York: Routledge, 2002.

Graham, Gordon. *Philosophy of the Arts: An Introduction to Aesthetics*. New York: Routledge, 1997.

Grant, Damian. *Realism*. The Critical Idiom Series, Volume 9. New York: Methuen, 1970.

Graubard, Stephen R., ed. *Art and Science*. The Daedalus Library. Lanham, MD: University Press of America, 1986.

Graves, David. "The Institutional Theory of Art: A Survey." *Philosophia* 25, Nos. 1-4 (April 1997): 51-67.

Gray, Ann, and Jim McGuigan, eds. *Studying Culture: An Introductory Reader*. New York: Edward Arnold, 1993.

Ground, Ian. *Art or Bunk?* Mind Matters Series. New York: St. Martin's Press, 1989.

Groth, Paul, and Todd W. Bressi, eds. *Understanding Ordinary Landscapes*. New Haven, CT: Yale University Press, 1997.

Grube, G.M.A. *The Greek and Roman Critics*. Toronto: University of Toronto Press, 1965; reprint ed., Indianapolis, IN: Hackett, 1968, 1995.

Guetti, James. *Wittgenstein and the Grammar of Literary Experience*. Athens, GA: University of Georgia Press, 1993.

Gutman, Amy, ed. *Multicuturalism: Eamining the Politics of Recognition*. Princeton: Princeton University Press, 1994.

Guyer, Paul. *Kant and the Claims of Taste*. Second Edition. New York: Cambridge University Press, 1979, 1997.

———. *Kant and the Experience of Freedom: Essays on Aesthetics and Morality*. New York: Cambridge University Press, 1993.

———. *Values of Beauty: Historical Essays in Aesthetics*. New York: Cambridge University Press, 2005.

———, ed. *Kant's Critique of the Power of Judgment: Critical Essays*. Lanham, MD: Rowman and Littlefield, 2003.

Hagberg, G.L. *Art as Language: Wittgenstein, Meaning, And Aesthetic Theory*. Ithaca, NY: Cornell University Press, 1995.

———. *Meaning and Interpretation: Wittgenstein, Henry James, and Literary Knowledge*. Ithaca, NY: Cornell University Press, 1994.

Halliwell, Stephen. *The Aesthetics of Mimesis: Ancient texts and Modern Problems*. Princeton: Princeton University Press, 2002.

Hammermeister, Kai. *The German Aesthetic Tradition*. New York: Cambridge University Press, 2002.

Hanfling, Oswald, ed. *Philosophical Aesthetics: An Introduction*. Cambridge, MA: Basil Blackwell and The Open University, 1992.

Hanna, Judith Lynne. *To Dance is Human: A Theory of Nonverbal Communication*. Austin, TX: University of Texas Press, 1979; reprint ed., Chicago: University of Chicago Press, 1987.

Hardison, O.B., Jr. *Disappearing Through the Skylight: Culture and Technology in the Twentieth Century*. New York: Penguin, 1989.

Hare, William Francis (Earl of Listowel). *Modern Aesthetics: An Historical Introduction*. Studies in Culture and Communication Series. Original: *A Critical History of Modern*

Aesthetics, London: George Allen and Unwin, 1933; reprint edition, New York: Teachers College Press, 1967.

Harrel, Jean Gabbert. *Profundity: A Universal Value*. University Park, PA: Pennsylvania State University Press, 1992.

Harris, Steven, and Deborah Berke, eds. *Architecture of the Everyday*. Yale Publications on Architecture. New York: Princeton Architecural Press, 1997.

Harris, William V. *Ancient Literacy*. Cambridge, MA: Harvard University Press, 1989.

Harrison, Andrew. "Creativity and Understanding." *The Aristotelian Society Supplementary Volume* 45 (1971): 95-121.

———. *Making and Thinking: A Study of Intelligent Activities*. Indianapolis, IN: Hackett, 1978.

———. *Philosophy and the Arts: Seeing and Believing*. Bristol Introductions. Bristol, UK: Thoemmes Press, 1997.

Hartman, Charles O. *Free Verse: An Essay on Prosody*. Princeton: Princeton University Press, 1980; reprint edition, Evanston, IL: Northwestern University Press, 1996.

Hausman, Carl R. "Originality as a Criterion of Creativity." In *Creativity in Art, Religion, and Culture*, Elementa: Schriften zur Philosophie und ihrer Problemgeschichte, Band 42, pp. 26-41. Edited by Michael H. Mitias. Amsterdam: Rodopi, 1985.

Haworth, John T., Robert Stebbins, Seppo Iso-Ahola, Ken Roberts, John Kelly, and Stanley Parker. *Work, Leisure and Well-Bein*g. New York: Routledge, 1997.

Hegel, G.W.F. *Hegel: On the Arts*. Milestones of Thought in the History of Ideas Series. Abridged and translated by Henry Paolucci. New York: Frederick Ungar Publishing, 1979.

———. *Introductory Lectures on Aesthetics*. Translated by Bernard Bosanquet. Edited by Michael Inwood. New York: Penguin, 1993.

Heidt, Edward R. *A Rhetoric for a Formation of Intention*. A Catholic Scholars Press Book. San Francisco: International Scholars Publications, 1995.

Held, Virginia. "Access, Enablement, and the First Amendment." In *Philosophical Dimensions of the Constitution*, pp. 158-179. Edited by Diana T. Meyers and Kenneth Kipnis. Boulder, CO: Westview Press, 1988.

———. "Culture or Commerce: On the Liberation of Expression." *Philosophic Exchange* (1988-1989): 73-87.

Henrich, Dieter. *Aesthetic Judgment and the Moral Image of the World: Studies in Kant*. Stanford Series in Philosophy: Studies in Kant and German Idealism. Stanford, CA: Stanford University Press, 1992.

Hepburn, R.W. "Wonder." In *'Wonder' and Other Essays: Eight Studies in Aesthetics and Neighbouring Fields*, pp. 131-154. Edinburgh: Edinburgh University Press, 1984.

Herrington, Susan. *On Lanscapes*. Thinking in Action Series. New York: Routledge, 2009.

Herwitz, Daniel. *Aesthetics*. Key Concepts in Philosophy Series. New York: Continuum, 2008.

———. *Making Theory/Constructing Art: On the Authority of the Avant-Garde*. Chicago: University of Chicago Press, 1993.

Hexter, Ralph. *A Guide to the "Odyssey."* New York: Vintage, 1993.

Hiley, David R., James F. Bohman, and Richard Shusterman, eds. *The Interpretative Turn: Philosophy, Science, Culture*. Ithaca, NY: Cornell University Press, 1991.

Hirsch, Edward. *How To Read a Poem: An Fall in Love with Poetry*. A DoubleTake Book. New York: Harcourt Brace and Company, 1999.

Hitchens, Christopher. *The Elgin Marbles: Should They Be Returned to Greece?* Second Edition.   New York: Verso, 1987, 1997. [originally published as *Imperial Spoils: The Curious Case of the Elgin Marbles*, London: Chatto and Windus; New York: Hill and Wang, 1987.]

Hjort, Mette, ed. *Rules and Conventions: Literature, Philosophy, Social Theory*. Parallax: Re visions of Culture and Society Series. Baltimore, MD: Johns Hopkins University Press, 1992.

Hjort, Mette, and Sue Laver, eds. *Emotion and the Arts*. New York: Oxford University Press, 1997.

Hoaglund, John. "Originality and Aesthetic Value." *The British Journal of Aesthetics* 16, no. 1 (Winter 1976): 46-55.

Hoffmann, Roald. "Molecular Beauty." *The Journal of Aesthetics and Art Criticism* 48, no. 3 (Summer 1990): 191-204

Hofstadter, Albert, and Richard Kuhns, eds. *Philosophies of Art and Beauty: Selected Readings in Aesthetics from Plato to Heidegger*. Modern Library Books. New York: Modern Library, 1964.

Hofstadter, Douglas R. *Le Ton beau de Marot: In Praise of the Music of Language*. New York: Basic Books, 1997.

Hogarth, William. *The Analysis of Beauty*. Edited by Ronald Paulson. New Haven, CT: Yale University Press, 1997.

Holder, Alan. *A. R. Ammons*. Twayne's United States Author Series. Boston: Twayne, 1978.

Hollander, John. *Rhyme's Reason: A Guide to English Verse*. Third Edition. Yale Nota Bene Series. New Haven, CT: Yale University Press, 1981, 2001.

Hook, Sidney, ed. *Art and Philosophy: A Symposium*. New York: New York University Press, 1966.

Horowitz, Greg, and Tom Huhn, eds. *The Wake of Art: Criticism, Philosophy, and the Ends of Taste: Essays By Arthur C. Danto*. Critical Voices in Art, Theory and Culture Series. Amsterdam: G+B Arts International, 1998.

Hospers, John. "Artistic Creativity." *The Journal of Aesthetics and Art Criticism* 43, no. 3 (Spring 1985): 243-255.

———. *Meaning and Truth in the Arts*. Chapel Hill, NC: University of North Carolina Press, 1946.

———, ed. *Introductory Readings in Aesthetics*. New York: The Free Press, 1969.

Hough, Graham. *The Last Romantics*. University Paperbacks, Volume 18. London: Gerald Duckworth and Company, 1947; reprint edition, New York: Barnes and Noble, 1961.

Howard, V. A. *Artistry: The Work of Artists*. Indianapolis, IN: Hackett, 1982.

Hughes, Robert. *Culture of Complaint: The Fraying of America*. New York: Oxford University Press, 1993.

Hume, David. *Selected Essays*. Edited by Stephen Copley and Andrew Edgar. The World's Classics Series. New York: Oxford University Press, 1993.

Hughes, Fiona. *Kant's 'Critique of Aesthetic Judgement:' A Reader's Guide*. Continuum Reader's Guides Series. New York: Continuum, 2010.

Humphrey, Robert. *Stream of Consciousness in the Modern Novel: A Study of James Joyce, Virginia Woolf, Dorothy Richardson, William Faulkner, and Others*. Berkeley, CA: University of California Press, 1954.

Huntley, H.E. *The Divine Proportion: A Study in Mathematical Beauty*. New York: Dover, 1970.

Husain, Martha. *Ontology and the Art of Tragedy: An Approach to Aristotle's "Poetics."* SUNY Series in Ancient Greek Philosophy. Albany, NY: State University of New York Press, 2002.

Hurley, Ann, and Kate Greenspan, eds. *So Rich a Tapestry: The Sister Arts and Cultural Studies*. Lewisburg, PA: Bucknell University Press, Associated University Presses, 1995.

Hutcheson, Francis. *An Inquiry into the Original of Our Ideas of Beauty and Virtue*. Fourth Edition (1738). Reprint edition, n.p.: Lincoln-Rembrandt Publishing, n.d.

Hyman, John. *The Imitation of Nature*. New York: Basil Blackwell, 1989.

Jones, Eric L. *Cultures Merging: A Historical and Economic Critique of Culture*. Princeton: Princeton University Press, 2006.

Ingarden, Roman. *Ontology of the Work of Art*. Series in Continental Thought. Translated by Raymond Meyer with John T. Goldthwait. Athens, OH: Ohio University Press, 1989.

Iseminger, Gary, ed. *Intention and Interpretation*. The Arts and Their Philosophies Series. Philadelphia: Temple University Press, 1992.

Isenberg, Arnold. *Aesthetics and the Theory of Criticism: Selected Essays of Arnold Isenberg*. Edited by William Callaghan, Leigh Cauman, Carl Hempel, Sidney Morgenbesser, Mary Mothersill, Ernest Nagel, Theodore Norman. Chicago: University of Chicago Press, 1973.

Jackson, John Brinckerhoff. *A Sense of Place, a Sense of Time*. New Haven, CT: Yale University Press, 1994.

Jackson, Philip W. *John Dewey and the Lessons of Art*. New Haven, CT: Yale University Press, 1998.

Jacobs, Lewis, ed. *Introduction to the Art of the Movies*. New York: The Noonday Press, 1960.

Jacoby, Russell. *The End of Utopia: Politics and Culture in an Age of Apathy*. New York: Basic Books, 1999.

———. *The Last Intellectuals: American Culture in the Age of Academe*. New York: Basic Books, 1987.

Janaway, Christopher. *Images of Excellence: Plato's Critique of the Arts*. New York: Oxford University Press, Clarendon Press, 1995.

———. *Reading Aesthetics and Philosophy of Art: Selected Texts with Interactive Commentary*. Reading Philosophy Series. Malden, MA: Blackwell, 2006.

Janson, H.W. "Originality as a Ground for Judgment of Excellence." In *Art and Philosophy: A Symposium*, pp. 24-31. Edited by Sidney Hook. New York: New York University Press, 1966.

Jarvie, Ian. *Philosophy of the Film: Epistemology, Ontology, Aesthetics*. New York: Routledge and Kegan Paul, 1987.

Johnson, Steven. *Everything Bad Is Good for You: How Today's Popular Culture Is Actually Making Us Smarter*. New York: Riverhead Books, 2005.

Johnston, Edward. *Decoration and Its Uses*. Transcribed and introduced by John C. Tarr. A Double Elephant Press Book. Berkeley, CA: Ten Speed Press, 1991.

Johnston, Jill. "The New American Dance." In *The New American Arts*, pp. 162-193. Edited by Richard Kostelanetz. New York: Collier Books, 1965.

Jones, Carolyn A., and Peter Galison, eds. *Picturing Science, Producing Art*. New York: Routledge, 1998.

Jones, Kent. "The Summer of Our Malcontent." *Film Comment* (September/October 1996); *Harper's Magazine* (December 1996): 21, 25-25.

Juhl, P.D. *Interpretation: An Essay in the Philosophy of Literary Criticism*. Princeton: Princeton University Press, 1980.

Jung, C.G. *The Spirit in Man, Art, and Literature*. Bollingen Series20: The Collected Works of C.G. Jung: Volume 15. Translated by R.F.C. Hull. Princeton: Princeton University Press, 1966.

Kandinsky, Wassily. *Concerning the Spiritual Art*. Translated by M.T.H. Sadler. London: Constable and Company, 1914; reprint ed., New York: Dover, 1977.

Katz, Albert N., Cristina Cacciari, Raymond W. Gibbs, Jr., and Mark Turner. *Figurative Language and Thought*. Counterpoints: Cognition, Memory, and Language Series. New York: Oxford University Press, 1998.

Keen, Sam. *Apology for Wonder*. New York: Harper and Row, 1969.

Kellner, Douglas. *Critical Theory, Marxism, and Modernity*. Parallax: Re-visions of Culture and Society Series. Baltimore, MD: Johns Hopkins University Press, 1989.

Kelly, Katherine E., ed. *The Cambridge Companion to Tom Stoppard*. Cambridge Companions to Literature Series. New York: Cambridge University Press, 2001.

Kemal, Salim, and Ivan Gaskell, eds. *Explanation and Value in the Arts*. Cambridge Studies in Philosophy and the Arts. New York: Cambridge University Press, 1993.

———, eds. *Landscape, Natural Beauty and the Arts*. Cambridge Studies in Philosophy and the Arts. New York: Cambridge University Press, 1993.

———, eds. *The Language of Art History*. Cambridge Studies in Philosophy and the Arts. New York: Cambridge University Press, 1991.

Kennedy, George A. *Comparative Rhetoric: An Historical and Cross-Cultural Introduction*. New York: Oxford University Press, 1998.

Kennick, W.E. "Form and Content in Art." In *Art and Philosophy: A Symposium*, pp. 194- 205. Edited by Sidney Hook. New York: New York University Press, 1966.

———, ed. *Art And Philosophy: Readings in Aesthetics*. Second Edition. New York: St. Martin's Press, 1979.

Kieran, Matthew. "Art and the Limitations of Experience." In *Is Nothing Sacred?*, pp. 51-58. Edited Ben Rogers. New York: Routledge, 2004.

———. *Revealing Art*. New York: Routledge, 2005.

Kingwell, Mark. "Against Smoothness." *Harper's Magazine* 301, no. 1802 (July 2000): 15- 18.

Kirschten, Robert. *Approaching Prayer: Ritual and the Shape of Myth in A. R. Ammons and James Dickey*. Southern Literary Studies Series. Baton Rouge, LA: Louisiana State University Press, 1998.

———, ed. *Critical Essays on A. R. Ammons*. Critical Essays on American Literature Series. New York: G. K. Hall and Company, 1997.

Kirwan, James. *The Aesthetic in Kant: A Critique*. Continuum Studies in Philosophy Series. New York: Continuum, 2004.

Kitcher, Philip. *Joyce's Kaleidoscope: An Invitation to 'Finnegan's Wake.'* New York: Oxford University Press, 2007.

Kivy, Peter, ed. *The Blackwell Guide to Aesthetics*. Blackwell Philosophy Guides Series. Malden, MA: Blackwell, 2004.

Knapp, Steven. *Literary Interest: The Limits of Anti-Formalism*. Cambridge, MA: Harvard University Press, 1993.

Knowles, Dudley, and John Skorupski, eds. *Virtue and Taste: Essays on Politics, Ethics and Aesthetics*. Philosophical Quarterly Supplementary Series, Volume 2. Cambridge, MA: Basil Blackwell, 1993.

Knox, Israel. "Schopenhauer's Aesthetic Theory." In *Schopenhauer: His Philosophical Achievement*, pp. 132-146. Edited by Michael Fox. Totowa, NJ: Barnes and Noble Books, 1980.

Kofman, Sarah. *Freud and Fiction*. Translated by Sarah Wykes. Boston: Northeastern University Press, 1974, 1991.

Korsmeyer, Carolyn. *Making Sense of Taste: Food and Philosophy*. Ithaca, NY: Cornell University Press, 1999.

———, ed. *Aesthetics: The Big Questions*. Philosophy: The Big Questions Series. Malden, MA: Blackwell, 1998.

Kostelanetz, Richard, ed. *Merce Cunningham: Dancing in Space and Time*. Chicago: Chicago Review Press, 1992; reprint edition, New York: Da Capo Press, 1998.

———, ed. *The New American Arts*. New York: Collier Books, 1965.

Kracauer, Siegfried. *Theory of Film: The Redemption of Physical Reality*. New York: Oxford University Press, 1965.

Krauss, Rosalind E. *The Originality of the Avant-Garde and Other Modernist Myths*. Cambridge, MA: MIT Press, 1985.

Kristeller, Paul Oskar. *Renaissance Thought and the Arts*. Expanded Edition. Princeton: Princeton University Press, 1964, 1990.

Kulka, Tomas. "The Artistic and the Aesthetic Value of Art." *The British Journal of Aesthetics* 21, no. 4 (Autumn 1981): 336-350.

———. *Kitsch and Art*. University Park, PA: Pennsylvania State University Press, 1997.

Kuspit, Donald. *The Dialectic of Decadence: Between Advance and Decline in Art*. New York: Allworth Press, 2000.

Lamarque, Peter. *Fictional Points of View*. Ithaca, NY: Cornell University Press, 1996.

———, and Stein Haugom Olsen. *Truth, Fiction, and Literature: A Philosophical Perspective*. Clarendon Library of Logic and Philosophy. New York: Oxford University Press, Clarendon Press, 1994.

Landow, George P. *Ruskin*. Past Masters Series. New York: Oxford University Press, 1985.

Lang, Candace D. *Irony/Humor: Critical Paradigms*. Baltimore, MD: Johns Hopkins University Press, 1988.

Lang, Berel. *Art and Inquiry*. Detroit, MI: Wayne State University Press, 1975.

———, ed. *The Concept of Style*. Revised and Expanded Edition. Ithaca, NY: Cornell University Press, 1979, 1987.

———, ed. *The Death of Art*. New York: Haven, 1984.

Langer, Susanne K. *Feeling and Form: A Theory of Art*. The Scribner Library Series. New York: Charles Scibner's Sons, 1953.

———. *Problems of Art: Ten Philosophical Lectures*. New York: Charles Scribner's Sons, 1957.

Lanham, Richard A. *Literacy and the Survival of Humanism*. New Haven, CT: Yale University Press, 1983.

Lawrence, Amy. *The Films of Peter Greenaway*. Cambridge Film Classics. New York: Cambridge University Press, 1997.

Leavis, F.R. *The Critic as Anti-Philosopher: Essays and Papers*. Elelphant Paperbacks Series. Edited by G. Singh. Introduction by Paul Dean. London: Chatto and Windus, 1982; reprint edition, Chicago: Ivan R. Dee, 1998.

———. *The Living Principle: 'English' as a Discipline of Thought*. Elelphant Paperbacks Series. Introduction by Paul Dean. London: Chatto and Windus, 1975; reprint edition, Chicago: Ivan R. Dee, 1998.

———. *Revaluation: Tradition and Development in English Poetry*. Elelphant Paperbacks Series. Introduction by Paul Dean. London: Chatto and Windus, 1947; reprint edition, Chicago: Ivan R. Dee, 1998.

Lehman, David. *The Last Avant-Garde: The Making of the New York School of Poets*. New York: Doubleday, 1998.

Lehman, Peter, ed. *Defining Cinema*. Depth of Field Series. New Brunswick, NJ: Rutgers University Press, 1997.

Lennard, John. *The Poetry Handbook: A Guide to Reading Poetry for Pleasure and Practical Criticism*. New York: Oxford University Press, 1996.

Lent, John A., ed. *Asian Popular Culture*. International Communication and Popular Culture Series. Boulder, CO: Westview, 1995.

Le Quesne, A.L. *Carlyle*. Past Masters Series. New York: Oxford University Press, 1982.

Levine, George, ed. *Aesthetics and Ideology*. The Center for the Critical Analysis of Contemporary Culture Series. New Brunswick, NJ: Rutgers University Press, 1995.

Levine, Lawrence W. *Highbrow/Lowbrow: The Emergence of Cultural Hierarchy in America*. The William E. Massey Sr. Lectures in the History of American Civilization, 1986. Cambridge, MA: Harvard University Press, 1988.

———. *The Opening of the American Mind: Canons, Culture and History*. Boston: Beacon Press, 1996.

Levinson, Jerrold, ed. *Aesthetics and Ethics: Essays at the Intersection*. Cambridge Studies in Philosophy and the Arts. New York: Cambridge University Press, 1998.

———, ed. *The Oxford Handbook of Aesthetics*. New York: Oxford University Press, 2003.

Lewis, Peter. "Art, the Community's Medicine." *The British Journal of Aesthetics* 35, no. 3 (July 1995): 205-216.

Lewis-Williams, David. *The Mind in the Cave: Consciousness and the Origins of Art*. London: Thames and Hudson, 2002.

Lieberson, Stanley. *A Matter of Taste: How Names, Fashions, and Culture Change*. New Haven, CT: Yale University Press, 2000.

Light, Andrew, and Jonathan M. Smith, eds. *The Aesthetics of Everyday Life*. New York: Columbia University Press, 2005.

Lippar, Lucy R. *The Lure of the Local: Senses of Place in a Multicentered Society*. New York: New Press, 1997.

Livingston, Paisley. *Art and Intention: A Philosophical Study*. New York: Oxford University Press, Clarendon Press, 2005.

———. "Counting Fragments, and Fenhofer's Paradox." *British Journal of Aesthetics* 39, no. 1 (January 1999): 14-23.

———. *Literary Knowledge: Humanistic Inquiry and the Philosophy of Science*. Ithaca, NY: Cornell University Press, 1988.

———. "*Pentimento*." In *The Creation of Art: New Essays in Philosophical Aesthetics*, pp. 89-115. Edited by Berys Gaut and Paisley Livingston. New York: Cambridge University Press, 2003.

Lodge, David. *The Art of Fiction*. New York: Viking, 1992.

Lord, Carnes. "Aristotle's History of Poetry." *Transactions of the American Philological Association* 104 (1974): 195-229.

Lucas, D.W. *Aristotle: 'Poetics.'* New York: Oxford University Press, Clarendon Press, 1968.

Lury, Celia. *Consumer Culture*. New Brunswick, NJ: Rutgers University Press, 1996.

Lumet, Sidney. *Making Movies*. New York: Vintage, 1995.

Lukacs, Georg. *The Theory of the Novel: A Historico-Philosophical Essay on the Forms of Great Epic Literature*. Translated by Anna Bostock. Cambridge, MA: MIT Press, 1968, 1971.

Lyas, Colin. *Aesthetics*. Fundamentals of Philosophy Series. Buffalo, NY: McGill-Queen's University Press, 1997.

———. "Aesthetic and Personal Qualities." *Proceedings of the Aristotelian Society* 72 (1971-1972): 171-193.

———. "Personal Qualities and the Intentional Fallacy." In *Philosophy and the Arts*, Royal Institute of Philosophy Lectures, Volume Six 1971-1972. New York: St. Martin's Press, 1973.

Lydenberg, Robin. *Word Cultures: Radical Theory and Practice in William S. Burroughs' Fiction*. Urbana, IL: University of Illinois Press, 1987.

McAllister, James W. *Beauty and Revolution in Science*. Ithaca, NY: Cornell University Press, 1996.

McCloskey, Mary A. *Kant's Aesthetic*. Albany, NY: State University of New York Press, 1987.

McCormick, Peter J., ed. *The Reasons of Art*. Philosophica Series. Ottawa: University of Ottawa, 1985.

McCreight, Tim. *Design Language*. Cape Elizabeth, ME: Brynmorgen Press, 1996.

Macdonald, Kevin, and Mark Cousins, eds. *Imagining Reality: The Faber Book of Documentary*. Boston: Faber and Faber, 1996.

McFarland, Thomas. *Originality and Imagination*. Baltimore, MD: John Hopkins University Press, 1985.

McFee, Graham. "The Fraudulent in Art." *The British Journal of Aesthetics* 20, no. 3 (Summer 1980): 215-228.

———. *Understanding Dance*. New York: Routledge, 1992.

McGinn, Colin. *Ethics, Evil, and Fiction*. New York: Oxford University Press, Clarendon Press, 1997.

———. *The Power of Movies: How Screen and Mind Interact*. New York: Vintage, 2005.

———. *Shakespeare's Philosophy: Discovering the Meaning Behind the Plays*. New York: Harper Collins, 2006.

McLaughlin, Thomas. *Street Smarts and Critical Theory: Listening to the Vernacular*. Madison, WI: University of Wisconsin Press, 1996.

McNeil, William H. *Keeping Together in Time: Dance and Drill in Human History*. Cambridge, MA: Harvard University Press, 1995.

Manns, James W. *Aesthetics*. Explorations in Philosophy Series. Armonk, NY: M.E. Sharpe, 1998.

Margalit, Avishai. *The Decent Society*. Translated by Naomi Goldblum. Cambridge, MA: Harvard University Press, 1996.

Margolis, Joseph. *Art and Philosophy*. Atlantic Highlands, NJ: Humanities Press, 1980.

———. *The Language of Art and Art Criticism: Analytic Questions in Aesthetics*. Detroit: Wayne State University Press, 1965.

———. "Ontology of Art: Historical Ontology." In *Encyclopedia of Aesthetics*, Volume 3, pp. 390-394. Edited by Michael Kelly. New York: Oxford University Press, 1998.

———, ed. *Philosophy Looks at the Arts: Contemporary Readings in Aesthetics*. Third Edition. Philadelphia: Temple University Press, 1987.

Mariani, Paul. *William Carlos Williams: A New World Naked*. New York: W. W. Norton and Company, 1981.

Maritain, Jacques. *Creative Intuition in Art and Poetry*. The A.W. Mellon Lectures in the Fine Arts, Volume 1. New York: Meridian Books, 1953, 1955.

Martin, James Alfred, Jr. *Beauty and Holiness: The Dialogue between Aesthetics and Religion*. Princeton: Princeton University Press, 1990.

Martland, T.R. "Austin, Art, and Anxiety." *The Journal of Aesthetics and Criticism* 29, no. 2 (Winter 1970): 169-174.

Marx, Leo. *The Pilot and the Passenger: Essays on Literature, Technology, and Culture in the United States*. New York: Oxford University Press, 1988.

Mast, Gerald, and Marshall Cohen, eds. *Film Theory and Criticism: Introductory Readings*. Third Edition. New York: Oxford University Press, 1985.

Mast, Gerald, and Marshall Cohen, eds. *Film Theory and Criticism: Introductory Readings*. First Edition. New York: Oxford University Press, 1974.

Mathews, Harry, and Alastair Brotchie, eds. *Oulipo Compendium*. Atlas Arkhive Documents of the Avant-Garde Series, Number 6. London: Atlas Press, 1998.

———, Iain White, and Warren Motte Jr., trans. *Oulipo Laboratory: Texts from the Bibliotheque Oulipienne by Raymond Queneau, Italo Calvino, Paul Fournel, Jacques Jouet, Claude Berge and Harry Mathews*. Atlas Anti-Classics: Shorter Works of the Anti-Tradition Series. Preface by Francois Le Lionnais. Introduction by Alastair Britchie. London: Atlas Press, 1995.

Matthiessen, F.O. *American Renaissance: Art and Expression in the Age of Emerson and Whitman*. New York: Oxford University Press, 1941.

Mattick, Paul. *Art in Its Time: Theories and Practices of Modern Aesthetics*. New York: Routledge, 2003.

Meerbote, Ralf, ed. *Kant's Aesthetics*. North American Kant Society Studies in Philosophy, Volume 1. Atascadero, CA: Ridgeview Publishing Company, 1991.

Melzer, Arthur M., Jerry Weinberger, M. Richard Zinman, eds. *Democracy and the Arts*. Symposium on Science, Reason, and Modern Democracy. Ithaca, NY: Cornell University Press, 1999.

Meynell, Hugo A. *The Nature of Aesthetic Value*. Albany, NY: State University of New York Press, 1986.

Middleman, Raoul. "An American Sensibility." *Harper's Magazine* 301, no. 1802 (July 2000): 18-20.

Midgley, Mary. *Science and Poetry*. New York: Routledge, 2001.

Miles, Jack. *God: A Biography*. New York: Vintage, 1995.

Miller, J. Hillis. *On Literature*. Thinking in Action Series. New York: Routledge, 2002.

Miller, William Ian. *Faking It*. New York: Cambridge University Press, 2003.

Mitchell, William J. *Iconology: Image, Text, Ideology*. Chicago: University of Chicago Press, 1986.

———. *The Logic of Arcitecture: Design, Computation, and Cognition*. Cambridge, MA: MIT Press, 1990.

Mitchell, W.J.T., ed. *Against Theory: Literary Studies and the New Pragmatism*. Chicago: University of Chicago Press, 1985.

Mithen, Steven. *The Prehistory of the Mind: The Cognitive Origins of Art, Religion and Science*. London: Thames and Hudson, 1996.

———. *The Singing Neanderthals: The Origins of Music, Language, Mind and Body*. London: Weidenfield and Nicolson, 2005.

Morphy, Howard. "Aesthetics Is a Cross-Cultural Category: For the Motion (1)." In *Key Debates in Anthropology*, pp. 255-260. Edited by Tim Ingold. New York: Routledge, 1996.

Morris, Sarah P. *Daidalos and the Origins of Greek Art*. Princeton: Princeton University Press, 1992.

Mortensen, Preben. *Art in the Social Order: The Making of the Modern Conception of Art*. Albany, NY: State University of New York Press, 1997.

Mothersill, Mary. "'Unique' as an Aesthetic Predicate." *The Journal of Philosophy* 58 (1961): 421-437.

Motte, Warren R., Jr., trans. and ed. *Oulipo: A Primer of Potential Literature*. Lincoln, NB: University of Nebraska Press, 1986; reprint edition, Normal, IL: Dalkey Archive Press, 1998.

Movshovitz, Howie, ed. *Mike Leigh Interviews*. Conversations with Filmmakers Series. Jackson, MI: University Press of Mississippi, 2000.

Muecke, D.C. *Irony and the Ironic*. Second Edition. The Critical Idiom Series, Volume 13. New York: Methuen, 1970, 1982.

Mulhall, Stephen. *Inheritance and Originality: Wittgenstein, Heidegger, Kierkegaard*. New York: Oxford University Press, Clarendon Press, 2001.

———. *On Being in the World: Wittgenstein and Heidegger on Seeing Aspects*. New York: Routledge, 1990.

———. *On Film*. Thinking in Action Series. New York: Routledge, 2002.

———. *Stanley Cavell: Philosophy's Recounting of the Ordinary*. New York: Oxford University Press, Clarendon Press, 1994.

Mumford, Lewis. *Sticks and Stones: A Study of American Architecture and Civilization*. Second Revised Edition. n.p.: Boni and Liverright, 1924; reprint edition, New York: Dover, 1955.

Murray, Charles. *Human Accomplishment: The Pursuit of Excellence in the Arts and Sciences, 800 B.C. to 1950*. New York: HarperCollins, 2003.

Murray, Gilbert. *The Classical Tradition in Poetry*. The Charles Eliot Norton Lectures 1926. Cambridge, MA: Harvard University Press, 1927; reprint edition, New York: Vintage, 1957.

Murray, Penelope, trans. and ed. *Classical Literary Criticism*. Second Edition. Translated with T.S. Dorsch. Penguin Books, 1965, 2000.

Nabokov, Vladimir. *Lectures on Literature*. Harvest Books. Edited by Fredson Bowers. Introduction by John Updike. New York: Harcourt Brace Jovanovich, 1980.

Nehamas, Alexander. *The Art of Living: Socratic Reflections from Plato to Foucault*. Sather Lectures, Volume 61. Berkeley, CA: University of California Press, 1998.

———. *Nietzsche: Life as Literature*. Cambridge, MA: Harvard University Press, 1985.

———. "Nietzsche, Modernity, Aestheticism." In *The Cambridge Companion to Nietzsche*, pp. 223-251. Edited by Bernd Magnus and Kathleen M. Higgins. New York: Cambridge University Press, 1996.

———. *Only a Promise of Happiness: The Place of Beauty in a World of Art*. Princeton: Princeton University Press, 2007

———. "Plato and Mass Media." *The Monist* 71 (Spring 1988): 214-234.

———. "Serious Watching." *South Atlantic Quarterly* (*The Politics of Liberal Education*) 89, no. 1 (Winter 1990): 157-180. Reprinted in *The Interpretative Turn: Philosophy, Science, Culture*, pp. 260-281. Edited by David R. Hiley, James F. Bohman, and Richard Shusterman. Ithaca, NY: Cornell University Press, 1991.

———. *Virtues of Authenticity: Essays on Plato and Socrates*. Princeton: Princeton University Press, 1998.

Neill, Alex, and Aaron Ridley, eds. *Arguing about Art: Contemporary Philosophical Debates*. New York: McGraw-Hill, 1995.

———, eds. *The Philosophy of Art: Readings Ancient and Modern*. New York: McGraw-Hill, 1995.

Nemerov, Howard. *Poets on Poetry*. New York: Basic Books, 1966.

New, Christopher. *Philosophy of Literature: An Introduction*. New York: Routledge, 1999.

Newfield, Christopher. *The Emerson Effect: Individualism and Submission in America*. Chicago: University of Chicago Press, 1996.

Newman, Jay. *Inauthentic Culture and Its Philosophical Critics*. Montreal: McGill-Queen's University Press, 1997.

———. *The Journalist in Plato's Cave*. Madison, NJ: Fairleigh Dickinson University Press, Associated University Presses, 1989.

Newton, Adam Zachary. *Narrative Ethics*. Cambridge, MA: Harvard University Press, 1995.

Newton, K.M., ed. *Twentieth-Century Literary Theory: A Reader*. New York: St. Martin's Press, 1988.

Nisbet, H.B., ed. *German Aesthetic and Literary Criticism: Winckelmann, Lessing, Hamann, Herder, Schiller and Goethe*. New York: Cambridge University Press, 1985.

Nochlin, Linda. *The Politics of Vision: Essays on Nineteenth-Century Art and Society*. Icon Editions. New York: Harper and Row, 1989.

Novitz, David. *Knowledge, Fiction and Imagination*. Philadelphia: Temple University Press, 1987.

Nussbaum, Martha C. *Cultivating Humanity: A Classical Defense of Reform in Liberal Education*. Cambridge, MA: Harvard University Press, 1997.

———. *Love's Knowledge: Essays on Philosophy and Literature*. New York: Oxford University Press, 1990.

———. *Poetic Justice: The Literary Imagination and Public Life*. The Alexander Rosenthal Lectures, Northwestern University Law School. Boston: Beacon, 1995.

———. *Upheavals of Thought: The Intelligence of Emotions*. New York: Cambridge University Press, 2001.

Nuttal, A.D. *Why Does Tragedy Give Pleasure?* New York: Clarendon Press, Oxford University Press, 1996.

Oelschlaeger, Max. *The Idea of Wilderness: From Prehistory to the Age of Ecology*. New Haven, CT: Yale University Press, 1991.

O'Hear, Anthony. *The Element of Fire: Science, Art and the Human World*. New York: Routledge, 1988.

Olalquiaga, Celeste. *The Artificial Kingdom: A Treasury of the Kitsch Experience with Remarkable Objects of Art and Nature, Extraordinary Events, Eccentric Biography and Original Theory plus Many Wonderful Illustrations Selected by the Author*. New York: Pantheon, 1999.

Oliver, Mary. *Rules for the Dance: A Handbook for Writing and Reading Metrical Verse*. New York: Houghton Mifflin, 1998.

Osborne, Harold, ed. *Aesthetics*. Oxford Readings in Philosophy. New York: Oxford University Press, 1972.

————. *Aesthetics and Art Theory: An Historical Introduction*. New York: E.P. Dutton, 1968.

————, ed. *Aesthetics in the Modern World*. New York: Weybright and Talley, 1968.

————. "The Concept of Creativity in Art." *The British Journal of Aesthetics* 19, no. 3 (Summer 1979): 224-231.

Osborne, Peter, ed. *From an Aesthetic Point of View: Philosophy, Art and the Senses*. London: Serpent's Tail, 2000.

Overing, Joanna. "Aesthetics Is a Cross-Cultural Category: Against the Motion (1)." In *Key Debates in Anthropology*, pp. 260-266. Edited by Tim Ingold. New York: Routledge, 1996.

Owens, Wayne D. "Heidegger's Philosophy of Art." *The British Journal of Aesthetics* 29, no. 2 (Spring 1989): 128-139.

Palmer, Anthony. "Creativity and Understanding." *The Aristotelian Society Supplementary Volume* 45 (1971): 73-93.

Palmer, Jerry, and Mo Dodson, eds. *Design and Aesthetics: A Reader*. New York: Routledge, 1996.

Panofsky, Erwin. *Idea: A Concept in Art Theory*. Translated by Joseph J.S. Peake. Icon Editions. New York: Harper and Row, 1924, 1968.

————. *The Life and Art of Albrecht Dürer*. Fourth Edition. Princeton: Princeton University Press, 1943, 1945, 1948, 1955.

———. *Meaning in the Visual Arts: Papers in and on Art History*. Garden City, NY: Doubleday Anchor, 1955.

Parenti, Michael. "Fabricating a 'Cultural Democracy'." In *Dirty Truths: Reflections on Politics, Media, Ideology, Conspiracy, Ethnic Life and Class Power*. San Francisco: City Lights Books, 1996.

Pascoe, David. *Peter Greenaway: Museums and Moving Images*. Essays in Art and Culture Series. London: Reaktion Books, 1997.

Paskow, Alan. *The Paradoxes of Art: A Phenomenological Investigation*. New York: Cambridge University Press, 2004.

Passmore, John. *Serious Art*. La Salle, IL: Open Court, 1991.

Patterson, Thomas C. *Inventing Western Civilization*. Cornerstone Books Series. New York: Monthly Review Press, 1997.

Pattison, George. *Art, Modernity and Faith: Restoring the Image*. Second Edition. London: SCM Press, 1991, 1998.

Paz, Octavio. *Marcel Duchamp: Appearance Stripped Bare*. Translated by Rachel Phillips and Donald Gardner. New York: Arcade Publishing, 1978.

Peacock, Molly. *How to Read a Poem … and Start a Poetry Circle*. New York: Riverhead Books, 1999.

Perkins, David. *A History of Modern Poetry: Modernism and After*. Cambridge, MA: Belknap Press, Harvard University Press, 1987.

Perloff, Marjorie. *Frank O'Hara: Poet among Painters*. New Edition. Chicago: University of Chicago Press, 1977, 1998.

———. *The Poetics of Indeterminacy: Rimbaud to Cage*. Princeton: Princeton University Press, 1981.

———. *Unoriginal Genius: Poetry by Other Means in the New Century*. Chicago: University of Chicago Press, 2010.

———. *Wittgenstein's Ladder: Poetic Language and the Strangeness of the Ordinary*. Chicago: University of Chicago Press, 1996.

Perrine, Laurence. *Sound and Sense: An Introduction to Poetry*. Fourth Edition. New York: Harcourt, Brace, Jovanovich, 1956, 1963, 1969, 1973.

Petro, Patrice, ed. *Fugitive Images: From Photography to Video*. Theories of Contemporary
Culture, Volume 16. Bloomington, IN: Indiana University Press, 1995.

Philipson, Morris H. *An Outline of Jungian Aesthetics*. Second Edition. Boston: Sigo Press,
1963, 1994.

Pieper, Josef. *Leisure: The Basis of Culture*. Translated by Alexander Dru. Introduction by
T.S. Eliot. New York: Pantheon, 1952.

———. *Leisure: The Basis of Culture*. Translated by Gerald Malsbary. Introduction by Roger
Scruton. South Bend, IN: St. Augustine's Press, 1948, 1998.

Pilling, John, ed. *The Cambridge Companion to Beckett*. Cambridge Companions to Literature
Series. New York: Cambridge University Press, 1994.

Pillow, Kirk. *Sublime Understanding: Aesthetic Reflection in Kant and Hegel*. Studies in
Contemporary German Social Thought Series. Cambridge, MA: MIT Press, 2000.

Pinkerton, Linda F., and John T. Guardalabene. *The Art Law Primer: A Manual for Visual
Artists*. New York: Nick Lyons Books, 1988.

Pinsky, Robert. *The Sounds of Poetry: A Brief Guide*. New York: Farrar, Straus and Giroux,
1998.

Plantinga, Carl. *Moving Viewers: American Film and the Spectator's Experience*. Berkeley,
CA: University of California Press, 2009.

Plantinga, Carl, and Greg M. Smith, eds. *Passionate Views: Film, Cognition, and Emotion*.
Baltimore, MD: The Johns Hopkins University Press, 1999.

Plato. *Ion, Hippias Minor, Laches, Protagoras*. The Dialogues of Plato, Volume 3. Translated
with comment by R.E. Allen. New Haven, CT: Yale University Press, 1996.

Plato. *Plato on Poetry*. Cambridge Greek and Latin Classics Series. Edited with introduction
and commentary by Penelope Murray. New York: Cambridge University Press, 1996.

Poe, Edgar Allan. *The Philosophy of Composition*. New York: Pageant Press, 1959.

Poirier, Richard. *The Performing Self: Compositions and Decompositions in the Languages of
Contemporary Life*. New Brunswick, NJ: Rutgers University Press, 1992.

———. *Poetry and Pragmatism*. Convergences: Inventories of the Present Series.
Cambridge, MA: Harvard University Press, 1992.

———. *The Renewal of Literature: Emersonian Reflections*. New York: Random House,
1987; reprint ed., New Haven, CT: Yale University Press, 1988.

―――. *Robert Frost: The Work of Knowing*. New York: Oxford University Press, 1977; reprint ed., Stanford, CA: Stanford University Press, 1990.

―――. *Trying It Out in America: Literary and Other Performances*. New York: Farrar, Straus and Giroux, 1999.

―――. *A World Elsewhere: The Place of Style in American Literature*. New York: Oxford University Press, 1966; reprint ed., Madison, WI: University of Wisconsin Press, 1985.

―――, ed. <u>*Raritan* Reading</u>. New Brunswick, NJ: Rutgers University Press, 1990.

Poole, Adrian. *Tragedy: A Very Short Introduction*. Very Short Introductions Series. New York: Oxford University Press, 2005.

Porteous, J. Douglas. *Environmental Aesthetics: Ideas, Politics and Planning*. New York: Routledge, 1996.

Potter, David M. *People of Plenty: Economic Abundance and the American Character*. Charles R. Walgreen Foundation Lectures. Chicago: University of Chicago Press, 1954.

Prall, D.W. *Aesthetic Judgment*. Introduction by Ralph Ross. New York: Thomas Y. Crowell, 1929.

Price, Jennifer. *Flight Maps: Adventures with Nature in Modern America*. New York: Basic Books, 1999.

Ramachandran, V.S., and William Hirstein. "The Science of Art: A Neurological Theory of Aesthetic Experience." *Journal of Consciousness Studies: Controversies in Science and the Humantities* 6, no. 6-7 (June/July 1999): 15-51.

Ransom, John Crowe. *Poems and Essays*. New York: Vintage, 1955.

Rapaport, Herman. *Is There Truth in Art?* Ithaca, NY: Cornell University Press, 1997.

Raphael, D.D. *The Paradox of Tragedy*. The Mahlon Powell Lectures 1959. Bloomington, IN: Indiana University Press, 1960.

Raven, Arlene, ed. *Art in the Public Interest*. Ann Arbor, MI: n.p., 1989; reprint edition, New York: Da Capo, 1993.

Reid, Louis Arnaud. *A Study in Aesthetics*. New York: Macmillan, 1954.

Reid, Mark A., ed. *Spike Lee's "Do the Right Thing."* Cambridge Film Handbooks Series. New York: Cambridge University Press, 1997.

Rensch, Bernhard. "Basic Aesthetic Principles in Man and Animals." In *The Human Creature: Toward an Understanding of Man*, pp. 322-345. Edited by Günter Altner. Garden City, NY: Anchor, Doubleday, 1969, 1974.

Rentschler, Ingo, Barbara Herzberger, and David Epstein, eds. *Beauty and the Brain: Biological Aspects of Aesthetics*. Boston: Birkhäuser Verlag, 1988. LSM BH301.P45B43 1988.

Rescher, Nicholas. *Aesthetic Factors in Natural Science*. CPS Publications in Philosophy of Science Series. Lanham, MD: University Press of America, 1990.

Richards, I.A. *The Philosophy of Rhetoric*. The Mary Flexner Lectures on the Humanities, III (1936). New York: Oxford University Press, 1936.

———. *Poetries and Sciences: A Reissue of Science and Poetry (1926, 1935) with Commentary*. New York: W. W. Norton and Company, 1970.

———. *Practical Criticism: A Study of Literary Judgment*. Harvest Books. New York: Harcourt, Brace and World, 1929.

Richter, Peyton E., ed. *Perspectives in Aesthetics: Plato to Camus*. New York: Odyssey Press, 1967.

Riddel, Joseph N. *The Inverted Bell: Modernism and the Counterpoetics of William Carlos Williams*. Baton Rouge, LA: Louisiana State University Press, 1974, 1991.

Ridley, Aaron. *Routledge Philosophy Guidebook to Nietzsche on Art*. Rouledge Philosophy Guidebooks Series. New York: Routledge, 2007.

Riesman, David. *Abundance for What? and Other Essays*. Garden City, NY: Doubleday, 1964.

Ringler, Dick, trans. and ed. *Beowulf: A New Translation for Oral Delivery*. Indianapolis, IN: Hackett, 2007.

Robbins, Bruce, ed. *Intellectuals: Aesthetics, Politics, Academics*. Cultural Politics Series, Volume 2. Minneapolis, MN: University of Minnesota Press, 1990.

Robinson, Jenefer. "Style and Personality in the Literary Work." *Philosophical Review* 94, no. 2 (April 1985): 227-247.

Rollins, Mark, ed. *Danto and His Critics*. Philosophers and Their Critics Series. Cambridge, MA: Basil Blackwell, 1993.

Rorty, Amelie Oksenberg, ed. *Essays on Aristotle's Poetics.* Princeton: Princeton University Press, 1992.

Rorty, Richard. "The Inspirational Value of Great Works of Literature." *Raritan: A Quarterly Review* 16, no. 1 (Summer 1996): 8-17.

Rose, Gillian. *Mourning Becomes the Law: Philosophy and Representation*. New York: Cambridge University Press, 1996.

Ross, Steven L. "The Nature of Moral Facts." *Philosophical Forum* 22, no. 3 (Spring 1991): 243-269.

———. "What It Is To Be a Pragmatist about Evaluation." *Journal of Value Inquiry* 23 (March 1989): 33-49.

Rothman, William. "Cavell, Stanley: Cavell and Film." In *Encyclopedia of Aesthetics*, Volume 3, pp. 353-359. Edited by Michael Kelly. New York: Oxford University Press, 1998.

Rudner, Richard, and Israel Scheffler, eds. *Logic and Art: Essays in Honor of Nelson Goodman*. Indianapolis, IN: Bobbs-Merrill Company, 1972.

Runciman, W. G. *The Theory of Cultural and Social Selection*. New York: Cambridge University Press, 2009.

Rushkoff, Douglas. *Media Virus: Hidden Agendas in Popular Culture*. New York: Ballantine Books, 1994.

Russell, D.A., and M. Winterbottom, eds. *Ancient Literary Criticism: The Principal Texts in New Translations*. New York: Oxford University Press, 1972.

Ryan, Alan. *Liberal Anxieties and Liberal Education*. The Annual New York Review of Books and Hill and Wang Lecture Series, Series no. 1, Berkeley, 1994. New York: Hill and Wang, 1998.

Sack, Robert David. *Homo Geographicus: A Framework for Action, Awareness, and Moral Concern*. Baltimore, MD: Johns Hopkins University Press, 1997.

Sankowski, Edward. "Uniqueness Arguments and Artists' Actions." *The Journal of Aesthetics and Criticism* 38, no. 1 (Autumn 1979): 61-73.

Santayana, George. *Three Philosophical Poets: Lucretius, Dante, Goethe*. Garden City, NY: Anchor, Doubleday, 1953.

Sartwell, Crispin. *The Art of Living: Aesthetics of the Ordinary in World Spiritual Traditions*. Albany, NY: State University of New York Press, 1995.

Sass, Louis A. *Madness and Modernity: Insanity in the Light of Modern Art, Literature, and Thought*. Cambridge, MA: Harvard University Press, 1992.

Savedoff, Barbara E. *Transforming Images: How Photography Complicates the Picture*. Ithaca, NY: Cornell University Press, 2000.

Savile, Anthony. *Aesthetic Reconstructions: The Seminal Writings of Lessing, Kant and Schiller*. Aristotelian Society Series, Volume 8. Oxford: Basil Blackwell, 1987.

———. *Kantian Aesthetics Pursued*. Edinburgh: Edinburgh University Press, 1993.

———. "Of the Standard of Taste." In *Essays for David Wiggins: Identity, Truth and Value*, Aristotelian Society Series, Volume 16, pp. 130-146. Edited by Sabina Lovibond and S.G. Williams. Cambridge, MA: Blackwell, 1996.

———. *The Test of Time: An Essay in Philosophical Aesthetics*. New York: Oxford University Press, Clarendon Press, 1982.

Sayre, Henry M. *The Visual Text of William Carlos Williams*. Urbana, IL: University of Illinois Press, 1983.

Saw, Ruth L. *Aesthetics: An Introduction*. New Introductions to Philosophy Series. Garden City, NY: Anchor, Doubleday, 1971.

Scarry, Elaine. *Dreaming by the Book*. New York: Farrar, Straus, Giroux, 1999.

———. *On Beauty and Being Just*. Tanner Lecture on Human Values, 1998. Princeton: Princeton University Press, 1999.

———. *Resisting Representation*. New York: Oxford University Press, 1994.

Schaper, Eva, ed. *Pleasure, Preference and Value: Studies in Philosophical Aesthetics*. New York: Cambridge University Press, 1983.

Schapiro, Meyer. *Theory and Philosophy of Art: Style, Artist, and Society: Selected Papers*. New York: George Braziller, 1994.

Scharfstein, Ben-Ami. *Of Birds, Beasts, and Other Artists: An Essay on the Universality of Art*. New York: New York University Press, 1988.

Schiller, Friedrich. *On the Aesthetic Education of Man: In A Series of Letters*. Translated by Reginald Snell. New York: Frederick Ungar Publishing, 1954.

Schiller, Herbert I. *Culture, Inc.: The Corporate Takeover of Public Expression*. New York: Oxford University Press, 1989.

Schlegel, Friedrich. *Philosophical Fragments*. Translated by Peter Firchow. Minneapolis, MN: University of Minnesota Press, 1991.

Schmidt, Peter. *William Carlos Williams, the Arts, and Literary Tradition*. Baton Rouge, LA: Louisiana State University Press, 1988.

Schneider, Steven P. *A. R. Ammons and the Poetics of Widening Scope*. Rutherford, NJ: Fairleigh Dickinson University Press, 1994.

———, ed. *Complexities of Motion: New Essays on A. R. Ammons's Long Poems*. Madison, NJ: Fairleigh Dickinson University Press and Associated University Presses, 1999.

Schor, Juliet B. *The Overspent American: Upscaling, Downshifting, and the New Consumer*. New York: Basic Books, 1998.

———. *The Overworked American: The Unexpected Decline of Leisure*. New York: Basic Books, 1992.

Scruton, Roger. *The Aesthetics of Architecture*. Princeton Essays on the Arts, Volume 8. Princeton: Princeton University Press, 1979.

———. *The Aesthetic Understanding: Essays on the Philosophy of Art and Culture*. Revised Edition. Carthage Reprint Series. New York: Methuen, 1983; reprint edition, South Bend, IN: St. Augustine's Press, 1998.

———. *Art and Imagination: A Study in the Philosophy of Mind*. London: Methuen, 1974; reprint edition, South Bend, IN: St. Augustine's Press, 1998.

———. *Culture Counts: Faith and Feeling in a World Besieged*. Brief Encounters Series. New York: Encounter Books, 2007.

———. *Modern Culture*. Second Edition. New York: Continuum, 1998, 2000, 2005.

———, trans. *Perictione in Colophon: Reflections on the Aesthetic Way of Life*. South Bend, IN: St. Augustine's Press, 2000.

Scully, James, ed. *Modern Poetics*. New York: McGraw Hill, 1965.

Seabrook, John. *Nobrow: The Culture of Marketing—The Marketing of Culture*. New York: Alfred A. Knopf, 2000.

Sennett, Richard. *The Fall of Public Man*. New York: W. W. Norton, 1974, 1976.

Sharpe, R.A. *Contemporary Aesthetics*. Brighton, UK: Harvester, 1983. [pp. 12-26]

Shattuck, Roger. *The Banquet Years: The Origins of the Avant-Garde in France: 1885 to World War 1*. Revised Edition. New York: Vintage Books, 1955, 1968.

———. *Candor and Perversion: Literature, Education, and the Arts*. New York: W. W. Norton and Company,1999.

Sheppard, Anne. *Aesthetics: An Introduction to the Philosophy of Art*. OPUS Series. New York: Oxford University Press, 1987.

Shklar, Judith N. "What Is Wrong with Snobbery?" In *Ordinary Vices*, pp. 87-137. Cambridge, MA: Harvard University Press, Belknap Press, 1984.

Shusterman, Richard. *Performing Live: Aesthetic Alternatives for the Ends of Art*. Ithaca, NY: Cornell University Press, 2000.

———. *Practicing Philosophy: Pragmatism and the Philosophical Life*. New York: Routledge, 1997.

———. *Pragmatist Aesthetics: Living Beauty, Rethinking Art*. Cambridge, MA: Basil Blackwell, 1992.

———. "Somaesthetics: A Disciplinary Proposal." *The Journal of Aesthetics and Art Criticism* 57, no. 3 (Summer 1999): 299-313.

———. *Surface and Depth: Dialectics of Criticism and Culture*. Ithaca, NY: Cornell University Press, 2002.

Shusterman, Richard, ed. *Analytic Aesthetics*. Cambridge, MA: Basil Blackwell, 1989.

Sibley, Frank N. *Approach to Aesthetics: Collected Papers on Philosophical Aesthetics*. Edited by John Benson, Betty Redfern, and Jeremy Roxbee Cox. New York: Clarendon Press, Oxford University Press, 2001.

———. "Objectivity and Aesthetics." *The Aristotelian Society Supplementary Volume* 42 (1968): 31-54.

———. "Originality and Value." *The British Journal of Aesthetics* 25, no. 2 (Spring 1985): 169-184.

Silk, Michael S. *Homer: The 'Iliad.'* Second Edition. Landmarks in World Literature Series. New York: Cambridge University Press, 1987, 2004.

Silvers, Anita. "Aesthetic 'Akrasia': On Disliking Good Art." *The Journal of Aesthetics and Art Criticism* 31, no. 2 (Winter 1972): 227-234.

Silvers, Robert B., ed. *Doing It: Five Performing Arts*. New York: New York Review Books, 2001.

Simpson, David, ed. *German Aesthetic and Literary Criticism: Kant, Fichte, Schelling, Schopenhauer, Hegel*. New York: Cambridge University Press, 1984.

Sircello, Guy. *Mind and Art: An Essay on the Varieties of Expression*. Princeton: Princeton University Press, 1972.

Skerl, Jennie. *William S. Burroughs*. Twayne's United States Authors Series. Boston: Twayne, 1985.

Slater, Hartley. "Art and Aesthetics." *The British Journal of Aesthetics* 37, no. 4 (July 1997): 226-231.

Smith, Barbara Herrnstein. *Contingencies of Value: Alternative Perspectives for Critical Theory*. Cambridge, MA: Harvard University Press, 1988.

Smith, Bruce R. *The Acoustic World of Early Modern England: Attending to the O-Factor*. Chicago: University of Chicago Press, 1999.

Smith, Ralph A. *General Knowledge and Arts Education: An Interpretation of E.D. Hirsch's Cultural Literacy*. Urbana, IL: University of Illinois Press, 1994.

———, ed. *Aesthetics and Problems of Education*. Readings in the Philosophy of Education Series. Illini Books. Urbana, IL: University of Illinois Press, 1971.

———, and Ronald Berman, eds. *Public Policy and the Aesthetic Interest: Critical Essays on Defining Cultural and Educational Relations*. Urbana, IL: University of Illinois Press, 1992.

Snead, James A. "Repetition as a Figure of Black Culture." In *Black Literature and Literary Theory*, pp. 59-79. Edited by Henry Louis Gates, Jr. New York: Routledge, 1984.

Solomon, Deborah. *Jackson Pollock: A Biography*. New York: Simon and Schuster, 1987.

Sontag, Susan. *Against Interpretation and Other Essays*. A Delta Book. New York: Dell Publishing, 1966.

———. *Styles of Radical Will*. New York: Farrar, Straus and Giroux, 1969.

Sparshott, Francis. *A Measured Pace: Toward a Philosophical Understanding of the Arts of Dance*. Buffalo, NY: University of Toronto Press, 1995.

———. *The Theory of the Arts*. Princeton: Princeton University Press, 1982.

Spencer, Herbert. *Philosophy of Style*. New York: Pageant Press, 1959.

Sprinker, Michael. *Imaginary Relations: Aesthetics and Ideology in the Theory of Historical Materialism*. New York: Verso, 1987.

Stansky, Peter. *Morris*. Past Masters Series. New York: Oxford University Press, 1983.

Stecker, Robert. *Aesthetics and the Philosophy of Art: An Introduction*. Elements of Philosophy Series. New York: Rowman and Littlefield, 2005.

———. *Artworks: Definition, Meaning, Value*. University Park, PA: Pennsylvania State University Press, 1997.

———. *Interpretation and Construction: Art, Speech, and the Law*. New Directions in Aesthetics Series. Malden, MA: Blackwell, 2003.

———, and Ted Gracyk, eds. *Aesthetics Today: A Reader*. New York: Rowman and Littlefield, 2010.

Steiner, George. *After Babel: Aspects of Language and Translation*. Second Edition. New York: Oxford University Press, 1975, 1992.

———. *Grammars of Creation*. New Haven, CT: Yale University Press, 2001.

———. *In Bluebeard's Castle: Some Notes Towards the Redefinition of Culture*. The T.S. Eliot Memorial Lectures for 1970. New Haven, CT: Yale University Press, 1971.

———. *Language and Silence: Essays on Language, Literature, and the Inhuman*. New York: Atheneum, 1974.

———. "On Difficulty." *The Journal of Aesthetics and Art Criticism* 36, no. 3 (Spring 1978: Special Issue: Critical Interpretation): 263-276.

———. *Real Presences*. Chicago: University of Chicago Press, 1989.

Steiner, Robert. *Toward a Grammar of Abstraction: Modernity, Wittgenstein, and the Paintings of Jackson Pollock*. Literature and Philosophy Series. University Park, PA: Pennsylvania State University Press, 1992.

Steiner, Wendy. *The Scandal of Pleasure: Art in the Age of Fundamentalism*. Chicago: University of Chicago Press, 1995.

Steinkraus, Warren E. "Artistic Innovation." *The British Journal of Aesthetics* 22, no. 3 (Summer 1982): 257-260.

———, Kenneth I. Scmitz, eds. *Art and Logic in Hegel's Philosophy*. New Jersey: Humanities Press, 1980.

Stephan, Michael. *A Transformational Theory of Aesthetics*. New York: Routledge, 1990.

Sterritt, David. *The Films of Jean-Luc Godard: Seeing the Invisible*. Cambridge Film Classics Series. New York: Cambridge University Press, 1999.

Stevens, Wallace. "Imagination as Value." In *The Necessary Angel: Essays on Reality and the Imagination*. New York: Vintage Books, 1951.

Stolnitz, Jerome. *Aesthetics*. Sources in Philosophy Series. New York: Macmillan, 1965.

Stoppard, Tom. "Pragmatic Theater." *The New York Review of Books* 46, no. 14 (September 23, 1999): 8, 10.

Storey, John. *An Introductory Guide to Cultural Theory and Popular Culture*. Athens, GA: University of Georgia Press, 1993.

Strachan, John, and Richard Terry. *Poetry: An Introduction*. New York: New York University Press, 2001.

Tanner, Michael. "Objectivity and Aesthetics." *The Aristotelian Society Supplementary Volume* 42 (1968): 55-72.

Taylor, Gary. *Cultural Selection: Why Some Achievements Survive the Test of Time--and Others Don't*. New York: Basic Books, 1996.

Taylor, Roger. *Art, an Enemy of the People*. Philosophy Now Series. Atlantic Highlands, NJ: Humanities Press, 1978.

———. *Beyond Art*. Totowa, NJ: Barnes and Noble Books, 1981.

Teague, David W. *The Southwest in American Literature and Art: The Rise of a Desert Aesthetic*. Tucson, AZ: University of Arizona Press, 1997.

Thomas, Francis-Noël, and Mark Turner. *Clear and Simple as the Truth: Writing Classic Prose*. Princeton: Princeton University Press, 1994.

Thomas, Helen, ed. *Dance, Gender and Culture*. New York: St. Martin's Press, 1993.

Thomson-Jones, Katherine. *Aesthetics and Film*. Continuum Aesthetics Series. New York: Continuum, 2008.

Thurschwell, Pamela. *Sigmund Freud*. Routledge Critical Thinkers: Essential Guides for Literary Studies. New York: Routledge, 2000.

Telfer, Elizabeth. *Food for Thought: Philosophy and Food*. New York: Routledge, 1996.

Tiger, Lionel. *The Pursuit of Pleasure*. Boston: Little, Brown and Company, 1992.

Tilghman, B.R., ed. *Language and Aesthetics: Contributions to the Philosophy of Art*. Lawrence, KS: The University Press of Kansas, 1973.

———. *Wittgenstein, Ethics and Aesthetics: The View from Eternity*. Swansea Studies in Philosophy. London: MacMillan, 1991.

Tillman, Frank A., and Steven M. Cahn, eds. *Philosophy of Art and Aesthetics: From Plato to Wittgenstein*. New York: Harper and Row, 1969.

Timmerman, John H. *John Steinbeck's Fiction: The Aesthetics of the Road Taken*. Norman, OK: University of Oklahoma Press, 1986.

Tolstoy, Leo. *What Is Art?* Translated by Richard Peaver and Larissa Volokhonsky. Penguin Classics Series. New York: Penguin, 1995.

Tomlin, E.W.F. "Novelty Is the Chief Aim in Art." In *Lying Truths: A Critical Scrutiny of Current Beliefs and Conventions*, pp. 232-240. Compiled by Ronald Duncan and Miranda Weston-Smith. New York: Pergamon Press, 1979.

Toolan, Michael. *Language in Literature: An Introduction to Stylistics*. New York: Arnold, 1998.

Tormey, Alan. *The Concept of Expression: A Study in Philosophical Psychology and Aesthetics*. Princeton: Princeton University Press, 1971.

Townsend, Dabney. *An Introduction to Aesthetics*. Introducing Philosophy Series. Malden, MA: Blackwell, 1997.

———, ed. *Aesthetics: Classic Readings from the Western Tradition*. The Jones and Bartlett Series in Philosophy. Sudbury, MA: Jones and Bartlett, 1996.

Trilling, Lionel. *The Liberal Imagination: Essays on Literature and Society*. Garden City, NY: Anchor, Doubleday, 1950.

———. *The Moral Obligation to be Intelligent: Selected Essays*. Edited with an introduction by Leon Wieseltier. New York: Farrar, Straus, Giroux, 2000.

———. *Sincerity and Authenticity*. The Charles Eliot Norton Lectures, 1969-1970. Cambridge, MA: Harvard University Press, 1971.

Tuan, Yi-Fu. *Cosmos and Hearth: A Cosmopolite's Viewpoint*. Minneapolis, MN: University of Minnesota Press, 1996.

———. *Escapism*. Baltimore, MD: Johns Hopkins University Press, 1998.

———. *The Good Life*. Madison, WI: University of Wisconsin Press, 1986.

———. *Morality and Imagination: Paradoxes of Progress*. Madison, WI: University of Wisconsin Press, 1989.

———. *Passing Strange and Wonderful: Aesthetics, Nature, and Culture*. A Shearwater Book. Washington, D.C.: Island Press, 1993.

———. *Segmented Worlds and Self: Group Life and Individual Consciousness*. Minneapolis, MN: University of Minnesota Press, 1982.

———. *Space and Place: The Perspective of Experience*. Minneapolis, MN: University of Minnesota Press, 1977.

———. *Topophilia: A Study of Environmental Perception, Attitudes, and Values*. Englewood Cliffs, NJ: Prentice Hall, 1974.

Turner, Mark. *The Literary Mind*. New York: Oxford University Press, 1996.

van Camp, Julie. "Ontology of Art: Ontology of Dance." In *Encyclopedia of Aesthetics*, Volume 3, pp. 399-402. Edited by Michael Kelly. New York: Oxford University Press, 1998.

van Eck, Caroline, James McAllister, and Renée van de Vall, eds. *The Question of Style in Philosophy and the Arts*. Cambridge Studies in Philosophy and the Arts. New York: Cambridge University Press, 1995.

Veblen, Thorstein. *The Theory of the Leisure Class: An Economic Study of Institutions*. Introduction by C. Wright Mills. New American Library. Mentor Books. New York: Penguin, 1899, 1912, 1953.

Vendler, Helen. *The Breaking of Style: Hopkins, Heaney, Graham*. The Richard Ellman Lectures in Modern Literature. Cambridge, MA: Harvard University Press, 1995.

———. *The Music of What Happens: Poems, Poets, Critics*. Cambridge, MA: Harvard University Press, 1988.

Vermazen, Bruce. "Aesthetic Satisfaction." In *Human Agency: Language, Duty, and Value: Philosophical Essays in Honor of J.O. Urmson*, pp. 201-218. Edited by Jonathan Dancy, J. M. E. Moravcsik, and C. C. W. Taylor. Stanford, CA: Stanford University Press, 1988.

———. "Aesthetic Value of Originality." *Midwest Studies in Philosophy* 16 (1991): 266-279.

———. "Expression as Expression." *Pacific Philosophical Quarterly* 67, no. 3 (July 1986): 196-224.

Vesey, Godfrey, ed. *Philosophy and the Arts*. Royal Institute of Philosophy Lectures, Volume 6, 1971-1972. New York: St. Martin's Press, 1973.

Vitek, William, and Wes Jackson, eds. *Rooted in the Land: Essays on Community and Place*. New Haven, CT: Yale University Press, 1996.

Waldman, Anne, and Marilyn Webb, eds. *Talking Poetics from Naropa Institute: Annals of the Jack Kerouac School of Disembodied Poetics: Volume 1*. Boulder, CO: Shambhala, 1978.

———, and Andrew Schelling, eds. *Disembodied Poetics: Annals of the Jack Kerouac School*. American Poetry Series. Albuquerque, NM: University of New Mexico Press, 1994.

Warburton, Nigel. *The Art Question*. New York: Routledge, 2003.

———. "Is Art Sacred?" In *Is Nothing Sacred?*, pp. 42-50. Edited by Ben Rogers. New York: Routledge, 2004.

Warhol, Andy. *The Philosophy of Andy Warhol (From A to B and Back Again)*. A Harvest Book. New York: Harcourt Brace and Company, 1975.

Warnock, Mary. *Imagination*. Berkeley: University of California Press, 1976.

Wartenberg, Thomas E. *Thinking on Screen: Film as Philosophy*. New York: Routledge, 2007.

———, ed. *The Nature of Art: An Anthology*. New York Harcourt College Publishers, 2002.

———, and Angela Curran, eds. *The Philosophy of Film: Introductory Text and Readings*. Malden, MA: Blackwell, 2005.

Watkin, David. *A History of Western Architecture*. Second Edition. London: Laurence King, 1986, 1996.

Walton, Kendall L. "Style and the Products and Processes of Art." In *The Concept of Style*, Revised and Expanded Edition, pp. 72-103. Edited by Berel Lang. Ithaca, NY: Cornell University Press, 1979, 1987.

Washburn, Katherine, and John Thornton, eds. *Dumbing Down: Essays on the Strip-Mining of American Culture*. New York: W. W. Norton and Company, 1996.

Watson, George. *The Literary Critics: A Study of English Descriptive Criticism*. Hogarth Critics Series. London: Hogarth Press, 1986.

Weiner, James F. "Aesthetics Is a Cross-Cultural Category: Introduction." In *Key Debates in Anthropology*, pp. 251-254. Edited by Tim Ingold. New York: Routledge, 1996.

Weitz, Morris. *Philosophy of the Arts*. Cambridge, Ma: Harvard University Press, 1950.

———, ed. *Problems in Aesthetics: An Introductory Book of Readings*. Second Edition. New York: Macmillan, 1959, 1970.

Werhane, Patricia H., ed. *Philosophical Issues in Art*. Englewood Cliffs, NJ: Prentice Hall, 1984.

Wheeler, Kathleen, ed. *German Aesthetic and Literary Criticism: The Romantic Ironists and Goethe*. New York: Cambridge University Press, 1984.

White, Morton. *A Philosophy of Culture: The Scope of Holistic Pragmatism*. Princeton: Princeton University Press, 2002.

Whitehead, Alfred North. *Symbolism: Its Meaning and Effect*. Barbour-Page Lectures, University of Virginia, 1927. New York: Capricorn Books, 1927, 1959.

Wicks, Robert. *Routledge Philosophy Guidebook to Kant on Judgment*. Routledge Philosophy Guidebooks Series. New York: Routledge, 2007.

Wieand, Jeffrey. "Quality in Art." *The British Journal of Aesthetics* 21, no. 4 (Autumn 1981): 330-335.

Wiener, Jon. *Professors, Politics and Pop*. New York: Verso, 1991.

Winterson, Jeanette. *Art and Lies: A Piece for Three Voices and a Bawd*. New York: Vintage, 1994.

Willcock, Malcolm M. *A Companion to the "Iliad."* Chicago: University of Chicago Press, 1976.

Williams, Raymond. *Television: Technology and Cultural Form*. Introduction by Lynn Spigel. Hanover, NH: Wesleyan University Press, 1974, 1992.

Willson, A. Leslie, ed. *German Romantic Criticism*. The German Library, Volume 21. Foreword by Ernst Behler. New York: Continuum, 1982.

Wilshire, Bruce. *Role Playing and Identity: The Limits of Theatre as Metaphor*. Studies in Phenomenology and Existential Philosophy. Bloomington, IN: Indiana University Press, 1982.

Wimsatt, W.K. *The Verbal Icon: Studies in the Meaning of Poetry*. Lexington, KY: University Press of Kentucky, 1954.

Winckelmann, Johann Joachim. *Reflections on the Imitation of Greek Works in Painting and Sculpture*. Open Court Classics Series. Translated by Elfriede Heyer and Roger C. Norton. La Salle, IL: Open Court, 1987.

Wiseman, Mary Bittner. *The Ecstasies of Roland Barthes*. Critics of the Twentieth Century Series. New York: Routledge, 1989.

———. "Notes on Photography and the Presence of the World." In *Reasons of Art*, pp. 442-447. Edited by Peter McCormick. Ottawa: Ottawa University Press, 1985.

Wittgenstein, Ludwig. *Lectures and Conversations on Aesthetics, Psychology and Religious Belief*. Edited by Cyril Barrett. Berkeley, CA: University of California Press, n.d.

Wolfe, Tom. *The Painted Word*. New York: Bantam Books, 1975.

Wollheim, Richard. *Art and Its Objects*. Second Edition. Canto Series. New York: Harper and Row, 1968; reprint edition, New York: Cambridge University Press, 1980, 1992.

———. *The Mind and Its Depths*. Cambridge, MA: Harvard University Press, 1993.

———. *Painting as an Art*. The A.W. Mellon Lectures in the Arts, 1984. Bollingen Series Volume 35, no. 33. Princeton: Princeton University Press, 1987.

Wolterstorff, Nicholas. *Works and Worlds of Art*. Clarendon Library of Logic and Philosophy. New York: Oxford University Press, Clarendon Press, 1980.

Wood, Michael. *Film: A Very Short Introduction*. Very Short Introductions Series. New York: Oxford University Press, 2012.

Woodruff, Paul. *Reverence: Renewing a Forgotten Virtue*. New York: Oxford University Press, 2001.

Wren, Linnea H. *Perspectives on Western Art (Volume 2): Source Documents and Readings from the Renaissance to the 1970s*. New York: Icon Editions. 1994.

Wreszin, Michael. *A Rebel in Defense of Tradition: The Life and Politics of Dwight Macdonald*. New York: Basic Books, 1994.

Yanal, Robert J., ed. *Institutions of Art: Reconsiderations of George Dickie's Philosophy*. University Park, PA: The Pennsylvania State University Press, 1994.

Young, James O. *Art and Knowledge*. New York: Routledge, 2001.

———. "Inquiry in the Arts and Sciences." *Philosophy* 71, no. 276 (April 1996): 255-273.

Young, Julian. *Nietzsche's Philosophy of Art*. New York: Cambridge University Press, 1992.

Yousef, Nancy. *Isolated Cases: The Anxieties of Autonomy in Enlightenment Philosophy and Romantic Literature*. Ithaca, NY: Cornell University Press, 2004.

Zangwill, Nick. "Aesthetic/Sensory Dependence." *The British Journal of Aesthetics* 38, no. 1 (January 1998): 66-81.

Zehou, Li. *The Path of Beauty: A Study of Chinese Aesthetics*. Translated by Gong Lizeng. New York: Oxford University Press, 1994.

Zeki, Semir. *Inner Vision: An Exploration of Art and the Brain*. New York: Oxford University Press, 1999.

Zemach, Eddy M. *Real Beauty*. University Park, PA: Pennsylvania State University Press, 1997.

D. General Philosophy and Psychology

Aitkenhead, A.M., and J.M. Slack, eds. *Issues in Cognitive Modeling*. Hillsdale, NJ: Lawrence Erlbaum, 1985.

Aitchison, Jean. *The Language Web: The Power and Problem of Words*. 1996 BBC Reith Lectures. New York: Cambridge University Press, 1997.

Akst, Daniel. *We Have Met the Enemy: Self-Control in an Age of Excess*. New York: The Penguin Press, 2011.

Altmann, Gerry T.M. *The Ascent of Babel: An Exploration of Language, Mind, and Understanding*. New York: Oxford University Press, 1997.

Anderson, Walter Truett, ed. *The Truth about the Truth: De-confusing and Re-constructing the Postmodern World*. New Consciousness Reader Series. Jeremy P. Tarcher/Putnam Book. New York: G.P. Putnam's Sons, 1995.

Apel, Karl-Otto. *Towards a Transformation of Philosophy*. The International Library of Phenomenology and Moral Sciences Series. Translated by Glyn Adey and David Frisby. Boston: Routledge and Kegan Paul, 1980.

Armstrong, D.M. *Universals: An Opinionated Introduction*. Focus Series. Boulder, CO: Westview Press, 1989.

Babbitt, Susan E., and Sue Campbell, eds. *Racism and Philosophy*. Ithaca, NY: Cornell University Press, 1999.

Baier, Annette. *Postures of the Mind: Essays on Mind and Morals*. Minneapolis, MN: University of Minnesota Press, 1985.

Balslev, Anindita Niyogi. *Cultural Otherness: Correspondence with Richard Rorty*. Shimla, India: Indian Institute of Advanced Study, 1991.

Barabasi, Albert-Laszlo. *Linked: How Everything Is Connected to Everything Else and What It Means for Business, Science, and Everyday Life*. New York: Plume, 2003.

Barlow, Connie, ed. *Evolution Extended: Biological Debates on the Meaning of Life*. Cambridge, MA: MIT Press, 1994.

———. *Green Space, Green Time: The Way of Science*. New York: Copernicus, 1997.

Baron, Marcia W., Philip Pettit, and Michael Slote. *Three Methods of Ethics*. Great Debates in Philosophy Series. Malden, MA: Blackwell, 1997.

Barrow, John D. *Impossibility: The Limits of Science and the Science of Limits*. New York: Oxford University Press, 1998.

Batchelor, Stephen. *Verses from the Center: A Buddhist Vision of the Sublime*. New York: Riverhead Books, 2000.

Beatley, Timothy. *Ethical Land Use: Principles of Policy and Planning*. Baltimore, MD: Johns Hopkins University Press, 1994.

Bencivenga, Ermanno. *Looser Ends: The Practice of Philosophy*. Minneapolis, MN: University of Minnesota Press, 1989.

Bermudez, José Luis. *Philosophy of Psychology: A Contemporary Introduction*. Routledge Contempoary Introductions to Philosophy Series. New York: Routledge, 2005.

Biagioli, Mario, ed. *The Science Studies Reader*. New York: Routledge, 1999.

Bickerton, Derek. *Language and Human Behavior*. The Jessie and John Danz Lectures. Seattle, WA: University of Washington Press, 1995.

Blackburn, Simon. *Lust*. The Seven Deadly Sins Series. New York: The New York Public Library and Oxford University Press, 2004.

Blackmore, Susan. *The Meme Machine*. Foreword by Richard Dawkins. New York: Oxford University Press, 1999.

Blakeslee, Sandra. "Fear and Anger Heard Deep Inside the Brain." *New York Times* (January 21, 1997): C9.

Bloom, Paul. *Descartes' Baby: How the Science of Child Development Explains What Makes Us Human*. New York: Basic Books, 2004.

Bock, Kenneth. *Human Nature Mythology*. Urbana, IL: University of Illinois Press, 1994.

Bourdieu, Pierre. *Homo Academicus*. Translated by Peter Collier. Stanford, CA: Stanford University Press, 1988.

———. *Outline of a Theory of Practice*. Cambridge Studies in Social and Cultural Anthropology, Volume 16. Translated by Richard Nice. New York: Cambridge University Press, 1977.

Bouveresse, Jacques. *Wittgenstein Reads Freud: The Myth of the Unconscious*. New French Thought Series. Translated by Carol Cosman. Princeton: Princeton University Press, 1995.

Brandom, Robert B. *Making It Explicit: Reasoning, Representing, and Discursive Commitment*. Cambridge, MA: Harvard University Press, 1994.

———, ed. *Rorty and His Critics*. Philosophers and Their Critics Series, Volume 9. Malden, MA: Blackwell, 2000.

Broadie, Alexander, ed. *The Scottish Enlightenment: An Anthology*. Canongates Classics. Edinburgh: Canongate Books, 1997.

Brockman, John, ed. *Speculations: The Reality Club 1*. New York: Prentice Hall, 1988.

———, ed. *Ways of Knowing: The Reality Club 3*. New York: Prentice Hall, 1988.

Bronowski, Jacob. *The Origins of Knowledge and Imagination*. Yale University Mrs. Hepsa Silliman Memorial Lectures. New Haven, CT: Yale University Press, 1978.

Brothers, Leslie. *Friday's Footprint: How Society Shapes the Human Mind*. New York: Oxford University Press, 1997.

Brown, Stuart, and Christopher Vaughan. *Play: How It Shapes the Brain, Opens the Imagination, and Invigorates the Soul*. New York: Avery/Penguin, 2009.

Bruner, Jerome. *Acts of Meaning*. The Jerusalem-Harvard Lectures Series. Cambridge, MA: Harvard University Press, 1990.

———. *Actual Minds, Possible Worlds*. Cambridge, MA: Harvard University Press, 1986.

———. *On Knowing: Essays for the Left Hand*. Cambridge, MA; Harvard University Press, Belknap Press, 1962.

Buchwald, Jed Z., ed. *Scientific Practice: Theories and Stories of Doing Physics*. Chicago: University of Chicago Press, 1995.

Budd, Malcolm. *Wittgenstein's Philosophy of Psychology*. International Library of Philosophy. New York: Routledge, 1989.

Budiansky, Stephen. *If a Lion Could Talk: Animal Intelligence and the Evolution of Consciousness*. New York: Free Press, 1998.

Buss, David M. *Evolutionary Psychology: The New Science of the Mind*. Boston: Allyn and Bacon, 1999.

Butler, Gillian, and Freda McManus. *Psychology: A Very Short Introduction*. Very Short Introductions Series. New York: Oxford University Press, 1998.

Button, Graham, Jeff Coulter, John R.E. Lee, and Wes Sharrock. *Computers, Minds and Conduct*. Cambridge, MA: Polity Press, Basil Blackwell, 1995.

Calvin, William H. *A Brief History of the Mind: From Apes to Intellect and Beyond*. New York: Oxford University Press, 2004.

———. *How Brains Thinks: Evolving Intelligence, Then and Now*. Science Masters Series. New York: Basic Books, 1996.

———. "How to Think What No One Has Ever Thought Before." In *How Things Work: A Science Tool-Kit for the Mind*, pp. 151-163. Edited John Brockman and Katinka Matson. New York: Quill, 1995.

———. *The Throwing Madonna: Essays on the Brain*. New York: Bantam, 1983, 1991.

———, and George A. Ojemann. *Conversations with Neil's Brain: The Neural Nature of Thought and Language*. A William Patrick Book. New York: Addison-Wesley, 1994.

Care, Norman S. *Living with One's Past: Personal Fates and Moral Pain*. Lanham, MD: Rowman and Littlefield, 1996.

Carrithers, Michael, Steven Collins, and Steven Lukes, eds. *The Category of the Person: Anthropology, Philosophy, History*. New York: Cambridge University Press, 1985.

Cavell, Stanley. *Cities of Words: Pedagogical Letters on a Register of the Moral Life*. Cambridge, MA: Belknap Press, Harvard University Press, 2004.

———. *In Quest of the Ordinary: Lines of Skepticism and Romanticism*. Chicago: University of Chicago Press, 1988.

———. *Philosophical Passages: Wittgenstein, Emerson, Austin, Derrida*. The Bucknell Lectures in Literary Theory, Volume 12. Cambridge, MA: Basil Blackwell, 1995.

———. *A Pitch of Philosophy: Autobiographical Exercises*. Cambridge, MA: Harvard University Press, 1994.

Chalmers, A.F. *What Is This Thing Called Science? An Assessment of the Nature and Status of Science and Its Methods*. Second Edition. Indianapolis, IN: Hackett, 1976, 1982.

Chalmers, David J. *The Conscious Mind: In Search of a Fundamental Theory*. Philosophy of Mind Series. New York: Oxford University Press, 1996.

Chandler, James, Arnold I. Davidson, and Harry Harootunian, eds. *Questions of Evidence: Proof, Practice, and Persuasion across the Disciplines*. Chicago: University of Chicago Press, 1994.

Christiano, Thomas. *The Rule of the Many: Fundamental Issues in Democratic Theory*. Focus Series. Boulder, CO: Westview Press, 1996.

Churchland, Paul M. *The Engine of Reason, the Seat of the Soul: A Philosophical Journey into the Brain*. Bradford Books. Cambridge, MA: MIT Press, 1995.

Clark, Andy. *Microcognition: Philosophy, Cognitive Science, and Parallel Distributed Processing*. Explorations in Cognitive Science Series. Bradford Books. Cambridge, MA: MIT Press, 1989.

Coffa, J. Alberto. *The Semantic Tradition from Kant to Carnap: To the Vienna Station*. Edited by Linda Wessels. New York: Cambridge University Press, 1991.

Cohen, G.A. *Self-Ownership, Freedom, and Equality*. Studies in Marxism and Social Theory. New York: Cambridge University Press, 1995.

Cole, Thomas. *The Origins of Rhetoric in Ancient Greece*. Ancient Society and History Series. Baltimore, MD: Johns Hopkins University Press, 1991.

Corballis. Michael C. *The Lopsided Ape: Evolution of the Generative Mind*. New York: Oxford University Press, 1991.

Corrington, Robert S. *Ecstatic Naturalism: Signs of the World*. Advances in Semiotics Series. Foreword by John Deely. Bloomington, IN: Indiana University Press, 1994.

Coulter, Jeff. *The Social Construction of Mind: Studies in Ethnomethodology and Linguistic Philosophy*. Totowa, NJ: Rowman and Littlefield, 1979.

Cousins, Mark, and Athar Hussain. *Michel Foucault*. Theoretical Traditions in the Social Sciences Series. New York: St. Martin's Press, 1984.

Crandall, Richard, and Marvin Levich. *A Network Orange: Logic and Responsibility in the Computer Age*. Foreword by Howard Rheingold. New York: Copernicus, 1998.

Crary, Alice, and Rupert Read, eds. *The New Wittgenstein*. New York: Routledge, 2000.

Crease, Robert P. *The Play of Nature: Experimentation as Performance*. Indiana Series in the Philosophy of Technology. Bloomington, IN: Indiana University Press, 1993.

Crick, Bernard. *Democracy: A Very Short Introduction*. Very Short Introductions Series. New York: Oxford University Press, 2002.

Critchley, Simon. *Continental Philosophy: A Very Short Introduction*. Very Short Introductions Series. New York: Oxford University Press, 2001.

Cupitt, Don. *Mysticism after Modernity*. Religion and Modernity Series. Malden, MA: Blackwell, 1998.

———. *Solar Ethics*. London: SCM Press, 1995.

Cziko, Gary. *Without Miracles: Universal Selection Theory and the Second Darwinian Revolution*. Bradford Books. Cambridge, MA: MIT Press, 1995.

Dancy, Jonathan, J. M. E. Moravscik, C. C. W. Taylor, eds. *Human Agency: Language, Duty, and Value: Philosophical Essays in Honor of J. O. Urmson*. Stanford, CA: Stanford University Press, 1988.

Daston, Lorraine, and Katherine Park. *Wonders and the Order of Nature 1150-1750*. New York: Zone Books, 1998.

Davidson, Arnold I., ed. *Foucault and His Interlocutors*. Chicago: University of Chicago Press, 1997.

Davis-Floyd, Robbie, and P. Sven Arvidson, eds. *Intuition: The Inside Story: Interdisciplinary Perspectives*. New York: Routledge, 1998.

Deacon, Terrence W. *The Symbolic Species: The Co-evolution of Language and the Brain*. New York: W. W. Norton and Company, 1997.

Deary, Ian J. *Intelligence: A Very Short Introduction*. Very Short Introductions Series. New York: Oxford University Press, 2001.

Dennett, Daniel C. *Brainchildren: Essays on Designing Minds*. Representation and Mind Series. Bradford Books. Cambridge, MA; MIT Press, 1998.

———. *Kinds of Minds: Toward an Understanding of Consciousness*. The Science Masters Series. New York: Basic Books, 1996.

DePaul, Michael R., and William Ramsey, eds. *Rethinking Intuition: The Psychology of Intuition and Its Role in Philosophical Inquiry*. Studies in Epistemology and Cognitive Theory Series. Lanham, MD: Rowman and Littlefield, 1998.

Deutscher, Guy. *The Unfolding of Language: An Evolutionary Tour of Mankind's Greatest Invention*. New York: Metropolitan Books, Henry Holt and Company, 2005.

Diamond, Cora. *The Realistic Spirit: Wittgenstein, Philosophy, and the Mind*. Representation and Mind Series. Bradford Books. Cambridge, MA: MIT Press, 1991.

Diamond, Jared. *The Third Chimpanzee: The Evolution and Future of the Human Animal*. New York: HarperPerennial, 1992.

Dickstein, Morris, ed. *The Revival of Pragmatism: New Essays on Social Thought, Law, and Culture*. Durham, NC: Duke University Press, 1998.

Divers, John. *Possible Worlds*. The Problems of Philosophy Series. New York: Routledge, 2002.

Donald, Merlin. *A Mind So Rare: The Evolution of Human Consciousness*. New York: W. W. Norton and Company, 2001.

———. *Origins of the Modern Mind: Three Stages in the Evolution of Culture and Cognition*. Cambridge, MA: Harvard University Press, 1991.

Douglas, Mary. *How Institutions Think*. Frank W. Abrams Lectures. Syracuse, NY: Syracuse University Press, 1986.

———, and Steven Ney. *Missing Persons: A Critique of Personhood in the Social Sciences*. The Aaron Wildavsky Forum for Public Policy Series, Volume 1. Berkeley: University of California Press and New York: Russell Sage Foundation, 1998.

Dunning, A.J. *Extremes: Reflections on Human Behavior*. A Helen and Kurt Wolff Book. Translated by Johan Theron. New York: Harcourt Brace Jovanovich, 1990, 1992.

Earle, William James. "Foucault's *The Uses of Pleasure* as Philosophy." *Metaphilosophy* 20, no. 2 (April 1989): 169-177.

———. "Is the Enlightenment Over?" In *Artifacts, Representations, and Social Practice: Essays for Marx Wartofsky*, Boston Studies in the Philosophy of Science, Volume 154, pp. 195-203. Edited by Carol C. Gould and Robert S. Cohen. Boston: Kluwer, 1994.

———. "Towards Philosophy." *Philosophical Forum* 23, no. 3 (Spring 1992): 163- 173.

Edelman, Murray. "The Political Language of the Helping Professions." In *Selected Issues in Logic and Communication*, pp. 111-124. Edited by Trudy Govier. Belmont, CA: Wadsworth, 1988.

Egidi, Rosaria, ed. *Wittgenstein: Mind and Language*. Synthese Library: Studies in Epistemology, Methodology, and the Philosophy of Science, Volume 245. Boston: Kluwer, 1995.

Elgin, Catherine Z. *Between the Absolute and the Arbitrary*. Ithaca, NY: Cornell University Press, 1997.

Ellis, M.J. *Why People Play*. Englewood Cliffs, NJ: Prentice Hall, 1973.

Evernden, Neil. *The Social Creation of Nature*. Baltimore, MD: Johns Hopkins University Press, 1992.

Eysenck, Hans, and Michael Eysenck. *Mind Watching: Why We Behave the Way We Do*. London: MMB, 1994.

Faubion, James D., ed. *Rethinking the Subject: An Anthology of Contemporary European Social Thought*. Boulder, CO: Westview Press, 1995.

Fauconnier, Gilles, and Mark Turner. *The Way We Think: Conceptual Blending and the Mind's Hidden Complexities*. New York: Basic Books, 2002.

Feyerabend, Paul. *Against Method*. Revised Edition. New York: Verso, 1975, 1988.

———. *Farewell to Reason*. New York: Verso, 1987.

———. *Science in a Free Society*. New York: New Left Books, 1978.

———. *Three Dialogues on Knowledge*. Cambridge, MA: Basil Blackwell, 1991.

Fischbein, Efraim. *Intuition in Science and Mathematics: An Educational Approach*. Mathematics Education Library. Boston, D. Reidel, Kluwer, 1987.

Fine, Arthur. *The Shaky Game: Einstein Realism and the Quantum Theory*. Second Edition. Science and Its Conceptual Foundations Series. Chicago: University of Chicago Press, 1986, 1996.

Fink-Eitel, Hinrich. *Foucault: An Introduction*. Translated by Edward Dixon. Pennbridge Introductory Series. Philadelphia: Pennbridge, 1992.

Finke, Ronald A., Thomas B. Ward, and Steven M. Smith. *Creative Cognition: Theory, Research, and Application*. Bradford Books. Cambridge, MA: MIT Press, 1992.

Flanagan, Owen. *Self-Expressions: Mind, Morals, and the Meaning of Life*. Philosophy of Mind Series. New York: Oxford University Press, 1996.

Fodor, Jerry A. *Concepts: Where Cognitive Science Went Wrong*. Oxford Cognitive Science Series. New York: Oxford University Press, Clarendon Press, 1998.

———. *In Critical Condition: Polemical Essays on Cognitive Science and the Philosophy of Mind*. Representation and Mind Series. Bradford Books. Cambridge, MA: MIT Press, 1998.

———. *The Mind Doesn't Work That Way: The Scope and Limits of Computational Psychology*. Representation and Mind Series/Bradford Books. Cambridge, MA: The MIT Press, 2000.

Fox, Robin. *The Search for Society: Quest for a Biosocial Science and Morality*. New Brunswick, NJ: Rutgers University Press, 1989.

Fuller, Steve. *Social Epistemology*. Science, Technology, and Society Series. Bloomington, IN: Indiana University Press, 1988.

Galison, Peter, and David J. Stump, eds. *The Disunity of Science: Boundaries, Contexts, and Power*. Writing Science Series. Stanford, CA: Stanford University Press, 1996.

Gander, Eric M. *The Last Conceptual Revolution: A Critique of Richard Rorty's Philosophy*. SUNY Series in the Philosophy of the Social Sciences and SUNY Series in Speech Communication. Albany, NY: State University of New York Press, 1999.

Gargner, Howard. *The Mind's New Science: A History of the Cognitive Revolution*. New Edition. New York: Basic Books, 1985, 1987.

Gardner, Sebastian. *Routledge Philosophy Guidebook to Kant and the "Critique of Pure Reason."* Routledge Philosophy Guidebook Series. New York: Routledge, 1999.

Garfield, Jay L., ed. *Modularity in Knowledge Representation and Natural Language Understanding*. Bradford Books. Cambridge, MA: MIT Press, 1987.

Garrett, Don, ed. *The Cambridge Companion to Spinoza*. Cambridge Companions Series. New York: Cambridge University Press, 1996.

Garvey, Catherine. *Play*. Enlarged Edition. The Developing Child Series. Cambridge, MA: Harvard University Press, 1977, 1990.

Gauker, Christopher. *Thinking Out Loud: An Essay on the Relation between Thought and Language*. Princeton: Princeton University Press, 1994.

Gazzaniga, Michael S. *The Mind's Past*. Berkeley, CA: University of California Press, 1998.

Gellner, Ernest. *Language and Solitude: Wittgenstein, Malinowski and the Habsburg Dilemma*. New York: Cambridge University Press, 1998.

Gensler, Harry J. *Ethics: A Contemporary Introduction*. Routledge Contemporary Introductions to Philosophy Series. New York: Routledge, 1998.

Gergen, Kenneth J. *Realities and Relationships: Soundings in Social Construction*. Cambridge, MA: Harvard University Press, 1994.

Giere, Ronald N. *Science without Laws*. Science and Its Conceptual Foundations Series. Chicago: University of Chicago Press, 1999.

Glock, Hans-Johann. *A Wittgenstein Dictionary*. The Blackwell Philosopher Dictionaries. Cambridge, MA: Basil Blackwell, 1996.

Gigerenzer, Gerd. *Gut Feelings: The Intelligence of the Unconscious*. New York: Viking, 2007.

Gilbert, Margaret. *On Social Facts*. Princeton: Princeton University Press, 1989.

Goffman, Erving. *Interaction Ritual: Essays on Face-to-Face Behavior*. New York: Anchor Books, 1967; reprint edition, New York: Pantheon, 1982.

———. *The Presentation of Self in Everyday Life*. New York: Anchor Books, Doubleday, 1959.

Goldie, Peter. *On Personality*. Thinking in Action Series. New York: Routledge, 2004.

Goodman, Nelson. *The Structure of Appearance*. Third Edition. Pallas Paperbacks Series, Volume 3. Boston: D. Reidel, 1951, 1977.

Goody, Jack. *The Logic of Writing and the Organization of Society*. Studies in Literacy, Family, Culture and the State Series. New York: Cambridge University Press, 1986.

Gould, Carol C., and Robert S. Cohen, eds. *Artifacts, Representations, and Social Practice: Essays for Marx Wartofsky*. Boston Studies in the Philosophy of Science, Volume 154. Boston: Kluwer, 1994.

Govier, Trudy, ed. *Selected Issues in Logic and Communication*. Belmont, CA: Wadsworth, 1988.

Greene, Richard, and Peter Vernezze, eds. *The Sopranos and Philosophy: I Kill Therefore I Am*. Popular Culture and Philosophy Series. Chicago: Open Court, 2004.

Greenfield, Susan A. *Journey to the Centers of the Mind: Toward a Science of Consciousness*. New York: W. H. Freeman, 1995.

Greer, Colin, and Herbert Kohl, eds. *The Plain Truth of Things: A Treasury: The Role of Values in a Complex World*. New York: HarperCollins, 1997.

Guetti, James, and Rupert Read. "Acting from Rules: 'Internal Relations' *versus* 'Logical Existentialism'." *International Studies in Philosophy* 28, no. 2 (1996): 43-62.

Guignon, Charles. *On Being Authentic*. Thinking in Action Series. New York: Routledge, 2005.

Gutting, Gary. *Michel Foucault's Archaeology of Scientific Reason*. Modern European Philosophy Series. New York: Cambridge University Press, 1989.

Haack, Susan. *Manifesto of a Passionate Moderate: Unfashionable Essays*. Chicago: University of Chicago Press, 1998.

Hacker, P.M.S. *Wittgenstein*. The Great Philosophers Series. London: Phoenix, 1997; reprint edition, New York: Routledge, 1999.

Hacking, Ian. "The Disunities of the Sciences." In *The Disunity of Science: Boundaries, Contexts, and Power*, Writing Science Series, pp. 37-74. Edited by Peter Galison and David J. Stump. Stanford, CA: Stanford University Press, 1996.

———. "Do We See through a Microscope?" In *Images of Science: Essays on Realism and Empiricism, with a Reply from Bas C. van Fraassen*, Science and Its Conceptual Foundations Series, pp. 132-152. Edited by Paul M. Churchland and Clifford a. Hooker. Chicago: University of Chicago Press, 1985.

———. "Gabble, Twitter and Hoot." Review of Jonathan Ree, *I See a Voice: Philosophical History of Language, Deafness and the Senses* (London: HarperCollins, 1999). *London Review of Books* 21, no. 13 (July 1, 1999): 15-16.

———. "Psychopathology and Social Construction." APA Symposium on Social Construction and Psychological Kinds, Atlanta, Georgia, December 30, 1996.

———. *Representing and Intervening: Introductory Topics in the Philosophy of Natural Science*. New York: Cambridge University Press, 1983.

———. *Rewriting the Soul: Multiple Personality and the Sciences of Memory*. Princeton: Princeton University Press, 1995.

———, ed. *Scientific Revolutions*. Oxford Readings in Philosophy. New York: Oxford University Press, 1981.

———. *The Social Construction of What?* Cambridge, MA: Harvard University Press, 1999.

———. *The Taming of Chance*. Ideas in Context Series, Volume 17. New York: Cambridge University Press,1990.

———. "Two Kinds of 'New Historicism' for Philosophers." *New Literary History* 21, no. 2 (Winter 1990): 343-364.

———. *Why Does Language Matter to Philosophy?* New York: Cambridge University Press, 1975.

———. "Working in a New World: The Taxonomic Solution." In *World Changes: Thomas Kuhn and the Nature of Science*, Bradford Books, pp. 275-310. Edited by Paul Horwich. Cambridge, MA: MIT Press, 1993.

Hampson, Peter J., and Peter E. Morris. *Understanding Cognition*. Basic Psychology Series. Cambridge, MA: Blackwell, 1996.

Hampton, Jean E. *The Authority of Reason*. Edited by Richard Healey. New York: Cambridge University Press, 1998.

Hannay, Alistair, and Gordon D. Marino, eds. *The Cambridge Companion to Kierkegaard*. Cambridge Companions Series. New York: Cambridge University Press, 1998.

Hardcastle, Valerie Gray, ed. *Where Biology Meets Psychology: Philosophical Essays*. Bradford Books. Cambridge, MA: MIT Press, 1999.

Hardin, C.L. *Color for Philosophers: Unweaving the Rainbow*. Foreword by Arthur Danto. Indianapolis, IN: Hackett, 1988.

Harris, Marvin. *Our Kind: Who We Are, Where We Came From, Where We are Going*. New York: HarperPerennial, 1989.

Harris, Roy. *The Language Connection: Philosophy and Linguistics*. Bristol Introductions. Bristol, UK: Thoemmes, 1996.

Harrison, Paul R. *The Disenchantment of Reason: The Problem of Socrates in Modernity*. SUNY Series in Social and Political Thought. Albany, NY: State University of New York Press, 1994.

Harrison, Ross. *Democracy*. The Problems of Philosophy Series. New York: Routledge, 1993.

Hillis, Daniel. *The Pattern on the Stone: The Simple Ideas that Make Computers Work*. Science Masters Series. New York: Basic Books, 1998.

Hirschberg, Stuart, and Terry Hirschberg, eds. *Reflections on Language*. New York: Oxford University Press, 1999.

Hirschman, Albert O. *Crossing Boundaries: Selected Essays*. New York: Zone Books, 1998.

―――. *Essays in Trespassing: Economics to Politics and Beyond*. New York: Cambridge University Press, 1981.

―――. "The Search for Paradigms as a Hindrance to Understanding." *World Politics* 22, no. 3 (March 1970); reprinted in *Interpretive Social Science: A Reader*, pp. 163-179. Edited by Paul Rabinow and William M. Sullivan. Berkeley, CA: University of California Press, 1979.

Hoffman, Donald D. *Visual Intelligence: How We Create What We See*. New York: W. W. Norton and Company, 1998.

Hogarth, Robin M. *Educating Intuition*. Chicago: The University oif Chicago Press, 2001.

Hollis, Martin, and Steven Lukes, eds. *Rationality and Relativism*. Cambridge, MA: MIT Press, 1982.

Holtzman, Steven H., and Christopher M. Leich, eds. *Wittgenstein: To Follow a Rule*. International Library of Philosophy Series. Boston: Routledge and Kegan Paul, 1981.

Hooker, Brad, ed. *Truth in Ethics*. Malden, MA: Blackwell, 1996.

Hookway, Christopher, and Donald Peterson, eds. *Philosophy and Cognitive Science*. Supplement to Philosophy, Royal Institute of Philosophy Supplement, Volume 34. New York: Cambridge University Press, 1993.

Horgan, John. *The End of Science: Facing the Limits of Knowledge in the Twilight of the Scientific Age*. Helix Books. New York: Addison-Wesley, 1996.

Hoy, David Couzens, ed. *Foucault: A Critical Reader*. New York: Basil Blackwell, 1986.

Hughes, Christopher. *Kripke: Names, Necessity, and Identity*. New York: Oxford University Press, Clarendon Press, 2004.

Hunt, Lester H. *Character and Culture*. Studies in Social, Political, and Legal Philosophy Series. Lanham, MD: Rowman and Littlefield, 1997.

Inwood, Michael. *Heidegger*. Past Masters Series. New York: Oxford University Press, 1997.

Jacquette, Dale. *Ontology*. Central Problems of Philosophy Series. Montreal: McGill-Queen's University Press, 2002.

———. *Wittgenstein's Thought in Transition*. Purdue University Press Series in the History of Philosophy. West Lafayette, IN: Purdue University Press, 1998.

Jamieson, Dale, ed. *Language, Mind, and Art: Essays in Appreciation and Analysis, in Honor of Paul Ziff*. Synthese Library: Studies in Epistemology, Logic, Methodology, and Philosophy of Science, Volume 240. Boston: Kluwer, D. Reidel, 1994.

Janson, Tore. *Speak: A Short History of Languages*. New York: Oxford University Press, 2002.

Jarvis, Simon. *Adorno: A Critical Introduction*. New York: Routledge, 1998.

Jenkins, Stephen H. *How Science Works: Evaluating Evidence in Biology and Medicine*. New York: Oxford University Press, 2004.

Johnson, David, and Christina Erneling, eds. *The Future of the Cognitive Revolution*. New York: Oxford University Press, 1997.

Johnson, Mark. *Moral Imagination: Implications of Cognitive Science for Ethics*. Chicago: University of Chicago Press, 1993.

Johnson, Steven. *Emergence: The Connected Lives of Ants, Brains, Cities, and Software*. New York: Scribner, 2001.

———. *Mind Wide Open: Your Brain and the Neuroscience of Everyday Life*. New York: Scribner, 2004.

Johnston, Paul. *Wittgenstein: Rethinking the Inner*. New York: Routledge, 1993.

Jolley, Nicholas, ed. *The Cambridge Companion to Leibniz*. Cambridge Companions Series. New York: Cambridge University Press, 1995.

Kagan, Jerome. *Three Seductive Ideas*. Cambridge, MA: Harvard University Press, 1998.

Katz, Steven T., ed. *Mysticism and Philosophical Analysis*. New York: Oxford University Press, 1978.

Kearney, Richard. *States of Mind: Dialogues with Contemporary Thinkers*. New York: New York University Press, 1995.

Kelso, J.A. Scott. *Dynamic Patterns: The Self-Organization of Brain and Behavior*. Bradford Books. Cambridge, MA: MIT Press, 1995.

Kimble, Gregory A. *Psychology: The Hope of a Science*. Bradford Books. Cambridge, MA: MIT Press, 1996.

Kitcher, Patricia. *Freud's Dream: A Complete Interdisciplinary Science of Mind*. Bradford Books. Cambridge, MA: MIT Press, 1992.

———. *Kant's Transcendental Psychology*. New York: Oxford University Press, 1990.

Koertge, Noretta, ed. A *House Built on Sand: Exposing Postmodernist Myths about Science*. New York: Oxford University Press, 1998.

Koestler, Arthur. *The Ghost in the Machine*. n.p.: Hutchinson and company, 1967; reprint edition, New York: Arkana, Penguin, 1989.

Kogan, Barry S., ed. *Spinoza: A Tercentenary Perspective*. Cincinnati, OH: Hebrew Union College-Jewish Institute of Religion, 1978.

Kolnai, Aurel. *On Disgust*. Edited by Barry Smith and Carolyn Korsmeyer. Chicago: Open Court, 2004.

Konner, Melvin. *The Tangled Wing: Biological Constraints on the Human Spirit*. New York: Holt, Rinehart, and Winston, 1982; reprint edition, New York: Harper and Row, 1983.

Kosko, Bart. *Noise*. New York: Viking, 2006.

Krausz, Michael, and Jack W. Meiland, eds. *Relativism: Cognitive and Moral*. Notre Dame, IN: University of Notre Dame Press, 1982.

Krausz, Michael, ed. *Relativism: Interpretation and Confrontation*. Notre Dame, IN: University of Notre Dame Press, 1989.

Kuipers, Ronald A. *Solidarity and the Stranger: Themes in the Social Philosophy of Richard Rorty*. Christian Studies Today Series. New York: Institute for Christian Studies and University Press of America, 1997.

Laderman, Carol, and Marina Roseman, eds. *The Performance of Healing*. New York: Routledge, 1996.

Langer, Ellen J. *Mindfulness*. Merloyd Lawrence Book. New York: Addison-Wesley, 1989.

Lakoff, George. *Moral Politics: What Conservatives Know That Liberal Don't*. Chicago: University of Chicago, 1996.

———, and Mark Johnson. *Philosophy in the Flesh: The Embodied Mind and Its Challenge to Western Thought*. New York: Basic Books, 1999.

Larvor, Brendan. *Lakatos: An Introduction*. New York: Routledge, 1998.

Lear, Jonathan. *Freud*. Routledge Philosopers Series. New York: Routledge, 2005.

———. *Open Minded: Working Out the Logic of the Soul*. Cambridge, MA: Harvard University Press, 1998.

Leith, Sam. *Words Like Loaded Pistols: Rhetoric from Aristotle to Obama*. New York: Basic Books, 2012.

Lemert, Charles, and Ann Branaman, eds. *The Goffman Reader*. Malden, MA: Blackwell, 1997.

Lemos, Noah M. *Intrinsic Value: Concept and Warrant*. Cambridge Studies in Philosophy Series. New York: Cambridge University Press, 1994.

Letson, Ben H. *Davidson's Theory of Truth and Its Implications for Rorty's Pragmatism*. American University Studies Series 5 Philosophy, Volume 178. New York: Peter Lang, 1997.

Levine, Robert. *A Geography of Time: The Temporal Misadventures of a Social Psychologist, or How Every Culture Keeps Time Just a Little Bit Differently*. New York: Basic Books, 1997.

Lewis, David. *Convention: A Philosophical Study*. Foreword by W.V. Quine. Cambridge, MA: Harvard University Press, 1969; reprint edition, Oxford: Basil Blackwell, 1986.

Libet, Benjamin. *Mind Time: The Temporal Factor in Consciousness*. Perspectives in Cognitive Neuroscience Series. Cambridge, MA: Harvard University Press, 2004.

Lifton, Robert Jay. *The Protean Self: Human Resilience in an Age of Fragmentation*. New York: Basic Books, 1993.

Lovibond, Sabina. *Realism and Imagination in Ethics*. Minneapolis, MN: University of Minnesota Press, 1983.

Ludwig, Arnold M. *How Do We Know Who We Are? A Biography of the Self*. New York: Oxford University Press, 1997.

Lycan, William G., ed. *Mind and Cognition: A Reader*. Cambridge, MA: Blackwell, 1990.

Lyons, John. *Language and Linguistics: An Introduction*. New York: Cambridge, University Press, 1981.

McCulloch, Gregory. *The Mind and Its World*. The Problems of Philosophy Series. New York: Routledge, 1995.

McDowell, John. *Mind, Value, and Reality*. Cambridge, MA: Harvard University Press, 1998.

———. *Mind and World*. Cambridge, MA: Harvard University Press, 1994.

McGinn, Colin. *The Mysterious Flame: Conscious Minds in a Material World*. New York: Basic Books, 1999.

McGinn, Marie. *Routledge Philosophy Guidebook to Wittgenstein and the "Philosophical Investigations."* New York: Routledge, 1997.

Machamer, Peter, ed. *The Cambridge Companion to Galileo*. Cambridge Companions Series. New York: Cambridge University Press, 1998.

McGilvray, James. *Chomsky: Language, Mind, and Politics*. Key Contemporary Thinkers Series. Malden, MA: Polity Press, 1999.

McLaughlin, Brian P., and Amelie Oksenberg Rorty, eds. *Perspectives on Self-Deception*. Topics in Philosophy Series. Berkeley: University of California Press, 1988.

McWhorter, John. *The Word on the Street: Fact and Fable about American English*. New York: Plenum, 1998.

Magee, Bryan. *Confessions of a Philosopher: A Journey through Western Philosophy*. New York: Random House, 1997.

Magnus, Bernd, and Kathleen M. Higgins, eds. *The Cambridge Companion to Nietzsche*. New York: Cambridge University Press, 1996.

Malcolm, Norman. *Wittgenstein: A Religious Point of View*? Edited by Peter Winch. Ithaca, NY: Cornell University Press, 1994.

Manheimer, Ronald. *A Map to the End of Time: Wayfarings with Friends and Philosophers*. New York: W. W. Norton and Company, 1999.

Manning, Philip. *Erving Goffman and Modern Sociology*. Key Contemporary Thinkers Series. Stanford, CA: Stanford University Press, 1992

Marinoff, Lou. *Plato not Prozac: Applying Philosophy to Everyday Problems*. New York: HarperCollins, 1999.

Mazlish, Bruce. *The Uncertain Sciences*. New Haven, CT: Yale University Press, 1998.

Megill, Allan, ed. *Rethinking Objectivity*. Post-Contemporary Interventions Series. Durham, NC: Duke University Press, 1994.

Meldosi, Luca. *Discovering the Possible: The Surprising World of Albert O. Hirschman*. Helen Kellogg Institute for International Studies Series. Notre Dame, IN: University of Notre Dame Press, 1995.

Melia, Joseph. *Modality*. Central Problems of Philosophy Series. Montreal: McGill-Queen's University Press, 2003.

Melser, Derek. *The Act of Thinking*. Bradford Books. Cambridge, MA: MIT Press, 2004.

Melville, Stephen W. *Philosophy Beside Itself: On Deconstruction and Modernism*. Theory and History of Literature, Volume 27. Minneapolis, MN: University of Minnesota Press, 1986.

Menand, Louis, ed. *Pragmatism: A Reader*. New York: Vintage, 1997.

Mill, John Stuart. *Autobiography and Other Writings*. Riverside Editions. Edited by Jack Stillinger. New York: Houghton Mifflin, 1969.

Miller, Richard W. *Moral Differences: Truth, Justice and Conscience in a World of Conflict*. Princeton: Princeton University Press, 1992.

Millgram, Elijah. *Practical Induction*. Cambridge, MA: Harvard University Press, 1997.

Monk, Ray. *How to Read Wittgenstein*. How to Read Series. New York: W. W. Norton, 2005.

Moore, A.W. *Points of View*. New York: Oxford University Press, 1997.

Moravia, Sergio. *The Enigma of the Mind: The Mind-Body Problem in Contemporary Thought*. [*L'enigma della mente*.] Translated by Scott Staton. New York: Cambridge University Press, 1986, 1995.

Moreland, J.P. *Universals*. Central Problems of Philosophy Series. Montreal: McGill-Queen's University Press, 2001.

Mouffe, Chantal, ed. *Deconstruction and Pragmatism*. New York: Routledge, 1996.

Mounce, H.O. *The Two Pragmatists: From Peirce to Rorty*. New York: Routledge, 1997.

Mulhall, Stephen. *Heidegger and "Being and Time."* Routledge Philosophy Guidebook Series. New York: Routledge, 1996.

Napier, John. *Hands*. Princeton Science Library. Revised by Russell H. Tuttle. Princeton: Princeton University Press, 1980, 1993.

Narby, Jeremy. *The Cosmic Serpent: DNA and the Origins of Knowledge*. New York: Jeremy P. Tarcher/Putnam, 1998.

Nolan, Daniel. *David Lewis*. Philosophy Now Series. Montreal: McGill-Queen's Press University Press, 2005.

Norman, Donald A. *The Psychology of Everyday Things*. New York: Basic Books, 1988.

Nozick, Robert. *The Nature of Rationality*. Princeton: Princeton University Press, 1993.

Ogden, C.K., and I.A. Richards. *The Meaning of Meaning: A Study of the Influence of Language upon Thought and of the Science of Symbolism*. Eighth Edition. A Harvest Book. New York: Harcourt, Brace and World, 1923, 1946.

Papineau, David. *Philosophical Naturalism*. Cambridge, MA: Blackwell, 1993.

————, ed. *The Philosophy of Science*. Oxford Readings in Philosophy Series. New York: Oxford University Press, 1996.

Paul, Ellen Frankel, Fred D. Miller, Jr., and Jeffrey Paul, eds. *Self-Interest*. New York: Cambridge University Press, 1997.

Peacocke, Christopher. *Sense and Content: Experience, Thought, and Their Relations*. New York: Oxford University Press, Clarendon Press, 1983.

Peterson, Richard T. *Democratic Philosophy and the Politics of Knowledge*. University Park, PA: Pennsylvania State University Press, 1996.

Pettit, Philip, and John McDowell, eds. *Subject, Thought, and Context*. New York: Oxford University Press, Clarendon Press, 1986.

Phillips, Adam. *The Beast in the Nursery: On Curiosity and Other Appetites*. New York: Vintage, 1998.

Pickering, Andrew, ed. *Science as Practice and Culture*. Chicago: University of Chicago Press, 1992.

Pinker, Steven. *How the Mind Works*. New York: W. W. Norton and Company, 1997.

Plotkin, Henry. *Evolution in Mind: An Introduction to Evolutionary Psychology*. Cambridge, MA: Harvard University Press, 1998.

Polt, Richard. *Heidegger: An Introduction*. Ithaca, NY: Cornell University Press, 1999.

Prado, C.G. *Starting with Foucault: An Introduction to Genealogy*. Boulder, CO: Westview Press, 1995.

Preston, John. *Feyerabend: Philosophy, Science and Society*. Key Contemporary Thinkers Series. Malden, MA: Blackwell and Polity Press, 1997.

Putnam, Ruth Anna, ed. *The Cambridge Companion to William James*. New York: Cambridge University Press, 1997.

Quine, W.V., and J.S. Ullian. *The Web of Belief*. Second Edition. New York: Random House, 1970, 1978.

Rescher, Nicholas. *Luck: The Brilliant Randomness of Everyday Life*. New York: Farrar, Straus, Giroux, 1995.

Ridley, Mark, ed. *Evolution*. Oxford Readers Series. New York: Oxford University Press, 1997.

Rose, Steven. *The Making of Memory: From Molecules to Mind*. New York: Anchor, 1992.

Rosenberg, Alex. *Philosophy of Science: A Contemporary Introduction*. Routledge Contemporary Introductions to Philosophy Series. New York: Routledge, 2000.

Rosenberg, Alexander. *Darwinism in Philosophy, Social Science and Policy*. Cambridge Studies in Philosophy and Biology. New York: Cambridge University Press, 2000.

Rudinow, Joel. "Manipulation." *Ethics* 88, no. 4 (July 1978): 338-347.

Ryle, Gilbert. *Dilemmas: The Tarner Lectures 1953*. New York: Cambridge University Press, 1954.

Schön, Donald A. *The Reflective Practioner: How Professionals Think in Action*. New York: Basic Books, 1983.

Scruton, Roger. *An Intelligent Person's Guide to Philosophy*. New York: Allen Lane Penguin Press, 1996.

Searle, John. *Expression and Meaning: Studies in the Theory of Speech Acts*. New York: Cambridge University Press, 1979.

Sellars, Wilfrid. *Empiricism and the Philosophy of Mind*. Introduction by Richard Rorty. Study Guide by Robert Brandom. Cambridge, MA: Harvard University Press, 1997.

Shettleworth, Sara J. *Cognition, Evolution, and Behavior*. New York: Oxford University Press, 1998.

Shotter, John. *Cultural Politics of Everyday Life: Social Constructionism, Rhetoric and Knowing of the Third Kind*. Toronto: University of Toronto Press, 1993.

Schulte, Joachim. *Experience and Expression: Wittgenstein's Philosophy of Psychology*. New York: Oxford University Press, Clarendon Press, 1993.

Schwartz, Barry. *The Paradox of Choice: Why More is Less*. New York: Ecco, 2004.

Schwartz, Stephen P., ed. *Naming, Necessity, and Natural Kinds*. Ithaca, NY: Cornell University Press, 1977.

Shapin, Steven. *A Social History of Truth: Civility and Science in Seventeenth-Century England*. Science and Its Conceptual Foundations Series. Chicago: University of Chicago Press, 1994.

Shweder, Richard A. *Thinking through Cultures: Expeditions in Cultural Psychology*. Cambridge, MA: Harvard University Press, 1991.

Sluga, Hans, and David G. Stern, eds. *The Cambridge Companion to Wittgenstein*. Cambridge Companions Series. New York: Cambridge University Press, 1996.

Skorupski, John, ed. *The Cambridge Companion to Mill*. Cambridge Companions Series. New York: Cambridge University Press, 1998.

Smith, John Maynard, and Eörs Szathmáry. *The Origins of Life: From the Birth of Life to the Origins of Language*. New York: Oxford University Press, 2000.

Smullyan, Raymond M. *This Book Needs No Title: A Budget of Living Paradoxes*. Englewood Cliffs, NJ: Prentice -Hall, 1980.

Sokal, Alan, and Jean Bricmont. *Fashionable Nonsense: Postmodern Intellectuals' Abuse of Science*. New York: Picador, 1998.

Sorell, Tom. *Scientism: Philosophy and the Infatuation with Science*. International Library of Philosophy Series. New York: Routledge, 1991.

Steiner, George. *Martin Heidegger*. Second Edition. Chicago: University of Chicago Press, 1978, 1987.

Sterelny, Kim, and Paul E. Griffiths. *Sex and Death: An Introduction to Philosophy of Biology*. Chicago: University of Chicago Press, 1999.

Sternberg, Robert, ed. *Why Smart People Can Be So Stupid*. New Haven, CT: Yale University Press, 2002.

Stevens, Anthony, and John Price. *Evolutionary Psychiatry: A New Beginning*. New York: Routledge, 1996.

Stevenson, Leslie, and David L. Haberman. *Ten Theories of Human Nature*. Third Edition. New York: Oxford University Press, 1974, 1987, 1998.

Stevenson, Charles L. *Ethics and Language*. New Haven, CT: Yale University Press, 1944.

Stewart, Ian, and Jack Cohen. *Figments of Reality: The Evolution of the Curious Mind*. New York: Cambridge University Press, 1997.

Stich, Stephen P. *Deconstructing the Mind*. Philosophy of Mind Series. New York: Oxford University Press, 1996.

Storr, Anthony. *Solitude: A Return to the Self*. New York: The Free Press, 1988.

Strawson, Galen. "Mental Ballistics or The Involuntariness of Spontaneity." *Proceedings of the Aristotelian Society* 53 Part 3 (2003): 227-256.

Tait, William W., ed. *Early Analytic Philosophy: Frege, Russell, Wittgenstein: Essays in Honor of Leonard Linsky*. Chicago: Open Court, 1997.

Tannen, Deborah. *Talking Voices: Repetition, Dialogue, and Imagery in Conversational Discourse*. Studies in Interactional Socioliguistics, Volume 6. New York: Cambridge University Press, 1989.

———, and Muriel Saville-Troike, eds. *Perspectives on Silence*. Norwood, NJ: Ablex Publishing Company, 1985.

Tart, Charles T., ed. *Altered States of Consciousness*. [originally: *Altered States of Consciousness: A Book of Readings*] John Wiley and Sons, 1969; reprint edition, Garden City, NY: Anchor Doubleday, 1972.

Taylor, Barry. *Modes of Occurrence: Verbs, Adverbs and Events*. Aristotelian Society Series, Volume 2. New York: Basil Blackwell, 1985.

Taylor, Charles. *Human Agency and Language: Philosophical Papers Volume 1*. New York: Cambridge University Press, 1985.

Taylor, Rupert. *Noise*. Third Edition. New York: Penguin Books, 1970, 1975, 1979.

Terr, Lenore. *Beyond Love and Work: Why Adults Need to Play*. New York: Scribner, 1999.

Thagard, Paul. *Mind: Introduction to Cognitive Science*. Bradford Books. Cambridge, MA: MIT Press, 1996.

———, ed. *Mind Readings: Introductory Selections on Cognitive Science*. Bradford Books. Cambridge, MA: MIT Press, 1998.

Thompson, Michael. *Life and Action: Elementary Structures of Practice and Practical Thought*. Cambridge, MA: Harvard University Press, 2008.

Thompson, Michael, Richard Ellis, Aaron Wildavsky. *Cultural Theory*. Political Cultures Series. Boulder, CO: Westview Press, 1990.

Tooby, John, and Leda Cosmides. "The Psychological Foundations of Culture." In *The Adapted Mind: Evolutionary Psychology and the Generation of Culture*, pp. 19-136. Edited Jerome H. Barkow, John Tooby, and Leda Cosmides. New York: Oxford University Press, 1992.

Toulmin, Stephen. *Foresight and Understanding: An Enquiry into the Aims of Science*. Harper Torchbooks, The Science Library. Indianapolis, IN: Indiana University Press, 1961; reprint edition, New York: Harper and Row, 1963.

———. *An Examination of the Place of Reason in Ethics*. New York: Cambridge University Press, 1950.

Traub, Joseph F. "On Reality and Models." In *Boundaries and Barriers: On the Limits to Scientific Knowledge*, pp. 238-254. Edited by John L. Casti and Anders Karlqvist. New York: Addison-Wesley, 1996.

Tully, James, ed. *Meaning and Context: Quentin Skinner and his Critics*. Princeton: Princeton University Press, 1988.

Turetzky, Philip. *Time*. The Problems of Philosophy Series. New York: Routledge, 1998.

Turner, Stephen. *The Social Theory of Practices: Tradition, Tacit Knowledge, and Presuppositions*. Chicago: University of Chicago Press, 1994.

Tye, Michael. *Ten Problems of Consciousness: A Representational Theory of the Phenomenal Mind*. Representation and Mind Series. Cambridge, MA: MIT Press, 1995.

van Deemter, Kees. *Not Exactly: In Praise of Vagueness*. New York: Oxford University Press, 2010.

van Reijen, William. *Adorno: An Introduction*. Translated by Dieter Engelbrecht. Pennbridge Introductory Series. Philadelphia: Pennbridge, 1992.

Vaughan, Francis E. *Awakening Intuition*. Garden City, NY: Anchor Books, 1979.

Volk, Tyler. *Metapatterns: Across Space, Time, and Mind*. New York: Columbia University Press, 1995.

von Eckardt, Barbara. *What Is Cognitive Science?* Bradford Books. Cambridge, MA: MIT Press, 1993.

Walker, Evan Harris. *The Physics of Consciousness: Quantum Minds and the Meaning of Life*. Cambridge, MA: Perseus Press, 2000.

Warner, Martin. *Philosophical Finesse: Studies in the Art of Rational Persuasion*. New York: Oxford University Press, Clarendon Press, 1989.

Wartofsky, Marx W. *Models: Representation and the Scientific Understanding*. Synthese Library: Studies in Epistemology, Logic, Methodology, and the Philosophy of Science, Volume 129. Boston Studies in the Philosophy of Science, Volume 48. Boston: D. Reidel, 1979.

West, Cornel. *Keeping Faith: Philosophy and Race in America*. New York: Routledge, 1993.

White, Hayden. *The Content of the Form: Narrative Discourse and Historical Representation*. Baltimore, MD: The Johns Hopkins University Press, 1987.

Williams, Michael. *Unnatural Doubts: Epistemological Realism and the Basis of Scepticism*. Princeton: Princeton University Press, 1996.

Wilshire, Bruce. *Wild Hunger: The Primal Roots of Modern Addiction*. Lanham, MD: Rowman and Littlefield, 1998.

Wilson, Frank R. *The Hand: How Its Use Shapes the Brain, Language, and Human Culture*. New York: Pantheon, 1998.

Winnicott, D.W. *Playing and Reality*. London: Tavistock, 1971; reprint edition, New York: Routledge, 1989.

Wollheim, Richard. *The Thread of Life*. The William James Lectures, 1982. Cambridge, MA: Harvard University Press, 1984.

Wright, Robert. *The Moral Animal: Evolutionary Psychology and Everyday Life*. New York: Vintage, 1994.

Young, Julian. *Heidegger's Later Philosophy*. New York: Cambridge University Press, 2002.

———. *Schopenhauer*. Routledge Philosophers Series. New York: Routledge, 2005.

Zack, Naomi, Laurie Shrage, and Crispin Sartwell, eds. *Race, Class, Gender, and Sexuality: The Big Questions*. Philosophy: The Bid Questions Series. Malden, MA: Blackwell, 1998.

Ziff, Paul. *Antiaesthetics: An Appreciation of the Cow with the Subtile Nose*. Synthese Library: Studies in Epistemology, Logic, Methodology, and Philosophy of Science, Volume 174. Boston: Kluwer, D. Reidel, 1984.

———. *Epistemic Analysis: A Coherence Theory of Knowledge*. Synthese Library: Studies in Epistemology, Logic, Methodology, and Philosophy of Science, Volume 173. Boston: Kluwer, D. Reidel, 1984.

———. "Goodman's *Languages of Art*." *Philosophical Review* 80, no. 4 (October 1971): 509-515.

———. *J.M. Hanson*. Ithaca, NY: Cornell University Press, 1962.

———. *Philosophic Turnings: Essays in Conceptual Appreciation*. Ithaca, NY: Cornell University Press, 1966.

———. *Semantic Analysis*. Ithaca, NY: Cornell University Press, 1960.

———. *Understanding Understanding*. Ithaca, NY: Cornell University Press, 1972.

E. Action Theory

Anscombe, G.E.M. *Intention*. Oxford: Basil Blackwell, 1957.

Audi, Robert. *Action, Intention, and Reason*. Ithaca, NY: Cornell University Press, 1993.

Bishop, John. *Natural Agency: An Essay on the Causal Theory of Action*. Cambridge Studies in Philosophy. New York: Cambridge University Press, 1989.

Brand, Myles. *Intending and Acting: Toward a Naturalized Action*. Bradford Books. Cambridge, MA: MIT Press, 1984.

———. "Intentional Actions and Plans," *Midwest Studies in Philosophy* (*Studies in the Philosophy of Mind*) 10 (1985): 213-230.

Bratman, Michael. "Intention and Evaluation," *Midwest Studies in Philosophy* (*Studies in the Philosophy of Mind*) 10 (1985): 185-190.

———. *Intention, Plans, and Practical Reason*. The David Hume Series: Philosophy and Cognitive Science Reissues. Cambridge, MA: Harvard University Press, 1987; reprint edition, Stanford, CA: CSLI Publications.

Collins, Arthur. "Action, Causality, and Teleological Explanation." *Midwest Studies in Philosophy* (*Causation and Causal Theories*) 9 (1984): 345- 369.

Earle, William James. "Do Feelings Cause Actions?" *Philosophy and Phenomenological Research* 35 (June 1975): 540-548.

Ginet, Carl. *On Action*. Cambridge Studies in Philosophy. New York: Cambridge University Press, 1990.

Hornsby, Jennifer. *Actions*. New York: Routledge, 1980.

———. "Bodily Movements, Actions, and Mental Epistemology," *Midwest Studies in Philosophy* (*Studies in the Philosophy of Mind*) 10 (1985): 275-286.

LePore, Ernest, and Brian P. McLaughlin, eds. *Actions and Events: Perspectives on the Philosophy of Donald Davidson*. New York: Basil Blackwell, 1985.

McCann, Hugh J. "Rationality and the Range of Intention," *Midwest Studies in Philosophy* (*Studies in the Philosophy of Mind*) 10 (1985): 191-212.

McLaughlin, Brian P. "Perception, Causation, and Supervenience," *Midwest Studies in Philosophy* (*Causation and Causal Theories*) 9 (1984): 569-592.

Moya, Carlos A. *The Philosophy of Action: An Introduction*. Cambridge, UK: Polity Press, 1990.

Swinburne, Richard. "The Indeterminism of Human Actions," *Midwest Studies in Philosophy* (*Studies in the Philosophy of Mind*)10 (1985): 431-450.

Velleman, J. David. *Practical Reflection*. Princeton: Princeton University Press, 1989.

Vendler, Zeno. "Agency and Causation," *Midwest Studies in Philosophy* (*Causation and Causal Theories*) 9 (1984): 371-384.

F. Creativity

Abrahamson, Eric, and David H. Freedman. *A Perfect Mess: The Hidden Benefits of Disorder*. New York: Little, Brown and Company, 2006.

Amabile, Teresa M. *Creativity in Context: Update to The Social Psychology of Creativity*. Boulder, CO: Westview Press, 1996.

Andreasen, Nancy C. *The Creating Brain: The Neuroscience of Genius*. New York: Dana Press, 2005.

Austin, James H. *Chase, Chance, and Creativity: The Lucky Art of Novelty*. New York: Columbia University Press, 1978; reprint ed., Cambridge, MA: MIT Press, 2003.

Barrantes-Vidal, Neus. "Creativity and Madness Revisited from Current Psychological Perspectives." *Journal of Consciousness Studies: Controversies in Science and the Humanities*, Volume 11 (Art and the Brain Part III), no. 3-4 (March-April 2004): 58-78.

Benson, Donald C. *The Moment of Proof: Mathematical Epiphanies*. New York: Oxford University Press, 1999.

Boden, Margaret A. *The Creativity Mind: Myths and Mechanisms*. New York: Basic Books, 1991, 1992.

———. *The Creativity Mind: Myths and Mechanisms*. Second Edition. New York: Routledge, 2004.

———, ed. *Dimensions of Creativity*. Bradford Books. Cambridge, MA: MIT Press, 1994.

Bohm, David. *On Creativity*. Edited by Lee Nichol. New York: Routledge, 1998.

Brockman, John, ed. *Creativity: The Reality Club 4*. Touchstone Books, Fireside Books. New York: Simon and Schuster, 1993.

Carroll, Noël. "Art, Creativity, and Tradition." In *The Creation of Art: New Essays in Philosophical Aesthetics*, pp. 208-234. Edited by Berys Gaut and Paisley Livingston. New York: Cambridge University Press, 2003.

Claxton, Guy. *Hare Brain Tortoise Mind: How Intelligence Increases When You Think Less*. Hopewell, NJ: Ecco Press, 1997.

Csikszentmihalyi, Mihaly. *Creativity: Flow and the Psychology of Discovery and Invention*. New York: HarperCollins, 1996.

Dutton, Denis, and Michael Krausz, eds. *The Concept of Creativity in Science and Art*. Martinus Nijhoff Philosophy Library, Volume 6. American University Publications in Philosophy, Volume 3. Boston: Martinus Nijhoff, 1981.

Eisenstein, Gabe. "Contingency and Pessimism: Rorty on Creativity and Understanding," *Philosophical Forum* 23, no. 3 (Spring 1992): 179-197.

Feyerabend, Paul. "Creativity--A Dangerous Myth," *Critical Inquiry* 13 (Summer 1987): 700-711.

Freeman, Mark. *Finding the Muse: A Sociopsychological Inquiry into the Conditions of Artistic Creativity*. New York: Cambridge University Press, 1993.

Galenson, David W. *Old Masters and Young Geniuses: The Two Life Cycles of Artistic Creativity*. Princeton: Princeton University Press, 2006.

Gardner, Howard. *Art, Mind, and Brain: A Cognitive Approach to Creativity*. New York: Basic Books, 1982.

———. *Artful Scribbles: The Significance of Children's Drawings*. New York: Basic Books, 1980.

———. *The Arts and Human Development: A Psychological Study of the Artistic Process*. New York: Basic Books, 1973, 1994.

———. *Extraordinary Minds: Portraits of Exceptional Individuals and an Examination of Our Own Extraordinariness*. MasterMinds Series. New York: Basic Books, 1997.

———. *Frames of Mind: The Theory of Multiple Intelligences*. New York: Basic Books, 1985.

———. *Multiple Intelligences: The Theory in Practice*. New York: Basic Books, 1993.

———. *To Open Minds*. New York: Basic Books, 1989.

Gardner, Martin. *Aha! Insight*. New York: Scientific American and W. H. Freeman, 1978.

Gardner, Michael K., and Robert J. Sternberg. "Novelty and Intelligence." In *Mind in Context: Interactionist Perspectives on Human Intelligence*, pp. 38-73. Edited by Robert J. Sternberg and Richard K. Wagner. New York: Cambridge University Press, 1994.

Gaut, Berys. " Creativity and Imagination." In *The Creation of Art: New Essays in Philosophical Aesthetics*, pp. 148-173. Edited by Berys Gaut and Paisley Livingston. New York: Cambridge University Press, 2003.

Ghiselin, Brewster, ed. *The Creative Process: A Symposium*. Berkeley: University of California Press, 1952; reprint edition, New York: Mentor Book, New American Library, n.d.

Gladwell, Malcolm. "The Physical Genius." A Reporter at Large Column. *The New Yorker* 75, no. 21 (August 2, 1999): 57-65.

Goldberg, Natalie. *Thunder and Lightening: Cracking Open the Writer's Craft*. New York: Bantam, 2000.

Hershman, D. Jablow, and Julian Lieb. *Manic Depression and Creativity*. Amherst, NY: Prometheus, 1988. 1998.

Hofstadter, Douglas, and the Fluid Analogies Research Group. *Fluid Concepts and Creative Analogies: Computer Models of the Fundamental Mechanisms of Thought*. New York: Basic Books, 1995.

Holyoak, Keith J., and Paul Thagard. *Mental Leaps: Analogy in Creative Thought*. Bradford Books. Cambridge, MA: MIT Press, 1995.

Howe, Michael J.A. *Genius Explained*. New York: Cambridge University Press, 1999.

Jamison, Kay Redfield. *Touched by Fire: Manic-Depressive Illness and the Artistic Temperament*. New York: Free Press, 1993.

John-Steiner, Vera. *Notebooks of the Mind: Explorations of Thinking*. Foreword by Howard E. Gruber. Albuquerque, NM: University of New Mexico Press, 1985; reprint edition, New York: Harper and Row, 1985.

Kao, John. *Jamming: The Art and Discipline of Business Creativity*. New York: HarperBusiness, 1996.

Lamb, David. *Discovery, Creativity and Problem-Solving*. Avebury Series in Philosophy. Brookfield, VT: Gower, 1991.

Langley, Pat, Herbert A. Simon, Gary L. Bradshaw, and Jan M. Zytkow. *Scientific Discovery: Computational Explorations of the Creative Process*. Cambridge, MA: MIT Press, 1987.

Langer, Ellen J. *On Becoming an Artist: Reinventing Yourself through Mindful Creativity*. New York: Ballantine Books, 2005.

Levinson, Jerrold. "Elster on Artistic Creativity." In *The Creation of Art: New Essays in Philosophical Aesthetics*, pp. 235-256. Edited by Berys Gaut and Paisley Livingston. New York: Cambridge University Press, 2003.

Lynch, David. *Catching the Big Fish: Meditation, Consciousness, and Creativity*. New York: Jeremy P. Tarcher, Penguin, 2006.

Miller, Arthur I. *Insights of Genius: Imagery and Creativity in Science and Art*. New York: Copernicus, 1996.

Mitias, Michael H., ed. *Creativity in Art, Religion, and Culture*. Elementa: Schriften zur Philosophie und ihrer Problemgeschichte, Band 42. Amsterdam: Rodopi, 1985.

Murray, Penelope, ed. *Genius: The History of an Idea*. New York: Basil Blackwell, 1989.

Nettle, Daniel. *Strong Imagination: Madness, Creativity and Human Nature*. New York: Oxford University Press, 2001.

Novitz, David. "Explanations of Creativity." In *The Creation of Art: New Essays in Philosophical Aesthetics*, pp. 174-191. Edited by Berys Gaut and Paisley Livingston. New York: Cambridge University Press, 2003.

Perkins, D.N. *The Eureka Effect: The Art and Logic of Breakthrough Thinking*. New York: W. W. Norton and Company, 2000.

———. *The Mind's Best Work*. Cambridge, MA: Harvard University Press, 1981.

Olsen, Stein Haugom. "Culture, Convention, and Creativity." In *The Creation of Art: New Essays in Philosophical Aesthetics*, pp. 192-207. Edited by Berys Gaut and Paisley Livingston. New York: Cambridge University Press, 2003.

Rampley, Matthew. "Creativity." *The British Journal of Aesthetics* 38, no. 3 (July 1998): 265-278.

Sandblom, Philip. *Creativity and Disease: How Illness Affects Literature, Art and Music*. Ninth Edition. New York: Marion Bowers, 1982, 1996.

Sawyer, R. Keith. *Explaining Creativity: The Science of Human Innovation*. New York: Oxford University Press, 2006.

———. *Group Genius: The Creative Power of Collaboration*. New York: Basic Books, 2007.

Schaffer, Simon. "Genius in Romantic Natural Philosophy." In *Romanticism and the Sciences*, pp. 82-98. Edited by Andrew Cunningham and Nicholas Jardine. New York: Cambridge University Press, 1990.

Simonton, Dean Keith. "Creative Expertise: A Life-Span Developmental Perspective." In *The Road to Excellence: The Acquisition of Expert Performance in the Arts and Sciences, Sports and Games*, pp. 227-254. Edited by K. Anders Ericsson. Mahwah, NJ: Lawrence Erlbaum Associates, 1996.

Sternberg, Robert J., ed. *The Nature of Creativity: Contemporary Psychological Perspectives*. New York: Cambridge University Press, 1988.

———. *Successful Intelligence: How Practical and Creative Intelligence Determine Success in Life*. New York: Simon and Schuster, 1996.

———. *Thinking Styles*. New York: Cambridge University Press, 1997.

Sternberg, Robert J., and Janet E. Davidson, eds. *The Nature of Insight*. Bradford Books. Cambridge, MA: MIT Press, 1994.

———, and Todd I. Lubart. *Defying the Crowd: Cultivating Creativity in a Culture of Conformity*. New York: Free Press, 1995.

Storr, Anthony. *The Dynamics of Creation*. New York: Ballantine, 1972, 1993.

Toms, Michael. *The Well of Creativity: Julia Cameron, Natalie Goldberg, Deena Metzger, Keith Jarrett, Isabel Allende, Mihaly Csikszenmihalyi*. Carlsbad, CA: Hay House, 1997.

Weber, Robert J. *Forks, Phonographs, and Hot Air Balloons: A Field Guide to Inventive Thinking*. New York: Oxford University Press, 1992.

Wiener, Norbert. *Invention: The Care and Feeding of Ideas*. Introduction by Steve Joshua
    Heims. Cambridge, MA: MIT Press, 1993.

G. Reference Works

Abse, Joan, and Dannie Abse, eds. *The Music Lover's Literary Companion*. London: JR
    Books, 2009.

Anthony, Rebecca, and Gerald Rose. *Curriculum Vitae Handbook: How To Present and
    Promote Your Academic Career*. Second Edition. San Francisco, CA: Rudi Publishing,
    1994, 1998.

Apel, Willi. *Harvard Dictionary of Music*. Second Edition. Cambridge, MA: Harvard
    University Press, Belknap Press, 1972.

Appiah, Kwame Anthony, and Henry Louis Gates, Jr., eds. *The Dictionary of Global Culture*.
    New York: Alfred A. Knopf, 1997.

Audi, Robert. *The Cambridge Dictionary of Philosophy*. New York: Cambridge University
    Press, 1995.

Barnet, Sylvan. *A Short Guide to Writing About Art*. Third Edition. The Short Guide Series.
    Boston: Scott, Foresman and Company, 1989.

Barnes-Svarney, Patricia, ed. *The New York Public Library Science Desk Reference*. A
    Stonesong Press Book. New York: Macmillan, 1995.

Barzun, Jacques, and Henry F. Graff. *The Modern Researcher*. Fourth Edition. New York:
    Harcourt Brace Jovanovich, 1957, 1985.

Bierce, Ambrose. *The Devil's Dictionary*. Introduction by Roy Morris, Jr. New York: Oxford
    University Press, 1999.

Blackburn, Simon. *The Oxford Dictionary of Philosophy*. New York: Oxford University Press,
    1994.

Booth, Wayne C., Gregory G. Colomb, and Joseph M. Williams. *The Craft of Research*.
    Chicago Guides to Writing, Editing and Publishing. Chicago: University of Chicago
    Press, 1995.

Brogan, T.V.F., ed. *The New Princeton Handbook of Poetic Terms*. Princeton: Princeton
    University Press, 1994.

Brown, Stuart, Diané Collinson, Robert Wilkinson, eds. *One Hundred Twentieth-Century
    Philosophers*. New York: Roultedge, 1998.

Bunnin, Nicholas, and E.P. Tsui-James, eds. *The Blackwell Companion to Philosophy*. Blackwell Companions to Philosophy Series. Cambridge, MA: Blackwell, 1996.

Carr, Ian. Digby Fairweather, and Brian Priestly. *Jazz: The Essential Companion*. New York: Prentice Hall, 1987.

———. *Jazz: The Rough Guide*. The Rough Guides Series. New York: Penguin, 1995.

The Chicago Manual of Style. Fourteenth Edition. Chicago: University of Chicago Press, 1906, 1993.

Childers, Joseph, and Gary Hentzi, eds. *Columbia Dictionary of Modern Literary and Cultural Criticism*. New York: Columbia University Press, 1995.

Chilvers, Ian, Harold Osborne, and Dennis Farr. *The Oxford Dictionary of Art*. New York: Oxford University Press, 1988.

Chwialkowski, Jerzy. *The Da Capo Catalog of Classical Music Compositions*. New York: Da Capo Press, 1996.

Clarke, Michael. *Oxford Concise Dictionary of Art Terms*. Oxford Paperback Reference Series. New York: Oxford University Press, 2001.

Cooper, David, ed. *A Companion to Aesthetics*. Blackwell Companions to Philosophy. Cambridge, MA: Basil Blackwell, 1992.

Corbett, Edward P.J., and Robert J. Connors. *Classical Rhetoric for the Modern Student*. Fourth Edition. New York: Oxford University Press, 1999.

———. *Style and Statement*. New York: Oxford University Press, 1999.

Crabtree, Phillip D., and Donald H. Foster. *Sourcebook for Research in Music*. Bloomington, IN: Indiana University Press, 1993.

Crofton, Ian, and Donald Fraser, compilers. *A Dictionary of Musical Quotations*. New York: Schirmer, 1985.

Dancy, Jonathan, and Ernest Sosa, eds. *A Companion to Epistemology*. Blackwell Companions to Philosophy. Cambridge, MA: Basil Blackwell, 1992.

Deneef, A. Leigh, and Craufurd D. Goodwin, eds. *The Academic Handbook*. Second Edition. Durham, NC: Duke University Press, 1995.

Derricourt, Robin. *An Author's Guide to Scholarly Publishing*. Princeton: Princeton University Press, 1996.

Elbow, Peter. *Writing with Power: Techniques for Mastering the Writing Process*. Second Edition. New York: Oxford University Press, 1981, 1998.

Flew, Antony, ed. *A Dictionary of Philosophy*. Revised Second Edition. New York: St. Martin's Press, 1979, 1984.

Fitzpatrick, Jacqueline, Jan Secrist, Debra J. Wright. *Secrets for a Successful Dissertation*. Thousand Oaks, CA: Sage, 1998.

Gammond, Peter. *The Oxford Companion to Popular Music*. New York: Oxford University Press, 1991.

Garner, Bryan A. *A Dictionary of Modern American Usage*. New York: Oxford University Press, 1998.

Glasser, Joe. *Understanding Style: Practical Ways to Improve Your Writing*. New York: Oxford University Press, 1999.

Grant, Gail. *Technical Manual and Dictionary of Classical Ballet*. Third Edition. New York: Dover, 1967, 1982.

Groden Michael, and Martin Kreiswirth, eds. *The Johns Hopkins Guide to Literary Theory and Criticism*. Baltimore, MD: The Johns Hopkins University Press, 1994.

Guttenplan, Samuel, ed. *A Companion to the Philosophy of Mind*. Blackwell Companions to Philosophy. Cambridge, MA: Basil Blackwell, 1994.

Harris, Jonathan. *Art History: The Key Concepts*. Routledge Key Guides Series. New York: Roultedge, 2006.

Hartnoll, Phyllis, and Peter Found, eds. *The Concise Oxford Companion to the Theatre*. Second Edition. New York: Oxford University Press, 1972, 1993.

Harvey, Gordon. *Writing with Sources: A Guide for Students*. Indianapolis, IN: Hackett, 1998.

Heiberger, Mary Morris, and Julia Miller Vick. *The Academic Job Search Handbook*. Philadelphia: University of Pennsylvania Press, 1992.

Hitchcock, H. Wiley, and Stanley Sadie, eds. *The New Grove Dictionary of American Music*. Two Volumes. London: MacMillan, 1986.

Holoman, D. Kern. *Writing About Music: A Style Sheet from the Editors of "19th Century Music."* Berkeley, CA: University of California Press, 1988.

Honderich, Ted. *The Oxford Companion to Philosophy*. New York: Oxford University Press, 1995.

Jackson, Guida M. *Traditional Epics: A Literary Companion*. New York: Oxford University Press, 1994.

Jackson, Kevin. *Invisible Forms: A Guide to Literary Curiosities*. Thomas Dunne Books. New York: St. Martin's Press, 1999.

Jacobus, Lee A. *Substance, Style, and Strategy*. New York: Oxford University Press, 1998.

Kaye, Sanford. *Writing Under Pressure: The Quick Writing Process*. New York: Oxford University Press, 1989.

Kehl, Richard, compiler. *Breathing on Your Own: Quotations for Independent Thinkers*. Seattle, WA: Darling and Company, 2001.

Kim, Jaegwon, and Ernest Sosa, eds. *A Companion to Metaphysics*. Blackwell Companions to Philosophy Series. Cambridge, MA: Blackwell, 1995.

Kinzie, Mary. *A Poet's Guide to Poetry*. Chicago Guides to Writing, Editing, and Publishing Series. Chicago: University of Chicago Press, 1999.

Lanham, Richard A. *Style: An Anti-Textbook*. New Haven, CT: Yale University Press, 1974.

Lane, Richard J. *Fifty Key Literary Theorists*. Roultedge Key Guies Series. New York: Routledge, 2006.

Latham, Alison, ed. *The Oxford Companion to Music*. New York: Oxford University Press, 2002.

Lentricchia, Frank, and Thomas McLaughlin, eds. *Critical Terms for Literary Study*. Second Edition. Chicago: University of Chicago Press, 1990, 1995.

Levin, Samuel R. *Shades of Meaning: Reflections on the Use, Misuse, and Abuse of English*. Boulder, CO: Westview Press, 1998.

Lucas, F.L. *Style*. New York: Collier Books, 1955, 1962.

Luey, Beth. *Handbook for Academic Authors*. Third Edition. New York: Cambridge University Press, 1987, 1995.

———, ed. *Revising Your Dissertation: Advice from Leading Editors*. Berkeley, CA: University of Claifornia Press, 2004.

Mann, Thomas. *A Guide to Library Research Methods*. New York: Oxford University Press, 1986.

Mautner, Thomas, ed. *A Dictionary of Philosophy*. Cambridge, MA: Blackwell, 1996.

Menand, Louis, ed. *The Future of Academic Freedom*. Chicago: University of Chicago Press, 1996.

Morwood, John. *A Dictionary of Latin Words and Phrases*. New York: Oxford University Press, 1998.

———, ed. *The Pocket Oxford Latin Dictionary*. [based upon Woodhouse, S.C. Latin Dictionary. London: Routledge and Kegan Paul, 1913.] New York: Oxford University Press, 1998.

Muir, Frank. *An Irreverent and Thoroughly Incomplete Social History of Almost Everything*. New York: Stein and Day, 1976.

Nelson, Robert S., and Richard Schiff, eds. *Critical Terms for Art History*. Chicago: University of Chicago Press, 1996.

Packard, William. *The Poet's Dictionary: A Handbook of Prosody and Poetic Devices*. New York: HarperPerennial, 1989.

Parini, Jay, ed. *The Columbia History of American Poetry*. New York: Columbia University Press, 1993.

Pointon, Marcia. *History of Art: A Student's Handbook*. Fourth Edition. New York: Routledge, 1980, 1997.

Powell, Walter W. *Getting into Print: The Decision-Making Process in Scholarly Publishing*. Chicago Guides to Writing, Editing, and Publishing. Chicago: University of Chicago Press, 1985.

Preminger, Alex, ed. *Princeton Encyclopedia of Poetry and Poetics*. Enlarged Edition. Princeton: Princeton University Press, 1965, 1974.

Rossman, Mark H. *Negotiating Graduate School: A Guide for Graduate Students*. Graduate Survival Skills Series. Thousand Oaks, CA: Sage, 1995.

Rudestam, Kjell Erik, Rae R. Newton. *Surviving Your Dissertation: A Comprehensive Guide to Content and Process*. Thousand Oaks, CA: Sage, 1992.

Sadie, Stanley, ed. *The New Grove Dictionary of Music and Musicians*. Twenty Volumes. London: MacMillan, 1980.

Shuker, Roy. *Key Concepts in Popular Music*. Key Concepts Series. New York: Routledge, 1998.

Sim, Stuart, ed. *The Routledge Critical Dictionary of Postmodern Thought*. New York: Routledge, 1999.

Singer, Peter, ed. *A Companion to Ethics*. Blackwell Companions to Philosophy. Cambridge, MA: Basil Blackwell, 1991.

Slonimsky, Nicolas. *Lectionary of Music: An Entertaining Reference and Reader's Companion*. New York: McGraw-Hill, 1989.

Sternberg, David. *How to Complete and Survive a Doctoral Dissertation*. New York: St. Martin's Press, 1981.

Turabian, Kate L. *A Manual for Writers of Term Papers, Theses, and Dissertations*. Sixth Edition. Chicago Guides to Writing, Editing, and Publishing. Chicago: University of Chicago Press, 1937, 1996.

———. *A Manual for Writers of Research Papers, Theses, and Dissertations: Chicago Style for Students and Researchers*. Seventh Edition. Revised by Wayne C. Booth, Gregory G. Colomb, Joseph M. Williams, and the University of Chicago Press Editorial Staff. Chicago: University of Chicago Press, 2007.

Urdang, Laurence. *The Oxford Thesaurus: American Edition*. New York: Oxford University Press, 1992.

van Leunen, Mary-Claire. *A Handbook for Scholars*. Revised Edition. New York: Oxford University Press, 1978, 1992.

Wagenen, R. Keith van. *Writing a Thesis: Substance and Style*. Englewood Cliffs, NJ: Prentice Hall, 1991.

Williams, Raymond. *Keywords: A Vocabulary of Culture and Society*. Revised Edition. New York: Oxford University Press, 1976, 1983.

Zerubavel, Evitar. *The Clockwork Muse: A Practical Guide to Writing Theses, Dissertations, and Books*. Cambridge, MA: Harvard University Press, 1999.

AUTOBIOGRAPHICAL STATEMENT

Tobyn C. DeMarco was born in New Jersey. He studied music at the Hartt School of Music, University of Hartford, Hartford, Connecticut; earned a Bachelor of Arts degree in Philosophy from Rutgers, The State University of New Jersey, New Brunswick, New Jersey; earned a Master of Arts degree in Philosophy from New York University, New York, New York; and earned his PhD in Philosophy from The Graduate School and University Center, The City University of New York, New York, New York.