

## **The Spatiality of Sound Sources**

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There can be at least three ways in which our experience of music involves the experience of space. First, we can hear the space in which musical sound sources are located; then, we can experience the distance between the different pitches in the melody or the harmony which constitute a musical piece; finally, we can hear the distance between the different elements which are part of the rhythmic structure at the basis of the musical piece. The majority of philosophers have focused on the second and third kind of spatial experience. By describing the way in which we hear the location of musical sources, I will focus only on the first kind of spatial experience and compare it to the spatial experience of non-musical sound sources. I will reach the conclusion that the spatial experience of musical sound sources and the spatial experience of non-musical sound sources are similar, so that if we want to capture the difference between musical experience and the auditory experience of non-musical sound with regard to space, we should probably have a look on spatial features which are different from the spatiality of sound sources. In addition, my discussion of the spatial experience of musical sound sources is a first step towards the analysis of musical sound within the framework of the distal view of sound, which is a view which has been mostly developed with regard to non-musical sounds.

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