

Nemesio García-Carril Puy, Ph.D

Ramón y Cajal Postdoctoral Fellow

Department of Philosophy and Society, Complutense University of Madrid.

Ciudad Universitaria, Pl. Menéndez Pelayo, s/n, 28040 Madrid, Spain.

Email: nemesiog@ucm.es

Website: <https://ucm.academia.edu/NemesioGarciaCarrilPuy>

Areas of Specialization: Philosophy of Music, Aesthetics, Meta-ontology, Metaphysics.

Areas of Competence: Epistemology, Philosophy of Language.

Education

2008: **BA in Music**, Speciality: French Horn. Conservatory of Music of Granada (Spain). Average mark: 8,20 / 10

2012: **B. Phil in Philosophy**. University of Granada (Spain). Average mark: 9,477/10.

2013: **M. Phil in Contemporary Philosophy**. University of Granada (Spain). Average mark: 9'64/10

2018: **PhD in Philosophy**. University of Granada (Spain).

Dissertation title: The Ontology of Musical Versions and Transcriptions. A Philosophers' Paradise Meeting our Musical Practices.

Supervisors: Juan José Acero Fernández. Neftalí Villanueva Fernández. Qualification: Cum Laude

Academic Appointments

Current position

2023 (Jan) – 2027 (Dec): **Ramón y Cajal Fellow**. Complutense University of Madrid. Post-doctoral fellowship (Funder: Spanish Ministry of Science and Innovation – European Union Next Generation)

Other appointments

2023 (Jun) – present: **Co-founder and main coordinator** of the European Network for the Philosophy of Music.

Past positions

2021 (Jan) – 2022 (Dec): **Juan de la Cierva Formación Fellow**. University of Murcia. Post-doctoral fellowship (Funder: Spanish Ministry of Science and Competitivity).

2020 (Jul) – 2020 (Dec): **Research post-doc fellow**. Complutense University of Madrid (Funder: Comunidad Autónoma de Madrid)

2019 (Mar) – 2019 (Sep): **Post-doc fellow**. University of Granada (Funder: University of Granada).

2014 (Sep) – 2018 (Sep): **FPU pre-doc fellow**. University of Granada (Funder: Spanish Ministry of Education, Culture and Sport).

Publications

Articles:

- Dodd, Julian & Puy, Nemesio G. C. (forthcoming) “Composers’ Mistakes and their Correction in Performance”. *Australasian Journal of Philosophy*.
- Puy, Nemesio G. C. (2024) “A twist on the historically authentic musical performance”. *Philosophical Studies*. <https://doi.org/10.1007/s11098-024-02199-3>
- Puy, Nemesio G. C. (2023) “Nested Types, Modal Claims and Musical Works. Another Go”. *Journal of Aesthetics and Art Criticism*, 81: 400–403.
<https://doi.org/10.1093/jaac/kpad021>
- Puy, Nemesio G. C. (2022) “Interpretive Authenticity: Performances, Versions, and Ontology”. *Estetika: The European Journal of Aesthetics*, 59: 135–52.
<http://doi.org/10.33134/eeja.327>
- Puy, Nemesio G. C. (2022) “Descriptivism and the Determination Thesis: an Untenable Marriage in the Metaontology of Art”. *Philosophical Quarterly*, 72 (3), 595–614.
<https://doi.org/10.1093/pq/pqab055>
- Puy, Nemesio G. C. (2022) “Musical works, types and modal flexibility reconsidered”. *Journal of Aesthetics and Art Criticism*, 80: 295–308.
<https://doi.org/10.1093/jaac/kpac017>
- Puy, Nemesio G. C. (2022) “Methodological worries on recent experimental philosophy of music”. *Philosophical Psychology*, 35, 410–441.
<https://doi.org/10.1080/09515089.2021.1984418>
- Puy, Nemesio G. C. (2021) “Eliminating Martin’s substratum-trope categorial ontology”. *Synthese*, 199, 13009–13033.
<https://doi.org/10.1007/s11229-021-03364-5>
- Puy, Nemesio G. C. (2021). “Ethical Issues on Musical Appropriation”. *Disputatio* 62, 329–354.
<https://doi.org/10.2478/disp-2021-0017>
- Puy, Nemesio G. C. (2021) “Nested Types and Musical Versions: Replying to Davies’ Challenges”. *Journal of Aesthetics and Art Criticism*. 79 (2), 256–260.
<https://doi.org/10.1093/jaac/kpab012>
- Puy, Nemesio G. C. (2020) “Contextualizing Platonism and Decontextualizing Aristotelianism in the Ontology of Music”. *Journal of Aesthetics and Art Criticism*. 78 (2), 183–196.
<https://academic.oup.com/jaac/article/78/2/183/5981583?searchresult=1>
- Puy, Nemesio G. C. (2019) “The Ontology of Musical Versions: Introducing the Hypothesis of Nested Types”. *Journal of Aesthetics and Art Criticism*. 77 (3), 241–254.
<https://academic.oup.com/jaac/article/77/3/241/5981504?searchresult=1>
- Puy, Nemesio G. C. (2019) “Musical Works’ Repeatability, Audibility and Variability: a Dispositional Account”. *Philosophy and Society*. Vol. 30 (1), 54–72. ISSN: 2334-8577.
<http://www.doiserbia.nb.rs/img/doi/0353-5738/2019/0353-57381901054G.pdf>

- Puy, Nemesio G. C. (2018) “Musical Minimalism and the Metaphysics of Time”. *Revista Portuguesa de Filosofia*. Vol. 74. No. 4. Pp. 1267–1306. ISSN: 0870-5283.
https://www.jstor.org/stable/26563357?seq=1#metadata_info_tab_contents
- Puy, Nemesio G. C. (2018) “Against Hazlett’s Argument: musical works qua types are modally flexible entities”. *Proceedings of the European Society for Aesthetics*. Vol. 10. Pp. 212–234. ISSN: 1664-5278.
- Puy, Nemesio G. C. (2017) “On the ontological category of computer-generated music scores”. *Journal of Creative Music Systems*. Vol. 1. Issue 2. ISSN 2399-7656.
<https://www.jcms.org.uk/article/id/515/>
- Puy, Nemesio G. C. (2017) “Musical versions and transcriptions. Disputing Stephen Davies Account”. *Debates in Aesthetics*. Vol. 13. Issue 1. ISSN 2514-6637. Pp. 33-51.
<https://debatesinaesthetics.org/musical-versions-and-transcriptions-disputing-stephen-davies-account/>

Edited books

- La Rubia, Leopoldo, Puy, Nemesio G. C., and LaRubia-Prado, Francisco. (Eds.) (2021) *Teorías contemporáneas del arte y la literatura*. Madrid: Editorial Tecnos. ISBN: 978-84-309-8194-6.

Book chapters

- Puy, Nemesio G. C. (2024) “Apropiación y propiedad intelectual en música de cine”. In Rivera García, A. and Pellicer Panells, M. (eds.), *Crítica de la subjetividad neoliberal: Un análisis desde la Estética y la Teoría de las Artes*. Madrid: Guillermo Escolar. Pp. 197–210.
- Puy, Nemesio G. C. (2023) “From literal to metaphorical exemplification in music: a reply to Young”. In Guerreiro, V., Correia, C. M. and Moura, V. (eds.), *Quando há arte: Ensaios de homenagem a Maria do Carmo D’Orey*. Lisbon: E-Primatur. Pp. 269–279.
- Puy, Nemesio G. C. (2021) “Arte arquitectónico, ontología y querellas judiciales”. In Pérez, A., Corbacho, J. M. and Selfa, M. (Eds.) *Las bellas artes hoy*. Editorial Tirant Lo Blanch: Valencia. Pp. 185–198. ISBN: 978-84-1853460-7.
- La Rubia, Leopoldo, and Puy, Nemesio G. C. (2021) “Introducción: Pensando el arte desde la teoría”. In La Rubia, L., Puy, N. and LaRubia-Prado, F. (Eds.) *Teorías contemporáneas del arte y la literatura*. Madrid: Editorial Tecnos. Pp. 15–24. ISBN: 978-84-309-8194-6.
- Puy, Nemesio G. C. (2021) “El arte conceptual como una teoría contemporánea del arte”. In La Rubia, L., Puy, N. and LaRubia-Prado, F. (Eds.) *Teorías contemporáneas del arte y la literatura*. Madrid: Editorial Tecnos. Pp. 385–418. ISBN: 978-84-309-8194-6.
- Puy, Nemesio G. C. (2021) “Las categorías artísticas y la apreciación de las obras de arte”. In La Rubia, L., Puy, N. and LaRubia-Prado, F. (Eds.) *Teorías contemporáneas del arte y la literatura*. Madrid: Editorial Tecnos. Pp. 471–490. ISBN: 978-84-309-8194-6.
- Puy, Nemesio G. C. (2020) “Platonismo musical y composición de obras musicales por ordenador”. In Carmen Rodríguez Martín (Ed.), *Un paseo entre las jaulas: ensayos sobre arte y naturaleza*. Granada: Editorial Comares. Pp. 337–360.

Puy, Nemesio G. C. (2010) “¿Por qué la música para el pitagorismo no es geométrica sino harmónica?”. In Hernández Rojo, F. and La Rubia de Prado, L. (Eds.) *Arte y Geometría*. Editorial Universidad de Granada: Granada. Pp. 185–210. ISBN: 978-84-338-5168-0

Book reviews

Puy, Nemesio G. C. (2021) “Review of Julian Dodd, *Being True to Works of Music*, Oxford University Press”. *Journal of Aesthetics and Art Criticism*, 79. 268–272.
<https://doi.org/10.1093/jaac/kpab010>

Puy, Nemesio G. C. (2016) “Review of *La belleza en Charles S. Peirce: Origen y alcance de sus ideas estéticas* by Sara Barrena”. *Transactions of the Charles S. Peirce Society*. Vol. 52. No. 4. Pp. 652-658. ISSN: 0009-1774.

Encyclopaedia entries

Puy, Nemesio G. C. (2019) “Ontología de la Música”. *Enciclopedia de la Sociedad Española de Filosofía Analítica*. ISSN: 2605-5449.

Awards

1. **Extraordinary PhD Award**. University of Granada (September 2022).
2. **Fabian Dorsch Essay Prize**. European Society for Aesthetics (June 2021).
3. **John Fisher Memorial Prize**. American Society for Aesthetics (March 2019).
4. Second Prize of the Burke & Bagley Competition for chamber music (USA, May 2017).
5. Finalist of the **Jan Koetsier Competition** (Music Conservatory of Munich and Bavarian Radio Orchestra) (November 2016).
6. Finalist of the **Jan Koetsier Competition** (Music Conservatory of Munich and Bavarian Radio Orchestra) (November 2014).
7. First prize of the Mediterranean Brass Music Festival Competition, Valencia (July 2013).
8. **150 Best Academic Records Awards** of the University of Granada during the academic year 2009/10.

Fellowships

1. **Ramon y Cajal Postdoc Fellowship**. Spanish Ministry of Science and Innovation. 2023–2027. Amount: 236.350,00€.
2. **Individual Scientific Employment**. Fundação para a Ciência e a Tecnologia (FCT, Government

of Portugal). Awarded July 2023 – Declined October 2023. Amount: 105.000,00€ (aprox.)

3. **Jiménez La Espada Fellowship.** Fundación Séneca. Región de Murcia Government. 2022. Amount: 7.150,00€.
4. **Juan de la Cierva Fellowship.** Spanish Ministry of Science and Innovation. 2021–2022. Amount: 50.000,00€
5. **Early Career Conference Travel Grant.** British Society of Aesthetics. 2016.
6. **FPU Fellowship.** Spanish Ministry of Science and Innovation. 2014–2018. Amount: 61.544,00€

Teaching experience

2023/2024 Complutense University of Madrid

- Aesthetics. Degree in Philosophy. 60 hours.
- History of Aesthetic Ideas. *Degree in Musicology*. 50 hours.

2022/23. University of Murcia.

- Aesthetics and Art Theory Applied to Music. *Master in Music Research*. 40 hours.
- Art Theory. *Degree in Fine Arts*. 10 hours.

2021/22. University of Murcia.

- Aesthetics and Art Theory Applied to Music. *Master in Music Research*. 40 hours.
- Fundamental Aesthetic Concepts. *Degree in Philosophy*. 15 hours.
- Aesthetics II. *Degree in Philosophy*. 15 hours.

2020/21. University of Murcia.

- Aesthetics and Art Theory Applied to Music. *Master in Music Research*. 4 hours.
- Fundamental Aesthetic Concepts. *Degree in Philosophy*. 10 hours.
- Aesthetics II. *Degree in Philosophy*. 10 hours.

2019/20. University of Murcia. Master in Music Research.

- Aesthetics and Art Theory Applied to Music. *Master in Music Research*. 4 hours.

2017/18. Faculty of Philosophy. University of Granada.

- Applied Aesthetics. 10 hours
- Epistemology. 30 hours

2016/17. Faculty of Philosophy. University of Granada.

- Applied Aesthetics. 10 hours
- Epistemology. 20 hours
- Contemporary Themes in Philosophy. 10 hours

2015/16. Faculty of Philosophy. University of Granada.

- Epistemology. 20 hours
- Contemporary Themes in Philosophy. 10 hours

PhD Supervision

2023 – present. PhD student: Sergio Añón Lijó.

2022 – present. PhD student: Ramón Carnota (co-supervised with Paloma Atencia Linares)

Participation in research projects

1. The Grounds of Artistic Rights and the Limits of Appropriation (PID2023-147445NA-I00). Spanish Ministry of Science and Innovation. PI: Paloma Atencia Linares, Nemesio G. C. Puy. 01/09/2024 – 31/08/2028.
2. Normative Aspects of Aesthetic Appreciation (PID2019-106351GB-I00). Spanish Ministry of Science and Innovation. PI: F. Pérez Carreño; M. J. Alcaraz León. 01/06/2020 - 31/12/2023. 333.275€. (working team member)
3. The Eliminativist Approach to Categories: Issues in Ontology, Philosophy of Language, and Philosophy of Science (2016-T1/HUM-1263). Dates: July 2020 – December 2020. Founder: Consejería de Educación, Juventud y Deporte. Comunidad de Madrid. Quantity: 228.221€. Participation as a member of the research team.
4. Expresivismos contemporáneos y la indispensabilidad del vocabulario normativo: alcance y límites de la hipótesis expresivista (FFI2016-80088-P). Dates: January 2017 – currently. Founder: Spanish Ministry of Science, Technology and Innovation. Quantity: 42.000€
5. Unidad de Excelencia FiloLab–UGR, University of Granada. Dates: September 2017 – currently. Founder: University of Granada. Quantity: 45.000 €
6. Naturalismo, expresivismo y normatividad (FFI2013-44836-P). University of Granada. Dates: September 2014 – December 2017. Founder: Spanish Ministry of Science, Technology and Innovation. Quantity: 54.450 €

Academic visits

2022 (April – June). Post-doc visiting fellow. University of Leeds. Department of Philosophy.

2018 (January – March). Pre-doc visiting fellow. University of Manchester. Department of Philosophy. Supervisor: Julian Dodd.

2016 (September – December) Pre-doc visiting fellow. Open University. Department of Philosophy. Supervisor: Derek Matravers.

Other academic activities

Referee of Scientific Journals

Journal of Aesthetics and Art Criticism, British Journal of Aesthetics, Synthese, Inquiry, Crítica, Disputatio.

Member of evaluation panels

2023. Member of the jury of the Global Aesthetic Deed 2023, Finnish Society for Aesthetics.
2022. Member of the evaluation panel for research projects of the Spanish Governmental Agency for Research (Agencia Estatal de Investigación).

Organization of scientific events:

1. Workshop “Filosofía de la música – temas contemporáneos”. Keynote speaker: Alessandro Bertinetto (University of Turin). Complutense University of Madrid. 17/06/2024.
2. First Conference of the European Network for the Philosophy of Music. Co-Organized with Vítor Guerreiro. University of Porto. 18–20, 2024.
3. Inaugural meeting of the European Network of the Philosophy of Music. Co-organized with Mario de Caro, Chiara Palazzolo and Lisa Giombini. University of Roma Tre, May 31– June 1, 2023.
4. Workshop “A dialogue with James O. Young: on architecture, exemplification and the myth of the aesthetic”. Co-organized with Vítor Guerreiro. University of Porto, 02/05/2023.
5. Workshop on Cultural and Artistic Appropriation. Co-organized with Vítor Guerreiro. Complutense University of Madrid. 26/04/2023.
6. European Society for Aesthetics Annual Meeting. Online – University of Murcia (organization and technical support). 21–23 June, 2021.
7. 1º Congreso Internacional ¿Para qué arte? University of Granada, 11–12 April, 2013.

Peer-reviewed Conference Presentations (selection)

1. Puy, Nemesio G. C. (June 2024). ‘Re-Defining Music: Contemporary and Methodological Challenges’. European Society for the Aesthetics Annual Conference. Naples (Italy).
2. Atencia Linares, Paloma & Puy, Nemesio G. C. (April 2024). ‘Conflictos Normativos Originados por la Apropiación Artística’. Simposio de la Sociedad Española de Estética y Teoría de las Artes. Madrid (Spain).
3. Puy, Nemesio G. C. (November 2023). ‘Architectural works: ontology and intellectual property’. American Society for Aesthetics Annual Conference. Arlington (USA).
4. Puy, Nemesio G. C. (September 2023). ‘Performing past music: a twist on historical authenticity’. British Society for Aesthetics Annual Conference. Oxford (UK).
5. Puy, Nemesio G. C. (September 2023). ‘Performing past music: a twist on historical authenticity’. European Society for the Aesthetics Annual Conference. Budapest (Hungary).

6. Dodd, Julian & Puy, Nemesio G. C. (April 2023). 'Composer's mistakes and their correction in performance'. American Society for Aesthetics Eastern Division Meeting. Philadelphia (USA).
7. Puy, Nemesio G. C. (June 2022). 'Ethical Issues on Musical Appropriation'. European Society for the Aesthetics Annual Conference. University of Tallinn (Estonia).
8. Puy, Nemesio G. C. (October 2022). 'Engaging with music of distant times'. VIII Encontro Ibérico de Estética. Universidade Nova de Lisboa (Portugal).
9. Puy, Nemesio G. C. (June 2021) 'Interpretive authenticity: performances, versions and ontology'. European Society for the Aesthetics Annual Conference. Online–Murcia (Spain).
10. Puy, Nemesio G. C. (November 2021) 'Interpretive authenticity: performances, versions and ontology'. 79th Annual Meeting American Society for Aesthetics. Montreal (Canada).
11. Puy, Nemesio G. C. (December 2019) 'Triviality, inconsistency and solipsism: Three problems in the metaontology of art and a Goodmanian solution'. XXVIII Inter-University Workshop on Philosophy and Cognitive Science. Sociedad Española de Filosofía Analítica. Universidad de Granada.
12. Puy, Nemesio G. C. and Acero, J. J. (November, 2019) 'Musical Meaning of Pure Instrumental Music: Expression and Representation'. Con Juan José Acero. IX Congreso de la Sociedad Española de Filosofía Analítica. Valencia. Sociedad Española de Filosofía Analítica. Universidad de Valencia.
13. Puy, Nemesio G. C. (October, 2019) "The ontology of musical versions: introducing the hypothesis of nested types". American Society for Aesthetics 77th Annual Meeting. Phoenix. EEUU.
14. Puy, Nemesio G. C. (June, 2019) "The ontology of musical versions: introducing the hypothesis of nested types". European Society for the Aesthetics. Warsaw. Poland.
15. Puy, Nemesio G. C. (September, 2018) "The ontology of musical versions: introducing the hypothesis of nested types". ENFA 7. Sociedade Portuguesa de Filosofia Analítica. Faculdade de Letras. Universidade de Lisboa.
16. Puy, Nemesio G. C. (June, 2018) "Defending the type/token theory against Hazlett's argument in the ontology of music". European Society for the Aesthetics. Maribor, Slovenia.
17. Puy, Nemesio G. C. (March, 2018) "Defending the type/token theory against Hazlett's argument in the ontology of music". Second MLAG Graduate Conference, Instituto de Filosofia. Universidade do Porto.
18. Puy, Nemesio G. C. (September, 2017) "On the ontological category of computer-generated music scores". 2nd Conference on Computer Simulation of Musical Creativity. Open University. London.
19. Puy, Nemesio G. C. (August, 2017) "Musical works and aesthetic properties: realism or anti-realism?" Ninth European Congress of Analytic Philosophy (ECAP 9). University of Munich.
20. Puy, Nemesio G. C. (May, 2017) "Musical works and aesthetic properties: realism or anti-realism?" European Society for Aesthetics. Free University Berlin.

21. Puy, Nemesio G. C. (March, 2017) "Formalismo, contextualismo y ejemplificación en música". III Encuentro Internacional 'Para qué Arte' Autonomía y Valor del Arte. University of Granada.
22. Puy, Nemesio G. C. (February, 2017) "Non-aesthetic properties and the metaontology of music". OFA 11. Faculty of Letters, University of Lisbon.
23. Puy, Nemesio G. C. (September, 2016) "Versions and the individuation of musical works". British Society of Aesthetics Annual Conference. Oxford University.
24. Bordonaba, P. & Puy, Nemesio G. C. (July, 2015) "Judging Works of Music: Aesthetic Predicates and Faultless Disagreement". Annual Conference of the Royal Musical Association and Philosophy Study Group. Kings College London.
25. Puy, Nemesio G. C. (July, 2015) "Individuation and the Categorical Question in Ontology of Music". Annual Conference of the Royal Musical Association and Philosophy Study Group. Kings College London.
26. Puy, Nemesio G. C. (June, 2015) "Individuation and the Categorical Question in Ontology of Music". European Society for Aesthetics. University of Dublin.
27. Puy, Nemesio G. C. (February, 2015) "Against Structural Monism for Musical Works". Annual Conference of the Dutch Association of Aesthetics. University of Leuven.
28. Puy, Nemesio G. C. (February, 2015) "Against Structural Monism for Musical Works". INTERACT! British Society of Aesthetics Postgraduate Conference. University of Kent.
29. Puy, Nemesio G. C. (September, 2014) "Platonismo musical y distintas versiones de una obra". I Congreso Internacional de la Red Española de Filosofía. University of Valencia.
30. Puy, Nemesio G. C. & Villanueva, N. (May, 2014) "A New Argument Against Musical Perdurantism". Annual Conference of the European Society for Aesthetics. University of Amsterdam.
31. Puy, Nemesio G. C. (April, 2014) "Distintas versiones: ¿obras musicales diferentes?" II Encuentro Internacional Para Qué Arte. University of Granada.
32. Puy, Nemesio G. C. (April, 2013) "Platonismo musical e inteligencia artificial: ¿pueden componer los ordenadores?" I Encuentro Internacional Para Qué Arte. University of Granada.

Invited talks (selection)

1. Puy, Nemesio G. C. (August 2024). 'Authenticity in Popular and Classical Music: a Philosophical and Empirical Approach'. International Conference Aesthetics of Music. Nisville Jazz Festival & Cultural Club "Prejaka reč". Niš (Serbia).
2. Puy, Nemesio G. C. (May 2024). 'La importancia normativa del medio en el concepto de música'. ARESMUR Permanent Seminar. University of Murcia (Spain).
3. Bordonaba Plou, David & Puy, Nemesio G. C. (March 2024). 'Authenticity in Popular Music: An Empirical Investigation'. Workshop Experimental Philosophy in Spain. University of Barcelona (Spain).

4. Puy, Nemesio G. C. (March 2024). 'Re-Defining Music: Contemporary and Methodological Challenges'. American Philosophical Association Pacific Conference. Portland (Oregon, USA).
5. Puy, Nemesio G. C. (March 2023). 'Architectural Works: Ontology and Copyright'. Seminar on Aesthetic Normativity. University of Murcia (Spain).
6. Dodd, Julian & Puy, Nemesio G. C. (November 2022). 'Composers' mistakes and their correction in performance'. ARESMUR Permanent Seminar. University of Murcia (Spain).
7. Dodd, Julian & Puy, Nemesio G. C. (September 2022). 'On what the work demands: authenticities in classical work performance'. Philosophy of Music Seminar. University of Roma Tre (Italy).
8. Cumpa, Javier & Puy, Nemesio G. C. (March 2022). 'The neo-Sellarsian Approach: Between the Metalinguistic Approach and the Serious Metaphysician. Online Physis Spring School 2022. Complutense University of Madrid (Spain).
9. Puy, Nemesio G. C. (January 2022). 'Descriptivism and the Determination Thesis: an Untenable Marriage in the Metaontology of Art'. ARESMUR Permanent Seminar. University of Murcia (Spain).
10. Puy, Nemesio G. C. (November 2021). 'Aesthetic Testimony and Experimental Philosophy of Music: Some Methodological Concerns'. Research Meeting ARESMUR: Aesthetic Testimony.
11. Puy, Nemesio G. C. (November 2019) 'The ontology of musical versions: introducing the hypothesis of nested types'. 77th Annual Meeting American Society for Aesthetics. Phoenix (EEUU). 09-12/10/2019. Invited talk.
12. Puy, Nemesio G. C. (September, 2019) "Ontological Challenges in Musical Authenticity and The Nested Types Solution". Philosophy of Art. New Directions. Università di Padova.
13. Puy, Nemesio G. C. (June, 2019) "Emergence in music". Workshop on Emergence. University of Granada.
14. Puy, Nemesio G. C. (June, 2019) "Towards a real naturalism: from the principle of naturalistic closure to the materialist criterion of fundamentality". Workshop Fundamentality and Metaphysics in Science. Bristol United Kingdom.
15. Puy, Nemesio G. C. (May, 2019) "Musical Work's Repeatability, Audibility and Variability: a Dispositional Account". International Research Seminar. Philosophical Discussion on Music: from Ontology to Meaning. Instituto de Filosofia da Universidade do Porto (Portugal).
16. Puy, Nemesio G. C. (April, 2019) "La Ontología de las Versiones Musicales y la Hipótesis de los Tipos Anidados". Seminario de Filosofía de la Universidad de Santiago. University of Santiago (Spain).
17. Puy, Nemesio G. C. (April, 2019) "A arte conceptual como uma teoria artística sobre as artes". MLAG Research Seminar 2018-2019. MLAG Research Group. Instituto de Filosofia da Universidade do Porto (Portugal).
18. Puy, Nemesio G. C. (March, 2019) "Versiones musicales, interpretaciones auténticas y plagio: la hipótesis ontológica de los tipos anidados y sus implicaciones". UNED, Departamento de Filosofía y Filosofía Moral y Política, Madrid (Spain).

19. Puy, Nemesio G. C.. (November, 2018) “The Ontology of Musical Versions: Introducing the Hypothesis of Nested Types”. Seminario Permanente de Estética. Departamento de Filosofía. Universidad de Murcia (Spain).
20. Puy, Nemesio G. C. (February, 2018) “Defending the type/token theory against Hazlett’s argument”. University of Manchester, Department of Philosophy.
21. Puy, Nemesio G. C. (November, 2017) “Metaontología de la música: entre el problema de la trivialidad y el del solipsismo”. Primer Encuentro Conjunto PHYSIS-Filosofía y Análisis UGR. Universidad Complutense Madrid (Spain).
22. Puy, Nemesio G. C. (February, 2017) “Minimalismo musical como uma reflexão sobre o tempo”. Grupo de Investigação em Música Contemporânea. Centro de Estudos de Sociologia e Estética Musical. Universidade Nova de Lisboa. Lisbon.
23. Bordonaba, D. & Puy, N. (April, 2016) “Beautiful but Atonal. Disagreement and Aesthetic Predicates”. Seminario permanente de estética de la Universidad de Murcia.

CD Recordings as a French Horn player

- (2019) *Los cielos cabizbajos*. Lagartija Nick, University of Granada Choir & Ensemble. Granada: Montgrí. ISBN: 842-6-9469-0815-6.
- (2015) *Escenas contemporáneas*. The Proemium Metals Brass Quintet & University of Granada Orchestra (Gabriel Delgado Morán, conductor). AMBAR. Legal deposit: GR- 0560/15. ISBN 843-6-0082-6371-0.
- (2014) “Autobiografía”, in *La casa de la palabra*. 2014. Andart Producciones. Legal deposit: GR-1551-2014.
- (2013) *Confluencias*. The Proemium Metals Brass Quintet. AMBAR. Legal deposit: GR-0138/13. ISBN 843-6-0082-6347-5.
- (2011) *Ástor en Bronces*. The Proemium Metals Brass Quintet. 2011. AMBAR. Legal deposit: GR-0463/11. ISBN 843-6-0082-6315-4.
- (2005) *La Navidad en la Capilla Real de Granada*. Camerata Amati, conductor Luis Otero. AMBAR. Legal deposit: GR-2168/2005.
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Spanish, Portuguese, English, French.

