

Musicology 260G: Musicology in the Flesh: a Sensual Inquiry Into Music

Spring 2010, Tuesdays 3-5:50PM

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Office hours: by appointment

Although music consists of sound waves and appeals primarily to hearing, our full range of senses interacts and converges in intricate ways. Although our intuition may tell us that one sense is called upon, other senses are also activated, and each contributes to our compound experience of music.

How do senses other than hearing act on our perceptions of the sonic components of music? How have the senses been prioritized differently at different historical moments, and how have those prioritizations affected notions of value in music culture? How may the changing values that we assign to each of our senses shape our perceptions of music and the ways in which we are affected by it? How have questions about human sensory capacity been posed, as both enabling and limiting conditions, in relation to knowledge? What kinds of relative virtues have been ascribed to different senses with regard to various types of knowledge and experience? Do currently available analytical methods and theoretical frameworks adequately facilitate such inquiry? What may constitute a *musicology in the flesh*?

In addition to the assigned readings associated with our topic, participants in this seminar will be asked to undertake an activity or practice that they hope will sharpen or "tune" their senses, and to keep a journal of this journey. Students should have an idea *prior to the first seminar meeting* about what their chosen practice might be. Please contact me if you have any questions.

REQUIREMENTS/GRADING:

Oral	General oral contributions to class Presentation of Reading x 2 Oral Delivery of Final Project (Wk 10)	25%, distributed at instructor's discretion
Short written	One weekly written summary of reading Proposal for final project (Wk 3) Weekly observations of sensory practice	25%, distributed at instructor's discretion
Portfolio	Bi-weekly presentation and final portfolio	20% ,distributed at instructor's discretion
Longer written	Final project draft (Wk 10) Final project due (June 11)	30%, distributed at instructor's discretion

The following texts are required reading for the course and should be purchased. The additional texts will be available as PDF files on the seminar website, on reserve, or can be found on JSTOR or a similar database.

Butler, Judith. *Giving an Account of Oneself*. New York: Fordham University Press, 2005.

- Foucault, Michel. *The History of Sexuality: The Use of Pleasure*. Vintage Books ed. Vol. 2. 3 vols. New York: Random House, 1990. [doesn't have to be this edition]
- Massumi, Brian. *Parables for the Virtual : Movement, Affect, Sensation*. Post-Contemporary Interventions. Durham [N.C.]: Duke University Press, 2002.
- Stoller, Paul. *Sensuous Scholarship*. Contemporary Ethnography. Philadelphia: University of Pennsylvania Press, 1997.

<p>Week 1 (March 31): Sensory experience of music</p> <p>Welsh, Graham. "Singing as Communication." <i>Musical Communication</i>. Eds. Miell, Dorothy, Raymond A. R. MacDonald and David J. Hargreaves. Oxford ; New York: Oxford University Press, 2005. 239-60.</p> <p>Dahl, Roald. "William and Mary." <i>Kiss, Kiss</i>. New York: Knopf, 1979.</p> <p>Stoller, Paul. "Prologue: The Scholar's Body" and Part One. <i>Sensuous Scholarship</i>. Contemporary Ethnography. Philadelphia: University of Pennsylvania Press, 1997.</p> <p>Hochschild, Arlie Russell. <i>The Managed Heart : Commercialization of Human Feeling</i>. Berkeley: University of California Press, 1983. Ch. 1-5.</p> <p>Crossley, Nick. "Mapping Reflexive Body Techniques: On Body Modification and Maintenance." <i>Body Society</i> 11 1 (2005): 1-35.</p> <p>Connor, Steven. "Edison's Teeth" (http://www.stevenconnor.com/edsteeth/)</p> <p>Howes, David. <i>Sensual Relations : Engaging the Senses in Culture and Social Theory</i>. Ann Arbor: University of Michigan Press, 2003. (Introduction and one chapter by choice)</p> <p>Suggested Reading:</p> <p>Thrift, Nigel. "Movement-Space: The Changing Domain of Thinking Resulting from the Development of New Kinds of Spatial Awareness." <i>Economy and Society</i> 33 4 (2004): 582-604.</p> <p>Myers, Natasha. "Molecular Embodiments and the Body-Work of Modeling in Protein Crystallography." <i>Social Studies of Science</i> 38 2 (2008): 6-30.</p>
<p>Week 2 (April 7): The mediation of senses/ Can we trust experience?</p> <p>Foucault, Michel. <i>The History of Sexuality, The Use of Pleasure</i>. Vintage Books ed. Vol. 2. New York: Random House, 1990.</p> <p>Scott, Joan. "The Evidence of Experience." <i>Critical Inquiry</i>, 17 4 (1991): 773-97.</p> <p>Suggested reading:</p> <p>Jenkins, Janis H. and Martha Valiente. "Bodily Transactions of the Passions: <i>El Calor</i> among Salvadoran Women Refugees." <i>Embodiment and Experience : The Existential Ground of Culture and Self</i>. Cambridge ; New York: Cambridge University Press, 1994. 163-82.</p> <p>Geurts, Kathryn Linn. <i>Culture and the Senses : Bodily Ways of Knowing in an African Community</i>. Ethnographic Studies in Subjectivity 3. Berkeley: University of California Press, 2002. (Introduction).</p> <p>Mauss, M. (1979) 'Body Techniques.' <i>Sociology and Psychology</i>. London: Routledge and Kegan Paul. 95-123</p> <p>Lowe, Donald M. <i>History of Bourgeois Perception</i>. Chicago: University of Chicago Press, 1982.</p>
<p>**Saturday, April 10. Trip to Integraton, Joshua Tree**</p>

<p>Week 3 (April 14): As we understand senses</p> <p>Roach, Joseph R. <i>The Player's Passion : Studies in the Science of Acting</i>. Theater--Theory/Text/Performance. Ann Arbor: University of Michigan Press, 1993. Ch. 1-2 (but all recommended).</p> <p>Damasio, Antonio R. <i>The Feeling of What Happens : Body and Emotion in the Making of Consciousness</i>. Ch. 1, 2, 9.</p> <p>Lakoff, George, and Mark Johnson. <i>Philosophy in the Flesh : The Embodied Mind and Its Challenge to Western Thought</i>. New York: Basic Books, 1999. Part 1 (pp.3 -118), Ch. 25</p> <p>Gumbrecht, Hans Ulrich. "Beyond Meaning." <i>Production of Presence : What Meaning Cannot Convey</i>. Stanford, Calif.: Stanford University Press, 2004.</p> <p><i>Recommended reading</i></p> <p>Turner, Bryan S. <i>Regulating Bodies : Essays in Medical Sociology</i>. London, England ; New York, N.Y.: Routledge, 1992.</p> <p>Merleau-Ponty, Maurice. <i>Phenomenology of Perception</i>. New York: Humanities Press, 1962.</p>
<p>Week 4 (April 21): Listening with consequence</p> <p>Hirschkind, Charles. <i>The Ethical Soundscape : Cassette Sermons and Islamic Counterpublics</i>. New York: Columbia University Press, 2006. Chapters 1-3.</p> <p>Aho, Marko. "Gestures in Vocal Performance and the Experience of the Listener: A Case Study of Extra-Semantic Meaning-Making in the Singing of Olavi Virta." <i>Popular Music</i> 28 01 (2009): 33-51.</p> <p><i>Recommended reading</i></p> <p>Henriques, Julian. "The vibrations of affect and their propagation on night out on Kingston's dancehall scene." <i>Body and Society</i> (forthcoming).</p> <p>Becker, Judith O. <i>Deep Listeners : Music, Emotion, and Trancing</i>. Bloomington: Indiana University Press, 2004.</p> <p>DeNora, Tia. <i>Music in Everyday Life</i>. Cambridge ; New York: Cambridge University Press, 2000.</p> <p>Erlmann, Veit. <i>Hearing Cultures : Essays on Sound, Listening, and Modernity</i>. English ed. Oxford ; New York: Berg, 2004.</p> <p>Hutcheon, Linda, and Michael Hutcheon. <i>Bodily Charm : Living Opera</i>. The Abraham Lincoln Lecture Series. Lincoln: University of Nebraska Press, 2000. Print.</p> <p>Koestenbaum, Wayne. <i>The Queen's Throat : Opera, Homosexuality, and the Mystery of Desire</i>. New York: Poseidon Press, 1993.</p> <p>Nancy, Jean-Luc, and Charlotte Mandell. <i>Listening</i>. 1st ed. New York: Fordham University Press, 2007.</p> <p>Poizat, Michel. <i>The Angel's Cry : Beyond the Pleasure Principle in Opera</i>. Ithaca: Cornell University Press, 1992.</p>
<p>Week 5 (April 28): New Contexts/Shifting Experience @ Standard Hotel, downtown</p> <p>Helmreich, Stefan. "An Anthropologist Underwater: Immersive Soundscapes, Submarine Cyborgs, and Transductive Ethnography." <i>American Ethnologist</i> 34 4 (2007): 621-41.</p> <p>Look/listen at works: http://www.julianasnapper.com/projects.html</p> <p>Kumerdej, Mojca. "Soprano Juliano Snapper's Underwater Sirensong," in <i>Delo</i> (daily newspaper), June 28, 2008.</p>
<p>Week 6 (May 5): Sensuous scholarship</p>

Stoller, Paul. *Sensuous Scholarship*. Contemporary Ethnography. Philadelphia: University of Pennsylvania Press, 1997. pp. ix-xviii, 45-88.

Csordas, Thomas. "Embodiment as a Paradigm for Anthropology." *Ethos* 18 1 (1990): 5-47.

Feld, Steven. "Doing Anthropology in Sound." *American Ethnologist* 31 (4): 461-474.

Listen to Alexandra Apolloni's "Pico walk," <http://sites.google.com/site/apollonipodcasts/> and/or Dmae Roberts' "Mei Mei, A Daughter's Song," *Saltcast*, or a piece by *RadioLab* on itunes).

Feld, Steven. *Rainforest Sound Walks*. sound recording. Bosavi People's Fund : Earth Ear, p2001., [S.l.]. OR.

---. *Voices of the Rainforest*. sound recording. Rykodisc, Salem, MA, 1991.

Recommended:

Cusick, Suzanne G. "On a Lesbian Relationship with Music: A Serious Effort Not to Think Straight." *Queering the Pitch: The New Gay and Lesbian Musicology*. Eds. Brett, Philip, Elizabeth Wood and Gary Thomas. New York: Routledge, 1999.

Csordas, Thomas. "Somatic Modes of Attention." *Cultural Anthropology* 8 2 (1993): 135-56.

Le Guin, Elisabeth. *Boccherini's Body : An Essay in Carnal Musicology*. Berkeley: University of California Press, 2006.

Geurts, Kathryn Linn. *Culture and the Senses : Bodily Ways of Knowing in an African Community*. Ethnographic Studies in Subjectivity 3. Berkeley: University of California Press, 2002.

Latour, Bruno. "How to Talk About the Body? The Normative Dimension of Science Studies." *Body Society* 10 2-3 (2004): 205-29.

Terrio, Susan J., and NetLibrary Inc. *Crafting the Culture and History of French Chocolate*. 2000.

Week 7 (May 12): Senses after the death of the subject

Massumi, Brian. *Parables for the Virtual : Movement, Affect, Sensation*. Post-Contemporary Interventions. Durham [N.C.]: Duke University Press, 2002. Introduction, Ch. 1, 2, 4, 8.

Terada, Rei. *Feeling in Theory : Emotion after The "Death of the Subject"*. Cambridge, Mass.: Harvard University Press, 2001. (Excerpts)

Sontag, Susan. "Against Interpretation," *Against Interpretation, and Other Essays*. New York: Farrar, 1966. Print.

Suggested reading:

Deleuze, Gilles, and Félix Guattari. *A Thousand Plateaus : Capitalism and Schizophrenia*. London: Athlone Press, 1988.

---. *What Is Philosophy?* New York: Columbia University Press, 1994.

Connor, Steven. 2004. "Intersensoriality." <http://www.stevenconnor.com/intersensoriality/>

Week 8 (May 19): Translation of sensory experience into "scholarly form"

Seremetakis, C. Nadia. *The Senses Still : Perception and Memory as Material Culture in Modernity*. Boulder, Colo.: Westview Press, 1994. (see website for excerpts)

Feld, Steven. "Sound Structure as Social Structure." *Ethnomusicology* 28 3 (1984): 383-409.

Borges, Jorge Luis. *On Exactitude in Science Collected Fictions, Translated by Andrew Hurley*. 1999 <https://notes.utk.edu/bio/greenberg.nsf/0/f2d03252295e0d0585256e120009adab?OpenDocument>

Samudra, Jaida Kim. "Memory in Our Body: Thick Participation and the Translation of Kinesthetic Experience." *American Ethnologist* 35 4 (2008): 665-81.

Suggested reading:

<p>Carroll, Lewis. <i>Sylvie and Bruno</i>. Volume 2. "A Brief Marriage" (Ch. 11).</p> <p>Casey, Edward S. Part IV. <i>The Fate of Place : A Philosophical History</i>. Berkeley: University of California Press, 1997.</p> <p>Shusterman, Richard. <i>Body Consciousness : A Philosophy of Mindfulness and Somaesthetics</i>. Cambridge ; New York: Cambridge University Press, 2008.</p>
<p>Week 9 (May 26): Production of Presence</p>
<p>Cavarero, Adriana. <i>Horrorism : Naming Contemporary Violence</i>. New York: Columbia University Press, 2009. Introduction, Chapters 1, 2, 16.</p> <p>Butler, Judith. <i>Giving an Account of Oneself</i>. 1st ed. New York: Fordham University Press, 2005. Chapters 1-3.</p> <p>Gumbrecht, Hans Ulrich. <i>Production of Presence : What Meaning Cannot Convey</i>. Stanford, Calif.: Stanford University Press, 2004. Chapters 3-5.</p> <p>Recommended reading: Cusick, Suzanne. "Music as torture" http://www.sibetrans.com/trans/trans10/cusick_eng.htm Nancy, Jean-Luc. <i>The Birth to Presence</i>. Stanford, Calif.: Stanford University Press, 1993.</p>
<p>Week 10 (June 2):</p>
<p>Presentations of projects. Can be a read paper; audio piece, "event," walking tour... We'll discuss this in detail during week 1 and beyond.</p>

In this seminar, in addition to the final research paper, we will work in three modes: (1) familiarizing ourselves with scholarly discourse on our topic; (2) engaging in individual sensory practice; and (3) beginning to collect a vocabulary that will enable us to communicate about the multi-sensorial experience of music.

1) Our senses undergo daily training. Throughout the quarter I'd like you to **consciously train one of your senses** (as opposed to the unconscious training which happens most of the time).

2) In addition to your chosen sensory practice, you will each choose one piece of music that you will **interpret the same piece of music through each of the five senses**. This process will be structured in two-week cycles. You will collect sounds, visual material (colors, textures,...), smells, flavors, and tactile experiences. Please search for and read as many writings about sensory experience (e.g., culinary writing, sports, dancing,...) as you can find, and then -- from your personal sensory research, portfolio work, and your readings -- assemble metaphors that capture the sensations you want to convey. Each week you will write about your selected music through the sense we are investigating. Post these texts on our class website and integrate them into your portfolio).

During week 1 you will research and collect materials; during week 2 you will read

independently in order to widen your vocabulary, and assemble the material you've collected in a form that can be presented to the class. These presentations will form a portfolio that will constitute the "world" you are trying to evoke.

I've tried to limit the general reading so that you will have more time to read on your own, and for every second week (2, 4, 6, 8, 9 (exception)) I've limited the amount of reading even more. You will have more individual work during these weeks and will need time to present it.



Weeks 1-2 vision
 Weeks 3-4 touch
 Weeks 5-6 hearing
 Week 7-8 smell
 Week 9 taste

3) Final Presentation, Wednesday, June 2 (week 10): The final presentation can consist of a reading of a formal paper, or it may be in a different format such as a sound collage, a "happening" or event, an environment through which you lead the group, a walking tour, a movie, visual or sculptural expression...or something else.

4) Final Paper/Project, due Friday, June 11: The final project can be in the form of a conventional paper (conference length 10 or 15 pp., or article length 25-30 pp.). In consultation with the instructor, a project in a different format can also be imagined. If you choose another format, an accompanying written document (ca. 5 pp.) using the vocabulary you have developed is required.