

## **Music 621, Bodies, Corporealities, and Embodiments**

**Spring 2019**

Professor Jairo Moreno

Thursdays 2:00 to 5:00 p.m., Lerner Center Conference Room 312

In 2000, David Harvey writes of an “extraordinary efflorescence of interest in ‘the body’” in the last three decades of the twentieth century. The body, he remarks, now serves as mediation for counter-representational practices, a set of exchanges with the environment, and a set of technologies, techniques, and socioeconomic affordances. John Protevi questions the temporalities at which bodies act and subsist, raising, for Elizabeth Povinelli, a concern with the “tense” of bodies. This critical proliferation of bodies extends beyond the human, bodies becoming powerful loci in culture-nature debates, new materialism, and technics. Bodies, then, always in the plural, bodies that “know,” “feel,” “think,” “become,” “suffer,” “resist,” “perform,” “matter,” “endure,” “decay,” “accumulate,” or turn “spectral,” “virtual,” “superfluous.”

Music Studies and, more recently, Sound Studies too have contributed to these debates and inquiries, bringing their various methodological concerns and approaches (historical archival, ethnographic, philosophical, and music analytic) to carve out particular notions of what bodies are and do, considering how what bodies do helps constitute what they are said to be (or become). Carnal and feminist musicologies, for example, upturn the Modern (Western, patriarchal) hierarchy of mind over body, exercising, however, an inverted dualism in the name of embodied performance and performativity. Cognitivist approaches may variously bridge the mind-body divide or trace the origins of human cognitive affordances of musicking in co-evolutionary theories. Embodied ethnographies disavow logocentric underpinnings of traditional participant-observant methods, while affect theories offer definitive proof of the radically physical basis for affection. Sonology maintains a corporeal notion of sound. Technological hybrids pry open psycho-physiological notions of bodies and zoo-musicologies and bio-musicologies compel rehearsing the question of what bodies are/may be and at what scale they exist and operate. Interest in multiple ontologies demand that bodies not be everywhere separate from spirits. The list goes on.

Our seminar takes a broad and ecumenical view on these developments, studying bodies in terms of the actions and agencies they undertake in listening, performing, and dancing, of claims to their constitution or co-constitution in relation to technologies, materialities, and multiple ontologies, and on the fields of meaning and value that emerge from the convergence of actions and constitutions. How may we approach bodies as sonic media, mediators, and mediations, as social and political actors and translators, subjects, entities, and objects and things? What are the possibilities and limitations in taking the body to be “method, critical dispositive, and analytical tool, all at once”? (Cimini and Moreno, 2016). Texts will draw from Music and Sound Studies, STS, Anthropology, and various strands of “critical” scholarship (Race Studies, New Materialism, Anthropocene Studies, Affect Studies, Performance Studies).

## Schedule

### **PART I: Musicological Debates**

#### **Introduction**

Dualism and its Others

#### **Musicologies' Challenge**

Abbate, Carolyn. "Music: Drastic or Gnostic?" *Critical Inquiry*, Vol. 30, No. 3 (Spring 2004): 505-536.

Cusick, Suzanne G. "Feminist Theory, Music Theory, and the Mind/Body Problem." *Perspectives of New Music* 32/1 (Winter, 1994): 8-27.

Small, Christopher. *Musicking: The Meanings of Performing and Listening*. Middletown, CT: Wesleyan University Press, 1998.

Watkins, Holly, and Melina Esse. "Down with Disembodiment; or, Musicology and the Material Turn." *Women and Music* 19 (2015): 160-168.

### **PART II: Critical Tools**

#### **Interrogating Bodies**

Butler, Judith. *Bodies that Matter*. In *Beyond the Body Proper*, edited by Margaret Lock and Judith Farquhar (Duke, 2007), 164-175.

Clough, Patricia. "Feminist Theory: Bodies, Science, Technology." In *Routledge Companion of Body Studies*, ed. Bryan S. Turner (Routledge, 2012), 94-105.

Fanon, Frantz. *Black Skin, White Masks: The Experience of a Black Man in a White World* (Grove Press, 1967), 83-140.

Foucault, Michel. Part III: Discipline. In *Discipline and Punish: The Birth of the Prison* (Vintage, 1995), 135-228.

Haraway, Donna. "Cyborg Manifesto." In *Science, Technology, and Socialist-Feminism in the Late Twentieth Century". *Simians, Cyborgs and Women: The Reinvention of Nature*. (Routledge, 1991—orig. 1985), 149-181.*

#### **Phenomenologies (Human and Animal)**

Crossley, Nick. "Phenomenology and the Body." In *Routledge Companion of Body Studies*, ed. Bryan S. Turner (Routledge, 2012), 130-143.

Kapchan, Deborah. "Body," in *Keywords in Sound*, ed. David Novak and Matt Sakakeeny (Duke, 2015), 33-44.

Merleau-Ponty, Maurice. *The Phenomenology of Perception*, trans. Colin Smith (Routledge, 1962 [1945]), "Preface," vii-xxiv; "The Phenomenal Field," 60-74; "The Body as Object and Mechanistic Physiology," 73-89; "The Spatiality of One's Own Body and Motility,"

112-129; “The Synthesis of One’s Own Body,” 148-153; “The Theory of the Body is Already a Theory of Perception,” 235-239.

Mundy, Rachel. “Why Listen to Animals.” *Musicology Now*, AMS blog), at <http://musicologynow.ams-net.org/2018/10/why-listen-to-animals.html>

von Uexküll, Jacob. *A Foray into the Worlds of Animals and Humans: A Picture Book of Invisible Worlds* (1935), 1-80.

For further reading:

Amrine, Frederick. “The Music of the Organism: Uexküll, Merleau-Ponty, Zuckerkandl, and Deleuze as Goethean Ecologists in Search of a New Paradigm.” *Goethe Yearbook*, Vol. 22 (2015): 45-72.

Kozak, Mariusz. “Listeners’ Bodies in Music Analysis: Gestures, Motor Intentionality, and Models.” *Music Theory Online*, at <http://www.mtosmt.org/issues/mto.15.21.3/mto.15.21.3.kozak.html>

Video:

National Geographic. “By eavesdropping, scientists hope to capture this endangered frog’s song.” At <https://video.nationalgeographic.com/video/short-film-showcase/00000168-9664-d979-a16d-def50aa80000>

### **Praxis/Technics**

Bourdieu, Pierre. “Structures, Habitus, Practices,” “Belief and the Body,” and “Logic of Practice,” in *The Logic of Practice*. Stanford University Press, pp. 53-97, 1980.

Gallope, Michael. “Technicity, Consciousness, and Musical Objects,” in *Music and Consciousness: Philosophical, Psychological, and Cultural Perspectives*, ed. David Clarke and Eric Clarke (Oxford: 2011), 47-64.

Leroi-Gourhan, André. “The Image of Ourselves,” 3-24; “Brain and Hand” 25-60, in *Gesture and Speech* (MIT, 1993 [1964]).

Mauss, Marcel. “Techniques of the Body.” In *Beyond the Body Proper*, edited by Margaret Lock and Judith Farquhar (Duke, 2007), 50-68.

## **PART III: Musicological Wagers**

### **Carnal (Musico)logics**

Cimini, Amy. “Introduction,” 1-19; “How to Do Things with Dualism,” 20-79; “A Visceral Attachment to Life,” 191-243, in “Baruch Spinoza and the Matter of Music: Toward a New Practice of Theorizing Musical Bodies.” Ph.D. diss. New York University, 2011.

- LeGuin, Elizabeth. "Introduction," 1-13; "Cello-and-Bow Thinking," 14-37, in *Boccherini's Body: An Essay in Carnal Musicology*. Berkeley: University of California Press, 2006.
- McMullen, Tracy. "Corpo-Realities: Keepin' It Real in 'Music and Embodiment' Scholarship." *Current Musicology* (Fall 2006).

### **Fingers, Hands, Limbs, and Brains**

- De Souza, Jonathan. "Introduction," 1-5; "Voluntary Sabotage," 83-108, in *Music at Hand: Instruments, Bodies, and Cognition* (Oxford, 2016).
- Moseley, Roger. "Ludomusicality," 15-66; "Digital Analogies," 67-117, in *Keys to Play: Music as a Ludic Medium from Apollo to Nintendo* (California, 2016).

### **Ethnographic Sentience**

- Becker, Judith. *Deep Listening: Music, Emotion, and Trancing* (Bloomington: Indiana University Press, 2004).
- Feld, Steven. "Waterfalls of Song; An Acoustemology of Place Resounding, in Bosavi, Papua New Guinea," in Steven Feld and Keith Basso, eds., *Senses of Place* (Santa Fe, N.M.: School of American Research Press), 91-135.
- Hahn, Tomie. *Sensational Knowledge: Embodying Culture Through Japanese Dance* (Middletown, CT: Wesleyan University Press, 2007).

### **Embodiments/Entrainment**

- Clayton, Martin, Rebecca Sager and Udo Will, "In time with the music: The concept of entrainment and its significance for ethnomusicology." Target article, Commentaries and Authors' response, *ESEM CounterPoint*, Vol.1, 2004
- Cox, Arnie. "Mimetic Comprehension," 11-35; "Mimetic Comprehension of Music," 36-57; "Musical Affect," 176-199, in *Music and Embodied Cognition: Listening, Moving, Feeling, and Thinking*. (Bloomington: Indiana University Press, 2016).
- Leman, Marc. *Embodied Music Cognition and Mediation Technology*. (Cambridge, MA, and London: MIT Press, 2008).
- Noland, Carrie. "Introduction"; "Gestural Meaning: Maurice Merleau-Ponty, Bill Viola and the Primacy of Movement," in *Agency and Embodiment: Performing Gestures/Producing Culture* (Harvard, 2009), 1-17, 55-92.

## **PART IV: Bodies Political**

### **Race**

- Alcoff, Linda. "The Phenomenology of Racial Embodiment," in *Visible Identities: Race, Gender, and the Self*. Oxford UP: 2006), 179-194.
- Fassin, Didier. "To Do Races with Bodies," in Mascia-Lees, Frances E., ed. *A Companion to the Anthropology of the Body and Embodiment*. Wiley-Blackwell, 2011.

- Hartman, Saidiya V. "Redressing the Pained Body: Toward a Theory of Practice," in *Scenes of Subjection: Terror, Slavery, and Self-Making in Nineteenth Century America* (Oxford University Press, 1997), 49-78.
- McClary, Susan & Walser, Robert. "Theorizing the Body in African-American Music." *Black Music Research Journal*, Vol. 14, No. 1 (Spring 1994): 75-84.
- Noland, Carrie. "The Gestural Performative: Locating Agency in the Work of Judith Butler and Frantz Fanon," in *Agency and Embodiment: Performing Gestures/Producing Culture* (Harvard, 2009), 170-205.
- Wong, Deborah. "The Asian American Body in Performance," in *Music and the Racial Imagination*, ed. Ronald M. Radano and Philip V. Bohlman (Chicago University Press, 2000), 57-95.

### **Material/Immaterial**

- Blackman, Lisa. *Immaterial Bodies: Affect, Embodiment, Mediation* (SAGE: 2012).
- Eidsheim, Nina Sun. *Sensing Sound: Singing and Listening as Vibrational Practice* (Duke: 2015).
- Marx, Karl and Friedrich Engels. "Opposition of the Materialist and the Idealist Outlook." In *Beyond the Body Proper*, edited by Margaret Lock and Judith Farquhar (Duke, 2007), 113-129.

### **Bodies Political**

- Foucault, Michel. "Body/Power." In *Power/Knowledge* (Pantheon, 1972 ), 55-62.
- Freeman, Carla. "Embodying and Affecting Neoliberalism," in Mascia-Lees, Frances E., ed. *A Companion to the Anthropology of the Body and Embodiment*. (Wiley-Blackwell, 2011).
- Gil, José Gil. *Metamorphoses of the Body*, translated by Stephen Muecke (Minnesota, 1998).
- Protevi, John. *Political Affect: Connecting the Social and the Somatic* (Minnesota, 2009).