

**Phenomenology in
Ethnomusicology 2018**
The St. John's Conference

Research Centre for the Study of Music, Media, and Place
Memorial University of Newfoundland
St. John's, Newfoundland, Canada
June 5, 6, and 7, 2018

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TUESDAY, JUNE 5

- 7:30 – 9:30 Breakfast at the Hometel on Signal Hill
- 9:30 Shuttle from Hometel to Arts and Culture Centre
- 10:00 – 10:15 Welcome from Dr. Ian Sutherland, Dean, School of Music, Memorial University of Newfoundland and Harris M. Berger, Director, MMAp
- 10:15 – 11:45 *Panel 1. Transformations and Configurations of the Subject*
Chair, Jeffrey D. van den Scott, Memorial University of Newfoundland
- Gender, Sex, Polyphonic Embodiment
Stephen Amico, The Grieg Academy/University of Bergen
- Music, Phenomenology, and Habitus
Andrew McGuinness, University of Sydney
- Virtuosity, Ravi Shankar, and the Valuation of Skill
David VanderHamm, University of North Carolina at Greensboro
- 11:45 – 1:15 Lunch
- 1:15 – 2:45 *Panel 2. Ontologies: Sound, Voice, Song*
Chair, Beverley Diamond, Memorial University of Newfoundland
- Phenomenologies of Song
Matthew Rahaim, University of Minnesota
- Performance, Evocation, and the Heightening of Musical Experience:
Dialectics in the Phenomenology of Song
Harris M. Berger, Memorial University of Newfoundland
- Scrape, Brush, Flick: The Phenomenology of Sound
Katharine Galloway Young, San Francisco State University
- 2:45 – 3:15 Break
- 3:15 – 4:15 *Panel 3. Phenomenologies of Improvisation*
Chair, Ellen Waterman, Memorial University of Newfoundland
- Prying Apart the Social Phenomenology of Free Improvisation
through Human-Machine Encounters
Ritwik Banerji, University of California, Berkeley
- Playing and Listening: Phenomenological Hermeneutics and Improvisation
Charles Sharp, California State University, Fullerton
- 4:30 Shuttle back to the Hometel on Signal Hill

WEDNESDAY, JUNE 6

- 7:30 – 9:30 Breakfast at the Hometel on Signal Hill
- 9:45 Shuttle from Hometel to Arts and Culture Centre
- 10:15 – 11:45 *Panel 4. Music and Sound Beyond the Human World: Phenomenologies of the Animal and the Divine*
Chair, Neil V. Rosenberg, Memorial University of Newfoundland
- A Phenomenological Approach to Animal Sound Communication
Jeff Todd Titon, Brown University
- Intuitive Sensory Presentification and Recollection: A Phenomenological Interpretation of *Juiya Annia*, the World of the Deer
Helena Simonett, Lucerne University
- Studying Sacred Music through Phenomenology
Deborah Justice, Syracuse University
- 11:45 – 1:00 Lunch
- 1:00 – 2:30 *Panel 5. The Consequences of Time*
Chair, Carolyn Chong, Memorial University of Newfoundland
- Imagined Sounds and Phenomenological Challenges
J. Martin Daughtry, New York University
- Moving in Inner Time: Phenomenological Dimensions of Performing in Kpelle Events in Liberia, West Africa
Ruth M. Stone, Indiana University
- Aesthetic Experience, Social Interfaces, and the Phenomenology of Music
Roger W. H. Savage, University of California, Los Angeles
- 2:30 – 3:00 Break
- 3:00 – 4:15 *Roundtable: Pedagogy & Methodology in Phenomenological Ethnomusicology*
Chair, Harris M. Berger, Memorial University of Newfoundland
- Paul Humphreys, Roger W. H. Savage, Ruth M. Stone, Jeff Todd Titon,
Katharine Galloway Young
- 4:30 Shuttle back to the Hometel on Signal Hill

THURSDAY, JUNE 7

- 7:30 – 9:15 Breakfast at the Hometel on Signal Hill
- 9:15 Shuttle from Hometel to Arts and Culture Centre
- 9:30 – 11:00 *Panel 6. Music and the Limits of the Subject*
Chair, Daniel Neill, Memorial University of Newfoundland
- The Aesthetics of Proximity: Towards a Phenomenology of the Auditory
Sublime
Deborah Kapchan, New York University
- Toward a Phenomenology of *Ras(a)*: Theorizing from Practice in the Sikh
Sacred Song Tradition
Inderjit N. Kaur, University of Michigan
- “That Which Is Form Is Emptiness”: Phenomenologies of Silence in the
Practice Environment of Rinzai Zen
Paul W. Humphreys, Loyola Marymount University
- 11:30 Shuttle back to the Hometel on Signal Hill

ABSTRACTS

Gender, Sex, Polyphonic Embodiment Stephen Amico, The Grieg Academy/University of Bergen

Critiques of phenomenological analyses have often highlighted what is assumed to be a methodological and epistemological reliance upon a type of transcendental idealism—the flattening out (or bracketing off) of the particular in search of the universal. Such critiques may, of course, be gainsaid by attention to the ways in which numerous theorists—Merleau-Ponty and Lingis, to name only two—have explored the centrality of the corporeal, positing an experiencing subject that is necessarily both embodied and embedded. And although embodiment itself, within the various phenomenological projects, has been problematized insofar as “*the*” body appears as a masculinist universal, erasing difference related to gender, race, class, or geocultural location, several feminist authors—highlighting the centrality of lived experience to feminist theory and politics—have suggested productive ways to enlist phenomenology in critical analyses of gender. In this paper, focusing on two live concerts by the Russian pop superstar Valeriia in the spring of 2017, I will endeavour to extend this rapprochement between phenomenology and gender studies. Key variables in my analysis include Valeriia’s status as an “aspirational” post-Soviet woman (survivor of domestic abuse, venerated artist, and vocal “patriot”) as well as the concerts’ locations in Tallinn and Tartu (resulting in the construction of a concurrently Estonian/Russian space). Highlighting the corporeally affective puissance of a specifically sonic expressive/aesthetic interaction—exceeding the linguistic, and resisting finitude—as well as the ways in which embodied memory and imagination (related to the indeterminacy of spatial experience) troubles temporal linearity, I will argue that phenomenological analysis holds great potential for contextualized analyses of corporeally specific experience that nonetheless resists the trap of an essentialist sexual dimorphism.

Prying Apart Musical Experience through the Encounter with an Artificial (Musical) Social Interactant Ritwik Banerji, University of California, Berkeley

How can we access the “unassumable” (Levinas, 1998) nature of our interlocutor’s experience of an interaction? On the one hand, as implicitly suggested by Dreyfus (1972, 1992, 2007), asking human beings to interact with artificial social interactants (ASI) and discuss their failure to be adequately human prompts them to detail elements of their experience of social interaction often glossed over in their “natural attitude” towards interaction (Husserl, 2012 [1913]). On the other, the “bracketing” (ibid.) induced by the encounter with an ASI elicits the articulations of preferences for how musical or social interaction should be conducted, desires which often lie buried beneath the imperative to conduct the interaction smoothly and at speed.

Drawing on several years of fieldwork testing an ASI built to perform as a free improviser, this paper examines the relationship between the accounts of the experience of social interaction elicited through the encounter with an ASI and the experience of inter-human social interaction the ASI re-embodies. The purpose is not merely to assess the relationship in this context, but to argue that the critical encounter of human musicians and machines built to perform humanly constitutes a highly productive frontier of ethnomusicological research, one which shows great promise for understanding the ever illusive nature of intersubjective experience, whether within music exclusively or in human social interaction generally.

Performance, Evocation, and the Heightening of Musical Experience:
Dialectics in the Phenomenology of Song
Harris M. Berger, Memorial University of Newfoundland

Setting ideas from Edmund Husserl and Maurice Merleau-Ponty into conversation with those from ethnomusicology and folklore studies, this paper seeks to identify a structure of lived experience that is exploited for aesthetic effect in many forms of American popular music. In some music cultures that understand performance as the presentation of a pre-existing musical work, the paper argues, singers may intensify their audience's experience by employing a device that, in a single stroke, evokes the composition as a lived reality, co-present for all of the participants in the event, and, at the same time, distances the concretely performed sound from the composition. Fostering complex relationships between these two layers of experience—the rich sensuality of music sound in the lived space of the performance event and the equally public and equally embodied phenomenon of unsounded musical structure—is an important means by which performers in these traditions heighten the experiences of their listeners. Taking the work of singer-songwriter Ingrid Michaelson as a case study, the paper examines the nature of this performative evocation, identifying its effects neither in music sound nor in the mind of the listener, but in the constitutive practices of the participants—practices that are agentive and, at the same time, profoundly shaped by culture. The implication of these ideas for the ethnomusicology of performance and for phenomenological ethnomusicology will be suggested.

Imagined Sounds and Phenomenological Challenges
J. Martin Daughtry, New York University

The auditory imagination presents practitioners of phenomenology with a formidable challenge: in addition to illuminating the “essential characteristics” (Husserl), “chiasmic structures” (Merleau-Ponty) and “multistable possibilities” (Ihde) of the sounds we hear in our heads, the phenomenological attitude, when trained on the imagination, can produce profound disturbances, distortions, and even transformations of the intentional object. Nonetheless, until neuroscientists manage to reverse engineer our synaptic activity to produce a faithful sonification of our auditory imagery (a research horizon that is approaching), phenomenology is probably the best tool we have for exploring private, mind-dependent auditory experiences. The 20-minute presentation in St. John's presents an attempt to do a phenomenology of the auditory imagination, focusing on the image of a song fragment and the auditor's struggle to listen to and identify it. The longer version of the essay will review recent scholarship on auditory imagery, and lay out a number of external limits that can render phenomenology ineffective or even impossible. Provincializing phenomenology in this way will produce a finer-grained appreciation for the areas in which the methodology is revelatory.

“That Which Is Form Is Emptiness”:
Phenomenologies of Silence in the Practice Environment of Rinzai Zen
Paul W. Humphreys, Loyola Marymount University

Epigrammatic sayings such as “a finger pointing to moon” give poetic expression to the notion of language as antithetical to the teachings of zen. Both historically and in the present, zen teachers have nevertheless embraced the delimiting agency of language to espouse what is perhaps the most fundamental premise of Mahayana Buddhism—the teaching of boundlessness

or emptiness. The potential for “confusing the finger with the moon” that might follow is ameliorated by the ritual settings within which the spare use of language is contextualized.

Within these settings, sounds, rather than verbal instructions, mark off and differentiate temporal arcs within the diurnal cycle. Despite the subtraction of language, however, an “inside vis-à-vis outside” binary, remains. To the extent that I understand a particular sound as signifying a particular transition—say the patterned sequence on a bronze bell that signals *sanzen* (face-to-face meeting with the teacher)—I remain unavailable to an experience in which I am utterly present to sound as sound.

This paper proposes to investigate whether “form,” as the purely sound-articulated structure of the practice environment in zen, can awaken “emptiness,” as a no-self modality of communion with the world—in effect, whether the teaching is embedded in the means through which the practice structure is articulated. In addition to using Husserl’s technique of eidetic variation to test the hypothesis, I invoke the experience of “embodied apprehension” (citing Merleau-Ponty’s theorizing of “the body”) as the goal that is understood to dissolve into the outcome of zen practice.

Studying Sacred Music through Phenomenology Deborah Justice, Syracuse University

People who involve themselves with sacred music often grapple with the questions familiar to phenomenologists: What does embodied human experience allow us to learn about reality beyond ourselves? How do we move beyond rational thought to better let ourselves experience truth, whether we perceive it as an appearance in something else or as itself? Researchers have often approached these questions as theologians and philosophers, yet the fieldwork-based methodologies of ethnomusicology can ground the phenomenologist’s interest in subjective experience in hard data.

This paper draws on classic phenomenology from Heidegger and Husserl, phenomenologists of religion Kristensen and van der Leeuw, and more modern scholars, to position two case studies as demonstrations of how phenomenological ethnomusicology holds great promise for better understanding how people experience sacred music and use it to make sense of themselves and the world around them. First, we apply phenomenology to visit a Christian church in Tennessee, USA, that is struggling to update its worship music while facilitating parishioners’ experience of the sacred. Second, we consider a professional musician who incorporates audience singing in his concerts of Turkish devotional music. In both cases, fundamental questions of phenomenology align with key concerns and experiences of participants. The potential limits of participant-observation in sacred music settings parallels some participants’ critique of their own experiences and opens rich discussion about the ways that ethnomusicology and phenomenology can aid our study of sacred sound.

The Aesthetics of Proximity: A Phenomenology of the Auditory Sublime Deborah Kapchan, New York University

The sublime is both an aesthetic category that structures philosophical and theoretical thinking about aspects of human (and in the postmodern version non-human) being; and it is a structuring affect as well – something that co-creates human sociality, like mourning, anger, or effervescence. In this paper I take up writings on the sublime in continental philosophy (Kant and Schopenhauer) as well as in post-modernism (Lyotard), in order to ask what phenomenology -- and particularly a phenomenology of listening -- might have to contribute to such thought. While phenomenologists have not written on the sublime in any concerted way, I

suggest that a phenomenological approach to the sublime contributes not only to the way we understand human cognition, but also to the small but emerging literature on the phenomenology of affect; that is the way emotion mobilizes and co-creates forms of human subjectivity, both individual and collective. I sketch out a theory of what I am calling an “auditory sublime” – a sublime produced through listening. Unlike the sublime of the romantic era, evoked through the majesty and terror of visual distance, the auditory sublime is based on an experience of aesthetic proximity. I illustrate the “aesthetics of proximity” in two examples: the emergence of experimental music in the United States (1970 to the present) and Sufi sounds of worship as I have recorded and experienced them over the last two decades.

Toward a Phenomenology of *Ras(a)*: Theorizing from Practice in the Sikh Sacred Song Tradition
Inderjit N. Kaur, University of Michigan

Ras (lit. juice; understood as essence, taste, bliss) and related processes, find presence in everyday Sikh worship, which is primarily musical, consisting of sacred song (*sabad kīrtan*) and chant (*pāṭh*). *Har-ras* (divine ras) is the phenomenal state of divine union, counterposed to *an-ras* (other-ras), the taste of materialistic pleasure. *Rasnā* is the sense of taste, and refers to the tongue as a speech organ as well. Ras also refers to the groceries that congregants bring as ritual offering, to be cooked by volunteers into free communal meals (*langar*) open to all (irrespective of religion, class, race, gender, etc.). Langar typically follows a worship service of *pāṭh* and *kīrtan* (also open to all). The canonized sacred song texts are full of references to ras, rasnā, and related terms. In everyday parlance, being *ras-bhinnā* (ras-drenched) is the hall mark of good *kīrtan*. In this paper I explore a phenomenology of ras as it circulates among participants in Sikh worship. Through engagement with sacred texts, participant experience and observation, and ethnography, I investigate the ontological registers and epistemic potential of *ras*. My analysis contributes insights from contemporary practices in the Sikh worship tradition, to the literature on *rasa* in South Asian expressive cultures spanning art idioms, such as Hindustani and Karnatak musics, and Kathak and Bharat Natyam dances, as well as devotional practices such as *bhakti*.

Music, Phenomenology, and Habitus
Andrew McGuinness, University of Sydney

Much has been written on the relationship between Husserl’s concept of *sedimented perceptions* and Bourdieu’s notion of *habitus*. The perception of music is the paradigm for Husserl in the collection of writings and notes published as *On the Phenomenology of the Consciousness of Internal Time (1893–1917)*. In this paper, I want to explore a temporal division of habitual perception. Although the two temporal scales I define do not necessarily map onto Husserl and Bourdieu’s descriptions, there is, I think, something to be gained from exploring points of congruence.

The central issue of the phenomenology of time is that of temporal integration: how is it that we can directly experience movement, temporal flow, and the sequence of events? In illustrating this problem, Husserl makes an implicit division between temporal events at the level of notes, and the temporal event of the melody which comprises the notes. I propose a two-layer model of temporal phenomenology: a layer of short events, each corresponding to a single note or rhythmic figure grasped as a single percept, and a layer which integrates those events into a sequence such as a melody. If we accept the existence of Husserl’s *hyle*—the basic sensory data which we construe into perceptions—it may be that an examination of the

interaction between these two temporal layers will provide clues as to how a habitus of musical listening allows the *hyle* to become assimilated to sedimented perceptions.

Phenomenologies of Song
Matt Rahaim, University of Minnesota

Though phenomenologists have addressed *music* and even *voice* in numerous ways, the tradition has been surprisingly silent on the subject of *song*. This paper begins with a consideration of what song has to offer phenomenology in general. For example, Husserl's classic account of temporality takes as its model case a melody plucked out note by discrete note on a piano. What might a neumatic temporality of vocal melody—marked by continuity, fluttering ornamental motion, and melisma—look like? The paper then takes an excursion into the practical ontology of voice by distinguishing *song* from other appearances of voice with which it is often conflated (text, acoustics, testimony, etc.) It then turns to relationality as a key feature of *song*, emerging in circuits of voicing and listening.

Aesthetic Experience, Social Interfaces, and the Phenomenology of Music
Roger W. H. Savage, University of California, Los Angeles

Music's power to affect its listeners is a widely accepted phenomenon. However, accounting for the capacity of music to evoke feelings that move us poses a unique challenge. Ethnomusicologists and musicologists have long recognized that music's evocation of feelings and moods occurs in specific social and cultural contexts and circumstances. Experiences occasioned by musical performances are meaningful only within these contexts and circumstances. The significance that music has with respect to its affective force thus figures among ethnomusicologists' and musicologists' methodological presuppositions.

The phenomenology of music offers a cogent starting-point for examining this methodological presupposition's validity. In his phenomenological analysis, Alfred Schütz highlights the enigmatic character of music's temporal constitution. John Blacking's insight that music enhances and augments participants and listeners' experiences by creating special worlds of time is indicative of these experiences' cultural value. Hans-Georg Gadamer's account of music's ontological significance complements Blacking's claim in this regard. By showing how Gadamer's phenomenological explanation of music's mode of being leads to a hermeneutical understanding of its affective force, I will lay the ground for a fuller consideration of music's social value.

The communicability of the experience that music occasions links a phenomenological consideration of music's temporal character to a hermeneutical interpretation of its expressive vehemence. In contrast to Thomas Turino's semiotic analysis of the interfaces between sound structures, social structures, and identity, I argue that music's communicability is vital to its worlding power. By crediting music's significance to the experiences occasioned by it, I therefore attribute music's cultural and social value to the way that music's mimetic refiguration of dimensions of feelings opens the world to us, and us to the world.

Playing and Listening: Phenomenological Hermeneutics and Improvisation
Charles Sharp, California State University, Fullerton

Considering improvisation offers the opportunity for scholars to reflect on the connections between communities and music in terms of the relationships between individuals and others. This paper adds a hermeneutic dimension to this by focusing on the question why we

listen. Drawing on my own experience as a musician, a listener, and ethnographer, I seek to rethink the notion of aesthetic autonomy in improvisation studies. Improvisation studies have shown that improvisation echoes and supports the social aspects of close-knit, politically conscious communities, offering an opportunity against the traditional notion of autonomous art. However, what happens when outsiders hear that same music? Rather than suggest that all listeners are on a single path towards the inside, the ontology of the work of art proposed by Hans-Georg Gadamer emphasizes the intersubjective aspects of the relationship between aesthetics and identity. Improvisation itself is a test case for these ideas about the interstitial play between the prior understandings we bring into the art experience and new ideas found through it. Improvisation asks us to listen imaginatively, which becomes an invitation to consider the importance of the imagination in the maintenance of our self-identity. Through the ideas of Paul Ricoeur, I suggest that listening and following are keys to understanding empathy and solicitude in the maintenance of our self-identity. Hermeneutics problematizes aestheticization that would render music as completely autonomous or wholly contingent. Instead it turns the analysis towards the possible negotiations between self and others.

Intuitive Sensory Presentation and Recollection:
A Phenomenological Interpretation of *Juiya Annia*, the World of the Deer
Helena Simonett, Lucerne University

Roger Savage (2009) has argued that “music’s temporal character is the preeminent feature of a cultural phenomenon that, like narratives, legends and myths, has a prominent place in the life and activities of the world’s peoples.” Music’s power to re-describe manners of inhabiting the world is a starting point for asking into music’s efficacy with respect to its temporal nature. Music allows us to explore and experience what it is like to be human in terms that are both familiar and transformative. Based on philosophical reflections and ethnographic work among indigenous people of northwestern Mexico, this paper addresses the significance of limit experiences, such as ritual trancing induced by music and dance, that surpass ordinary experiences of time. The power of music to transform the body is evident in the deer dance as practiced by the Yoreme. Deer song with percussive sounds triggers a trance-like state of mind and facilitates the practitioners’ entrance into a world deeply rooted in pre-Contact cosmology. Music and song evoke memories of other temporalities and experiences of transcendence and, thus, help a skilled deer dancer to transform into the animal.

Time and Temporality among West African Musicians in Central Liberia: A Case Study
Ruth M. Stone, Indiana University

This paper will draw on the phenomenology of Alfred Schütz to explore and help explain concepts of temporality in Kpelle performance of the Woi epic in Bong County, Liberia. In doing so, the analysis will emphasize the viewpoints of Kpelle participants even as it draws insight from Schütz’s work. First, I will explore Schütz’s “tuning in” process whereby musicians enter the epic performance in a staggered way and gradually synchronize their playing one to another over time. Second, I will focus on the conceptions that Kpelle participants offer concerning human as well as spirit participants who are vital to the Woi performance. I will be drawing on Schütz’s ideas of predecessors, consociates, and contemporaries to help explain a broad range of performers and audience members from multiple temporal dimensions. Finally, I will allude to Schütz’s description of inner and outer time to show dynamic shifts that take place within the temporal unfolding of the Woi epic. Schütz describes how, as musicians are initially tuning in to one another, they exist in a kind of outer time that has a metric aspect to it. But as

the music progresses, the participants move to a temporal state where metric measurement disappears. I will explore the dimensions of inner/outer time for Kpelle epic and how this shift is worked out in specific performances in which I participated in Bong County, Liberia.

A Phenomenological Approach to Animal Sound Communication
Jeff Todd Titon, Brown University

In our ecological, post-human 21st century as we increasingly realize how everything and everyone is connected, questions arise about the relations/connections between humans making music and nonhuman animals making sounds. In this paper, I ask what a phenomenological approach to animals (or plants, for that matter) making sounds may yield? Behavioral ecologists study animal sound communication in terms of sound signals, stimuli and response, and the functions of those different sounds, while assuming that animals do not undergo subjective experience or possess reflective self-consciousness as humans do. Animals cannot speak to us about their lived experiences, as humans can. However, the so-called phenomenological proposal in philosophical psychology suggests that, like humans, nonhuman animals communicate with and understand one another by means of immediate and direct social perception that is empathetic but not reflective. The sonic equivalent of direct perception empathy is resonance. Experiments in neurobiology and with mirror neurons confirm the resonant connection by means of direct perception empathy in animals. In addition, phenomenology proposes a richer understanding of animal sound communication in claiming that animal bodies are subjects that express their being within their *umwelt* (environment or perceptual field). Thus they can be said to have subjective experiences even if they are of a very different order from human experience. By theorizing a combination of direct social perception with embodiment, phenomenology can contribute to our understanding of nonhuman animal and plant sound communication; but perhaps a more important contribution to sustainability (of the Planet) comes in considering plants and animals as sound-making subjects connected with and kin to all other beings, including human beings.

Virtuosity, Ravi Shankar, and the Valuation of Skill
David VanderHamm, University of North Carolina at Greensboro

This paper employs a phenomenological framework to argue that virtuosity—often understood as individual musical excellence—is a socially constructed phenomenon that centers on skill made apparent and socially meaningful. Rather than locating virtuosity solely in a performer’s body, a piece’s demands, or a listener’s opinions, I argue that virtuosity arises within the dynamic relationships—what Merleau-Ponty would call the “intentional threads”—that connect audiences, performers, and musical sound. Drawing on Husserl and Merleau-Ponty’s discussions of intersubjectivity, intercorporeality, and apperception, I demonstrate how individual excellence and displays of agency depends upon the co-presence of other agents and bodies. A case study of Ravi Shankar’s early reception in the U.S. furthers this argument by introducing the issue of intercultural reception: how did audiences come to experience Shankar’s performances as virtuosic despite their lack of background knowledge or full participation in the social world of Hindustani music? In the intercultural valuation of skill, culturally and historically specific values are not transcended, but neither are they rigidly determining. Instead, the “apperceptive transfer of sense” occurring at both micro levels of embodiment and macro levels of cultural meaning searches for points of both difference and sameness. A

phenomenological understanding of virtuosity thus reframes the issue not as one of objective measure or subjective opinion, but of intersubjective experience and value.

Scrape, Brush, Flick: The Phenomenology of Sound
Katharine Galloway Young

Nothing makes a sound. All sounds are made by two things. They touch; they speak; they sing. We hear that most intimate connection between two entities rubbing up against each other. It is the things talking to themselves. We eavesdrop on the world. Perception is a form of knowledge, not the raw material out of which minds make knowledge. It is the body's knowledge of its world, a sensuous epistemology. Even within itself no sensory world is monodic. The audible world is at once episodic and pervasive, outside and inside the body, impalpable and felt in the bones. Each sense brings forth its own world and yet, as Maurice Merleau-Ponty points out, all the senses open out onto the same world. The senses are synaesthetic, each sense conducting us to the others; the world is intersensorial, each thing offering a different self to each sense. This resonant incommensurability of the senses gives perception its depth, its richness, its inexhaustibility. Objects present themselves to the senses as horizons of possibility rather than completed things. They portend what they do not yet present. This portentousness gives the perceptual world its "accent of reality," in Alfred Schütz's term: there is always more to it. I undertake here an examination of sound portents.

BIOS

Stephen Amico is Associate Professor of Musicology at the Grieg Academy/Department of Music, University of Bergen. An interdisciplinary scholar who has previously held positions at the City University of New York, the University of Pennsylvania, and the University of Amsterdam (in departments of Music, Slavic Languages and Literatures, and Media Studies), he has published widely in the areas of gender and sexuality, popular music, and Post-Soviet and Russian cultures. His monograph *Roll Over, Tchaikovsky! Russian Popular Music and Post-Soviet Homosexuality* (University of Illinois Press, 2014) was the 2015 recipient of the Marcia Herndon Award from the Society of Ethnomusicology, as well as a special mention in the 2015 IASPM Book Award Competition. His current work—including a book project devoted to a critical exploration of the female voice and constructions of the feminine in Russian popular music—expands upon his previous research, and also explores the ideological underpinnings of both “Western” theory and disciplinarity (most notably queer theory and ethnomusicology). As part of his inter-/anti-disciplinary stance, he is the co-founder and co-coordinator of the international network Musicology without Borders, which seeks to transgress and eradicate barriers (of all sorts) within music scholarship.

Ritwik Banerji is a saxophonist, interactive media artist, and social scientist of music. His work focuses on the development of virtual performers of free improvisation and staging encounters between these systems and human improvisers as a means of investigating phenomenologies of egalitarianism and free improvisation. His published work appears in proceedings of the International Computer Music Conference and the International Workshop on Music Metacreation. Beyond free improvisation, Banerji is an active performer of African and Afro-diasporic popular music.

Harris M. Berger is Canada Research Chair in Ethnomusicology, Professor of Ethnomusicology and Folklore, and Director of the Research Centre for the Study of Music, Media, and Place at Memorial University of Newfoundland. His research focuses on the theoretical foundations of ethnomusicology and folklore studies, phenomenological approaches to expressive culture, and heavy metal music. His books include *Metal, Rock, and Jazz: Perception and the Phenomenology of Musical Experience*, *Global Pop, Local Language* (Harris M. Berger and Michael T. Carroll, eds.), *Identity and Everyday Life: Essays in the Study of Folklore, Music, and Popular Culture* (Harris M. Berger and Giovanna P. Del Negro), *Stance: Ideas about Emotion, Style, and Meaning for the Study of Expressive Culture*, and *Metal Rules the Globe: Heavy Metal Music around the World* (Jeremy Wallach, Harris M. Berger, and Paul D. Greene, eds.). He has served as editor of *Journal of American Folklore*, series editor of Wesleyan University Press’s Music/Culture book series, president of the US Branch of the International Association for the Study of Popular Music, and president of the Society for Ethnomusicology.

J. Martin Daughtry is an associate professor of music at New York University, and is affiliated with NYU’s Department of Russian and Slavic Studies, Kevorkian Center for Near Eastern Studies, and NYU Abu Dhabi. He teaches and writes on acoustic violence; human and nonhuman vocality; listening; jazz; Russian-language sung poetry; sound studies; and the auditory imagination. His monograph *Listening to War: Sound, Music, Trauma, and Survival in Wartime Iraq* (Oxford, 2015) received a PROSE Award from the Association of American Publishers, and the Alan Merriam Prize from SEM. Daughtry is co-editor, with Jonathan Ritter, of *Music in the Post-9/11 World* (Routledge, 2007), and has published essays in *Social Text*,

Ethnomusicology, Music and Politics, Russian Literature, Poetics Today, Twentieth-Century Music, and a number of edited collections, including, most recently, Deborah Kapchan's *Theorizing Sound Writing* (Wesleyan, 2017). His current book project, titled *Atmospheric Pressures*, is an exploration of environmental precarity, interspecies vocality, air pollution, and Anthropocene-themed sound art. He sings loudly, plays guitar competently, and is slowly working to regain his chops on saxophone.

Paul W. Humphreys is Professor and Director of World Music at Loyola Marymount University in Los Angeles. As an ethnomusicologist, Humphreys has conducted field work in China, Indonesia, Ghana, Japan, and the Pueblo Indian region of the Southwest United States. His presentations and published research address non-western compositional practice, music and linguistics, and aural dimensions of contemplative practice from a phenomenological perspective. Live performances of Humphreys' compositions have been featured during the 2008, 2005, and 2002 World Festivals of Sacred Music Los Angeles, with invited screenings in years since at Boston University, the University of New Mexico, and in Wudang Shan, China. He has appeared as a pianist in numerous LMU Music Faculty Recitals, NACUSA (National Association of Composers, U.S.A.) concerts in Southern California, and recently in a solo recital of original works at Brown University in Providence, Rhode Island. Humphreys' approach to teaching is shaped by long-standing commitments to contemplative inquiry and Jesuit discernment. Performances by the student ensembles that he directs feature internationally-known artist-teachers from Indonesia and West Africa. Previous to joining the LMU faculty in 1997, Humphreys' teaching affiliations have included UCLA, California Institute for the Arts, CSU (Northridge), and Kunitachi College of Music (Tokyo, Japan).

Deborah Justice (PhD, Indiana University; MA, Wesleyan University) is Manager of the Cornell Concert Series at Cornell University and Lecturer at Setnor School of Music, Syracuse University. Following postdoctoral work at the Yale Institute of Sacred Music and Syracuse University, her primary research interests explore implications of recent social, cultural, demographic, and technological shifts in congregational music-making in the United States and beyond. She extends similar questions into the analysis of traditional musics, considering how different groups of people and individuals have been using (re)established systems and sounds to create meaning in the modern world. Her publications have appeared in *Yearbook of Traditional Music, Oxford Handbook of Music and World Christianities, Journal of Religion, Media, and Digital Culture, Liturgy*, and more. In addition to teaching, publishing, and presenting, she plays Arabic qanun and is also an active performer of Irish and old-time folk music on hammered dulcimer, guitar, banjo.

Deborah Kapchan is Associate Professor of Performance Studies at New York University. A Guggenheim fellow, she is the author of *Gender on the Market: Moroccan Women and the Revoicing of Tradition* (1996 Univ. of Pennsylvania Press), *Traveling Spirit Masters: Moroccan Music and Trance in the Global Marketplace* (2007 Wesleyan University Press), as well as numerous articles on sound, narrative and poetics. She translated and edited a volume entitled *Poetic Justice: An Anthology of Moroccan Contemporary Poetry* (in press University of Texas Center for Middle Eastern Studies) and is the editor of two recent works: *Intangible Rights: Cultural Heritage in Transit* (2014 University of Pennsylvania Press) and *Theorizing Sound Writing* (2017 Wesleyan University Press). She was also the editor (with Pauline Strong) of a special issue of the *Journal of American Folklore*, entitled "Theorizing the Hybrid" (1999). She is currently completing two books: *The Aesthetics of Proximity: Listening to Disintegration across Time and Space* and *The Festive Sacred and the Islamic Sublime: Finding Common*

Sound Between Morocco and France. She is also slowly writing a sonic memoir entitled *Listening Methods*.

Inderjit N. Kaur is an ethnomusicologist specializing in South Asian musical cultures, with a current focus on sonic worship in the Sikh tradition. Her approach has engaged sound, affect, and sensory studies toward an understanding of human experience in musical contexts, exploring the registers of values implicated, and meanings and knowledge constructed. Her monograph in progress investigates the phenomenological, music-analytical, and historical aspects of the diverse musical genres and styles of Sikh sonic worship. Inderjit has published in journals such as the *Yearbook of Traditional Music*, and presented widely in international congresses, annual society meetings, and by invitation. A community-engaged scholar tuned to social concerns, she is frequently enlisted to give public talks and judge music competitions. Currently serving as president of the Northern California Chapter of the Society of Ethnomusicology, she is a research associate and lecturer at UC Santa Cruz, and this fall will join the University of Michigan, Ann Arbor, as assistant professor of musicology. Inderjit holds two doctoral degrees, in Ethnomusicology, and in Agricultural and Resource Economics, both from the University of California, Berkeley. She has received extensive training in vocal *khyāl* (North Indian classical music), and *Bharat Nāṭyam* (South Indian classical dance).

Andrew McGuinness has diverse research interests in music cognition and philosophy. He completed a MPhil on microtiming variation in musical entrainment at Australian National University, and published a computational model related to that work in *Timing and Time Perception* journal. His PhD project (with Martin Clayton at Open University, UK) investigated motor creativity in music performance among rock musicians in England. Andrew's undergraduate degree was in classical piano performance and he worked as an opera répétiteur and performed chamber music. He has published on consciousness in music performance, and co-consciousness in music listening. His goal is to blend philosophical, cognitive science, and ethnographic approaches—if possible, without sacrificing rigour in any of those fields. His current project is in music philosophy, with a focus on what qualifies a music recording to be a work of art in itself (rather than simply a means of storing and playing back a rendering of a musical work). Andrew lives in Sydney, Australia, where he teaches history of popular music production.

Matt Rahaim is Associate Professor of ethnomusicology at the University of Minnesota. His first book, *Musicking Bodies: Gesture and Voice in Hindustani Music* (2012) dealt with bodily-vocal disciplines among Hindustani singers. His current book project, *Voice Cultures*, investigates the friction between regimes of vocal and aural virtue among a wide range of singers in North India—Bollywood singers, qawwals, classical vocalists, and purveyors of the eclectic contemporary styles known as "singing Sufi" and "singing Western." Recent philosophical essays include "Otherwise than Participation: Unity and Alterity in Musical Encounters" and "Object, Person, Machine, or What: Practical Ontologies of Voice," forthcoming in the *Oxford Handbook of Voice Studies*. He also has written the chapter on participation and groove in *Theory in Ethnomusicology Today*. Matt is a performing Hindustani vocalist in the Gwalior tradition, trained under L.K. Pandit.

Roger W. H. Savage is a professor at the University of California, Los Angeles. His publications include *Music, Time, and Its Other: Aesthetic Reflections on Finitude, Temporality, and Alterity*, *Hermeneutics and Music Criticism*, and the edited volume *Paul Ricoeur in the Age of Hermeneutical Reason: Poetics, Praxis and Critique*. He has also published numerous articles

in journals including *Philosophy Today*, *Études Ricoeuriennes/Ricoeur Studies*, *Philosophy and Literature*, the *Journal of French Philosophy*, *Social Imaginaries*, and the *World of Music*. Professor Savage was a Fulbright Scholar and a Moore Institute Visiting Fellow at the National University of Ireland, Galway. He is a founding member and a past president of the Society for Ricoeur Studies.

Charles Sharp has a Ph.D. in ethnomusicology from UCLA where his dissertation focused on the influences of avant-garde jazz on other experimental musics in Los Angeles from the 1960s to the 1990s. He currently teaches ethnomusicology, music history and co-leads the New Music Ensemble at California State University, Fullerton. His research focuses on contemporary and experimental music as well as aesthetics and phenomenological hermeneutics. He is a multi-instrumentalist and composer who has studied both Western instruments as well as a variety of Asian woodwinds. He performs with his own groups internationally and has performed and recorded with many notable creative musicians including Francisco Aguabella, Kenny Burrell, Andrea Centazzo, Vinny Golia, Airto Moreira, and others. As a multi-instrumentalist and composer, his work has been released on UCLA Ethnomusicology Artist Series, Big As Records, Acoustic Levitation, Empty Cellar, and Ictus Records. He also is a co-host the radio show Trilogy, which features new, experimental, and improvised music on KXLU 88.9 FM Los Angeles.

Helena Simonett holds a Ph.D. in ethnomusicology from the University of California, Los Angeles (UCLA). She was a faculty member at Vanderbilt University where she also served as associate director of the Center for Latin American Studies. Simonett conducted extensive research on Mexican popular music and its transnational diffusion, as well as on indigenous ceremonial music. She joined Lucerne University of Applied Sciences and Arts as a Senior Research Associate in 2017. Simonett is the author of *Banda: Mexican Musical Life across Borders* (2001), *En Sinaloa nació: Historia de la música de banda* (2004), the editor of *The Accordion in the Americas: Klezmer, Polka, Tango, Zydeco, and More!* (2012), and co-editor of *A Latin American Music Reader: Views from the South* (2016). She has recently co-edited an issue of *TRANS—Revista Transcultural de Música* on “Indigenous Musical Practices and Politics in Latin America.”

Ruth M. Stone is Professor Emerita of Ethnomusicology and African Studies at Indiana University in Bloomington, Indiana. Her research has focused on temporal dimensions of musical performances among the Kpelle of Liberia, West Africa, which she details in *Let the Inside Be Sweet* (Indiana, 1982; Trickster Press, 2nd edition, 2010) and *Dried Millet Breaking* (Indiana 1988). Among her publications are *Music of West Africa* (Oxford 2005) and *Theory in Ethnomusicology Today* (Routledge 2007). She is also the editor of the Africa volume of the *Garland Encyclopedia of World Music* (1998). Following the Liberian civil war, which ended in 2004, she studied music in the post-conflict period with fieldtrips to Liberia in 2007 and 2012 to collect data and to work with innovative digital media platforms such as the Annotator’s Workbench to analyze that data. Most recently she conducted research in Liberia about the role of music during the Ebola crisis (2016).

Jeff Todd Titon is professor of music, emeritus, at Brown University. He received the B.A. from Amherst College and the M.A. and Ph.D. from the University of Minnesota. He taught English, folklore, and ethnomusicology at Tufts University (1971–1986) and at Brown (1986–2013), co-founding the MA program in ethnomusicology at Tufts and directing the PhD program in ethnomusicology at Brown. A member of the Society for Ethnomusicology since 1971, he was

editor of *Ethnomusicology* from 1990–1995, and was made an honorary life member of the Society in 2015. Titon is known in ethnomusicology for his pioneering research in phenomenological approaches to ethnography, for developing and practicing field research based in reciprocity and friendship, for bringing an applied ethnomusicology based in social responsibility into the mainstream of the discipline, for introducing the concepts of musical and cultural sustainability to ethnomusicology and folklore studies, and for his current project that theorizes a sound ecology, the basis for the Basler Lectures he delivered in the spring of 2016. He is the author or editor of eight books and dozens of scholarly articles, most recently the *Oxford Handbook of Applied Ethnomusicology* (Oxford University Press, 2015). His field recordings were selected for preservation in the Library of Congress' US National Recording Registry. A book of essays on musical and cultural sustainability, written by colleagues and former students in his honor, is forthcoming in 2018 from the University of Illinois Press.

David VanderHamm is a lecturer at the University of North Carolina at Greensboro. He earned his Ph.D. in musicology from the University of North Carolina at Chapel Hill, where he completed his dissertation on the social construction of virtuosity in 2017. His research focuses on the meanings of musical skill across multiple genres of music in the U. S. from the twentieth century to today and on the ongoing role of commodification in American musical life. David has presented widely at international, national, and regional conferences, including meetings of the Society for Ethnomusicology, the American Musicological Society, and the Society for American Music. His work has been published in *The Public Historian*, Oxford Bibliographies Online, and *American Music*.

Katharine Young is an independent scholar, writer, and visiting lecturer at the University of California, Berkeley, and San Francisco State University in the fields of folklore, anthropology, and rhetoric. She has a Bachelor's Degree in philosophy from the University of California, Berkeley, where she studied with the American phenomenologist Maurice Natanson. She turned from graduate work in aesthetics at the University of Edinburgh, Scotland, to take a PhD in folklore at the University of Pennsylvania, Philadelphia. She has published three books and is working on a fourth: *Taleworlds and Storyrealms: The Phenomenology of Narrative*, on storytelling in conversation (Martinus Nijhoff); *Bodylore*, a collection of edited essays that established this field in folklore (University of Tennessee Press in association with the American Folklore Society); and *Presence in the Flesh: The Body in Medicine* (Harvard University Press). Along with continuing work on narrative and the body, she researches, writes, and teaches on folklore and aesthetics, the anthropology of the senses, the folklore of disability, and the film body. She is currently studying the relationship between gestures and narrative, body image, space, interiority, consciousness, volition, thought, affect, emotion, memory, and time in the alternative medical practice of somatic psychology.