



PHENOMENO- LOGY OF MUSIC

May 20—22, 2025

ACROSS THE DISCIPLINES

A conference at the
Research Centre for the Study
of Music, Media and Place

MMaP
RESEARCH CENTRE FOR THE STUDY OF
MUSIC, MEDIA, & PLACE
MEMORIAL UNIVERSITY

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Conference Organizers

Harris M. Berger

Jonathan De Souza

Benjamin Steege

Friedlind Riedel

David VanderHamm

Jessica Wiskus

Conference Staff

Dr. Annalise Smith, Project Coordinator

Spencer Crewe, Digital Audio Studio Coordinator

Steve Murphy, Graduate Assistant

Marci Onsinyo, Graduate Assistant

Phil Yetman, Graduate Assistant

TUESDAY, MAY 20

- 9:30 Shuttle from the Sheraton Hotel to the St. John's Arts and Culture Centre
- 10:00 – 10:15 Welcome from Dr. Karen Bulmer, Dean, School of Music, Memorial University and Harris M. Berger, Director, MMAP
- 10:15 – 11:50 *PANEL 1: CARE, EMPATHY, AFFECTIVITY*
CHAIR, ANNALISE SMITH, MEMORIAL UNIVERSITY
- Time Vistas of Awe: The Dynamic Intertwinement of Affectivity and Time Consciousness in Sikh Musical Worship
Inderjit N. Kaur, University of Michigan
- Interior Knowledge: Black Phenomenology of the Yard, Street, and Carnival Village
Charissa Granger, The University of the West Indies
- Music as an Articulation of World: Heidegger, Fundamental Moods, and Attending to Sound
Felix Ó Murchadha, University of Galway
- 11:50 – 1:00 Lunch
- 1:00 – 2:35 *PANEL 2: SOUNDS AND WORLD*
CHAIR, JONATHAN DE SOUZA, WESTERN UNIVERSITY
- Towards a Phenomenology of Sonic Touch: Anthony Cheung's Tactile Values
Judith Lochhead, Stony Brook University
- Timbre Remains: Critical Phenomenology, Iterability, and Sonic Materialisms
Daniel Villegas Vélez, University of Ottawa
- Re-Orienting Sensing Beings: Thinking alongside Jules Gimbrone's Sonic Artwork
Helen Fielding, Western University
- 2:35 – 3:00 Break
- 3:00 – 4:35 *PANEL 3: THE INTERCORPOREAL, THE INTERSUBJECTIVE*
CHAIR, DAVID VANDERHAMM, JOHNSON COUNTY COMMUNITY COLLEGE
- Schutz's Finite Provinces of Meaning and the Body in Music
Michael Barber, Saint Louis University
- "I had no idea whose hands were making which sounds": Musical Ensembles and Intercorporeality.
Jonathan De Souza, Western University
- "A Case of You" as a Case of Me
Nanette Nielsen, University of Oslo, and Remy Haswell-Martin, University of West London
- 4:50 Shuttle back to the Sheraton Hotel

WEDNESDAY, MAY 21

- 9:45 Shuttle from the Sheraton Hotel to the St. John's Arts and Culture Centre
- 10:15 – 11:50 *PANEL 4: TEMPORALITY AND SUBJECTIVITY*
CHAIR, FRIEDLIND RIEDEL, UNIVERSITY OF SALZBURG
- A Phenomenological Reflection on Music and Phenomenology
Lewis R. Gordon, University of Connecticut
- Two Studies in Temporality and Expressive Culture
Harris M. Berger, Memorial University of Newfoundland
- On Retention and the Rhythm of Recognition
Jessica Wiskus, Duquesne University
- 11:50 – 1:00 Lunch
- 1:00 – 2:05 *PANEL 5: VOICE AND LISTENING*
CHAIR, JESSICA WISKUS, DUQUESNE UNIVERSITY
- Panvocalism: Towards a Speculative Phenomenology of Air
Martin Daughtry, New York University
- The Yearning Ear & The Droning Ear
Matthew Rahaim, University of Minnesota
- 2:05 – 2:30 Break
- 2:30 – 4:05 *PANEL 6: LISTENING AND THE SOCIAL*
CHAIR, BENJAMIN STEEGE, COLUMBIA UNIVERSITY
- Surrogate Listening
Friedlind Riedel, University of Salzburg
- Listening at Its Limits
Daniel Fisher, University of California, Berkeley
- Absorbed Concert Listening: A Qualitative, Phenomenological Inquiry
Simon Høffding, University of Southern Denmark
- 4:15 RECEPTION
- 5:45 Shuttle back to the Sheraton Hotel

THURSDAY, MAY 22

9:00 Shuttle from the Sheraton Hotel to the St. John's Arts and Culture Centre

9:30 – 11:05

PANEL 7: HERMENEUTICS OF VALUE AND THE UN/SEEN

CHAIR, HARRIS M. BERGER, MEMORIAL UNIVERSITY

A Phenomenology of Musical Entertainment: Affect, Ease, and Valual Frames

David VanderHamm, Johnson County Community College

Towards a Phenomenology of Music, Language, and Mental Health

Alexander Douglas, King's College London

Paranoid Listening, Naïve Description: On the Phenomenology of Film Music

Benjamin Steege, Columbia University

ABOUT THE PRESENTERS

Michael Barber (Yale, 1985) is an Emeritus Professor at Saint Louis University. He is the author of eight books and many articles in the phenomenology of the social world, published in journals, including *Human Studies* and *Husserl Studies*, and in various Routledge, Oxford, and Springer collections. He has developed Alfred Schutz's idea of finite provinces of meaning in *Religion and Humor as Emancipating Provinces of Meaning* (Springer 2017) and *Resilience and Responsiveness: Alfred Schutz's Finite Provinces of Meaning* (Springer 2024). The latter contains chapters on music, play, ritual, and literature as provinces of meaning. He has also published "The Ethical Potential of Music and Democracies in Crisis" in *Études Phénoménologiques/Phenomenological Studies* (2024) and "Schutz: Music and Social Relationships," in *The Oxford Handbook of Phenomenology of Music* (2023). He is also the editor of *Schutzian Research* and has played leadership roles in several phenomenological organizations.

Harris M. Berger is Canada Research Chair in Ethnomusicology, Director of the Research Centre for Music, Media, and Place, and Professor of Music and Folklore at Memorial University of Newfoundland. A scholar working in the fields of ethnomusicology, folklore studies, and popular music studies, he has published widely on theoretical issues in the study of music and culture, as well as heavy metal music.

J. Martin Daughtry is an Associate Professor of Music and Sound Studies at New York University and the faculty director of the Core Curriculum for the NYU College of Arts & Sciences. His writing and teaching deal with acoustic violence; more-than-human vocality; the auditory imagination; the dynamics of listening and non-listening; the end of the world; air; and jazz. He is a founding member of the Analogue Humanities Archive and Symposium (AHAS), an enigmatic organization that, by design, has no internet footprint. His first monograph, *Listening to War: Sound, Music, Trauma, and Survival in Wartime Iraq* (Oxford University Press 2015), received a PROSE Award from the Association of American Publishers and the Alan Merriam Prize from the Society for Ethnomusicology. His current monograph-in-progress is titled *Panvocalism: Atmospheric Transcripts from the End of the World*.

Jonathan De Souza is an Associate Professor in the Don Wright Faculty of Music at the University of Western Ontario. He is also a Core Faculty Member at Western's Centre for Theory and Criticism and an Associate Member of its Centre for Brain and Mind. His book *Music at Hand: Instruments, Bodies, and Cognition* received an Emerging Scholar Award from the Society for Music Theory, and he is a co-editor of *The Oxford Handbook of the Phenomenology of Music*.

In addition to being an award-winning jazz pianist and one of the most versatile choral directors in the UK, **Alexander Douglas's** work at King's College London currently involves being Lecturer and EDI Lead in Music, a Research Associate of the Centre for Arts and the Sacred (Theology & Religious Studies Department), a Research Associate with the Philosophy and Medicine Project, and the Module Convenor for a course in Race in Medicine at the GKT Medical School. He is also a Lecturer in Music and Society at the Trinity Laban Conservatoire of Music and Dance, where he has been developing original work in contemporary gospel music. His research identity began with music and theology before expanding to multiple issues constellating around philosophical and theological anthropology, aesthetics, epistemology, the critical medical humanities, and race. Hermeneutics is also part of his research identity and undergirds his commitment to meaning-making and world-building.

Helen Fielding is Professor of Philosophy and Gender, Sexuality, and Women's Studies at Western University, Canada. She is the author of *Cultivating Perception Through Artworks: Phenomenological Encounters with Ethics, Politics and Culture* (Indiana University Press 2021), and co-editor with Dorothea Olkowski of *Feminist Phenomenology Futures* (Indiana University Press 2017) and, with Christina Schües and Dorothea Olkowski, of *Time in Feminist Phenomenology* (Indiana University

Press 2011). Her co-edited volume with Mariana Ortega, *Life in Art—Phenomenology and World-Making*, is forthcoming with Indiana University Press.

Daniel Fisher. Across a range of ethnographic and other projects, my work has tended to focus on questions of indeterminacy and those aspects of social and material worlds that lend insight into their unfinished, plastic character. In part, this has meant a focus on the political, epistemic, and worldly work of undecidability. These conceptual interests animate writing that concerns sound, image, fire, and the emergent material, ecological, and social coordinates of the urban. I am currently pursuing several related projects, grounded in my long-term ethnographic work in Australia and more recent work in North America. Supported by the National Science Foundation's Cultural Anthropology Program, these concern Indigenous urbanism and environmental infrastructure, focusing in part on urban fire, its transformation by climatic instability, and its mediatization via image, story, and the logics of carbon capture and exchange. My book manuscript, *Long Grass Variations*, and a series of photography and sound-based projects under the shared title of *Fire's Image*, address these phenomena from the bush spaces and laneways of Darwin, capital of Australia's Northern Territory.

Lewis R. Gordon is Board of Trustees Distinguished Professor of Philosophy and Global Affairs at the University of Connecticut. He is also Honorary President of the Global Center for Advanced Studies and Distinguished Scholar at The Most Honourable PJ Patterson Centre for Africa-Caribbean Advocacy at The University of the West Indies, Mona, and a Fellow of the Royal Society of the Arts in the UK. He is the author of many books, including, most recently, *Freedom, Justice, and Decolonization* (Routledge 2021); *Fear of Black Consciousness* (Farrar, Straus and Giroux in the USA, and Penguin-UK 2022); and *Black Existentialism and Decolonizing Knowledge: Writings of Lewis R. Gordon* (Bloomsbury 2023). Thirtieth Anniversary editions of his books *Bad Faith and Antiracist Racism* (Humanity Classics) and *Fanon and the Crisis of European Man* (Routledge), and a twenty-fifth-anniversary edition of *Existentialia Africana* (Routledge), will be published in 2025.

Dr. Charissa Granger analyses Afro-Caribbean music as liberatory practices, examining music epistemologies, aesthetics, love ethics, and erotic knowledge. Granger earned a bachelor's in visual and performing arts from Northern Illinois University and a master's in cultural musicology from the University of Amsterdam. With a cultural musicology doctorate from Georg-August Universität Göttingen, Granger held a Marie Skłodowska-Curie postdoctoral fellowship at Erasmus University Rotterdam and is a lecturer in cultural studies at The University of the West Indies. As a postdoctoral researcher in the NWO-funded Island(er)s at the Helm project, Granger collaborates on research for sustainable and inclusive solutions to climate challenges in the (Dutch) Caribbean. Granger is co-editor of *Music Moves: Musical Dynamics of Relation, Knowledge and Transformation* (Georg Olms Verlag 2016), and their published work can be found in the *Langston Hughes Review*, *Contemporary Music Review*, *Conflict and Society*, and *Esferas Journal*. Granger's teaching includes undergraduate and graduate courses on Caribbean cultural studies and cultural thought, theorizing Caribbean culture, and methods of inquiry in Caribbean research.

Remy Haswell-Martin is Senior Lecturer at the London College of Music, University of West London. His interdisciplinary research combines the analytical, theoretical, and empirical, notably through the use of phenomenological interviews with musicians and listeners. He is a member of the Bodies in Concert project, which explores the movement, physiology, and reported experience of concert participants. Some of his recent collaborative work across philosophy, musicology, and music psychology on aesthetic experience can be read in *Music and Science*. Remy is also currently co-authoring a phenomenologically oriented text on creative interactions in contemporary songwriting with Adam Martin (University of Huddersfield) for Cambridge University Press. Previously, Remy undertook a research fellowship at the RITMO Centre for Interdisciplinary Studies in Rhythm, Time and Motion (University of Oslo), and has

taught at the University of Surrey and Leeds Conservatoire. Remy co-authored *Rock: The Primary Text: Developing a Musicology of Rock* (3rd Edition, Routledge 2019) with Allan F. Moore.

Simon Høffding is an associate professor at the Department of Sports Science and Clinical Biomechanics at the University of Southern Denmark and a researcher at the RITMO Centre for Interdisciplinary Studies in Rhythm, Time and Motion, University of Oslo. He obtained his PhD from the Centre for Subjectivity Research, University of Copenhagen, in 2015 and has since held positions at the Interactive Minds Centre, University of Aarhus, the Department of Psychology, University of Copenhagen, and at RITMO. His main interests are in phenomenology, 4E cognition, bodily self-awareness, musical absorption, expertise studies, shared minds, and improvisation. He pursues these interests through interdisciplinary and mixed methodologies combining phenomenological analysis, ethnographic fieldwork, and physiological experiments. This work is published in articles and edited volumes such as *Phenomenology and the Cognitive Sciences*, *Journal of Consciousness Studies*, and *Musicae Scientiae* and in his monograph, *A Phenomenology of Musical Absorption* (Palgrave Macmillan 2019).

Inderjit N. Kaur is an ethnomusicologist and a public-facing scholar, with expertise in the music cultures of South Asia, spanning the classical, popular, folk, and devotional. Her research has focused on the deep experiences of worshippers participating in Sikh Sabad Kīrtan through the analytical lenses and methodological approaches of phenomenology and sound, sensory, and affect studies. She has been particularly interested in the intertwining of aesthetics and ethics, the representation of native epistemologies, and decolonial modes of academic research, writing, and teaching, and she advances these themes in her book, forthcoming with Oxford University Press. Kaur's work has appeared in journals such as the *Yearbook of Traditional Music* and *MusicCultures* and edited volumes such as *The Oxford Handbook of the Phenomenology of Music Cultures* and *Sounding the Indian Ocean: Musical Circulations in the Afro-Asiatic Seascape* (University of California Press). She currently serves as co-editor of the journal *Music & Politics* and a professor at the University of Michigan, Ann Arbor.

Judith Lochhead is Professor of Critical Music Studies at Stony Brook University. Lochhead's research focuses on music of the present from analytical, historical, critical, and ethnographic perspectives. Lochhead's most recent co-edited book is *Sound and Affect: Voice, Music, World* (University of Chicago Press 2021), with Eduardo Mendieta and Stephen Decatur Smith. Some recent publications include: "Émilie du Châtelet, Kaija Saariaho and Heroes of the 21st Century" (*The Heroic in Music*, eds. Beate Kutsche and Katherine Butler, Boydell and Brewer, 2022), "Multiplicities, Truth, Ethics: A Queering Analysis of Chaya Czernowin's *Anea Crystal*" (*Queer Music Theory*, edited by Gavin Lee, Oxford University Press, 2023), "Timbre Realities: A Phenomenological Study of Liza Lim's *Extinction Events and Dawn Chorus*" (*The Oxford Handbook of the Phenomenology of Music*, eds. Steege, Wiskus, De Souza, Oxford University Press, 2023), and "Undisciplined" (SMT Colloquy, *Music Theory Spectrum*, Spring, 2023).

Nanette Nielsen is a Professor in the Department of Musicology, University of Oslo. She works on music and philosophy, especially ethics and aesthetics in twentieth- and twenty-first-century music, on film music and sound, and on the rhythm and temporality of musical experience. She is currently leading a project on "Engagement and Absorption" at the RITMO Center for Interdisciplinary Studies in Rhythm, Time, and Motion, and has, over the past few years, been involved in theoretical work on musical absorption, as well as more empirical work involving research on audiences at live concerts. A recent article from her work at RITMO – co-authored with Remy Haswell-Martin – is "Enacting Musical Aesthetics: The Embodied Experience of Live Music" (2024). Other publications include a co-authored chapter on "Ethics" in *The Oxford Handbook of Western Music and Philosophy* (2021), a forthcoming chapter entitled "Free Will and the Musicking Agent: an Ecological-Enactivist Perspective," and the volume *Interdisciplinary Insights into Music and Philosophy* (under contract with Oxford University Press).

Felix Ó Murchadha is a Professor of Philosophy at the University of Galway. A Fulbright Scholar, he has published articles, papers, books and book chapters in the area of phenomenology with specific emphasis on questions of religion, time, music and the self and is the author of *The Fidelity of Reason: A Phenomenological Metaphysics of Self, Nature and Divinity* (Springer 2025) *The Formation of the Modern Self: Reason, Happiness and the Passions from Montaigne to Kant* (Bloomsbury 2022), *A Phenomenology of Christian Life: Glory and Night* (Indiana University Press 2013) and *The Time of Revolution: Kairos and Chronos in Heidegger* (Bloomsbury 2012).

Matthew Rahaim is an ethnomusicologist (voice, ethnography, participation, phenomenology), a Hindustani vocalist (Gwalior gayaki), an improviser (analog synthesizers, voice, improvised conduction), and a composer (new instruments, event scores, drone/dronebreaking, experimental counterpoint). Matthew's ethnomusicological research focuses on Hindustani music, practices of listening, and the mysteries of voice. His book *Ways of Voice: Vocal Striving and Moral Contestation in North India and Beyond* (2021) is an investigation of traditions of voice cultivation and ethical self-work in the Hindustani vocal ecumene, from Bollywood to Qawwali to Sufi Pop. His first book, *Musicking Bodies: Gesture and Voice in Hindustani Music* (2012), deals with the tacit bodily disciplines passed down through generations of Hindustani vocalists. Matthew's recent creative work has appeared at the Goldstein Museum of Design, the Wakpa Triennial, Drone Not Drones, and The Great Beyond Festival.

Friedlind Riedel [fri:dlɪnd 'ri:dl] is a Senior Scientist in the Department of Musicology and Dance Studies at Salzburg University. Her research connects music and sound scholarship with ideas from Theravāda Buddhist thought, German media philosophy, and phenomenology. Her monograph-in-the-making, *By Musical Means*, analyses cultural techniques of transformation in Burmese musical drama (*pyazat*) from its nineteenth-century royal patronage until the present, while also sketching out a new concern with the conceptual entity of "the human." She is co-editor of *The Oxford Handbook of the Phenomenology of Music Cultures* and has published extensively on music and atmosphere.

Benjamin Steege is an Associate Professor of Music at Columbia University. He studies theoretical discourses around music in the nineteenth and twentieth centuries, with particular attention to problems in the history of listening, history of science, phenomenology of music, and film music. He is the author of *Helmholtz and the Modern Listener* (Cambridge University Press 2012) and *An Unnatural Attitude: Phenomenology in Weimar Musical Thought* (University of Chicago Press 2021). His research has been supported by fellowships from the Max Planck Institute for the History of Science, the Alexander von Humboldt Foundation, the National Endowment for the Humanities, and the Radcliffe Institute for Advanced Study at Harvard University.

David VanderHamm is Associate Professor of Humanities at Johnson County Community College and Research Associate with the Centre for the Study of Music, Media, and Place at Memorial University of Newfoundland. His primary research focus is on the phenomenon of virtuosity and its many iterations in American music and media from the twentieth century to the present. His work has appeared in numerous outlets, including *American Music*, *The Oxford Handbook of Music and Advertising*, *The Public Historian*, and the *Journal of the Society for American Music*. His 2020 JSAM article exploring the intersections of virtuosity and disability in the performances of guitarist Tony Melendez received the Richard Waterman Prize from the Popular Music Section of the Society for Ethnomusicology. His books include *The Oxford Handbook of the Phenomenology of Music Cultures* (co-edited with Harris Berger and Friedlind Riedel) and *Virtuosity in the Age of Electronic Media* (forthcoming from Palgrave Macmillan).

Daniel Villegas Vélez (Ph.D. University of Pennsylvania) is a musicologist based in Tiohtià:ke/Montréal. Daniel was a postdoctoral fellow at Rutgers University and KU Leuven and is currently a Part-Time Professor at the University of Ottawa. He has written articles on timbre and phenomenology for *The Oxford*

Handbook of Timbre and *The Oxford Handbook of the Phenomenology of Music*. In addition, he has written on mimesis, coloniality, and Western music aesthetics for edited volumes and journals, including *CounterText*, *Performance Philosophy*, and *New Writing*. His book *Mimetologies: Mimesis and Music 1600–1850* is forthcoming with Oxford University Press. As a sound artist, Daniel works with sound installations employing analog and digital synthesis, drones, and intervened field recordings.

Jessica Wiskus is the author of *The Rhythm of Thought: Art, Literature, and Music after Merleau-Ponty* (University of Chicago Press 2013), as well as articles for *Continental Philosophy Review*, *Journal of the British Society for Phenomenology*, *Research in Phenomenology*, *Journal of Speculative Philosophy*, *Music Theory and Analysis*, and *Music Theory Spectrum*, among others. Jessica has served as a Fellow at the Aarhus Institute of Advanced Studies (Denmark), the Camargo Foundation (France), and as Professor of Music at Duquesne University (Pittsburgh, Pennsylvania). Her current research explores the intersection of time-consciousness, music, and nature, as she increasingly devotes herself to work outside the ivory tower—growing vegetables on a 12-acre farm, community organizing, and fighting against the build-out of fossil-fuel infrastructure as a tenacious environmental activist.