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)

**Short written**
- One weekly written summary of reading
- Proposal for final project (Wk 3)
- Weekly observations of sensory practice

**Portfolio**
- Bi-weekly presentation and final portfolio

**Longer written**
- Final project draft (Wk 10)
- Final project due (June 11)

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.


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**Week 1 (March 31): Sensory experience of music**


Connor, Steven. "Edison's Teeth" (http://www.stevenconnor.com/edsteeth/)


**Suggested Reading:**


**Week 2 (April 7): The mediation of senses/Can we trust experience?**


**Suggested reading:**


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**Saturday, April 10. Trip to Integraton, Joshua Tree**
Week 3 (April 14): As we understand senses


**Recommended reading**


Week 4 (April 21): Listening with consequence


**Recommended reading**


Week 5 (April 28): New Contexts/Shifting Experience @ Standard Hotel, downtown


Week 6 (May 5): Sensuous scholarship


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


Recommended:


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


Suggested reading:


--- Week 8 (May 19): Translation of sensory experience into “scholarly form” ---


Borges, Jorge Luis. *On Exactitude in Science Collected Fictions*, Translated by Andrew Hurley. 1999

https://notes.utk.edu/bio/greenberg.nsf/0/f2d03252295e0d0585256e120009adab?OpenDocument


Suggested reading:
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.

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.