

**MUS 538, Phenomenological Approaches to Music Analysis:
Enactive Cognition and Analysis of Recent Music
Instructor: Judith Lochhead | Monday, 3:30pm – 6:20pm**

The course will introduce students to the founding ideas of phenomenological philosophy and to the historical development of its core ideas. The founding ideas of phenomenology will be studied through summary consideration of the work of Edmund Husserl, Martin Heidegger, Maurice Merleau-Ponty, and others. We will focus on a phenomenology of sound through the work of philosopher Don Ihde and through its application to musical analysis in the work of Thomas Clifton, Marius Kozak, and others. We will also be reading the collected articles in the *Oxford Handbook of the Phenomenology of Music*. After this introduction, the seminar will turn to recent thought of enactive cognition and its application to music analysis. Primary readings in enactive cognition will be from authors such as Varela, Thompson and Rosch, *The Embodied Mind: Cognitive Science and Human Experience*; Colombetti, *The Feeling Body: Affective Science Meets the Enactive Mind*; Gallagher, *Enactivist Interventions: Rethinking the Mind*; amongst others.

Our focus in the seminar will be on music of the present (created in the 21st century) and on how an enactivist model of music hearing can generate music analyses for the 21st century. During the seminar we will focus on a couple of musical works that I will choose (TBD) and we will consider music that seminar participants choose.

Reading and listening/analysis assignments will be substantial. Participants in the seminar will complete weekly writing projects, and as a seminar we will experiment with different analytical approaches to musical analysis.

Participants will produce a substantial term-end project, including a presentation to the seminar.

Absences: Attendance at all seminar meetings is expected, anything less will affect the term grade. Exceptions are made for documentable illness and other circumstances beyond your control.

This seminar is primarily intended for MA and PhD students. However, interested MM or DMA students may enroll with permission from Professor Lochhead. For DMA students, MUS 538 fulfills the Elective Group 1 requirement. For students in the MA/PhD in Critical Music Studies track, it satisfies the Elective Group 3 requirement. Interested MMs must also contact the Graduate Program Director for approval.

3 credits