

**MUS 695 (Special Topics in Music): Theories of Performance e**

**DRAFT**

Spring 2008, Mondays 4:00-6:30pm, School of Music, Room 204.

Professor: Dr. Janet Sturman

(Office, 160 Music; 621-1255; Office hours by appointment; Sturman@u.arizona.edu)

**Course Description:**

Students in this course will explore theories and practices of artistic performance from the holistic and cross-cultural perspectives of ethnomusicology, as well as from music, dance, and drama. A final project will encourage you to select from the insights and techniques encountered in our readings, discussions and workshops, as well as from your own individual research, to define an application to your own musical performance.

In the course of our discussions we will examine the relationship between the practical actions of musical performances (of various styles and traditions ranging from Ewe drumming to a symphonic concert) and the conceptual frames that guide them, including attitudes regarding goodness, beauty, value, authenticity, authority, intention and reception. Drawing upon classic and contemporary scholarship in philosophy, aesthetics, musicology, and ethnography, you will examine contrasting theories, for example, those emphasizing ideal art (realizing a text) as compared to those promoting ideal behavior (engaging listeners), and will evaluate their contemporary applications.

**Goals:**

One goal of the course is to build awareness and understanding of the range of theories regarding artistic performance. A second goal is develop a rationale and set of recommendations to guide performance connected to a specific work, style or situation. A third goal is to develop the theme that previous students in this semester found most interesting and useful: the integration of movement as an expressive tool in the performance of music, particularly as a means to improve connection between the audience and the performer.

**Requirements and Grading:**

In addition to coming to class ready to discuss the reading and actively participating in class discussion and in-class activities (worth 40% of the final grade), you will write three observations reports of live and recorded performances focusing on issues discussed in class and examining techniques used in three different performance domains: theater, dance, music (worth 30% of the final grade). Lastly, you will prepare a final project –probably a reflective essay, in article format, concerning a specific application of the performance strategies we have discussed (worth 30% of the final grade).

**Class attendance** is expected and missing class will compromise a student's ability to effectively complete graded assignments. There is really no way to make-up discussions, in-class activities, or workshops missed. Students should arrive on time and expect to stay until class is over. Any exceptions must be cleared with the professor.

**Required Texts: {two of these texts are available on the internet; access them directly through the UA Library catalog: <http://sabio.library.arizona.edu/search/X> }**

Barba, Eugenio. 1991. *A Dictionary of Theater Anthropology: The Secret Art of the Performer*. New York: Published for the Centre for Performance Research by Routledge.

Small, Christopher. 1998. *Musicking: The Meanings of Performing and Listening*. Middletown, Connecticut: Wesleyan University Press. [e-text available via UA Library]

Taruskin, Richard. 1995. *Text and Act: Essays on Musical Performance*. New York and London: Oxford University Press. [e-text available via UA Library]

**Additional Reading [These will be made available via our D2L site]**

- Barnett, David. 1972. *The Performance of Music: A Study in Terms of the Pianoforte*. New York: Universe Books.
- Cone, Edward T. 1968. "Problems of Performance," in *Musical Form and Musical Performance*. New York: W.W. Norton, pp. 32-56.
- Dusman, Linda 1994. Unheard-of: Music as Performance and the Reception of the New. *Perspectives of New Music*, 32 (2): 130-146.
- Epperson, Gordon. 1988 "E Pluribus Unam--Music Education for the One and the Many: Aesthetics and the Art of Teaching," *Music Education in the United States: Contemporary Issues*, edited by Terry J. Gates. Tuscaloosa and London: University of Alabama Press, 168-178.
- \_\_\_\_\_. 1990. *The Musical Symbol: An Exploration in Aesthetics*. Cambridge and New York: Da Capo.
- Kivy, Peter. 1995. *Authenticities: Philosophical Reflections on Musical Performance*. Ithaca: Cornell University Press.
- Kohut, Daniel L. 1985. "Inner-Game Concentration Technique," in *Musical Performance*, Englewood Cliffs: Prentice Hall, pp. 64-66.
- Langer, Susanne K. 1953. "The Living Work," in *Feeling and Form: A Theory of Art*, New York: Charles Scribner's Sons, 133-148.
- \_\_\_\_\_. 1957a. "The Art Symbol and the Symbol in Art," in *Problems of Art*, New York: Charles Scribner's Sons, pp. 124-139.
- \_\_\_\_\_. 1957b. "The Dynamic Image; Some philosophical reflections on the Dance," in *Problems of Art*, New York: Charles Scribner's Sons, pp. 1-12.
- Locke, David. 2004. "The African Ensemble in American," in *Performing Ethnomusicology: Teaching and Representation in World Music Ensembles*, edited by Ted Solis. Berkeley and Los Angeles: University of California Press.
- Phillip, Robert. 2004. *Performing Music in the Age of Recording*.
- Rink, John. 1995. *The Practice of Performance: Studies in Musical Interpretation*. Cambridge: University of Cambridge Press.
- Ross, Alex. 2003. "Escaping the Museum," *New Yorker*, Nov. 3. [available via: The Rest is Noise - Blog. <http://www.therestisnoise.com/>]
- \_\_\_\_\_. 2004. "Listen to This," *New Yorker*, Feb. 16, 23. [available via: The Rest is Noise - Blog. <http://www.therestisnoise.com/>]
- \_\_\_\_\_. 2005. "The Record Effect," *New Yorker*, June 6. [available via: The Rest is Noise - Blog. <http://www.therestisnoise.com/>]
- Schechner, Richard. 2003. *Performance Theory*, rev. edition. New York: Routledge.
- \_\_\_\_\_. 1990. *By Means of Performance*. Cambridge University Press.
- Sessions, Roger. 1965. "The Performer," "The Listener" in *The Musical Experience of Composer, Performer, Listener*. New York: Atheneum, pp. 65-101.
- Solis, Ted, ed. 2004. *Performing Ethnomusicology: Teaching and Representation in World Music Ensembles*. Berkeley and Los Angeles: University of California Press.
- Sturman, Janet. 2000. *Zarzuela: Spanish Operetta, American Stage*. Urbana: University of Illinois Press.
- \_\_\_\_\_. 2007.
- Taylor, Timothy. "Music and the Rise of Radio in Twenties America," in *Wired for Sound*, edited by Paul D. Greene and T. Porcello. New York: Routledge. 245-268.
- Turner, Victor. 1987. "Images and Reflections: Ritual, Drama, Carnival, Film and Spectacle in Cultural Performance," *The Anthropology of Performance*, New York: PAJ Publications.
- Trimillos, Ricardo. 1984. "Truth, Beauty, Politics, and Applause: Cross-Cultural Dimensions in Music and the Performing Arts," in *ISME Yearbook (11): Music for a Small Planet*.
- Wade, Bonnie. 1984. "Performance Practice in Indian Classical Music in *Performance: Ethnomusicological Perspectives*, edited by Gerard Behague. Westport: Greenwood Press, 13-52.

**Online Discussion Tools and Extra Resources.** I will post announcements, updates, and other information on the D2L website. Go to: <http://d2l.arizona.edu/> and log in using your UA Net ID and password.

**Conduct.** All students are bound by the curricular policies of the University of Arizona, including the code of conduct and the code of academic integrity that can be found at <http://w3.Arizona.edu/~policy/academic.shtml>

**Disabilities Statement.** Students registered with the Disability Resource Center should have the DRC send me official notification of your accommodations needs. All students with special needs should make an appointment to meet with me as soon as possible to discuss available accommodation options, and determine how we can best address your special needs so that you can fully participate in this course.

NOTES:

## WORK SCHEDULE

(subject to adjustment as semester progresses)

### UNIT ONE: CONCEPT (THEORIES, VALUES AND CONCEPTUAL FRAMES)

**Pre-session Field trip:** Rick Wamer's *Mythos: Journey Toward* Jan. 25 at 7:30 pm or 27, 2008 at 1:30 pm at the University of Arizona's Stevie Eller Dance Theatre [<http://www.theatricalmimetheatre.org/10.html>]. Use this event for one of your observation reports. Rick is an internationally recognized mime artist who will be working with us later in the semester.

Week 1 – Jan. 28 – **Orientation to Course. The Application of Ethnographic Observations of Performance to Actual Practice. Case Study:** Jordi Savall's *Orfeo*; Alex Ross "The King of Spain," *New Yorker*, May 2, 2005; "Orpheus Ascending" May 13, 2002. Barba: *Montage*, pp. 178-184.

Week 2 – Feb. 4 – **Guiding Aesthetics - Contrasting Philosophies of Music: Image, Action, and Symbolic Presentation** Read: Langer - "The Living Work"; Small - "Prelude"; Epperson - preface, introduction, chap. 1 "Toward a Philosophy of Music," chap. 9" (for its direct response to Langer) and "Morphology of the Symbol;" Barba: "Preface" and "Introduction" (pp. 5-20).

Week 3 – Feb. 11 – **The Performative Focus - Frame or Content: Corresponding Debates Regarding Authenticity, Intention, and Purpose**  
Read: Taruskin - "Introduction" and 1,2,4, 7 of "In Theory"; Cone: "Inside the Picture - Problems of Performance"; Sessions - "The Performer," and "The Learner;" Kivy: "The Other Authority" from *Authenticities*; Ross: "Escaping the Museum. " Barba: "Balance," 32-52, "Dramaturgy," 66-71.

Week 4 – Feb. 18 – **Ritual Aspects of Performance**  
Read Small - Interludes 2 "The Mother of All Arts," and 3 "Socially Constructed Meaning" ; Turner - "Images and Reflections"; Wade - "Performance Practice in Indian Classical Music." Barba: "Pre-expressivity," "Restoration of Behavior" 216-239.  
DUE: one observation report

Week 5 – Feb. 25 – **Of Time and Place**  
Read: Ross "Kingdom Come," *New Yorker*, Nov. 17, 2003. Listen: *The Sound Inside - Music and Architecture* with commentary by John Shaefer. Celestial Harmonies Recording (1998) CD13165-2; Alex Ross: "Listen to This," *New Yorker*, Feb. 16, 23, 2004. Barba: *Historiography, Nostalgia*, pp. 164-168, 185-190.

### UNIT TWO: BEHAVIOR (PRACTICE: CASE STUDIES AND WORKSHOPS -- FIELD TRIPS)

Week 6 – Mar. 3 – **Performance as Learning**  
Epperson: "E Pluribus Unam"; Barnett: "Performance as the Synthesis of Categories of Method"; Kohut - "Inner Game Concentration"; Solis: "Teaching What Cannot be Taught"; Locke: "The African Ensemble in America." Barba: *Apprenticeship* 22-24; *Score and Subscore* 112-121.

Week 7 – Mar. 10 – **Expressive Benefits of Tension Reduction, part I.**  
Special session on Alexander Technique with Ms. Laura Donnelly. Read: (D2L) Alexander Technique.  
DUE: Second Observation Report

Week 8 – Mar. 24 – **The Dramatic Frame (Musical Theater)-Workshop** led by Prof. Monte Ralstin, Musical Director & Vocal Coach, UA, Department of Theatre Arts. Small: "An Art of Theater, A Drama of Relations;" "Schechner: "Magnitudes of Performance", chap. 8 in *Performance Theory*. Both of these readings are available as e-books, via the UA library's SABIO catalog. Barba: *Views* 288-300.

Week 9 – Mar. 31 – **Expressive Benefits of Tension Reduction, part II.**

Second Alexander Workshop with Ms. Laura Donnelly. Read: Barba: Natural and Organic 208-211.

Week 10 – Apr. 7 – **Movement, Gesture and the Choreography of Performance** - Workshop led by Mr. Rick Wamer, Artistic Director, Theatrical Mime Theatre, School for Mime Theatre.

Read: Langer: "The Dynamic Image; Some philosophical reflections on the Dance"; Small: Interlude 1 "The Language of Gesture"; Barba: Dilation, Opposition, Montage.

Week 11– April 14 –Workshop with Dr. John Snavely – on **Dalcroze methods and performance strategies**. Discuss Projects – Confirm presentation agenda.

UNIT THREE: SOUND (INDIVIDUAL PROJECTS)

Week 12 - April 21 – **Mediated Performance: The Transformation of Intimacy**

Read: Philip "The Experience of Recording"; Taylor "Music and the Rise of Radio"; Ross: "The Record Effect," *New Yorker*, June 6, 2005; NPR - Performance Today [<http://www.npr.org/programs/pt/about.html>] Barba: Omission 191-195.  
DUE: Third Observation Report. Discussion of observations and transference.

Week 13 - April 28 – **Case Study: Beethoven Symphonies**

Read: Taruskin "Practice" (Beethoven and Full Circle)

Week 14 – May 5 – **Experimental Practice**. DUE - Drafts of Final Project.

Final Exam – May 12 (5:00-7:00 pm) Presentations – of Final Projects. - ALL WORK DUE BY THIS DATE