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)


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


______ 2007.


**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.


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


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

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 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**
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