

Course Announcement Fall 2013
MUS-T561 Music Theory: Variable Topics (3 cr., Course 8826)

20th/21st-Century Dramatic Musical Works
(in music multimedia opera cinema)

Instructor: Marianne Kielian-Gilbert

Time/place: 9:05-10:20 a.m., Tuesday, Thursday in M356

Questions of music, drama and theatrical/dramatic performance (acting, staging, character, desire and dramatic convention) motivate this repertoire-based interdisciplinary course in music analysis. We will focus on **20th/21st century dramatic musical works (in music multimedia opera cinema)** linking music experience, interpretation (critical theory, dramatic theory), and analysis. Drawing on critical approaches of writers on drama, narrative, and textuality in music, we will examine how listener-perceivers respond to the effects of dramatic performance and how theatrical, operatic, or cinematic characters become performative of and in their material, social-cultural and media settings.

Organized around particular topics, musical works, or analyses (rather than by chronology or survey), the course will also highlight case studies of music of the 20th/21st century that figure female iconic and/or mythic characters by such composers such as Ravel, Britten, Stravinsky, Monk, Golijov, Daugherty, and Ortiz.

Course materials & readings: Selections from such authors as: Abbate, Cone, Cook, Goehr, Kielian-Gilbert, Kramer, Lewin, Maus, McClary, Parker, Treitler, Wood. Readings and music will also be geared to the interests of those participating and in relation to recent studies and essay collections such as:

Music and narrative since 1900. Ed. by Michael L. Klein and Nicholas Reyland. Indiana University Press, 2013.

Salzman, Eric and Thomas Dési. *The New Music Theater: Seeing the voice, Hearing the body.* Oxford University Press, 2008.

Opera through Other Eyes. Ed. by David J. Levin. Stanford University Press, 1993.

Blackness in Opera. Ed. by Naomi André, Karen M. Bryan, & Eric Saylor. University of Illinois Press, 2012.

Davison, Annette. *Hollywood Theory, Non-Hollywood Practice: Cinema Soundtracks in the 1980s and 1990s.* Ashgate, 2010.

Prerequisites: MUS-T508, MUS-M542 or equivalent, or permission of the instructor.

Coursework: readings; reaction papers or music analyses on issues arising in the readings; midterm, course research paper, and presentation.