Course Announcement Fall 2016
MUS-T 658 Seminar in Music Theory (3 cr., Course 30324)

Music, Experience and Embodiment

Instructor: Marianne Kielian-Gilbert
Time/place: 1:00-2:15, Mon/Wed, M271 (Music Library)

Music, Experience and Embodiment: This analysis seminar in music theory will pay particular attention to connections between music experience, its concrete materiality and particularity in and as music-sound, and its physicality and bodily nature in performance and listening. We will study ways of thinking about music’s materialities, physical/bodily affects and performances, sonic textures and voices, and how these music practices dramatically elicit and respond to affective experience.

Related questions: How do perceptions of subjectivity — sensing the presence or interacting with an other/others — enter into music experience and analysis? How do the dramatic characters of music, bodily movements, and/or material dimensions of context become tangibly present in music experience? How do social-discursive practices question or influence assumptions about the centrality of the abled body, and/or music ideas and receptions of gender and race, and/or ethnic, sexual, and physical difference?

Drawing on critical approaches by such writers as Gilles Deleuze (with Félix Guattari) and Theodor Adorno, and feminist materialist writers such as Luce Irigaray, Elizabeth Grosz, and Eve Kosofsky Sedgwick, we will consider the implications of enaction, embodiment, and the physical for music experience. Thinking through the lens of music process, action-based modes of analysis, and temporal qualitative experience, the idea is to consider how constructions of subjectivity and physicality might implicate or be implicated in analyses that seek to characterize those practices.

Readings and music: The course will develop these topics in music analysis and listening in connection with particular works and the cross-disciplinary interests of those participating. We will consider a range of music from classical to popular, operatic, theatrical, multimedia, and 21st-century. Prerequisite: graduate standing and/or consent of instructor. Coursework: readings and discussion; reaction papers or music analyses on issues arising in the readings; major seminar paper and presentation.