**Prof. Philip Auslander**

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Office Hours: MWF 1:00-2:00 and by appointment

**LMC 3262: Performance Studies**

**Prerequisite**: ENGL 1102

**Core Area/ Attribute:** This course fulfills the Core Area C: Humanities/Fine Arts requirement.

**Course Description:**

Traditionally, the study of music has focused on sound and texts (e.g., scores and recordings) relegating performance, particularly in it visual aspects, to a secondary position at best. This is changing: more and more, musicologists and others are coming to see performance as a central aspect of music making that is worth studying in its own right.

This course explores methods for analyzing musical performance and some of the issues it raises. The material of the course focuses on the development of a framework for such analysis. Classical music, jazz, rock, blues, country, electronic music and bluegrass will all be represented in our readings and classroom examples. You are free to choose the kinds of music and the particular performances you wish to analyze for the assignments and are welcome to submit material to be discussed in class.

You do not have to have any technical knowledge of music or any musical ability to take this course, though such expertise is always welcome. (A few of the readings contain musical notation but don’t worry if you can’t read it.) Enthusiasm for some kind of music and an interest in spending a semester thinking about musicians and what they do as performers are necessary prerequisites.

Although the framework for thinking about musical performance that we will elaborate will be multi-disciplinary, drawing from sociology, psychology, musicology, and cultural studies. Some of the key issues to be discussed include: the visual aspects of musical performance, including musicians’ gestures, movements, and facial expressions; the framing of musical performance, including such external frames as musical genre and place of performance and such internal frames as stage talk; musicians’ performance personae and how they are constructed.

**Learning Outcomes:**

* Students will be able to describe relationships among languages, philosophies, cultures, literature, ethics, or the arts.
* Students will be exposed to the process by which new analytical models are built on foundations provided by existing scholarship.
* Textual/Visual Analysis: Students will learn to read, analyze, and interpret cultural projects oriented toward musical performance, with emphasis on both their visual and aural dimensions.
* Interpretive Frameworks: Students will become familiar with a variety of social, cultural, and philosophical theories and be able to apply those theories to creative texts, as well as to their own cultural observations.

**Required Texts:**

All of the readings available assigned for this course are available through T-Square.

**Graded Assignments:**

1. Two Exams@ 20% = 40%
2. Performance Analysis Paper: 25%
3. Group Project (all members of each group will receive the same grades in this category):
4. Proposal: 10%
5. Project: 25%

**Attendance Policy:**

You are entitled to four “personal days” for which you may be absent for any reason, including ordinary medical issues. This is your quota of excused absences.

The only other form of excused absence I recognize is absence for participation in Institute-sanctioned activities (e.g., sports, course-related field trips and other departmentally approved activities, etc.). Such absences are not considered “personal days.” Documentation of your participation in such activities should come from the Registrar’s office.

Please note also that I do not give make-up quizzes except under extraordinary circumstances.

In the case of emergencies, serious medical issues, or personal situations affecting your ability to attend class or your academic performance, please consult with the Dean of Students Office. (Visit their website for more information on attendance: http://deanofstudents.gatech.edu/plugins/content/index.php?id=25.)

For each non-excused absence after your fourth “personal day,” I will deduct 1.5 points from your final grade. If you fail to attend on a day when your group is scheduled to make a presentation you will fail the course.

**Students With Disabilities:**

Any student who feels that he/she may need an accommodation for any sort of disability, please make an appointment to see the instructor during office hours. Students with disabilities should also contact Access Disabled Assistance Program for Tech Students (ADAPTS) to discuss reasonable accommodations. For an appointment with a counselor call (404) 894-2564 (voice) / (404) 894-1664 (voice/TDD) or visit Suite 210 in the Smithgall Student Services Building. For more information visit the following website:

http://www.adapts.gatech.edu/.

**Academic Honesty:**

All work you turn in for this class must be your own work, with all outside reference sources properly cited and acknowledged.

The "Student Conduct Code of the Rules and Regulations" (Georgia Institute of Technology General Catalog, Section XIX) states, “Academic misconduct is an act that does or could improperly distort student grades or other student academic records” and offers the following descriptive list:

* Possessing, using, or exchanging improperly acquired written or verbal information in the preparation of any essay, laboratory report, examination, or other assignment included
* in an academic course;
* Substitution for, or unauthorized collaboration with, a student in the commission of academic requirements;
* Submission of material that is wholly or substantially identical to that created or published by another person or persons, without adequate credit notations indicating authorship (plagiarism);
* False claims of performance or work that has been submitted by the claimant;
* Alteration or insertion of any academic grade or rating so as to obtain unearned academic credit;
* Forgery, alteration, or misuse of any institute document relating to the academic status of the student.

The Code continues, “While these acts constitute assured instances of academic misconduct, other acts of academic misconduct may be defined by the professor.” Consult the Honor Code online at http://www.honor.gatech.edu/ or in the General Catalog to remember your primary commitment to academic honesty. Students who engage in academic dishonesty may receive a 0.0 on the assignment or fail the course. In addition, the instance will be reported to the Dean of Students who may take further action.

**Weekly Schedule**

**Unit I: Genre and Persona**

This unit of the course develops the idea of genre-specific persona as a model for musicians as performers. Four case studies focus on musicians in different genres, as well as a range of issues concerning the function of musical personae and how they are communicated to audiences.

Week 1

Introduction to Course

Read Fabbri, "A Theory of Musical Genres" (pp. 1-8)

Week 2

Read Auslander, "Musical Personae"

Week 3

Read Hughes, "Country Music as Impression Management"

Week 4

Read Gelbart, "Persona and Voice in the Kinks' Songs of the Late 1960s

Week 5

Read Ake, "Body and Soul"

Week 6

Read Carr, "Visualizing the Sound of Genius: Glenn Gould"

**Unit II: Approaches to Analyzing Music Performances**

This unit focuses on specific aspects of music performance and how they may be approached analytically, beginning with the idea of a performance as a social interaction, moving through vocabularies for describing the communicative means available to musicians, to a discussion of the relationship between musician and instrument. Some “workshop” sessions will be devoted to applying the concepts discussed in the immediately previous reading to specific examples. Students are welcome to propose examples for in-class analysis.

Weeks 7-8

Social Interaction: Read Small, " A Place for Hearing"

Read Small, "Sharing with Strangers"

Read Somervell, “The Visual Element in Music”

Week 9

Communication: Read Jakobson, from "Linguistics and Poetics"

Weeks 10-11

Gesture in music performance: Read Thompson, Graham, and Russo, "Seeing Music Performance"

Read Fast, "The Wanton Song"

Week 12

Stage Talk: Read Bealle, "Self-Involvement in Musical Performance"

Weeks 13-14

Musicians and Instruments: Read Auslander, “Lucille Meets GuitarBot”

Read Miller, “On Piano Performance: Technology and Technique”

Week 15

Group projects presented in class.