

INTERTEXTUAL RELATIONSHIP BETWEEN MUSIC AND OTHER ARTS

Typology

Summer Course

Description

This course addresses to MA and PhD students.

The aim of the summer course is to provide an elaboration of the intertextual relationship between music and other arts (literature, fine arts, architecture, film, theatre, dance, and new media). Theorists of intertextuality have fundamentally disputed the idea of text as an autonomous and semantically centralized entity, pointing out that each text is a form of repetition, absorption and transformation of other texts or, in other words, a node within a synchronic-diachronic network of discourses that encourage each other, intertwine, unite, clash and neutralize each other. Regardless of the type of text or genre, intertextuality generally implies the participation of a text in the discursive space of a culture and points out that each art discipline is a self-managing autoreferential system, and is derived from different inter-arts centres of culture. Consequently, the text is a work that adopts, repeats and absorbs, while the intertext is a work that has been adopted, repeated and absorbed. Intertextual associations often surpass the intentions and strategy of the (decentred integral) author-subject and bear something that is called *intentio intertextualitatis* – the intention of the „reader“/interpreter to relate some textual data to his specific knowledge, his „textual encyclopedia“. With postmodern art, which is intertextual in terms of intention and programme, *intentio intertextualitatis* has stopped being exclusively the matter of „reading“ and interpretation, and has also become the matter of an awakened artistic attitude and the production of an artistic work. Proceeding from this theoretical perspective, the summer course uses three intertextually and multi/intermedially specific, stylistically and historically different and mutually distant works as an example to examine the sense and meaning of multiple identities which are disposed by the subject of the text-*worlds* of the *works* or, in other words, are represented by the intertexts of these works, as well as the ways in which specific visions are produced for the listener/spectator.

Structure of the Course:

- Theoretical perspective of the intertextual crossroads of music with other arts;
- Intertextual crossroads – case study of Claude Debussy: *Prélude à l'après-midi d'un faune*;
- Intertextual crossroads – case study of Richard Strauss: *Ariadne auf Naxos*;
- Intertextual crossroads – case study of Benjamin Yusupov: *Viola Tango Rock Concerto*.

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	<ul style="list-style-type: none"> • Simons, Jan. <i>Interface en Cyberspace</i>. Amsterdam: Amsterdam University Press, 2002. • Soucek, Brian. „Giovanni auf Naxos“, in: <i>The Don Giovanni Moment. Essays on the Legacy of an Opera</i>. Eds. Lydia Goehr and Daniel Herwitz. New York: Columbia University Press, 2006: 193–210. • Sretenović, Dejan S. <i>Od redimejda do digitalne kopije. Aproprijacija kao stvaralačka procedura u umetnosti 20. veka</i>. Beograd: Filozofski fakultet Univerziteta u Beogradu, 2012. • Trezise, Simon (ed.), <i>Cambridge Companion to Debussy</i>, Cambridge, Cambridge University Press, 2003. • Valdenfels, Bernhard. „Stranost, gostoprimstvo i neprijateljstvo.“ <i>Treći program Radio Beograda</i> 133/134 (2007): 90–102. • Welchman, John C. „Introduction. Global Nets: Appropriation and Postmodernity.“ <i>Art After Appropriation. Essays on Art in the 1990s</i>. London: Routledge, 2001; Amsterdam: G+B Arts International, Routledge, 2003: 1–64. 			
Impact	<p>On successful completion of this module, students should be able to: 1) demonstrate advanced factual knowledge of the intertextual relationship between music and other arts, as well as, the artistic, theoretical, historical and cultural discourses attached to modern and (post)postmodern European art; 2) think critically about the intertextually and multi/intermedially specific, stylistically and historically different and mutually distant art works; be able to examine the sense and meaning of multiple identities of the art works; 3) Show proficiency in analyzing and interpreting specific topics, concepts and ideas from European Studies disciplines (music, art history, humanities).</p>			
	1st acad. year:	2nd acad. year:	3rd acad. year:	Total over 3 years:
N° of hours	6	6	6	18
N° of students	25	25	25	75
Discipline of audience	Music, Art, humanities			
Year/type of study	2 nd cycle (Masters)		Doctoral studies	
Nature	Optional		New	