# The History and Languages of Contemporary Music

## Prof. Angela Carone

***COURSE AIMS AND INTENDED LEARNING OUTCOMES***

The course aims to introduce students to the history of international Twentieth-century music; special attention will be given both to the examination of some of the main stylistic currents and compositional techniques that have emerged over the decades and to the analysis of the use of music composed from scratch or pre-existing in post-World War II film production. Ample space will also be devoted to investigating the phenomenon of mediatisation of the musical product as it has developed since the second half of the last century. At the end of the course, students will be able to define the main stylistic-compositional directions in the history of Twentieth-century music; will be able to identify uses and functions of music in relation to moving images; and will be aware of the problems related to the transformation of music into a technological medium.

***COURSE CONTENTS***

The course will be divided into three parts: the first will illustrate the poetics of the main composers active since the 1910s who, over the decades, have devoted themselves to both instrumental/vocal and electronic (in the broadest sense) production; the second will focus on the birth and development of the phenomenon of mediatisation of music, the forms in which it has materialised and its effects on fruition; in the final part of the course, the main tools for analysing the functioning of music in films and documentaries will be presented, drawn from the analysis of texts devoted to audiovisuals and exemplified by the viewing of excerpts from specific cases.

***READING LIST***

A selection of readings is provided below. Indications on the following texts and specific further reading will be provided by the Lecturer during the course.

**PART I**

Carrozzo Mario – Cimagalli Cristina, *Storia della musica occidentale*, Rome, Armando, 2009, Vol. 3 (from Chapter 40)

De Benedictis Angela Ida, *Le nuove frontiere del suono*, in *Musica e società*, edited by Virgilio Bernardoni and Paolo Fabbri, Lucca, LIM, 2016, pp. 492-527.

**PART II**

Cecchi Alessandro (Ed.), *La musica fra testo, performance e media*, Rome, NeoClassica, 2020.

Fabbri Franco, *Diffusione musicale,* media *e ascolto* e *La popular music*, in *Musica e società*, edited by Virgilio Bernardoni and Paolo Fabbri, Lucca, LIM, 2016, pp. 343-368 and 607-639.

Molino Jean, *Tecnologia, globalizzazione, tribalizzazione*, in *Enciclopedia della musica*, edited by Jean-Jacques Nattiez, Turin, Einaudi, 2001, Vol. III (*Il Novecento*), pp. 767-782.

Moore Allan F., *Come si ascolta la popular music*, in *Enciclopedia della musica*, edited by Jean-Jacques Nattiez, Turin, Einaudi, 2001, Vol. III (*Il Novecento*), pp. 701-728.

**PART III**

Chion Michel, *L’audiovisione. Suono e immagine nel cinema*, Turin, Lindau, 2017, Chapt. 1-5 and 10.

Giuggioli Matteo,  *Le forme dell’opera nel cinema. Sul’impiego cinematografico del* Trovatore *tra Gallone e Visconti*, in Cecchi Alessandro (Ed.), *La musica fra testo, performance e media*, Rome, NeoClassica, 2020, pp. 339-355.

***TEACHING METHOD***

Classroom frontal lectures accompanied by listening, projections, and the reading of passages from composers' writings related to their own production (both instrumental/vocal/electronic and intended for film); the third part of the course will involve classroom tutorials with audiovisual analysis.

***ASSESSMENT METHOD AND CRITERIA***

**Attending Students**. Oral interview on the topics covered in class, supplemented by the reading list indicated in the specific section above (further details of which will be given during the course) and in-depth readings that will be indicated by the Lecturer.

**Non-attending Students** will have to agree in advance on a syllabus with the Lecturer.

For both types of Students, the exam will be aimed at testing the knowledge of the topics covered during the lectures. General knowledge (60%) and the ability to contextualise and analyse a musical phenomenon (including in relation to moving images) (40%) will be taken into account for the assessment. Attendance at lectures is encouraged.

***NOTES AND PREREQUISITES***

There are no prerequisites. The ability to read music and/or play an instrument is not compulsory in order to take the course with ease.

Further information can be found on the lecturer's webpage at http://docenti.unicatt.it/web/searchByName.do?language=ENG or on the Faculty notice board.