# Specialist Module with Workshop: Musical Techniques for Wellbeing

## Professor Dario Benatti

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

The course aims to provide students with theoretical knowledge of acoustics, musical theory, psychology of music and music therapy. Knowledge which is useful for understanding the relevance of music as a means of communication and self-expression and as a powerful inducer of different psycho-physical states. As well as the workshop sessions, the course provides students with basic tools for the analysis and application of musical techniques useful for facilitating psycho-physical well-being and self-expression and which can be applied to various settings ranging from training/educational to therapeutic and rehabilitation environments.

*Intended learning outcomes*

At the end of the course, students will be able to:

– use the medium of music with improved active listening skills;

– accurately discriminate the characteristics of sound: pitch, intensity, timbre, length

– identify music in terms of different aspects - rhythm, melody, harmony;

– choose pieces of music and apply active-listening techniques to induce well-being, activity, relaxation wit targets and within different environments;

– apply the basics of the Musical Dialogue technique;

– apply the basics of the songwriting technique.

***COURSE CONTENT***

The course, as will be seen below, is organised in the form of a workshop with the active participation of students, also with regard to the choice of some parts of the programme contents. It goes without saying, therefore, that the programming described here covers the essential compulsory points, which can be supplemented by contents proposed by students on an ongoing basis. The units envisaged and their content are as follows:

UNIT 1 - SOUND – THE FAMILIAR UNKNOWN

introduction

The sound landscape, environments and their characteristic sounds

The acoustic traits of sound

The Bentley musical aptitude tests

Programme music

Ambient music and musical minimalism

UNIT 2 - TEMPO AND RHYTHM AS THE BASIS OF MUSICAL EXPERIENCE

Psychology of rhythm

Biological rhythms and spontaneous motor rhythms

Rhythm and dance as motor inducement

Rhythm and metre in music and poetry

Rhythm and music culture in the world

Musical rhythms and their use to induce different psycho-physical states

Practical exercises for executing simple rhythms and polyrhythms

Theoretical-practical approach to the Musical Dialogue technique: -1 tempo/rhythm

UNIT 3 - MUSIC, SENSE AND MEANING

The components of music: melody, harmony, rhythm

Music as a means of communication and expression of emotions

Analysis of pieces of music and songs which carry the need for meaning

Theoretical-practical approach to the Musical Dialogue technique: -2 space/timbre

Guided practical experience in slow movement to music

UNIT 4 - MUSIC IN EDUCATION AND THERAPY

Children and learning music

The role of music within the Western social system, including reference to Middle Eastern and Asian cultures

The GIM technique and guided music-listening aimed at facilitating psycho-physical well-being

Re-creative music and song-writing, improvising songs and melodies for the pursuit of personal resources and for facilitating well-being and empowerment

Theoretical-practical approach to the Musical Dialogue technique: -3 energy and dynamics

***READING LIST***

***Compulsory reading***

R. Murray Shafer, *Il paesaggio sonoro,* Ricordi, Milan, 1985

P. Fraisse, *Psicologia del ritmo*, Armando Armando Editore, Rome 1974

A. Antonietti, *Significati musicali. Come la mente pensa i suoni, Quaderni di Psicologia Cognitiva,* EDUCatt, Milan, 2006.

M. Scardovelli, *Il dialogo sonoro,* Cappelli, Bologna, 1992

A. Caneva, *Songwriting*, Armando Editore, Rome, 1997

***Optional reading***

R. Benenzon, *La parte dimenticata della personalità,* Borla, Rome, 2007.

G. Cremaschi, *Musicoterapia, arte della comunicazione*, Edizioni scientifiche Magi, Rome, 1996.

A. Tomatis, *L’orecchio e la vita,* Baldini e Castoldi, Milan, 1992.

E.E. Gordon, *L’apprendimento musicale del bambino,* Curci, Milan, 2004.

***TEACHING METHOD***

The teaching method will ensure that students have a proper understanding of theoretical knowledge and specialised tools of analysis, as well as the application of what they have learned to practical contexts. In fact, the course includes frontal lectures, guided practical exercises via role-play in the classroom or in the field in support relations and the promotion of well-being.

***ASSESSMENT METHOD AND CRITERIA***

There will not be a final examination, instead there will be progress tests on theoretical aspects involving assessment by the lecturer and/or self-assessment according to the following criteria:

relevance of answers, appropriate use of specific terminology, structured and cohesive arguments, ability to identify conceptual connections and open-ended questions.

Students following the study path based on lecture content and activities, will have continuous assessment of their practical skills based on an observational and self-observational check list during the course. Criteria include accuracy and the ability to receive and emply feedback from the lecturer and classmates.

Students will be required to complete tasks at home, individually or in small groups, these will then be assessed by the lecturer based on the content and accuracy of the presentation.

Students following the course reading study path, will be given reading material to study and then they will be asked t produce a written paper or multi-media presentation. Students will also be given practical exercises to do individually or with classmates (also remotely) according to assessment criterial mentioned above.

***NOTES AND PREREQUISITES***

There are no prerequisites for attending the course. However, students should be intellectually interested in the world of music and artistic expression in general. Students should be prepared to commit on a personal level as the teaching method entails listening to and producing music.Nevertheless, students are not required to have any skills regarding the production of music or reading and writing music.

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.