# Introduction to Music Communication

## Prof. Rosa Cafiero; Prof. Alberto Jona

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

Essentials in the grammar of music (music theory and musical forms) and classification of musical instruments; introduction to music listening; introduction to the history of music; basic principles of communication and narration in music; introduction to music pedagogy and music teaching.

At the end of the course, students will be able to propose a critical interpretation of a musical production, framing it in a wider cultural setting that recognises, understands and interprets the sources of sound, and knows the different musical repertoires; they will also be able to develop skills for designing musical educational and didactic pathways and for mastering the main elements of music teaching.

***COURSE CONTENT***

Module A (first semester): *Prof. Rosa Cafiero*

1. The clever ear: introduction to music listening.
2. The grammar of music (music theory and musical forms) and classification of musical instruments.
3. History of music, an introduction: listening to music, understanding music.
4. The science of music: music and children, musical talents and innatism, music teaching in the early 20th century.

Module B (second semester): *Prof. Alberto Jona*

1. The clever ear: listening and analysing music.
2. From the grammar of music to musical forms: communication and narration in music.
3. Introduction to the history of music: organising music thinking for communication in music.
4. Aspects of music knowledge: recent trends in music teaching, music education and mass media, multiculturalism in music teaching.

The course is complemented by teaching and workshop activities held by experienced conductors and characterised by specific topics and methodologies agreed upon together with the lecturers. Each edition of the workshop will aim to produce a project/artefact which will be assessed by the conductor on the basis of parameters agreed upon with the lecturers and according to comprehensiveness, coherence, originality and usability for teaching purposes criteria.

***READING LIST***

Module A+B

1. The clever ear

M. Baroni, *L'orecchio intelligente. Guida all’ascolto di musiche non familiari*, LIM*,* Lucca, 2004 (ISBN88-7096-393-4 with 2 CD included), pp. 3-93 (Part One).

b) Elements of musical grammar and classification of musical instruments.

Course-packs and worksheets (with audio examples) available on *Blackboard* (folders

Teoria musicale, Glossario e Strumenti musicali) to supplement with O. Károlyi, *La grammatica della musica. La teoria, le forme e gli strumenti musicali*, Einaudi, Torino, 2000).

c) Elements of history of music*.*

 Course-packs and worksheets (with audio/video examples) available on *Blackboard* (folder Materiali corso/L’orecchio intelligente/schede d’ascolto).

Six listening worksheets to choose from M. Baroni, *L’orecchio intelligente*, LIM, Lucca, 2004; It is also advisable to study the introductory pages of the sections to which the individual worksheets refer (M. Baroni, *L’orecchio intelligente*, LIM, Lucca, 2004, *Parte seconda*, pp. 97-228; es.: *sezione* I. *Il medioevo* for worksheets I/1-I/4, *sezione* II. *Il rinascimento* for worksheets I/5-I/7; *sezione* III*. L’epoca barocca* for worksheets I/8-I/11 ecc.). Attending students may replace three listenings with as many passages illustrated by the lecturers in class.

d) Aspects of music knowledge.

*Enciclopedia della musica*, directed by Jean-Jacques Nattiez in collaboration with Margaret Bent, Rossana Dalmonte and Mario Baroni, II. *Il sapere musicale*, Einaudi, Turin, 2002:

– M. Imberty, *La musica e il bambino*, pp. 477-495;

– J.A. Sloboda, *Doti musicali e innatismo*, pp. 509-529;

– C. Dauphin, *Didattica della musica nel Novecento*, pp. 785-803;

– R. Deriu, *Tendenze recenti nella didattica dell’educazione musicale*, pp. 804-821;

– F. Ferrari, *Educazione musicale e mass media*, pp. 846-862;

– S. Facci, *Multiculturalismo nell’educazione musicale*, pp. 863-879.

***TEACHING METHOD***

Lectures; listening and analysis of musical pieces; Blackboard (contact the lecturers to activate your subscription. Please provide your university id number).

***ASSESSMENT METHOD AND CRITERIA***

Oral exam. The exam aims to assess students’ presentation clarity, familiarity with course information, knowledge of the subject's general outline, methodological correctness and ability to reformulate course content autonomously. These elements will determine the final exam mark (70%), along with students’ communication and argumentation skills during the exam (30%). The score obtained for the workshop activities is part of the assessment.

***NOTES AND PREREQUISITES***

As it is introductory in nature, there are no prerequisites for attending the course.

In case the current Covid-19 health emergency does not allow frontal teaching, remote teaching will be carried out following procedures that will be promptly notified to students

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.