



COURSE OF STUDY: L-12 Languages and Cultures for Tourism and international Mediation (Lingue e Culture per il Turismo e la Mediazione internazionale)

ACADEMIC YEAR: 2023-2024

ACADEMIC SUBJECT: History of Modern and Contemporary Music

General information	
Year of the course	II
Academic calendar (starting and ending date)	I semester: 25 september 2023-13 december 2023
Credits (CFU/ETCS):	6
SSD	L-ART/07
Language	Italian
Mode of attendance	Attendance is not compulsory but strongly recommended.

Professor/Lecturer	
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Department and address	Via Garruba 6 IV floor italianistica
Virtual room	Teams code 32vqjdz
Office Hours	Monday 10-12 or by appointment

Work schedule			
Hours			
Total	Lectures	Hands-on (laboratory, workshops, working groups, seminars, field trips)	Out-of-class study hours/ Self-study hours
150	48	0	102
CFU/ETCS			
6		0	

Learning objectives	Provide the student with the conceptual equipment to recognize and interpret symbols and values of musical language, also increasing awareness of the close interdisciplinary relationships between music, literature, the arts and sciences.
Course prerequisites	A minimal preliminary knowledge of the musical language is required to adequately address the contents provided by the course.

Teaching strategie	Frontal lessons articulated through video projections and listening to music, concept maps and powerpoint presentations; dialectic involvement with students during the lesson.
Expected learning outcomes in terms of	Morphological framework of art music compositions from the 16th to the 20th century, with particular attention to Apulian musicians. Recognition at first listening of the stylistic context of a piece of music and placement



	within a historical context
Knowledge and understanding on:	The student must be able to analyze a musical page from the seventeenth and eighteenth centuries and be able to place it in the historical context of belonging.
Applying knowledge and understanding on:	Ear training; symphonic scores.
Soft skills	<ul style="list-style-type: none">• <i>Making informed judgments and choices</i> It is hoped that a critical sense will be reached which will allow an aesthetic judgment on any European musical repertoire between the 16th and 20th centuries• <i>Communicating knowledge and understanding</i> The mastery of a technical vocabulary and the ability to communicate the constitutive aspects of a piece of music are expected• <i>Capacities to continue learning</i> We hope for autonomy of critical judgment when listening to a certain historical repertoire between the 16th and 20th centuries
Syllabus	
Content knowledge	The course program will offer the opportunity to learn about the main works of the great musicians born in Puglia along a diachrony that will start from classical Greek culture, to cross the civilization of the Renaissance madrigal and then reach the different seasons of the opera house where musicians such as Sarro, Piccinni, Paisiello, Curci, Mercadante, De Giosa have made crucial contributions to European musical culture. Finally, we will reach the masters of the twentieth century, from Casavola to Guaccero to confirm the importance of the Apulian-born authors within the history of European music.
Texts and readings	Lorenzo Mattei, Storia del melodramma, Le Monnier Univeristà, 2023.
Notes, additional materials	The reading of the reference text is complete for attending and non-attending students.
Repository	The supporting teaching material (slides and pdf files) is available in the Teams 32vqdz virtual classroom

Assessment	
Assessment methods	To ascertain the achievement of the expected learning outcomes, the exam will take place according to the following methods: the exam will consist of a written test, divided into three parts (thirty questions in crosses on different topics; an open question on a specific topic ; the recognition and commentary of a fragment of a score). The test has a maximum duration of two hours, while there is no minimum duration. Male and female students have the opportunity to take the exam, with the same delivery and assessment methods, even in a pre-session, in conjunction with the last lesson of the course. The results of the exam will be communicated through the publication of the results on the Esse3 platform.
Assessment criteria	<ul style="list-style-type: none">• <i>Knowledge and understanding</i> Ability to relate an art music product to the historical and social context• <i>Applying knowledge and understanding</i> Ability to stylistically frame a piece of music• <i>Autonomy of judgment</i> Ability to distinguish between innovation and convention in an art music product



	<ul style="list-style-type: none">• <i>Communicating knowledge and understanding</i> Ability to present correctly using technical terminology• <i>Communication skills</i> Ability to assimilate musicological texts with specialist lexicon
Final exam and grading criteria	<p>Example written test (History of Music):</p> <p>The final mark is given out of thirty. The exam is considered passed when the vote is greater than or equal to 18. The written test is divided into three sections: the first consists of an open question (maximum 15 points); the second consists of 10 multiple choice questions (maximum 10 points - 1 point per question); the third consists of the recognition and analysis of a musical score (maximum 5 points). Each question aims to ascertain the knowledge, skills and competences (cultural, disciplinary and methodological), as well as the independent judgment and presentation and argumentation skills acquired by the student during the training course. A test in which the student relates in an approximate way to the arguments, does not reconstruct the contexts, expresses himself with a common and non-specific language and does not know how to argue the reasons for what he claims is considered insufficient; the test in which the student imprecisely describes the concepts, contexts and protagonists will be evaluated as sufficient (18-21), by means of a correct but simple exposition, and with an adequate language even if limited in use of specific terms; discrete (22-24) is the test in which the student builds the argument with few inaccuracies with reference to the concepts, protagonists and cultural and social contexts, through correct language and with the use of terms specific; good (25-27) is the test in which the student argues the answers in a detailed way, citing protagonists and theoretical-critical references, with an accurate and specific language, showing that he/she is oriented across the topics covered during the course the training course; excellent (28-30) is the test in which the student systematically discusses the topics covered during the training course with references to the historical and theoretical context, with punctual references, demonstrating mastery of critical language, ease in coherently argue the reasons for what he claims. Honors are awarded when the student demonstrates that he/she has excellently acquired the transversal skills foreseen in the learning outcomes.</p>
Further information	
	<p>Check Professor Lorenzo Mattei's page for office hours and any notices about/during the course at the following link: http://manageweb.ict.uniba.it/docenti/mattei-lorenzo.</p>