

**VISUAL AND PERFORMING ARTS STUDIES
ACADEMIC YEAR 2023-2024
HISTORIOGRAPHY OF MUSICAL THEATRE**

General information	
Year of the course	I Year
Academic calendar (starting and ending date)	I Semester (25/09/2023 – 13/12/2023)
Credits (CFU/ETCS):	9
SSD	L-ART/07
Language	Italian
Mode of attendance	Attendance is regulated by Article 4(2) of the Study Course Regulations

Professor/ Lecturer	
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Department and address	Via Garruba 6 IV floor italianistica
Virtual room	Teams: 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
225	63		162
CFU/ETCS			
9	9		

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 Opera from the origins to Puccini, with particular attention to Apulian musicians. Recognition at first listening of the stylistic context of an Opera and placement within a historical context
Knowledge and understanding on:	The student must be able to analyze a musical page from the XVII and XX century 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 Opera repertoire between XVII and XX Century. • <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 Opera repertoire from Peri to Puccini.
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 Luigi Rossi to extend research at 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 Giordano to Guacero to confirm the importance of the Apulian-born authors within the history of European music.
Texts and readings	Lorenzo Mattei, <i>Storia del melodramma</i> , 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 an oral examination.
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 • <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	The final mark is given out of thirty. The exam is considered passed when the vote is greater than or equal to 18. The oral exam is divided into three questions for each of the three blocks of topics related to the protagonists



	<p>of the seventeenth-eighteenth/nineteenth/twentieth-century melodrama. Each question is aimed at ascertaining the level of knowledge of the topics and concepts, the understanding of the contexts, the mastery of the specific language, the critical-interpretative ability. A test in which the student describes the topics in an approximate way, without precise references, 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 describes in an imprecise but correct way the concepts, contexts and protagonists with a correct even if simple argument, with a correct language even if limited in use will be evaluated as sufficient (18-21) of specific terms; the test in which the student builds the argument with reference to the topics, the protagonists and the theoretical and social contexts with few inaccuracies is considered fair (22-24), with a correct language with the use of specific terms ; 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 envisaged in the learning outcomes.</p>
Further information	