



# UNIVERSITÀ DEGLI STUDI DI PALERMO

<b>DEPARTMENT</b>	Scienze Psicologiche, Pedagogiche, dell'Esercizio Fisico e della Formazione		
<b>ACADEMIC YEAR</b>	2017/2018		
<b>BACHELOR'S DEGREE (BSC)</b>	EDUCATIONAL SCIENCE		
<b>SUBJECT</b>	HISTORY OF MODERN AND CONTEMPORARY MUSIC		
<b>TYPE OF EDUCATIONAL ACTIVITY</b>	B		
<b>AMBIT</b>	50073-Discipline linguistiche e artistiche		
<b>CODE</b>	06942		
<b>SCIENTIFIC SECTOR(S)</b>	L-ART/07		
<b>HEAD PROFESSOR(S)</b>	OLIVERI DARIO	Professore Associato	Univ. di PALERMO
<b>OTHER PROFESSOR(S)</b>			
<b>CREDITS</b>	6		
<b>INDIVIDUAL STUDY (Hrs)</b>	120		
<b>COURSE ACTIVITY (Hrs)</b>	30		
<b>PROPAEDEUTICAL SUBJECTS</b>			
<b>MUTUALIZATION</b>			
<b>YEAR</b>	2		
<b>TERM (SEMESTER)</b>	1° semester		
<b>ATTENDANCE</b>	Not mandatory		
<b>EVALUATION</b>	Out of 30		
<b>TEACHER OFFICE HOURS</b>	<b>OLIVERI DARIO</b> Wednesday 11:30 13:30 viale delle Scienza - Edificio 15; Quarto piano - Stanza 013 Thursday 13:00 14:00 Agrigento - Polo Universitario		

DOCENTE: Prof. DARIO OLIVERI

<b>PREREQUISITES</b>	Knowledge of the main aspects of european history from 1890 to 1950, and of the most important cultural and artistic trends of the period, with particular reference to the literature and the arts.
<b>LEARNING OUTCOMES</b>	The main result of the course is the knowledge of the most important european musical works from 1890 to 1950, and the ability to understand their relations with the ranges of literature and arts. During the course there will be a great number of music-listenings and video projections of concerts, operas, ballet performances. Other important results are acquisition of a specific musical vocabulary and the development of capacity to work on the implications of music in the range of didactics.
<b>ASSESSMENT METHODS</b>	Oral test at the end of the course, with valuation from 18/30 to 30/30, eventually with prize. During the test, the candidate is asked to talk some about of the composers and works presented during the course. The ranking of the valuation is the following: 18/30 in the case of an elementary knowledge of the composers and works presented during the course; 24/30 in the case of a good knowledge of the composers and works presented during the course, with the use a specific musical vocabulary; 30/30, eventually with prize, in the case of a very good knowledge of the composers and works presented during the course, with the use a specific musical vocabulary and the capacity of establish relations between music and the ranges of didactics, literature and arts.
<b>EDUCATIONAL OBJECTIVES</b>	Enable the direct knowledge - through listenings and video-projections - of the most important musical works from 1890 to 1950, in the context of the biographies and worklist of their composers. Enable the acquisition of a correct musical vocabulary and the capacity to establish a relation between music and the ranges of didactics, literature and arts.
<b>TEACHING METHODS</b>	Frontal lectures (4 hours a week): during the lessons there will be the listenings of many musical works and the video-projection of concerts, operas and dance performances.
<b>SUGGESTED BIBLIOGRAPHY</b>	Guido Salvetti, "La nascita del Novecento", EDT, Torino 1991: limitatamente ai capitoli II, III e IV (paragrafi 13-16, 18-22; 24, 25, 30-40; 41-43). Alla fine del Corso verranno forniti ulteriori materiali aggiuntivi riguardanti le singole opere affrontate durante il corso di lezioni (libretti degli spettacoli teatrali, testi critici, etc.).

## SYLLABUS

Hrs	Frontal teaching
4	1890-1945: the "Short century" of musical modernism. General introduction to the course; aspects of cultural and social life in Italy at the end of the XIX century, with particular reference to the "Questione meridionale" and the Verismo; the crisis of Italian opera and the birth of the Giovine Scuola; life and works of Pietro Mascagni; "Cavalleria rusticana" (1890): from the short story and the drama by Giovanni Verga to the theatrical opera by Pietro Mascagni; genesis, dramaturgical structure and musical style of "I pagliacci" (1892) by Ruggero Leoncavallo; theater-in-the-theater and the theme of relations between man and mask; video-projection of second act of the opera in the movie production by Franco Zeffirelli.
4	The musical theater of Giacomo Puccini: "La bohème" (1896), "Tosca" (1900) "Madama Butterfly" (1904); esotism and "japonisme" of the opera; literary sources, dramaturgical structures and musical style of the operas; listenings and video-projections of stage productions of the operas.
4	The "Late style" of Giacomo Puccini; literary sources, dramaturgical structure and symbols of "Turandot" (1920-24); the compositive interventions of Franco Alfano and Luciano Berio; "Turandot" and the end of the Great Tradition of Italian opera.
2	Music, arts and literature in Paris between the XIX and the XX century; impressionism of Claude Debussy; worklist of the composer; listenings of the "Prélude à l'après-midi d'un faune" (1894) and of the first movement of "La Mer" (1905).
2	Premonitions of Erik Satie; esoteric works and music composed for the music-hall; the idea of "Music d'ameublement"; life and works of Maurice Ravel; relations with Spanish folklore and with the world of childhood; listenings of the "Pavane pour une infante défunte" (1899-1910) and video-projection of the "Bolero" (1928) in the stage production by Maurice Béjart.
4	Life and works of Igor Stravinsky; video-projection of Leonard Bernstein's television broadcast "Happy Birthday Igor Stravinsky" (from the "Young People's Concerts" produced by the CBS); the creative relations of Igor Stravinsky with Sergej Djagilev and the Russian Ballet Company; video-projection of the stage productions of "L'Oiseau de feu" (1909-10) and "Le Sacre du printemps" (1913); genesis and musical style of "L'Histoire du Soldat" (1918); "Pulcinella" (1920); literary source, dramaturgical structure and musical style of "Oedipus Rex" (1927); video-projection of the first act of the opera.
2	Life and works of Dmitrij Shostakovich; "Lady Macbeth" and the article published on the "Pravda" in 1936; relations with socialist realism and with the cultural politics of the USSR; works of war-time: the Symphony n. 7 "Leningrad" (1941) and the Trio op. 67 (1943-44); the evocation of the Holocaust in the Symphony n. 13 "Babi Jar"; listenings of the musical works discussed during the lesson.
2	Life and works of Richard Strauss; the early symphonic poems; "Also sprach Zarathustra" (1895-96); literary sources, characters and dramaturgical structure of "Salome" (1905); the creative turning point of "Der Rosenkavalier" (1911).

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Hrs	Frontal teaching
2	Music, literature and arts in Vienna between the XIX and the XX century; life and works of Gustav Mahler; video-projection of the performance of the first and fourth movement of the Symphony n. 5 (1901-02) directed by Leonard Bernstein.
4	Arnold Schoenberg and the Musical School of Vienna; early works: "Verklaerte Nacht" op. 4 (1899); the expressionist years: listenings of the first seven pieces of "Pierrot lunaire" op. 21 (1912); literary source, dramathurgical structure and musical style of "Wozzeck" (1914-22); video-projection of the third act of the opere in the stage production by Patrice Chèreau; the birth of dodecaphony; "Moses und Aron" (1930-33): listenings of the first scene; works of the american period of Arnold Schoenberg: "A survivor from Warsaw" op. 46 (1947) and the meditation about the destiny of the european jews during the Second World War and the Shoah.