



# UNIVERSITÀ DEGLI STUDI DI PALERMO

<b>DEPARTMENT</b>	Culture e società
<b>ACADEMIC YEAR</b>	2018/2019
<b>BACHELOR'S DEGREE (BSC)</b>	COMMUNICATION SCIENCES FOR CULTURES AND ARTS
<b>SUBJECT</b>	SEMIOTICS OF ETHNIC AND FOLK MUSIC
<b>TYPE OF EDUCATIONAL ACTIVITY</b>	C
<b>AMBIT</b>	10679-Attività formative affini o integrative
<b>CODE</b>	18503
<b>SCIENTIFIC SECTOR(S)</b>	L-ART/08
<b>HEAD PROFESSOR(S)</b>	BONANZINGA SERGIO    Professore Ordinario    Univ. di PALERMO
<b>OTHER PROFESSOR(S)</b>	
<b>CREDITS</b>	5
<b>INDIVIDUAL STUDY (Hrs)</b>	85
<b>COURSE ACTIVITY (Hrs)</b>	40
<b>PROPAEDEUTICAL SUBJECTS</b>	
<b>MUTUALIZATION</b>	
<b>YEAR</b>	3
<b>TERM (SEMESTER)</b>	2° semester
<b>ATTENDANCE</b>	Not mandatory
<b>EVALUATION</b>	Out of 30
<b>TEACHER OFFICE HOURS</b>	<b>BONANZINGA SERGIO</b> Thursday 15:00 17:00    Via Divisi, Sezione Musica del Dipartimento di Scienze Umanistiche

**DOCENTE:** Prof. SERGIO BONANZINGA

<b>PREREQUISITES</b>	It is required a general knowledge of musical theory and some basic notions about anthropology and semiotics.
<b>LEARNING OUTCOMES</b>	<ul style="list-style-type: none"><li>– Knowledge and understanding: knowledge of the discipline reached through the learning of his main issues discussed in lessons and seminars. Comprehension of the discipline proved through level of participation at lessons and seminars, and deeped into through the study of specific texts.</li><li>– Applying knowledge and understanding: ability of manage history and methods of the discipline for an evaluation through a semiotic perspective of European and extra-European music of oral tradition and the genres of the so called popular music.</li><li>– Making judgements: ability to elaborate personal considerations on concepts, contexts, and formal structures of “making music” apart from the Western art music.</li><li>– Communication: ability to communicate acquired skills specially through multimedial tools, to specialist and non specialist audiences.</li><li>– Learning ability: developing theoretical and methodological skills in order to undertake an higher level of studies and reseraches.</li></ul>
<b>ASSESSMENT METHODS</b>	Written assessment: the assessment is based on three questions in which knowledge and skills in the field of study are going to be tested. Final notes go from 18 to 30 points. The student is required to answer three questions regarding the whole program of study with reference to the suggested books. Questions shall assess: a) knowledge and understanding b) cognitive and practical skills c) ability to communicate; d) making judgements. Note European Qualifications Framework: A) 30-30 cum laude = a) advanced knowledge of a field of work or study, involving a critical understanding of theories and methods; b) advanced skills, demonstrating mastery and innovation, required to solve complex and unpredictable problems in a specialised field of work or study; c) fully adequate use of specialized language; d) take responsibility for managing and innovate the study field. B) 27-29 = a) comprehensive, specialised knowledge within a field of work or study and an awareness of the boundaries of that knowledge; b) a comprehensive range of cognitive and practical skills required to develop creative solutions to abstract problems; c) comprehensive use of specialized language; d) exercise management and supervision in contexts of work or study activities. C) 24-26 = a) knowledge of facts, principles, processes and general concepts, in a field of work or study; b) basic skills required to accomplish tasks and solve problems by selecting and applying basic methods, tools, materials and information; c) basic capacity to use specialized language; d) basic capacity to take responsibility for completion of tasks in work or study. D) 21-23 = a) sufficient general knowledge; b) sufficient skills required to carry out simple tasks; c) sufficient capacity to communicate relevant informations; d) sufficient capacity to take responsibility for completion of tasks in work or study. E) 18-20 = minimal knowledge of the course subjects. F) INSUFFICIENTE = the student has unsatisfactory knowledge of the course subjects.
<b>EDUCATIONAL OBJECTIVES</b>	Musical semiotics nowadays counts over forty years of history, with a wide range of approaches and results of analyses into different genres of music and dance (art, popular, ethnic, folk), even extending into that sphere of animal life called zoomusicology. The background of this discipline can be traced back to the first half of 20th century, with reference to the development of theoretical linguistics and the consequent application of linguistic models to other fields of expression and communication. The course will provide a general view of the historical development of semiotic approach to music, with reference to some specific filelds as the Sicilian folk music, the musical communication in narrative performances (story-telling, story-singing, and theatre), and the so called world music.
<b>TEACHING METHODS</b>	Frontal teaching (supported by sound recordings and videos). Seminars on specific subjects held by scholars and musicians.
<b>SUGGESTED BIBLIOGRAPHY</b>	<ul style="list-style-type: none"><li>- P. V. Bohlman, World music. Una breve introduzione, EDT, Torino 2006.</li><li>- S. Bonanzinga, Forme sonore e spazio simbolico. Una semiotica della musica di tradizione orale in Sicilia, LIM, Lucca (in corso di stampa).</li><li>- J. Molino, Fatto musicale e semiologia della musica, 1987*.</li></ul> <p>*Articolo scaricabile dalla sezione "materiali didattici" della pagina docente.</p>

## SYLLABUS

Hrs	Frontal teaching
2	Objects of the course and general introduction
2	Historic-theoric introduction to the discipline
2	Linguistic models and musical analyses
4	Models of musical semiotics: Molino, Nattiez, Stefani e Tarasti
6	Creation and transmission processes in musics of oral tradition

## SYLLABUS

Hrs	Frontal teaching
4	From Sebeok zoosemiotic to Mache zoomusicology
6	Musical communication in the popular narration and dramatic performances
8	Semiotics of the Sicilian oral music tradition
6	World music phenomenology