



UNIVERSITÀ DEGLI STUDI DI PALERMO

DEPARTMENT	Scienze Umanistiche
ACADEMIC YEAR	2021/2022
BACHELOR'S DEGREE (BSC)	DISCIPLINE DELLE ARTI, DELLA MUSICA E DELLO SPETTACOLO
SUBJECT	MUSIC GRAMMAR
TYPE OF EDUCATIONAL ACTIVITY	B
AMBIT	50158-Musica e spettacolo, tecniche della moda e delle produzioni artistiche
CODE	15826
SCIENTIFIC SECTOR(S)	L-ART/07
HEAD PROFESSOR(S)	GAROFALO GIROLAMO Ricercatore Univ. di PALERMO
OTHER PROFESSOR(S)	
CREDITS	6
INDIVIDUAL STUDY (Hrs)	120
COURSE ACTIVITY (Hrs)	30
PROPAEDEUTICAL SUBJECTS	
MUTUALIZATION	
YEAR	1
TERM (SEMESTER)	1° semester
ATTENDANCE	Not mandatory
EVALUATION	Out of 30
TEACHER OFFICE HOURS	GAROFALO GIROLAMO Friday 10:00 13:00 Dipartimento di Scienze Umanistiche, sede di via Divisi 81-83.

DOCENTE: Prof. GIROLAMO GAROFALO

PREREQUISITES	None
LEARNING OUTCOMES	<p>Knowledge and understanding Knowledge of sound parameters (pitch, intensity, timbre), musical notation, tempo and rhythm, scales, tonality and intervals.</p> <p>Ability to apply knowledge and understanding The acquired knowledge will allow to possess the theoretical and practical bases of rhythmic and sung reading, and to understand and recognize the fundamental analytical aspects relating to the melodic and harmonic structures of music in its various genres.</p> <p>Autonomy of judgment The acquired knowledge will allow to autonomously perfect rhythmic and singing reading, and to autonomously deepen the knowledge of further aspects of music theory.</p> <p>Communication skills Explain with clarity and ability to synthesize the theoretical and practical skills acquired, even to non-experts.</p> <p>Learning skills Adequate learning skills so that students can continue their studies and research in the musicological and ethnomusicological fields, with particular reference to analysis, harmony and counterpoint.</p>
ASSESSMENT METHODS	<p>Oral interview. The examination will consist of a theoretical-practical oral interview. It will be aimed at verifying the knowledge of the topics and issues addressed in the course, both through an oral presentation and through practical examples of reading (rhythmic solfeggi, spoken and sung) and theory (construction of scales and recognition of intervals and tonality).</p> <p>The criteria for the evaluation of the oral interview and of the written papers are the following ones:</p> <ul style="list-style-type: none">- Excellent (30 cum laude): excellent knowledge of all subjects, excellent property of oral and written language as well as of musical reading and writing, excellent analytic ability; the student is able to apply in an excellent manner, with autonomy and critical sense, his/her knowledge to identify the interconnections between the different issues and to identify similarities and/or differences between the various theoretical and practical aspects addressed during the course.- Optimum (30): optimal knowledge of all subjects, property of oral and written language as well as of musical reading and writing, good analytical ability; the student is able to apply in an excellent manner, with autonomy and critical sense, his/her knowledge to identify the interconnections between the different issues and to identify similarities and/or differences between the various theoretical and practical aspects addressed during the course.- Very good (27/29): good mastery of most of the topics, full property of oral and written language as well as of musical reading and writing; the student is able to apply very well, with autonomy and critical sense, his/her knowledge to identify the interconnections between the different issues and to identify similarities and/or differences between the various theoretical and practical aspects addressed during the course.- Good (24/26): basic knowledge of the main topics, discrete property of oral and written language as well as of musical reading and writing; the student is able to apply only to a limited extent, with autonomy and critical sense, his/her knowledge to identify the interconnections between the different issues and to identify similarities and/or differences between the various theoretical and practical aspects addressed during the course.- Satisfactory (21/23): the student is not fully mastered in the subjects of the teaching but possesses a basic knowledge, satisfactory property of oral and written language as well as of musical reading and writing; the student has poor ability to apply independently and critically the knowledge acquired.- Sufficient (18/20): minimum basic knowledge of the main topics and of the technical language, very little or no ability to apply independently and critically the knowledge gained.- Insufficient: the student possesses a totally insufficient knowledge of the content of the teaching.
EDUCATIONAL OBJECTIVES	The aim of the course is to provide students with the basic knowledge of music theory both through rhythmic, spoken and sung solfeggi exercises (appropriately illustrated and guided by the teacher), and through the study of the nature of scales, tonalities and intervals.
TEACHING METHODS	Frontal lessons with extensive use of practical exercises (rhythmic solfeggi, spoken and sung solfeggi, construction of major and minor scales, identification

	of intervals, identification of tonalities).
SUGGESTED BIBLIOGRAPHY	<p>Testi da studiare per l'esame:</p> <ul style="list-style-type: none"> - Otto Karoly, La grammatica della musica, Torino, Einaudi, varie ristampe [prima ed. italiana 1969]: limitatamente alla Parte Prima: Suoni e simboli (dal primo capitolo Il suono: materiale della musica fino al decimo capitolo Intervalli, che nell'edizione del 2000 e successive ristampe corrispondono alle pagine 17-74). - Pasquale Bona, Metodo completo per la divisione, [qualunque edizione: Curci, Ricordi, Carish, etc.]: esercizi nn. 1-90. - Ettore Pozzoli, Solfeggi parlati e cantati: I corso, Milano, Ricordi, varie ristampe [prima ed. 1903]: solfeggi parlati esercizi nn. 1-40; solfeggi cantati esercizi nn. 1-45. <p>Ulteriore testo consigliato per esercitarsi sulla lettura ritmica e sui solfeggi parlati e cantati:</p> <ul style="list-style-type: none"> - Roberto Goitre, Cantar leggendo, Edizioni Suvini Zerboni, Milano, varie ristampe [prima edizione: 1972].

SYLLABUS

Hrs	Frontal teaching
1	The sound parameters (pitch, intensity, timbre).
2	The musical notation: staff, clefs, musical figures, rests, points, slurs and "fermatas".
1	The notions of time and rhythm.
10	Four, three, two beats per measure; composed and irregular measures.
4	The scales, the "circle of fifths", the enharmonic notes.
4	The major and minor tonalities. The concept of "modulation".
4	The musical intervals: major, minor, augmented and diminished.
3	The inversion of the intervals.
1	Dynamic indications and expression marks.