



UNIVERSITÀ DEGLI STUDI DI PALERMO

DEPARTMENT	Scienze Umanistiche
ACADEMIC YEAR	2023/2024
BACHELOR'S DEGREE (BSC)	DISCIPLINE DELLE ARTI, DELLA MUSICA E DELLO SPETTACOLO
SUBJECT	MUSICAL CULTURES IN SOUTH AMERICA
TYPE OF EDUCATIONAL ACTIVITY	B
AMBIT	50158-Musica e spettacolo, tecniche della moda e delle produzioni artistiche
CODE	22169
SCIENTIFIC SECTOR(S)	L-ART/08
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	3
TERM (SEMESTER)	2° 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	Basic knowledge of Ethnomusicology, History of Music and Music Theory.
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 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 language; 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 different musical repertoires covered during the course.- Optimum (30): optimal knowledge of all subjects, property of oral and written language; 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 different musical repertoires covered during the course.- Very good (27/29): good mastery of most of the topics, full property of oral and written language; 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 different musical repertoires covered during the course.- Good (24/26): basic knowledge of the main topics, discrete property of oral and written language; 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 different musical repertoires covered 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 language; the student has poor ability to apply independently and critically the knowledges 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 knowledges 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 lectures with extensive use of audio examples and audio-visual documents, supplemented, where possible, by ethnomusicological transcription exercises on staves and musical analysis.
SUGGESTED BIBLIOGRAPHY	<p>Dispense con testi, esempi audio e materiali audiovisivi a cura del docente, scaricabili dalla "pagina docente" sul Portale di Unipa. Il programma è lo stesso sia per i frequentanti sia per i non frequentanti.</p> <p>Handouts with texts, audio examples and audiovisual materials by the teacher, downloadable from the "teacher page" on the Unipa Portal. The program is the same for both attending and non-attending students.</p>

SYLLABUS

Hrs	Frontal teaching
2	Presentation of the course
2	Pre-Columbian musical heritage
2	The "indigenous" music part 1: the Andes (songs, instruments, dances, festivals)
2	"The indigenous" music part 2: Brazil and the Amazon (songs, instruments, dances, festivals)
2	The "indigenous" music part 3: Chaco, Pampa and Patagonia (songs, instruments, dances, festivals)
2	The "indigenous" music part 4: Colombia, Venezuela, Guyana and Suriname (songs, instruments, dances, festivals)
2	African-American musical heritage in South America
2	Creole music and dances, part 1
2	Creole music and dance, part 2
2	Hispanic colonial musical heritage and other European influences in folk music
2	The "Andean Baroque"
2	Musical nationalisms in the nineteenth and early twentieth centuries
2	"Nueva canción" and political commitment in the second half of the twentieth century
2	The phenomenon of the urban song in Brazil in the 20th century
2	The musical vanguards in the twentieth century