



UNIVERSITÀ DEGLI STUDI DI PALERMO

DEPARTMENT	Scienze Psicologiche, Pedagogiche, dell'Esercizio Fisico e della Formazione		
ACADEMIC YEAR	2023/2024		
BACHELOR'S DEGREE (BSC)	EDUCATIONAL SCIENCE		
SUBJECT	HISTORY OF CONTEMPORARY MUSIC		
TYPE OF EDUCATIONAL ACTIVITY	B		
AMBIT	50073-Discipline linguistiche e artistiche		
CODE	06937		
SCIENTIFIC SECTOR(S)	L-ART/07		
HEAD PROFESSOR(S)	OLIVERI DARIO	Professore Associato	Univ. di PALERMO
OTHER PROFESSOR(S)			
CREDITS	6		
INDIVIDUAL STUDY (Hrs)	120		
COURSE ACTIVITY (Hrs)	30		
PROPAEDEUTICAL SUBJECTS			
MUTUALIZATION			
YEAR	2		
TERM (SEMESTER)	2° semester		
ATTENDANCE	Not mandatory		
EVALUATION	Out of 30		
TEACHER OFFICE HOURS	OLIVERI DARIO Wednesday 11:30 13:30 viale delle Scienze - Edificio 15; Quarto piano - Stanza 013 Thursday 13:00 14:00 Agrigento - Polo Universitario		

DOCENTE: Prof. DARIO OLIVERI

PREREQUISITES	Knowledge of the main aspects of European history between 1890 and 1950, as well as of the most important cultural movements of the period, with particular reference to literature, figurative arts and developments in music education. As part of the course will be proposed a moment of deepening on Viennese musical culture at the beginning of the twentieth century, with particular reference to the compositional experiences of Gustav Mahler, Arnold Schoenberg and his students.
LEARNING OUTCOMES	The main result of the lessons is the knowledge of the most important european musical works from 1890 to 1950, and the ability to understand their relations with with the ranges of literature, arts and musical teaching. During the lessons there will be a great number of music listenings and video-projections of concerts, operas and dance performances. An other important result is the acquisition of a specific musical vocabulary and the development of capacity to work on the implications of music in the range of didactics.
ASSESSMENT METHODS	Oral test or written test at the end of the course of lessons, with a mark out of thirtieths: the option between the two test modes depends on the number of students enrolled in the individual appeals. During the oral exam the candidate is asked to focus on some of the authors and works addressed during the course of lessons. The "ranking" of the final evaluation is as follows: 18/30 in the case of a basic knowledge of the biography of the authors and works addressed during the course; 24/30 in the event that the knowledge indicated above is expressed with an adequate vocabulary and giving proof of a detailed knowledge of the chronology of the life and works of the authors addressed; 30/30 with possible praise in the event that the knowledge and skills indicated above is added to the ability to relate the field of music with those of teaching, literature and figurative arts. The eventual written test consists instead of multiple choice tests with a duration of 30 minutes. In this case, the vote is assigned directly by the system on the basis of the answers provided by the candidate.
EDUCATIONAL OBJECTIVES	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.
TEACHING METHODS	Frontal teaching: during the lessons, guided listening of numerous musical works and the video-projection of concerts, lyrical works, dance performances, film sequences and television broadcasts are offered.
SUGGESTED BIBLIOGRAPHY	Guido Salvetti, "La nascita del Novecento", EDT, Torino 1991: limitatamente ai capitoli IV° (paragrafi 41-43); II° (paragrafi 13 e 19-21); III° (paragrafi 30 e 34-39). Dario Oiveri, "Il caso Webern. Ricostruzione di un delitto, Curci, Milano 2021. Durante lo svolgimento del corso saranno eventualmente resi disponibili alcuni materiali didattici integrativi, riguardanti alcune delle le opere affrontate durante le lezioni (libretti teatrali, commenti e testi critici, etc.). Sia il volume di Guido Salvetti "La nascita del Novecento", sia il volume dedicato al "Caso Webern" sono disponibili presso la biblioteca del Dipartimento, I video degli spettacoli teatrali e dei concerti proposti durante le lezioni sono invece tutti disponibili sulla piattaforma YouTube.

SYLLABUS

Hrs	Frontal teaching
3	General introduction to the course of lessons and commentary of the Transparency Sheet, with particular reference to the methods of carrying out the exams and evaluation. Aspects of Italian culture and society at the end of the nineteenth century, with particular reference to the Southern Question and to his projections in the fields of literature and musical theater; the crisis of Italian melodrama, the competitions of the Casa musicale Sonzogno "Cavalleria rusticana" (1890): from the novel and theatrical drama by Giovanni Verga to the opera by Pietro Mascagni; guided listening to the Prelude of the opera.
3	Biographical and artistic paths of the young Mascagni between Livorno, Milan and Cerignola (Foggia); "Cavalleria rusticana": relationship with tradition and innovative aspects; video projection of the opening scenes of the opera in the film version by Franco Zeffirelli; Mascagni after "Cavalleria rusticana"; the relationship with cinema; video projection of the initial sequels of Nino Oxilia's film "Satanic Rhapsody" (1917); genesis and dramaturgy of "I Pagliacci" (1892) by Leoncavallo.
3	Biographical paths of the young Puccini between Lucca and Milan; the creative breakthrough of "Manon Lescaut" (1893); the works of maturity; literary source, characters and settings of "La Bohème" (1896); video projection of the first painting of the opera in the theatrical production by Franco Zeffirelli (New York, Metropolitan Opera House); the works of the late style; the problem of the ending of "Turandot" (1920-24) and the compositional intervention of Alfano.
3	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).

SYLLABUS

Hrs	Frontal teaching
3	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).
3	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.
9	The second Music School of Vienna; biographical and artistic paths of Arnold Schoenberg; the early works and the expressionist period ("Transfigured Night" op. 4, "Chamber Symphony" op. 9, "Pierrot lunaire" op. 21); literary source, characters and dramaturgy of Berg's "Wozzeck" (1924); identification and characters of the twelve-tone method; Schoenberg's Jewish memory and identity; "A survivor of Warsaw" op. 46 (1947); the Webern case: the catalogue of works, the radicalization of the twelve-tone method, the crime of September 15, 1945.
3	Biographical and artistic paths of Igor Stravinsky; the creative relationship with Djagilev and the great ballets of the Russian period; video projection of Leonard Bernstein's television program "Happy Birthday Igor Stravinsky" (from the cycle of "Young People's Concerts" of CBS) with the execution of the first part of "Petrushka" (1911); video projection of the theatrical performances of "L'Oiseau de feu" (The Firebird, 1909-10) and "Le Sacre du printemps" (The Rite of Spring, 1913) in the philological reconstructions of the Marinsky Theatre in Moscow; works of the neoclassical period and Stravinsky's approach to the twelve-tone method.