



UNIVERSITÀ DEGLI STUDI DI PALERMO

DEPARTMENT	Scienze Umanistiche		
ACADEMIC YEAR	2024/2025		
MASTER'S DEGREE (MSC)	MUSICOLOGY AND PERFORMANCE STUDIES		
SUBJECT	MUSICAL AESTHETICS		
TYPE OF EDUCATIONAL ACTIVITY	C		
AMBIT	20997-Attività formative affini o integrative		
CODE	03093		
SCIENTIFIC SECTOR(S)	L-ART/07		
HEAD PROFESSOR(S)	MISURACA PIETRO	Ricercatore	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	MISURACA PIETRO Friday 10:00 12:00 Via Divisi 81		

DOCENTE: Prof. PIETRO MISURACA

PREREQUISITES	Basic knowledge on history and general culture.
LEARNING OUTCOMES	<p>Knowledge and understanding Knowledge of the fundamental themes dealt in the history of music aesthetics in western culture and the relations between music reflection and composing modes of a specific historical period.</p> <p>Applying knowledge and understanding Skills in detecting the relations between the aesthetical and ideological reflections and the composing modes typical of a composer or a determined historical context.</p> <p>Making judgements Skills in reading, interpreting and critically comparing the texts and comparing them with one's own opinions and experiences. Skills in problematizing the essence, the quality and the value of music.</p> <p>Communication skills Skills in delivering the acquired knowledge, the problems stemmed from the texts and one's own opinions.</p> <p>Learning skills Autonomous skill in reading, interpreting and critically comparing philosophical texts. Skills in enriching his/her own knowledge with new data and questions related to the essence, the qualities and the role of music.</p>
ASSESSMENT METHODS	<p>Oral exam. Criteria adopted for the evaluation: - excellent (30/30 cum laude): excellent knowledge of the topics, excellent language properties, good analytical skills; the student is able to apply the acquired knowledge to solve the proposed problems; - very good (26/29): good knowledge of the topics, full language properties; the student is able to apply the acquired knowledge to solve the proposed problems; - good (24/25): basic knowledge of the main topics, good language properties, limited ability to apply the acquired knowledge independently to solve the proposed problems; - satisfactory (21/23): the student does not have full mastery of the topics, but a basic knowledge of them; satisfactory language properties, poor ability to apply the acquired knowledge independently; - sufficient (18/20): minimum basic knowledge of the main topics and technical language, very little or no ability to apply the acquired knowledge independently; - insufficient: the student has no minimum knowledge of the contents of the teaching.</p> <p>Compensatory tools and dispensatory measures will be guaranteed by the Disability and Neurodiversity Center - University of Palermo (Ce.N.Dis.) to students with disabilities and neurodiversity, based on specific needs and in implementation of current legislation.</p>
EDUCATIONAL OBJECTIVES	<p>he objective of teaching is: - to enable students to detect the fundamental themes of music aesthetics and its relations with the composing modes. - to get students conscious of historical and cultural relativity of music theories; - to enable students to make questions and deal with problems stemming from the cultural and musical experiences of great importance.</p>
TEACHING METHODS	Face to face lectures, reading and delivering a commentary on the sources, powerpoint slide projections, listening and analyses of music works.
SUGGESTED BIBLIOGRAPHY	<p>Giovanni Guanti, L'estetica musicale. La storia, le fonti, Milano, La nuova Italia 1999. Carlo Migliaccio (a cura di), Introduzione alla filosofia della musica, Novara, De Agostini 2009</p> <p>Per sostenere l'esame occorre la conoscenza diretta dei testi discussi a lezione, nonché la conoscenza, mediante l'ascolto, di repertori e opere musicali coerenti con gli argomenti trattati. Ulteriori saggi di approfondimento (di cui almeno uno in lingua inglese) e i brani musicali da ascoltare verranno indicati durante le lezioni, oppure concordati con gli studenti non frequentanti, per i quali il programma è comunque lo stesso.</p> <p>In order to sit for the exam it is necessary to have acquired a direct knowledge of the texts analysed during the lectures as well as the knowledge of the musical works related to the studied subjects after a direct listening. Further essays (at least one in English) and musical works to be listened to will be suggested during the lectures or agreed with the students not attending the lectures (for not attending students the program is the same).</p>

SYLLABUS

Hrs	Frontal teaching
30	The reflection on music in modern and contemporary age. 1. Music for Descartes and Leibnitz (3 h). 2. Rameau and the Encyclopédistes (4 h). 3. The Enlightenment and the music (6 h). 4. the Romantic aesthetics from Wackenroder to Schopenhauer (9 h). 5. Wagner and Nietzsche (3 h). 6. The Beautiful in music by Eduard Hanslick (2 h). 7. Aesthetic theories and musical practices in the 20th century: The Psychoanalysis of Artistic Vision and Hearing by Anton Ehrenzweig (3 h).