

# SCUOLA DI MUSICA DI FIESOLE

FONDAZIONE – ONLUS

iscritta al n° 6 del Registro Regionale delle Persone Giuridiche Private

Aggiornamento: 15/10/2019

## Course Programme for TRIENNIO ORDINAMENTALE COMPOSITION

ARTISTIC-DISCIPLINARY SECTOR CODE **COMD/03** – SYSTEMATIC MUSICOLOGY

Field of study : MUSICAL ICONOGRAPHY

### YEAR 1

Hours	Credits	Mode of Verification
30	5	EXAM

### PROGRAMME OF STUDY:

- **ORGANOLOGY AND ICONOGRAPHY:**
  - History of string instruments (violin and cello in particular) from the figurative sources;
  - History of keyboard instruments from the figurative sources;
  - History of wind instruments from the figurative sources;
  - Modern musical instruments, unique or lost;
- **PERFORMANCE PRACTICE AND ICONOGRAPHY:**
  - Performance practice of string instruments from the figurative sources;
  - Performance practice of wind instruments from the figurative sources;
  - Performance practice of keyboard instruments from the figurative sources;
  - Ensemble music, formations and arrangement from the figurative sources;
- **SOCIOLOGICAL SURVEY OF THE MUSICIAN THROUGH ICONOGRAPHY:**
  - Giullari and Trovatori in the Medieval period;
  - The musician in livery in the Baroque and Classical periods;
  - Prototypes of the romantic musician: W. A. Mozart and L. van Beethoven;
  - The virtuoso enchanter: Franz Liszt and Niccolò Paganini;
  - Two musicians of the 20th century: Igor Stravinsky and Arnold Schönberg;
  - The very well educated musician and the media phenomenon from the end of WWII to today;
  - The image of the musician in current educated circles;
- **RIFLECTIONS ON ICONOGRAPHY:**
  - Subtract music from the passing of time;
  - Iconography and semiography, the graphic score;
- **PARTICULAR TOPICS:**
  - Musical iconography in the devotional christian tradition;
  - King David and Orfeo;
  - Santa Cecilia.

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## EXAM PROGRAMME:

Oral discussion on the subjects covered during the course, with examples from graphic reproductions from original sources.

## BIBLIOGRAPHY:

- Th. Frimmel, *Beethoven im zeitgenoessischen Bildnis*, Vienna – 1923;
- G. Kinsky, *Geschichte der Musik in Bildern*, Leipzig, Breitkop & Haertel – 1929;
- E. Winternitz, *Musical instruments and their symbolism in Western art*, Londra – 1967;
- B. Disertori, *La musica nei quadri antichi*, Trento – 1978;
- W.J. Ong, *Oralità e scrittura. E tecnologie della parola*. Bologna, Il Mulino – 1982;
- Basso, (a cura) *Iconografia musicale*, in *D.E.U.M.M.*, Torino, U.T.E.T. 1984;
- E. Balas, *Brancusi and Bartok, a parallel'*, *Imago Musicae*, VI:165-82 – 1989;
- D. Boyden, *The History of Violin Playing from Its Origins to 1761*, Clarendon – 1990;
- T. Seebass, articolo *Iconography*, in *The New Grove's Dictionary of Music and Musicians*, London, Mac Millan, 2001, pp.54-71;
- Manodori Sagredo, *Italia musicale*, Bologna, Bononia University Press – 2007;
- N. Guidobaldi, (a cura) *Prospettive di iconografia musicale*, Milano, Mimesis – 2007;
- Frith, *Making up the mind: how the brain creates our mental world*, Blackwell – 2007;
- E. Restagno, *Schoenberg e Stravinsky, storia di un'amicizia impossibile*, Milano, EDT – 2014.