

SCUOLA DI MUSICA DI FIESOLE

FONDAZIONE – ONLUS

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

Rev. 15/12/2020

Course Programme for TRIENNIO ORDINAMENTALE BAROQUE VIOLIN

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

Field of study: FILOSOFIA DELLA MUSICA

YEAR 1

Hours	Credits	Mode of Verification
36	6	EXAM

OBJECTIVES: The Music Philosophy course aims to introduce students to the subject of relationships that link music to philosophy, regarding, in particular, the world of performance practices and their theoretical foundations. For this year, the theme of the course will be the constitution of sound as matter, beginning with the perceptive themes of noticing, listening, sound / body relationship, and forms of focus and hierarchisation of forms in listening. In these first two introductory sections ethno-musicological materials will be listened to, the theme of sound materiality will be discussed, up to the rise of the timbral path of twentieth-century music. In particular, the course will focus on the theme of chromatism, and on the structures of sound / nature relationships in modern music theory. This broad overview will be followed by a series of specific theoretical points, which will concentrate, during the third section of the course, on the concept of Poetic Music, Musical Rhetoric, and on the relationship between the physical structure of sound and the metaphysics of nature and matter, in Baroque musical tradition.

PROGRAMME OF STUDY:

- Sections 1 and 2 (28 hours).
Sound as matter - the concept of voice - the notion of timbre as the body of sound. The forms of sound perception: what does it mean to notice? Some examples of the figure - background relationship in visual perception - Figure - background relationship in sound perception - The notion of sound figuration - To what extent imagination intervenes in visual perception – Re-examination of the problem: relationship between sound perception and imaginative forms.
Ideas of musical narratives and function of metaphors in the description of musical processes - The descriptive function of metaphor in the relationship between sound and word. The problem of chromatism and musical color.
From the culture of unison to that of sound superimposition. The naturalistic interpretation of harmonic sound and the idea of the world as a phonosphere in romantic aesthetics - The opening of the notion of sound - world - Sound as color and the notion of chromatism - The depth of sound as an interpretative parameter – Re-examination of the theme in the

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metaphysics of romantic philosophy of music - Music, Will and Unconscious - The return of the theme of the voice as a purely expressive form.

- Section 3 (8 hours).

Tonal origins: music, nature, and resonant bodies in Baroque theoretical reflection.

The rhetorical figure and its representational forms in Poetic Music - Incarnate sound - The Sound - Nature relationship in the interpretation of the phenomenon of harmonics. Misunderstandings in the notion of natural sound – Basso Continuo and Fundamental Bass: confusion between the two notions - Metaphysical enhancement of the notion of tonic - The final misunderstanding: mutual validation of music and acoustics.

EXAM PROGRAMME:

The exam will consist of an exercise that uses the sources utilized during the course. It will be focused on the specific interests of the students.

BIBLIOGRAPHY:

- Giovanni Piana, *Filosofia della Musica*, Guerini e Associati, Milano, 1991; *Il cromatismo*, 2005; *Alle origini della teoria della tonalità*, 2005.
- Dietrich Bartel, *Musica Poetica, Musical Rethorical Figures in German Baroque Music*, Nebraska University Press, 1997.
- Eduard Hanslick, *Il bello musicale*, a cura di Leonardo Distaso, Aesthetica, Palermo 2001
- Mladen Dolar, *La voce del padrone. Una teoria della voce fra arte, teoria e psicoanalisi*, Orthotes, Napoli, 2014.
- Carlo Serra: *Come suono di natura. Metafisica della melodia nella Prima Sinfonia di Mahler*, Galaad, Giulianova, 2020.

All bibliographic material will be provided by the Professor during the lessons; material will be subsequently selected for exercises taking into consideration the students' specific interests.