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Egidio Pozzi

STUDIES IN MUSIC THEORY AND ANALYSIS IN ITALY:
THE 1ST LEVEL MASTER'S COURSE
IN MUSIC ANALYSIS AND THEORY

Since the early twentieth century, music analysis has become one of the main tools of historical enquiry and its rise is now borne out by a considerable amount of high-level international academic production, an increasing number of analytical methodologies and innumerable studies on the style and compositional techniques of the majority of composers belonging to the Western tradition. In recent decades, both the attention given by Italian editors towards the quality of musicological production and the organisation of conferences and seminars with internationally renowned scholars has brought about a sharp increase in the interest given to analytical and theoretical studies and contributed to the creation of musicological associations and revues that specialise in the area of music analysis and theory.

In light of this increased interest shown towards analysis by musicians, educators and musicologists, a systematic and curricular study of analytical methodologies and music theories in Italy still encounters no small difficulties, perhaps owing to the traditional division between the practical study of music, that is prevalently entrusted to conservatories, and a historical-theoretical-musicological approach for which universities are generally responsible. In our conservatories, the need to give greater weight to the practical study of music has perhaps confined theoretical studies to the realm of notation, marginalising the enormous field of theoretical knowledge that has developed over the history of Western music, as well as further study of analytical methodologies and their application to the new repertoires of the twentieth century. Above all in the past, this division has given musical analysis a sort of twofold status. In conservatory courses one can observe a noteworthy analytical practice that is largely empirical and tied to experiences in interpretation and/or composition. Conversely, in university programs that

include elements of theory and analysis the approach tends to be less in-depth but more closely related to trends in modern musicology and the development of more formalised analytical methodologies.¹ If until 1999 this division could easily be bypassed by studying at both a conservatory and a university, with the law reforming academies, conservatories of music and higher education music institutes (n. 508/99) and the following recognition of conservatories as university level institutions, the problem presented itself once again, in that students were forbidden to attend both types of institution at the same time. With the albeit partial elimination of this ban on double attendance,² as of the academic year 2011-2012 it appeared to be possible to develop an integrated set of analytical and theoretical abilities, that was impeded however by the extensive de-escalation of many university departments caused by continuous cuts in financing and a consequent reduction in educational offer. Students interested in a more in-depth analytical-theoretical study have therefore no choice but to move abroad or to choose a musicologically interesting course of study in one of the few Italian universities that have been able to maintain higher-level courses.

All of these difficulties quite clearly hinder the development of our country's musicological community and threaten to destroy any awareness of the modern theoretical-analytical discipline that has developed in recent years. It therefore seems necessary, to us, to propose a sufficiently exhaustive educational program that embraces the various tendencies that are currently active and intends, at least as a final aim, to redefine the theoretical-analytical discipline in our country.

The *Master in Music Analysis and Theory* activated in the 2014-15 academic year at the Department of Humanistic Studies of the University of Calabria in collaboration with the GATM was therefore born out of a need to upgrade the professional profiles of those who are active in either musicological and historical research or interpretation, composition and teaching. This renewal is necessary, in our opinion, not only for those who are interested in research and historical-stylistic studies of the Western repertoires, but also for teachers working at institutions of higher-level education such as universities, conservatories and music institutes, all of which are involved in wide-ranging and highly structured process of internationalisation. The course is furthermore intended for those qualified to teach at junior high and high schools, more specifically under subject certification A-49

1. A solution to the problems raised by the separation of these competencies has been attempted by organising courses in composition with a minor in musicology in a few conservatories, where the practical approach typical of a compositional orientation is integrated with various subjects in musicology. The courses organised in Rome and Milan have produced positive results, but in order for this model to be more stably present in didactic regulations a more effective collaboration between Conservatories and Universities would have to be established, which is currently the object of some difficulty.
2. The ban was abolished by the Ministerial Decree of 11 September 2011.

(*Theory, Analysis, Composition and Music History*) for teaching at music and dance high Schools, who, with the upcoming reorganisation of secondary education, will be asked to update their professional competencies.³

In designing the project for this master's course it seemed preferable to us not to limit the subjects dealt with to the most commonly known methodologies but to extend the educational offer to distant disciplinary areas, asking scholars and researchers to define an educational path that is not only suited to the abilities of the young people who study in our country's musical institutions but is also in line with the current state of international musicological research. Between 2013 and 2014 a committee formed within the GATM, made up of Egidio Pozzi, Mario Baroni, Giorgio Sanguinetti, Catello Gallotti, Giuseppe Sellari and Antonio Grande, created a provisional teaching plan based on both proximate and distant learning, integrated by lecture notes and a digital platform available for video conferences.

The objectives of the course were defined according to the following six points:

- the study of the historical and historiographical aspects that marked the birth and development of theoretical-analytical discipline;
- a thorough overview of theoretical-practical knowledge concerning conceptions of form and modal and tonal harmonic-contrapuntal writing;
- the study of the main analytical methodologies used in Western music and found in international musicological literature both from a theoretical point of view and through practical exercises, training and seminars;
- the development of a greater awareness of the relations between music analysis and interpretation;
- a study of the analytical methodologies developed within specific repertoires, including the avant-garde and musical experimentation in the twentieth century, ethnic traditions, jazz, African-American music and popular music;
- an introduction to specific sectors of theoretical-analytical research such as semiotics, hermeneutics, cultural studies, theories of perception and the cognitive sciences, as well as enquiries on repertoires linked to information technology.

Choosing the university where to propose our project proved to be more difficult, in that on the one hand adequate logistic and educational structures were required, and on the other hand costs had to be limited in order to arrive at a reasonable enrolment fee. Once the University of Calabria had been chosen as the course's central venue, we began promotion, attempting among other things to

3. The Master is an academic degree that is legally valid abroad as well; in applications for transfers in Conservatories or positions as school heads, and in closed and institutional rankings for secondary school teaching it is worth from 1 to 3 points.

encourage research bodies, associations, conservatories, universities and higher education institutes to create specific scholarships for distinguished students who were interested in participating in the course. In addition to the GATM, that acted as the University's primary research advisor, the following institutions took part in the first edition of the course: the Fondazione Istituto Liszt (Bologna), the Istituto Superiore di Studi Musicali "G. Lettimi" (Rimini), the Conservatorio Statale di Musica di Latina, the Fondazione Isabella Scelsi and the Università degli Studi di Roma La Sapienza. Three scholarships were offered by the GATM itself, two by the Istituto Liszt, two by the Fondazione Manes and one by the Fondazione Scelsi. The first edition of the course was activated with eighteen Italians enrolled (coming from seven regions: Lombardia, Lazio, Marche, Campania, Calabria, Sicilia and Sardegna) and two participants residing abroad (in Austria and Tunisia); the six meetings were held on the premises of the institutions that collaborated in the project, while the two sessions of thesis discussion will take place in all likelihood at the University of Calabria between December 2015 and March 2016.⁴

The second edition of the course, which will be announced between August and September of the current year, will also involve the participation of the University of Cagliari and the Conservatorio Statale di Musica di Como and will essentially take up the blended didactic structure that characterised the first edition. The educational organisation of the course foresees the acquirement of 60 credits, equivalent to 1,500 hours of activity that can be distributed over a one- or two-year study plan. Participation is open to those who, as of the final date on the application form, possess a university degree (either under the previous higher education system, or three-year), a conservatory diploma (under the previous or current higher education system) or an equivalent degree obtained in Italy or abroad.⁵ The educational activities consist in:

- 336 hours (42 credits) of lectures, whether proximate of video conferences, integrated by guided individual study activities and distance learning with the use of lecture notes;
- 300 hours (12 credits) of finalised projects, seminars and training to be carried out at the institutions that participate in the course;
- 150 hours (6 credits) for the final thesis.

In addition to the lectures (subdivided into six study sessions) and the interactive video conferences (live, but with recorded versions also available), lectures

4. The announcement of the first edition can be consulted on the site of the University of Calabria at the following address: (http://www.unical.it/portale/strutture/dipartimenti_240/dsu/selezioni/).

5. In cases involving degrees, university diplomas or educational qualifications that are not specifically musical or musicological, the course's Advisory Board will evaluate the candidate's preparation and possible admission to the course after having examined the documentation provided.

notes for the single courses will be available (for distance learning) and a series of “finalised projects” will be carried out, consisting in brief modules concerning particularly significant texts and articles along with analyses of specific compositions or particular repertoires. In order to guarantee that the plurality that characterises specialised musicological literature is adequately represented, almost all of the courses will be divided into two or three modules taught by professors coming from universities, conservatories and higher music education institutions. The lecturers have been chosen by the GATM Committee on the basis of their teaching and research activities. Tab. 1 displays the overall prospectus of the single courses, along with the modules that make them up, the credits and the total number of hours they represent.⁶

	TITLE	CREDITS	MODULES	CREDITS (TOTAL HOURS)
1	Theory and practice of harmonic-contrapuntal writing	4	(single module)	4 (32 hours)
2	Theory and analysis of classical form	5	a) General section	3 (26 hours)
			b) Monograph section	2 (14 hours)
3	Schenkerian analysis	6	a) Fundamental principles and analytical techniques	4 (32 hours)
			b) In-depth applications	2 (16 hours)
4	Further methodological elements	4	a) <i>Partimento</i> and schemes	2 (16 hours)
			b) Neo-Riemannian theories	2 (16 hours)
5	Pitch-class set theory and analysis of post-tonal music	6	a) Twelve-tone composition in Schönberg and Webern	2 (16 hours)
			b) Set theories and techniques	2 (16 hours)
			c) Stravinsky	2 (16 hours)
6	Perceptive and cognitive theories	3	a) General aspects	2 (16 hours)
			b) The theory of Lerdahl and Jackendoff	1 (8 hours)

6. The Master is directed by prof. Egidio Pozzi (University of Calabria). The professors engaged in the first edition were: Catello Gallotti (Conservatory of Salerno, course 1), Egidio Pozzi (University of Calabria, courses 2a, 3a and 5b), Antonio Grande, (Conservatory of Como, courses 2b and 4b), Giorgio Sanguinetti (University of Tor Vergata Roma, courses 3b and 4a), Massimiliano Locanto (University of Salerno, courses 5a, 5c and 10b), Mario Baroni (University of Bologna, courses 6a and 10c), Duilio D’Alfonso (Conservatory of Latina, course 6b), Rossana Dalmonte (Fondazione Istituto Liszt, course 7a), Sergio Canazza (University of Padova, course 7b), Ignazio Macchiarella (University of Cagliari, course 8a), Marco Lutz (University Ca’ Foscari Venezia, course 8b), Marcello Piras (scholar of African-American musical traditions and author of specialized texts, course 9a), Roberto Agostini (Istituto Comprensivo 9 Bologna, course 9b), Alessandro Bratus (University of Pavia, course 9c), Antonio Rostagno (University Roma La Sapienza, course 10a), Ingrid Pustijanac (University of Pavia, course 10a), Marco Mangani (University of Ferrara, course 10b), Luca Marconi (Conservatory of Pescara, course 10c), Lelio Camilleri (Conservatory of Bologna, course 10d). The seminars were held respectively by Egidio Pozzi, Alessandra Carlotta Pellegrini (Fondazione Isabella Scelsi) and by Carol L. Krumhansl (Cornell University of New York).

7	Analysis and performance	4	a) General aspects of the relation between analysis and interpretation	2 (16 hours)
			b) The study of historical performances	2 (16 hours)
8	Performance at the centre: analysis and ethnomusicology	5	a) General section	3 (24 hours)
			b) Monograph section	2 (16 hours)
9	Analysis of African American traditions and popular music	5	a) Jazz and African American traditions	2 (16 hours)
			b) Introduction to the analysis of popular music	2 (16 hours)
			c) Monograph section (Verbal texts of songs; formal typologies in the production of Dylan)	1 (8 hours)
10	Finalised projects, seminars and training	12	a) History and historiography of music analysis	2 (16 hours)
			b) Analysis of Mediaeval and Renaissance repertoires	2 (16 hours)
			c) Semiotics, hermeneutics and cultural studies	2 (16 hours)
			d) Analysis and new technologies	2 (16 hours)
			e) Seminars: "Diminution and prolongation" and "Research on sound and compositional processes in the musical works of Giacinto Scelsi"	2 (16 hours)
			f) International seminar of music analysis	2 (16 hours)

Tab. 1. Master in Music Analysis and Theory, second edition (2015-16): overall prospectus of the courses, modules, and credits.

From an overall point of view, the educational path offered includes four types of courses:

1. preparatory courses, intended as a verification of previously acquired knowledge and an introduction, including historical features, to the topics dealt with in the course (in the Table, courses 1, 2a and 10a);
2. courses dedicated to basic analytical theories and methodologies (courses 2b, 3, 4, 5 and 10b);
3. courses centred on repertoires different from those dealt with in traditional Western musicology (courses 8, 9 and 10d);
4. courses dedicated to particular analytical perspectives (courses 6, 7 and 10c).

In view of the broad scope of the materials dealt with in the course – a clear sign of the plurality and complexity that the discipline has now reached – the internal subdivision of the courses and the insertion of ample parts structured as workshops are intended to emphasise the formation of a practical competence in analysis. Even the study of the most highly formalised and developed analytical

methodologies, i.e. those that have emerged from the work of Heinrich Schenker, Arnold Schönberg and Allen Forte, therefore takes on an explicitly educational nature, additionally preparing the students for the study of more specific analytical procedures. Lastly, the twofold structure discernible in the educational path set out by the course, combining the study of analytical methodologies and enquiries on repertoires, underlines the close relationship that exists, in our opinion, between analytical enquiries and the study of musical styles. This relationship can give a remarkable contribution to the development not only of historical-documentary research, but also the training of teachers and interpreters that intend on improving, updating and deepening their own specific expertise.