

## Bachelor in Communication sciences and culture

<b>Course title:</b>	Music as Communication
<b>Course year:</b>	3.
<b>Semester:</b>	2.
<b>Course code:</b>	17217
<b>Scientific sector:</b>	L-ART/07
<b>Lecturer:</b>	Prof. van der Sandt Johannes <a href="mailto:Johannes.vanderSandt@unibz.it">Johannes.vanderSandt@unibz.it</a>
<b>Module:</b>	/
<b>Lecturer other module:</b>	/
<b>Credits:</b>	6
<b>Total lecturing hours:</b>	45
<b>Total Hours of availability for students and tutoring:</b>	18
<b>Office hours:</b>	from Monday to Friday on request
<b>Attendance:</b>	according to the regulation
<b>Teaching language:</b>	English
<b>Propaedeutic course:</b>	none
<b>Course description:</b>	<p>The course deals with dimensions of musical communication:</p> <ul style="list-style-type: none"> <li>- Musical parameters and design elements of music.</li> <li>- Typical auditory characteristics of music(s).</li> <li>- Phenomena of musical communication.</li> <li>- Understanding music - communicating with and through music.</li> <li>- Music as a "universal language".</li> <li>- Music in social contexts, as a means of identification and defined by musical preferences.</li> <li>- Commercialization of music and the functional use of music in the media as a means of advertising and as torture.</li> <li>- Music and the Arts.</li> </ul>
<b>Specific educational objectives:</b>	<p>The statement "Music is a universal language", serves as basis for exploring answers to the following questions:</p> <p>"What can be defined as music?"</p> <p>"How do one communicate?"</p> <p>"Who can communicate with and through music, with what types of music and how?"</p> <p>The students should become aware of the social phenomenon of music communication (omnipresence of music, music consumption, youth cultures and identification, mass cultures and mass communication), as well as the potential problems associated with music communication in order to develop an own methodology and toolkit for the use of music in communication processes.</p>
<b>List of topics covered:</b>	Important concepts: music, music communication, music

	and media, mediation of music, music provided, youth cultures, mass cultures.
<b>Teaching format:</b>	Lecture with discussions and possible group work and individual work. Attendance of a variety of music performances (as prescribed) that forms the basis of lecture themes and discussions.
<b>Learning outcomes:</b>	<ul style="list-style-type: none"> <li>• <b>Knowledge and understanding</b> The students should have a broad and integrated knowledge and understanding of the basics of the scientific learning area. In the field of "music as a means of communication", they should be able to prove that they have the necessary professional competence through their general knowledge and understanding.</li> <li>• <b>Applying knowledge and understanding</b> The knowledge and understanding of the learning area should enable the students to deepen their knowledge vertically, horizontally and laterally. In addition, they should be enabled to make their knowledge and understanding applicable within the framework of the most important theories, principles and methods in life and professional practice.</li> <li>• <b>Making judgements</b> The aim of the course is to enable students to critically evaluate and interpret relevant information concerning the contents of the course, to derive well-founded judgements and to shape further learning processes independently.</li> <li>• <b>Communication skills</b> The students should be enabled to communicate the acquired contents and the conclusions reached from them to the outside in a clear and distinct way, to exchange information with others on a high level, to take up problem cases and find solutions, to work in a team and to take responsibility within the framework of projects.</li> <li>• <b>Learning skills</b> During the course, independent learning is to be promoted by dealing with technical texts and exercises with the aim of expanding and deepening the knowledge acquired through autonomous self-reflection and/or teamwork.</li> </ul>
<b>Assessment:</b>	The learning outcome is assessed by Intermediary assessments and an oral examination.
<b>Evaluation criteria and criteria for awarding marks:</b>	<p>In the Intermediary assessments (written work), independent creative work, the logical structure of argumentation and clarity of presentation are taken into account.</p> <p>In the oral work, the knowledge, reflection and critical analysis of the treated material are evaluated.</p> <p>The final grade is determined by the evaluation of the written work (50%) and the oral examination (50%).</p>
<b>Required readings:</b>	<ul style="list-style-type: none"> <li>• Miell, D., MacDonald, R. A., &amp; Hargreaves, D. J. (2005). <i>Musical communication</i>. Oxford University</li> </ul>

	<p>Press on Demand.</p> <ul style="list-style-type: none"> <li>• D.J. Levitin, <i>This is your brain on music</i>, 2006 / <i>Der Musik-Instinkt</i>, Heidelberg 2009</li> </ul>
<b>Supplementary readings:</b>	<ul style="list-style-type: none"> <li>• Sacks, O. (2010). <i>Musicophilia: Tales of music and the brain</i>. Vintage Canada.</li> <li>• Ansdell, G., &amp; Pavlicevic, M. (2005). Musical companionship, musical community. Music therapy and the process and value of musical communication. <i>Musical communication</i>, 193-213.</li> <li>• Barrett, M. S. (2005). Musical communication and children's communities of musical practice. <i>Musical communication</i>, 261-280.</li> <li>• Davidson, J. W. (2005). Bodily communication in musical performance. <i>Musical communication</i>, 215-237.</li> <li>• Welch, G. F. (2005). Singing as communication. <i>Musical communication</i>, 239-259.</li> <li>• Hargreaves, D. J., MacDonald, R., &amp; Miell, D. (2005). How do people communicate using music. <i>Musical communication</i>, 1-25.</li> <li>• Lipscomb, S. D., &amp; Tolchinsky, D. E. (2005). The role of music communication in cinema. <i>Musical communication</i>, 383-404.</li> <li>• Swaine, J. S. (2014). Musical communication, emotion regulation and the capacity for attention control: A theoretical model. <i>Psychology of Music</i>, 42(6), 856-863.</li> <li>• Malloch, S. E., &amp; Trevarthen, C. E. (2009). <i>Communicative musicality: Exploring the basis of human companionship</i>. Oxford University Press.</li> <li>• MacDonald, R., Kreutz, G., &amp; Mitchell, L. (Eds.). (2013). <i>Music, health, and wellbeing</i>. Oxford University Press.</li> </ul>