

## Syllabus

### Course description

<b>Course title:</b>	<b>Ethnomusicology</b>
<b>Course year:</b>	First Year, Master in Musicology
<b>Semester:</b>	Second Semester
<b>Course code:</b>	54001
<b>Scientific sector:</b>	L-Art/08
<b>Lecturer:</b>	Raschieri Guido Battista
<b>Module:</b>	-
<b>Lecturer other module:</b>	-
<b>Credits:</b>	6 CFU
<b>Total lecturing hours:</b>	30
<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 regulations
<b>Teaching language:</b>	English
<b>Propaedeutic course:</b>	none
<b>Course description:</b>	The course aims to guide the student to a complex reading of the concept of soundscape; it will provide an overview about the stages of development, debate and reinterpretation of the object of study and it will promote an autonomous reflection on the relationships between subjects, sounds and environments.
<b>Specific educational objectives:</b>	
<b>List of topics covered:</b>	<ul style="list-style-type: none"> <li>- The genesis and the first experimental theorization of the concept of soundscape</li> <li>- The survey of acoustic environments, the sound mapping, the acoustic ecology</li> <li>- Soundscape projects and sound art</li> <li>- Philosophical discussions and alternative methodologies to the idea of soundscape</li> <li>- Anthropology of sound, acoustemology, field recording and soundscape composition</li> <li>- An ethnomusicological experience: The Museo del Paesaggio Sonoro di Riva presso Chieri</li> </ul>
<b>Teaching format:</b>	Lectures and workshop activities
<b>Learning outcomes:</b>	<p>At the end of the course the students will be able to:</p> <ul style="list-style-type: none"> <li>- expose the fundamental lines of research and interpretation of the subject</li> <li>- demonstrate a knowledge of some relevant ethnomusicological answers to the question</li> <li>- explain the results of personal theme itineraries and in-depth analyses agreed with the professor</li> <li>- ideate personal projects of research on the soundscape</li> <li>- apply in a professional context the awareness of a plural view on the same concept</li> </ul>

<b>Assessment:</b>	Lectures and workshop activities.
<b>Evaluation criteria and criteria for awarding marks:</b>	<p>Oral exam.</p> <p>The exam aims to verify the achievement of the educational objectives, from the knowledge of the theoretical bases provided during the course, to the acquisition of active analytical faculties.</p>
<b>Required readings:</b>	<ul style="list-style-type: none"> <li>- Raymond MURRAY SCHAFER, The Tuning of the World, New York 1977, Knopf (Recent edition: The soundscape: our sonic environment and the tuning of the world, Rochester 1994, Destiny Books; Italian edition: Il paesaggio sonoro, Milano 1985, LIM-Ricordi).</li> <li>- Lecture notes provided to the attending students during the course and available on the Moodle platform and at the Laboratorio di Filologia Musicale.</li> <li>- Steven FELD, Sound and Sentiment, Philadelphia 1982, University of Pennsylvania Press (Italian edition: Suono e sentimento, Milano 2009, Il Saggiatore).</li> <li>or</li> <li>- Guido RASCHIERI, Guida al Museo del Paesaggio Sonoro (forthcoming).</li> </ul> <p>[The study of one of the last two books completes the program for the students who won't able to attend the course].</p>
<b>Supplementary readings:</b>	The course provides for the possibility of activation of traineeships, workshops, seminars and educational trips. For further information, please contact the teacher, Prof. Guido Raschieri.