

## PERCORSO INTERDISCIPLINARE STORIA DELLA MUSICA IN INGLESE

breve descrizione

Destinatari: classe 3 Liceo Musicale

Obiettivi:

- realizzare un percorso interdisciplinare con Storia della Musica che:
  - > offra agli studenti la possibilità di acquisire/affinare il linguaggio specifico in lingua inglese di una materia d'indirizzo, quale Storia della Musica;
  - > renda gli studenti autonomi nell'attività di ricerca delle informazioni attingendo a varie fonti, inizialmente indicate dagli insegnanti;
  - > promuova le competenze coinvolte nel lavoro di gruppo;
  - > renda gli studenti disinvolti nell'utilizzo della piattaforma Google Suite;
  - > li abitui alla realizzazione di presentazioni interessanti ed efficaci e ad esprimersi in lingua straniera in maniera chiara.

Durata: secondo periodo

Svolgimento:

Fase 1 - ISTRUZIONI - Secondo le indicazioni fornite dalla docente di Storia della Musica, la classe viene suddivisa in quattro gruppi, uno per ogni macro-argomento indicato. Ad ogni gruppo viene fornito l'elenco delle pagine del libro di Storia della Musica che riguardano l'argomento assegnato. Viene inoltre fornito materiale in lingua inglese tratto da libri di History of Music ed una sitografia di riferimento utile per iniziare la ricerca.

Fase 2 - ATTIVITÀ IN CLASSE - I gruppi svolgono una sessione di ricerca a scuola, presso il laboratorio di informatica, per iniziare a preparare i documenti di Google condivisi sui quali potranno continuare a lavorare anche a distanza (vedi Allegato1)

Fase 3 - ATTIVITÀ IN AUTONOMIA - Vengono date tutte le indicazioni utili alla costruzione di una presentazione PowerPoint e per la produzione di una scheda testo che servirà alla classe per il ripasso in previsione della verifica finale. Tutti i documenti prodotti dai gruppi devono essere condivisi con l'insegnante e con la classe. (vedi Cartella HMLavori degli studenti contenente alcuni esempi)

Fase 4 - VERIFICA ORALE - Viene predisposto un calendario delle presentazioni. Gli studenti vengono valutati sulle competenze di speaking (indicatori: fluenza, pronuncia, correttezza, rispetto delle indicazioni). I compagni vengono invitati a prendere appunti e a chiedere chiarimenti. (vedi Allegato2)

Fase 5 - PREPARAZIONE ALLA VERIFICA SCRITTA - Attraverso un testo che contiene le linee guida, gli studenti vengono indirizzati ai punti focali sui quali prepararsi per affrontare al meglio la verifica scritta. L'invito è di utilizzare tutto il materiale raccolto (appunti personali, materiali condivisi ecc.) e di esercitarsi a produrre un breve testo per ciascuno degli argomenti. (vedi Allegato3)

Fase 6 - VERIFICA SCRITTA - Questionario con domande aperte su tutti gli argomenti trattati. Gli studenti devono rispondere ad almeno due quesiti per ciascun argomento e

vengono valutati sia in Lingua Inglese - sulle competenze di writing (indicatori: uso della lingua, correttezza della lingua, produzione) con penalità previste per risposte mancanti (-0,25 per ogni risposta mancante) e bonus per risposte a domande aggiuntive (+0,125 per ogni risposta aggiuntiva corretta) - che in Storia della Musica (contenuti). (vedi Allegato4 e Allegato5)

Allegato1

***HISTORY OF THE MUSIC***  
**a Non Exhaustive SITOGRAPHY**

[https://en.wikipedia.org/wiki/History\\_of\\_music](https://en.wikipedia.org/wiki/History_of_music)

<https://method-behind-the-music.com/history/history/>

<http://www.infoplease.com/ipea/A0151192.html>

<http://www.ipl.org/div/mushist/>

<http://www.historyworld.net/wrldhis/PlainTextHistories.asp?historyid=ab42>

<http://webpages.shepherd.edu/BREICH01/>

<http://www.musicmap.info/>

<https://www.gilderlehrman.org/history-now/2012-07/music-and-history-our-times>

**Dictionaries**

<http://dictionary.onmusic.org/terms/2488-partition>

[http://www.oxfordmusiconline.com/public/book/omo\\_t237](http://www.oxfordmusiconline.com/public/book/omo_t237)

<http://www.musicoutfitters.com/music-dictionary-a.htm>

## Allegato2

3P 16/17- 2nd Term Presentations List (History of Music)		
	Name	Topic
1		The Madrigal
		- Claudio Monteverdi (16th century)
		- Carlo Gesualdo (17th century)
		(Testo "Storia della Musica" pp. 219,228)
2		The Frottola
		- Josquin Desprez
		- Clément Janequin
		(Testo "Storia della Musica" pp. 200,203,207)
3		The Carnascialesco Songs or Carnival Songs
		- the Intermedi
		- the carnascialesco songs
		(Testo "Storia della Musica" pp. 282,285)
4		The birth of Opera
		- the first operas accompanied by music
		- Monteverdi's Orpheus
		(Testo "Storia della Musica" pp. 306,313)

Written test 28/04 (about all the topics presented during classes by the different groups)

Materials:

- Your book of “Storia della Musica”
- Photocopies from “History of Music” Ed.DK
- Internet

Procedure:

In your group, starting from your text book “Storia della Musica”, the given photocopies and using information and vocabulary found on the net, prepare a good summary about your topic. Then put it on slides (no wide texts but lists, short sentences and pictures, even videos or mp3 are well accepted in order to support your presentation) and get ready to present your project to the class in a fluent English (do not read your slides).

Learning environment:

- classroom
- ICT lab
- Drive
- home

PLEASE DO SHARE YOUR SLIDES WITH YOUR TEACHER.

Allegato3

### **3P HISTORY OF THE MUSIC/ENGLISH**

#### **Progetto interdisciplinare**

#### **LINEE GUIDA PER PREPARAZIONE AL COMPITO SCRITTO IN LINGUA INGLESE**

Rispetto alle quattro sezioni in cui si suddivide il progetto, siete invitati a prepararvi utilizzando il vostro libro di testo Storia della Musica (le pagine di riferimento sono indicate), gli appunti presi in classe ed il materiale condiviso.

#### **Section 1.**

The Madrigal - Claudio Monteverdi (16th century) - Carlo Gesualdo (17th century)

(Testo "Storia della Musica" pp. 219,228)

- **Periodo e zona di diffusione**
- **Concetto di "madrigale cromatico"**
- **Caratteristiche dei libri di madrigali di Monteverdi**
- **La figura di Carlo Gesualdo**
- **Caratteristiche dei libri di madrigali di Gesualdo**

#### **Section 2.**

The Frottola - Josquin Desprez - Clément Janequin

(Testo "Storia della Musica" pp. 200,203,207)

- **Il termine "frottola"**
- **Caratteristiche della frottola**
- **"El grillo è buon cantore" di Josquin Desprez, temi e caratteristiche**
- **"Le chant des oiseaux" di Clement Janequin, temi e caratteristiche**

#### **Section 3.**

The Carnascialesco Songs or Carnival Songs - the Intermedi - the carnascialesco songs

(Testo "Storia della Musica" pp. 282,285)

- **Periodo di sviluppo, origine e tipo di composizione degli Intermedi**
- **Tipo di musica eseguita negli Intermedi**
- **Apparato scenografico degli Intermedi fiorentini**
- **Tipo di composizioni dei Canti carnascialeschi**
- **Contributo di Lorenzo il Magnifico allo sviluppo di questa forma musicale**
- **Motivo della condanna e dell'abbandono dei Canti carnascialeschi**
- **Le Mascherate nell'opera**

#### **Section 4.**

The birth of Opera - the first operas accompanied by music - Monteverdi's Orpheus

(Testo "Storia della Musica" pp. 306,313)

- **Nascita e sviluppo dell'opera in musica anche relativamente al periodo storico e all'ambiente culturale.**
- **La Camerata de' Bardi**
- **Prime opere musicali scritte**
- **L'Orfeo di Claudio Monteverdi**
- **"stile recitativo" e "pezzi chiusi"**

Allegato4

Name:.....

Class: .....

Surname: .....

Date: .....

## **HISTORY OF MUSIC IN ENGLISH**

written test

Questionnaire: please answer at least two questions per each section

### Section 1.

- a. What is the historical period and the Italian area in which the madrigal had its greater diffusion?
- b. What do we mean for "chromatic madrigal"?
- c. Which are the main features of the first four books of Madrigals by Monteverdi?
- d. Which are the main features of the last four books of Madrigals by Monteverdi?
- e. Who was Carlo Gesualdo and how his kind of life had an influence on his compositions?
- f. Which are the main characteristics of the first two books of madrigals composed by Gesualdo?
- g. Which are the main characteristics of the third and fourth books of madrigals composed by Gesualdo?
- h. Which are the main characteristics of the last two books of madrigals composed by Gesualdo?

### Section 2.

- a. What's the meaning of the word "frottola"?
- b. Which are the main features of the "frottola" as musical genre?
- c. What does "El grillo è buon cantore" by Josquin Despres deal with?
- d. Which are the main musical characteristics of this composition?
- e. What is the topic dealt in "Le chant des oiseaux" by Clément Janequin?
- f. Which are the main musical characteristics of this composition?

### Section 3.

- a. When did the "Intermezzi" develop?
- b. What kind of compositions are they and where do they come from?
- c. What kind of music was played in the "Intermezzi"?
- d. What was the theatrical apparatus established for the Florentine Intermezzi?
- e. What kind of compositions are the Carnascialesco songs?
- f. In what way did Lorenzo the Magnificent favoured the development of this musical form?
- g. Why the Carnascialesco songs were condemned and abandoned?
- h. What do we mean for "Masquerades" in the Opera genre?

### Section 4.

- a. In which historical period was the Opera born and how it develops?
- b. What is the cultural context in which the first examples of Opera could appear?
- c. What is the "Camerata de'Bardi"?
- d. Which are the first written operas and what are the names of their authors?

- e. Make a short summary of the plot of Monteverdi's Orpheus.
- f. When was this opera performed for the first time and where?
- g. Explain the meaning of the expressions "recitative style" and "pezzo chiuso"?
- h. What musical instruments are used in this Opera?



## Allegato5

## GRIGLIA DI VALUTAZIONE

nome	lingua uso (1-2-3)	lingua corrett ezza (1-2-3)	produzion e (1-2-3- 4)	penalità - 0,25 per ogni risposta mancant e	bonus +0,125 per ogni risposta in più	Totale	VOTO Inglese
	2,5	1	4		(+3) + 0,375	7,875	8
	2	1	3		(+3) + 0,375	6,375	6,5
	2	1	3,5		(+3) + 0,375	6,875	7
	3	3	3,5		(+3) + 0,375	10,5	10
	3	2	3,5		(+1) +0,125	8,625	9-
	2	1,5	3,5		(+1) +0,125	7,125	7+
	2	2	3,5	(-2) -0,5	(+4) +0,500	7,5	7,5
	2,5	1	3		(+2) +0,250	6,75	7-
	2,5	1	3,5		(+4) +0,500	7,5	7,5
	2,5	0,75	4		(+10) +1,250	7	7
	3	2	4		(+2) +0,250	9,25	9+
	3	2	3,75		(+2) +0,250	9	9
	3	2,5	3,25		(+2) +0,250	9	9
	2	1	3		(+1) +0,125	6,125	6+
	2	2	4		(+1) +0,125	8,25	8+
	3	2,5	3,25	(-1) - 0,125		8,5	8,5
	2	2	2,75	(-4) -1		5,75	6-
	2	3	2,5			8	8
						assente	

## Allegato 6 - ALCUNI MATERIALI PRODOTTI DAGLI STUDENTI

### THE MADRIGAL IN THE SECOND HALF OF XVI CENTURY

During the first years of the century, madrigal became popular in the northern part of Italy, especially in Venice. Here the madrigal acquires some contrapuntal elements that characterised the Flemish music.

In 1544 Cipriano de Rore wrote “il primo libro dei madrigali”, thanks to the invention of the printing the madrigal becomes famous in every part of Italy. Now Italian composers write some madrigals, for example Giovanni da Palestrina, Luca Marenzio, Gesualdo da Venosa and CLAUDIO MONTEVERDI.

Claudio Monteverdi starts his career when he was very young. In 1590 he starts working for Vincenzo Gonzaga, in Mantua. This city is an important cultural pole and Monteverdi will be working in Mantua since 1612, when Vincenzo Gonzaga died. After working in the Gonzaga court, in 1613 he obtains a job in Venice in the Saint Marcus basilica. Venice is the most cosmopolitan city in Italy: Monteverdi starts to write some sacral music: his music has no more the aim of entertaining courtly people.

During his life he composed eight madrigal books, from 1587 to 1638. They embrace a large historical period. Thanks to this we can see the evolution of the Monteverdi's composite style and also the evolution of the madrigal. We can discriminate some important books that Monteverdi composed:

- The first (1587) contains only 5 madrigal voices, which are characterised by “madrigalismi” and the alternation of isorhythmic and omorhythmic sections.
- The fifth, where Monteverdi speaks about a “seconda prattica”: he introduces a new way of thinking the connection between text and music. He supposes that music has to follow and sustain the meaning of the words. In this compilation of madrigals Monteverdi introduces the “continuo” (the accompaniment of an instrument).
- The sixth (1614) is the first composed in the period of Venice.
- The seventh, which contains lots of musical forms in vogue at Monteverdi's epoque. All the texts come from cultured poems, composed by Torquato Tasso and some other literary men.
- In the eighth book the composer introduces the “concitato” style. This style is invented by Monteverdi and his intention was creating a way to represent the feeling of wrath. It's characterised by a sequence of lots of semiquavers.

One of the most famous Monteverdi's madrigal is «Ecco mormorar l'onde», which is contained in the second book, published in 1590, in Ferrara. It's based on «liriche d'amore» di Torquato Tasso and it's a poetic madrigal, with an idyllic and descriptive content. It's characterised by the use of some traditional madrigal elements, such as madrigalismi and counterpoints.

We may divide this composition in 4 parts of three verses each:

1. It describes the awakening of the nature at dawn. The low-pricked voices (tenor, altus and bassus) represent the darkness and the repetition of the notes creates a waiting atmosphere. There's a change at bat 7, where according to the sheet (the voices say the Italian word “aura”) the music proceeds with some wide notes.

2. This part describes the twittering of the birds: the high-pitched voices prevail and there is an aerial atmosphere. Altus and quintus are the two most important voices in this section of the madrigal.
3. The third part is characterised by a dense and polyphonic intertwinement of the voices that proceed in couples.
4. The last part may be divided into three parts. The first is similar to the third section of the madrigal, the second has an imitation proceeding and the last proceeds with some wide notes.

## INTERMEDY

Since the 15<sup>th</sup> century it was customary to fill the breaks and waiting pauses between the acts of a tragedy or a comedy with a song or a hymn. It was a ploy to regale the audience. In the 16th century, these short musical moments expand and enhance in terms of choreographic and scenic artists and become the privileged place of spectacular trials.

We are talking of the intermedii, theatrical genre that the Renaissance courts set up especially at weddings, baptisms and official visits. Weddings in ruling families and similar state occasions were the usual occasion for the most lavish intermedii, in cities such as Florence and Ferrara. Some of the best documentation of intermedii comes from weddings in the Medici family, in particular the 1589 Medici wedding.

The intermedio (also intromessa, introdotto, tramessa, tramezzo, intermezzo), in the Italian Renaissance, was a theatrical performance or spectacle with music and often dance which was performed between the acts of a play to celebrate special occasions in Italian courts. It was one of the important predecessors to opera, and an influence on other forms like the English court masque.

The staging was particularly ingenious and cared for the intermedio, in fact, in addition to make use of the best singers, poets and musicians, he had to be especially spectacular: it boasted sophisticated plastic-pictorial figures, magnificent openings of heaven or fabulous characters that emerged from the stage unexpectedly.

The number of intermediates for each theatrical performance ranged from four to six: four were inserted between the five acts of the play and often there was an added one at the beginning, in the prologue function, and one at the end.

stage action, mimed or danced, was accompanied by music and was independent of the comedy storyline in which it was inserted.

Most of the music for intermedii was taken from frottolistic repertoire or sometimes from that of madrigals. an example may be represented by those inserted between the acts of "Clizia" of Macchiavelli. In this case polyphonic madrigals on texts Machiavelli with music by Philippe Verdelot were executed.

In particular, in Florence, the Medici dynasty made the theatre a valuable "instrumentum regni" and put special attention and care in setting intermedii; it is notable that many of these shows and detailed chronicles remained because the clients wanted to leave memory to contemporaries and successors.

In the case of the marriage of Cosimo and Eleonora of Toledo in 1539 the music was composed by Francesco Corteccia that proved particularly adapt in coating each intermedio of musical compositions that varied for vocal and instrumental ensembles: from the songs for

voice and instruments to those for voices .

In 1589 a magnificent intermedy was set up for the comedy " The pilgrim " made by Gerolamo Bargagli. The show, with its predilection for the theatrical illusion and the simultaneous presence of different natural environments, brought to the scene the effects of music and rhythm in the world and, using the Pythagorean and Platonic theories, were represented the four elements (water, fire, wind and earth).

The great magnificence of the show was due to a special occasion: the marriage of Ferdinand I de 'Medici and Christine of Lorraine.

"The pilgrim " was also the occasion to inaugurate the Medici theatre in the Uffizi, nowadays lost.

Intermedi were written and performed from the late 15th century through the 17th century, although the peak of development of the genre was in the late 16th century. After 1600 the form merged with opera, for the most part, though intermedi continued to be used in non-musical plays in certain venues (for example in academies), and also continued to be performed between the acts of operas.

ESEMPIO DI PRESENTAZIONE PPT

<https://docs.google.com/presentation/d/1nJ8RjkbFMPvi0TCPhk8Od9Uab7DEAk3W6L4aSaH6Nn8/edit#slide=id.p3>