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## **Teach Mob – Visiting Professors**

### **Academic year 2015/2016**

<b>2<sup>nd</sup> term</b>
<p><b>COURSE TITLE</b> <b>Semiotics of Music</b></p>
<p><b>Scientific area</b> <b>Semiotics; Musicology; Media Studies; Cultural Studies</b></p>
<p><b>Department of Philosophy and Educational Sciences</b></p>
<p><b>Language used to teach</b> <b>English</b></p>
<p><b>Course summary</b> The course intends to provide a number of methodological and theoretical tools for semiotic analysis of musical phenomena, from the points of view of composition, performance, listening practices and cultural context. Different schools of semiotics shall be explored and applied, including Gino Stefani, Philip Tagg, Eero Tarasti, Robert Hatten, and several others. Topics of the course include: 1) Definition of "music" within the semiotic perspective, 2) Main semiotic theories applied to musical analysis, 3) Musical competence, 4) Semiotic mapping of musical phenomena, 5) Music's intertextuality, multimediality and multimodality, 6) Music and cultural context; 7) Key-questions in musical discourse ("authenticity", "popular", "performance", etc.), 8) Music, media and new media; 9) Music and audiovisual representation; 10) Selected case-studies based on the students' individual research.</p>
<p><b>Learning objectives</b> 1) The students shall acquire fundamental knowledge of musical semiotics, understand the development of the field and its connection to other fields of musical analysis, becoming able to map/structure musical phenomena accordingly. 2) They shall be able to analyse and critically assess musical material within semiotic paradigms 3) They shall understand the elements of intertextuality, multimediality and multimodality of music, acquiring the skills to approach it in an interdisciplinary sense. In particular, they shall develop familiarity about the various relationships entertained between music and the diverse media (music videos, music-related internet devices, documentaries, visual music, etc.) 4) They shall understand the transformations of music as artistic activity and as industry, as a consequence of the impact of new media on society (e.g., music-making, sales, copyright...)</p>
<p><b>Tutorship activities</b> Two forms of advising activities for the students will be organized: 1) One or more collective training sessions for undergraduate candidates (e.g., a seminar on "thesis preparation"); 2) Personal consultations for students interested in pursuing a thesis on topics related to the course.</p>
<p><b>Lab activities</b> Regular lab-like activities during the lectures will include listening sessions and screenings of audiovisual material. In addition to this, those specific classes devoted to the "Critical questions in musical discourse" (see "Course summary" paragraph) will be based on techniques of creative and lateral teaching, in order to stimulate an</p>

active discussion among students (e.g., Concept Mapping, Assumption Busting, Laddering and others)

**Other activities besides the course: i.e. seminars and conferences addressed to PhD students and research fellows, dissemination conferences**

One lecture-seminar for doctoral and post-doctoral researchers, and one conference of the "popularizing science" type for a wider audience.

**Visiting Professor Profile**

The prospective Visiting Professor will have to be a leading personality in the field of semiotics. He or she shall have an international curriculum with clear evidence of positions of leadership in developing semiotic research worldwide. He or she shall be able to teach in English, with extensive experience as a Full Professor in international institutions.

Furthermore, he or she shall be endowed with specific competence in the semiotics of music, demonstrated through publications in major journals and publishing houses.

Knowledge of Italian will be an asset.

**Contact person at the Department**

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