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## TEACHING APPLICATIONS IN TWO ITALIAN PERIODICALS: *MUSICA DOCTA* AND *NUOVA SECONDARIA*

In this paper I would like to briefly introduce the structure and guidelines of a series of ‘teaching applications’ (or ‘didactic approaches,’ ‘didactic paths’; It. *percorsi didattici*) to the domain of music, which have appeared in the past few years on two Italian journals that have a wide circulation among scholars and school teachers: *Musica Docta. Rivista digitale di Pedagogia e Didattica della Musica* (<https://musicadocta.unibo.it/>), an online review on pedagogy and music didactics promoted by the Arts Department of Bologna University as well as by the cultural association “Il Saggiatore musicale”; and *Nuova Secondaria* (<http://nuovasecondaria.lascuola.it/>), a monthly magazine that exists both online and in print, published by La Scuola (Brescia). Both journals contain scholarly research in pedagogy and didactics, as well as articles by academic researchers concerning subjects that are part of the upper-secondary-school curriculum in Italy.

These journals also include sections that focus specifically on teaching applications. By ‘teaching applications’ we mean a short piece of writing that provides teachers with a series of indications and suggestions, which may help them organize didactic activities concerning a particular discipline, in our case music. Each teaching application identifies: (a) a specific topic (a significant piece or work) that we think is suited to be used in a classroom setting; (b) references to the educational goals that can be inferred from the topics themselves, alongside concise indications about possible methodological tools; (c) suggestions for didactic activities, through which teachers can organize their work; (d) possible methods for testing goal achievement; (e) potential ways to expand the teaching application itself, and potential cross-disciplinary connections.

In general, a teaching application is a working plan that has a rather fluid organization and conversational tone. It is also organized according to specific educational purposes: explicit didactic motivations; goals to be pursued starting from a specific music piece; suggestions on how to allocate activities. It can be adapted to the specific context in which each teacher operates, for instance by reformulating the proposed goals according to the pre-requisites that the students effectively possess, or by modifying the suggested activities in such a way as to make them more effective.

Most of the teaching applications published in *Musica Docta* and *Nuova Secondaria* have been developed by musicologists who work in Universities, Conservatories and Schools. Their methodological approach is based on the

work of the research group on Music pedagogy coordinated by Giuseppina La Face at Bologna University. These teaching applications show examples of how to perform a didactic transposition of musical knowledge, alternating between listening didactics, production didactics (in its three forms: performance, composition and improvisation),<sup>1</sup> and music history didactics. In some cases, they establish connections among all three transpositional practices.<sup>2</sup> A number of them emphasize the central role of listening as a privileged way to the successful comprehension of music. The ultimate goal is to gradually enable students to follow the development of a music piece in its entirety, analyze it understand its constructive processes, clearly identify focal points in its organization, and finally build a ‘mental map’ of the text, deploying strategies that can activate attention and memorization processes, and grasp its distinctive features, similarities and differences with other pieces.<sup>3</sup>

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<sup>1</sup> See C. CUOMO: “Didattica dell’ascolto e didattica della produzione musicale: ipotesi di continuità”, in *Musikalische Bildung. Erfahrungen und Reflexionen / Educazione musicale. Esperienze e riflessioni*, ed. by F. Comploi, Brixen/Bressanone, Weger, 2005, pp. 61-74; C. CUOMO - M. R. DE LUCA, “The Transposition of Musical Knowledge in Intellectual Education”, this journal, Special Issue, 2014, pp. 17-39. Examples of teaching applications based on this concept are in S. MELIS, “*Játékok* per pianoforte di G. Kurtág: il primo approccio strumentale tra esplorazione, gioco e comprensione musicale”, *Il Saggiatore musicale*, XII, 2005, pp. 147-170; C. CUOMO, “*Bambini che giocano* di Béla Batòk: dall’ascolto all’esecuzione”, *Pedagogia più Didattica*, II, n. 1, January 2010, pp. 97-107.

<sup>2</sup> See at least A. CHEGAI - P. RUSSO, “La didattica della Storia della musica”, *Il Saggiatore musicale*, XV, 2008, pp. 269-279; F. DELLA SETA, “Musica nella storia e musica come storia”, in *Educazione musicale e Formazione*, ed. by G. La Face Bianconi and F. Frabboni, Milan, FrancoAngeli, 2008, pp. 379-386; CUOMO - DE LUCA, “The Transposition of Musical Knowledge in Intellectual Education” cit.

<sup>3</sup> We owe the systematization of a modern listening didactics to the research of Giuseppina La Face Bianconi in the past few years. Drawing from the theory of the psychological organization of listening introduced by Irène Deliège, La Face Bianconi developed the notion of mental ‘map’ of a music piece: the perception of salient musical elements, referred to as *cues* and taken as key indicators, allows listeners to divide the musical material into sections, thus progressively grasping the formal architecture of a piece. Among the essays of La Face Bianconi, see the essential “Le pedate di Pierrot. Comprensione musicale e didattica dell’ascolto”, in *Musikalische Bildung. Erfahrungen und Reflexionen* cit., pp. 40-60. La Face Bianconi’s reflections address issues related to the transmission of musical knowledge, starting from the building of a specific, subject-related knowledge. At the same time, it reflects on how the teaching of music allows to activate reflective and meta-reflective processes, which can lead to aggregating, cross-disciplinary categories that are sources of interdisciplinary and cross-disciplinary knowledge. See her “Testo musicale e costruzione della conoscenza”, in *Musica Ricerca e Didattica. Profili culturali e competenza musicale*, ed. by A. Nuzzaci and G. Pagannone, Lecce, Pensa MultiMedia, 2008, pp. 11-22; “La linea e la rete. La costruzione della conoscenza in un Quartetto di Haydn”, in “*Finché non*

The sections of *Musica Docta* and *Nuova Secondaria* that are devoted to teaching applications basically share a common approach and a set of distinctive features. *Musica Docta* is a scholarly journal that deals *specifically* with pedagogy and music didactics, focusing primarily on art music (without holding prejudices against other genres and musical traditions) and discusses its transmission in the didactic experience. The teaching applications, which are inherently informative and explanatory in nature, are primarily addressed to teachers of musical subjects, and the didactic approaches they propose are sharply focused on domain-related content; at the same time, they suggest a ‘way of thinking,’ a strategy for didactic transposition, providing concrete examples of how to turn “scientific knowledge” (*savoir savant*) into “didactic knowledge” (*savoir enseigné*).<sup>4</sup>

The teaching applications on *Nuova Secondaria*, on the other hand, are designed for teachers of various disciplines taught in Italian Upper Secondary School: history, philosophy, art, literature, mathematics, physics, etc. Unlike the previous essays, they are addressed to readers who may not be musically literate, but would not dislike to get acquainted with this discipline. The music pieces and works are examined in connection with their historical-cultural context. At the same time, by illustrating at least some of the essential features of their structure, this approach gradually introduces some technical elements of the musical lexicon. Comprehension of the topics addressed is made easier by pictures, explanatory diagrams and constant reference to recordings, which may be accessed through YouTube or other web platforms.

The didactic proposals introduced in these two journals provide useful suggestions for the activities of teachers, who are daily called upon to reflect both on the choice of the contents to be introduced in the classroom, according to specific educational and didactic goals, and on the modes of their didactic transmission. In their approach, the teaching applications of *Musica Docta* and *Nuova Secondaria* differ from many other examples of similar texts

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*splende in ciel notturna face*”. *Studi in memoria di Francesco Degrada*, ed. by C. Fertonani, E. Sala and C. Toscani, Milan, LED, 2009, pp. 225-250; “Saperi essenziali e conoscenze significative: il ‘Largo concertato’ nel *Macbeth* di Giuseppe Verdi”, in *Insegnare il melodramma: saperi essenziali, proposte didattiche*, ed. by G. Pagannone, Lecce-Iseo, Pensa MultiMedia, 2010, pp. 145-173; “Testo e musica: leggere, ascoltare, guardare”, this journal, II, 2012, pp. 31-54 (<http://musicadocta.unibo.it/article/download/3239/2622>).

<sup>4</sup> See in particular Y. CHEVALLARD, *La transposition didactique: du savoir savant au savoir enseigné*, Grenoble, La Pensée Sauvage, 1985 (enlarged edition 1991). The notion is applied especially to the relationship between General didactics and Subject-related didactic approaches in B. MARTINI, “La trasposizione didattica: concetto-chiave della didattica della musica”, in B. MARTINI - C. CUOMO - M. R. DE LUCA, “Trasposizione didattica del sapere musicale: aspetti di contenuto e di metodo”, in *La musica tra conoscere e fare*, ed. by G. La Face Bianconi and A. Scalfaro, Milan, FrancoAngeli, 2011, pp. 123-156: 123-129.

published in other contexts. In Italy we have several web portals that offer blueprints and schemes for didactic activities, or 'learning units' for school teachers (you can find some examples of these on <http://www.musicberia.net>; <http://www.edumus.com>; <http://www.oradimusica.it>). Most of these approaches come from Music Didactic Schools connected to conservatories, or from groups or associations of teachers (most of them practicing musicians). These teaching applications generally focus on instrumental performance, but are often conceptually inadequate: they do not clearly state the goals they pursue, nor the motivations that underlie their choice of content; they merely report past experiences in the classroom setting, presuming that they can be taken as paradigmatic examples.

Another distinctive aspect of our teaching applications concerns authors: all texts are written by musicologists who are working on music pedagogy and didactics. Compiling a didactic path is an opportunity, even for those musicologists who are less versed in these two branches of the discipline, to confront the challenge of transmitting scientific knowledge.

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*Appendix: Teaching Applications in "Musica Docta" and in "Nuova Secondaria"*

1. *Teaching Applications in "Musica Docta" (<https://musicadocta.unibo.it/>)*

L. IZZO, "Il soggetto cavato nella *Missa Hercules Dux Ferrariae* di Josquin des Prez" (V, 2015, pp. 139-150).

P. SOMIGLI, "Il canto sospeso di Luigi Nono: un percorso didattico" (V, 2015, pp. 151-165).

M. BROGGINI, "«Take a Back Seat»: due attività per l'insegnamento della microlingua straniera" (V, 2015, pp. 167-183).

G. LA FACE BIANCONI, "Creatività e immagini in due Lieder di Schubert: un percorso didattico" (IV, 2014, pp. 57-92).

A. MACCHIA, "Noye's Fludde: l'arca come officina di musica" (IV, 2014, pp. 131-138).

G. PAGANNONE - S. CANCEDDA, "Disney spiega Bach: un percorso didattico sul Quinto Concerto Brandeburghese" (IV, 2014, pp. 139-160).

G. SEMINARA, "Per una didattica della musica del Novecento: un percorso possibile" (III, 2013, pp. 147-157).

A. SCALFARO, "Ritratto di città: Hearing, Listening, Imagining" (III, 2013, pp. 159-169).

S. RONCROFFI, "«Ecco la primavera». Francesco Landini e la ballata nel Trecento italiano" (II, 2012, pp. 95-105).

M. R. DE LUCA, "Giuditta versus Oloferne. Un percorso didattico sull'oratorio musicale" (II, 2012, pp. 107-121).

C. SINTONI, "Gesto e movimento per la comprensione musicale. Ascolto dal *Carnevale degli animali* di Camille Saint-Saëns" (II, 2012, pp. 123-139).

A. SCALFARO, "Pierrot, poeta «ebbro di luna»" (II, 2012, pp. 141-151).

F. FINOCCHIARO, "The New World. Musica e narrativa nel cinema di Terrence Malick" (I, 2011, pp. 63-69).

N. BADOLATO, "«Oh che armonico fracasso»: un percorso didattico sul *Maestro di cappella* di Domenico Cimarosa" (I, 2011, pp. 71-81).

2. *Teaching applications in "Nuova Secondaria" (<http://nuovasecondaria.lascuola.it/>)*

P. SOMIGLI, "Charles Edward Ives, la guerra e il sogno di una nazione mondiale: da *He is there!* (1917) a *They are there!* (1942)" (XXXIII, n. 7, March 2016, pp. 67-69).

- L. BIANCONI, "Il *Trovatore* di Giuseppe Verdi" (XXXII, n. 10, June 2015, pp. 56-60).
- E. PASQUINI, "Stampare musica. Una rivoluzione del secolo XVI" (XXXII, n. 9, May 2015, pp. 57-60).
- S. MELIS, "Suonare 'a singhiozzo'. *Hoquetus* per pianoforte di György Kurtág" (XXXII, n. 8, April 2015, pp. 46-50).
- S. RONCROFFI, "La ballata nel Trecento italiano. «Ecco la primavera» di Francesco Landini" (XXXII, n. 7, March 2015, pp. 49-53).
- M. T. ARFINI, "I *Papillons* op. 2 di Robert Schumann" (XXXII, n. 6, February 2015, pp. 52-55).
- A. SCALFARO, "Alla ricerca dell'infanzia perduta. *Ma mère l'oye* di Maurice Ravel" (XXXII, n. 5, January 2015, pp. 54-58).
- C. STEFFAN, "Per un ascolto della favola *Pierino e il lupo* di Sergej Prokof'ev" (XXXII, n. 3, November 2014, pp. 63-69).
- N. BADOLATO, "*La Cenerentola* di Rossini: il quadro di stupore" (XXXII, n. 2, October 2014, pp. 63-67).
- F. FINOCCHIARO, "L'interludio filmico della *Lulu* di Alban Berg" (XXXI, n. 10, June 2014, pp. 73-79).
- C. RUINI, "Ars nova. Musica e poesia nei dintorni di Dante e Boccaccio" (XXXI, n. 9, May 2014, pp. 58-62).
- A. ROCCATAGLIATI, "Vincenzo Bellini al lavoro con la poesia" (XXXI, n. 8, April 2014, pp. 55-58).
- S. LAMACCHIA, "Il *Don Giovanni* di Mozart" (XXXI, n. 7, March 2014, pp. 67-71).
- A. CHEGAI, "Socialità e individualità nel melodramma. Qualche caso pucciniano" (XXXI, n. 6, February 2014, pp. 49-53).
- P. FABBRI, "Il madrigale: quando la musica si accoppia alla poesia" (XXXI, n. 5, January 2014, pp. 54-57).
- M. R. DE LUCA, "Fra musica, letteratura e immagine. L'oratorio musicale attraverso i 'trionfi' di Giuditta" (XXXI, n. 5, January 2014, pp. 58-61).
- R. MELLACE, "D'Annunzio e la musica" (XXXI, n. 3, November 2013, pp. 51-54).
- L. BIANCONI, "Giuseppe Verdi. A duecento anni dalla nascita" (XXXI, n. 2, October 2013, pp. 53-56).
- G. LA FACE BIANCONI, "La creazione dell'*Otello* nel carteggio tra Verdi e Ricordi" (XXXI, n. 2, October 2013, pp. 57-60).