



tre giorni di scienza,
musica e apprendimento

13 - 15 gennaio 2009
trieste

la musica la musica in testa in testa



organizzatori

MIUR - Direzione generale per gli ordinamenti del sistema nazionale di istruzione e per l'autonomia scolastica
Gruppo di lavoro per lo sviluppo della cultura scientifica e tecnologica
Coeditato nazionale per l'apprendimento pratico della musica
Ufficio scolastico regionale del Friuli Venezia Giulia
Scuola Internazionale superiore di studi avanzati (SISIA)
Scienze centro immaginario scientifico
Conservatorio di musica "G. Tartini", Trieste
Istituto professionale di stato per l'industria e l'artigianato - Nonza

collaboratori

Centro Internazionale di fisica teorica "Abdus Salam" (ICTP)
Istituto professionale di stato per i servizi alberghieri e della ristorazione - Monfalcone (IG)
patrocini e sostegno
Regione Autonoma Friuli Venezia Giulia
Provincia di Trieste
Comune di Trieste

scuole del convegno

• SISIA, Aula Magna, via Deserti 2, Trieste
• ICTP, Adriatico Guesthouse, via di Grignano 7, Trieste

informazioni e iscrizioni

Ufficio scolastico regionale del Friuli Venezia Giulia
• Laura Tesbieri, tel. 040 4190293
• Marco Del Pe, tel. 040 4174336, marco.delpe@istruzione.it

Il convegno è riconosciuto ai fini dell'aggiornamento dei docenti.

A cura di Cristina Fedrigo

Laboratorio Conservatorio Tartini
La Musica in Testa, TRIESTE 2009

martedì 13 gennaio

La basi neurobiologiche dell'apprendimento
SISIA, Aula Magna

13-20
Salotti delle autorità locali e del Direttore generale per gli ordinamenti del sistema nazionale di istruzione e per l'autonomia scolastica, Carlo S. Tutta
14-16
Jacques Mehler (SISIA, Trieste)
15-20
Susan Carey (Harvard University, Usa)
16-16
Coffee break
16-16
David Klahr (Carnegie Mellon, Usa)
17-20
Pier Paolo Battaglini (Università degli studi di Trieste)
18-20
Concerto degli studenti del Conservatorio di musica "G. Tartini", Trieste

mercoledì 14 gennaio

Problemi teorici: fisica e musica
SISIA, Aula Magna

9-10
Gianni Zanarini (Università degli studi di Bologna)
9-20
Renato Rosta (Università degli studi "Federico II", Napoli)
10-10
Pietro Pantano e Eleonora Bilotta (Università della Calabria, Cosenza)
10-20
Coffee break
11-10
Marco Maria Tosolini (Conservatorio di musica "G. Tartini", Trieste)
11-20
Enzo Francescato (Conservatorio di musica "J. Tomellini", Udine) e Erica Blassi (Università degli studi di Udine)
12-10
Luigi Berlinguer (Presidente Gruppo di lavoro per lo sviluppo della cultura scientifica e tecnologica)
13-10
Buffet

Sperimentazioni pratiche: didattica tra musica e scienza
ICTP, Adriatico Guesthouse

15-10-14-15 e 16-20-17-18 • Sessioni parallele di laboratori didattici
• Per la scienza: introduzione da parte del Gruppo di lavoro per lo sviluppo della cultura scientifica e tecnologica
Laboratori a cura di:
Fondazione IRI-Città della scienza (Napoli)
Scienze centro immaginario scientifico (Trieste)
IG - Gruppo sui sistemi evolutivi dell'Università della Calabria (Cosenza)
• Per la musica: introduzione da parte del Comitato nazionale per l'apprendimento pratico della musica
Laboratori a cura di:
Conservatorio di musica "G. Tartini" (Trieste)
Scuola di musica SS/Casa della musica/Casone di Trieste/Arca Cultura (Trieste)

Performance musicale: storia di un apprendimento
ICTP, Sala Kastler, Adriatico Guesthouse

18-20
Vincenzo e l'Immaginario scientifico di Galileo Galilei
Andrea Bondani (Conservatorio di musica "Santa Cecilia", Roma)
Interpreta le opere di Vincenzo Galilei
Intervengono sul tema
Gianni Zanarini (Università degli studi di Bologna)
Pietro Greco (ICS-SISIA, Trieste)

giovedì 15 gennaio

Musica e scienza a scuola
SISIA, Aula Magna

9-10
Ugo Parrella (Direttore generale dell'Ufficio scolastico regionale del Friuli Venezia Giulia)
10-10
Silvano Tajataghe (Università degli studi di Sassari)
10-20
Sebastiano Bagnera (Politecnico di Milano)
11-10
Coffee break
11-20
Tavola rotonda:
Validità scientifica per i docenti e per i discenti di un insegnamento integrato delle Scienze
Presidente Luigi Berlinguer (Presidente Gruppo di lavoro per lo sviluppo della cultura scientifica e tecnologica)



Laboratorio del Conservatorio di Musica “Giuseppe Tartini” di Trieste

Le esperienze proposte nel laboratorio rappresentano alcuni esempi (giocati e giocosi) frutto di ricerca professionale su quanto la musica è in grado di offrire quale contesto e mezzo di educazione e formazione.

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Si tratta solo di alcuni tra i possibili ma concreti esempi per sottolineare come la necessità della risorsa musicale possa rispondere oggi alle esigenze della complessità del vivere e del sapere, e possa strutturare strumenti preziosi di sviluppo e consapevolezza.

**Vivere l'educazione
non può che significare pensare
“musicalmente” ...**

A cura di: Cristina Fedrigo
Contributi di: Sara Radin,
Maurizio Goina e Pietro Polotti,
Claudia Sedmach

**...la Musica in testa ... la musica
ovunque, comunque, per chiunque.
Cinque essenziali esperienze con la
musica come strumento di crescita**

**Lu
cuntu
nun
metti
tempu...**


**... ma
la
musica
si**



*** “Il racconto
non mette
tempo”**

**(formula usata
in Sicilia da chi
narra fiabe)**

**Se non ci
fosse il
tempo, forse
non ci
sarebbe
musica**



**Se non ci
fosse
musica,
forse non ci
sarebbero
certe
complessità**

**Se non ci
fossero certe
complessità
forse non ci
sarebbero
certi
apprendimenti**

**Forse per la
musica, per
l'educazione e la
formazione
musicali non c'è
una fine, ma
neppure un inizio:
oppure dovremmo
immaginare un
tempo senza**

Ma è semplice battere con le mani una pulsazione costante?

Che differenza fa battere le mani sulle gambe o dire a tempo "ah"?

Quando si legge suonando, come si riesce a leggere prima durante e dopo?

Ma è davvero la scrittura musicale ad essere "difficile"?

Ma non sarebbe più facile suonare leggendo una partitura dinamica?

Siamo sicuri che una performance musicale di base sia un "gioco da bambini"?

La Musica in testa... la musica “per gli occhi”: alle basi dell’ascoltare

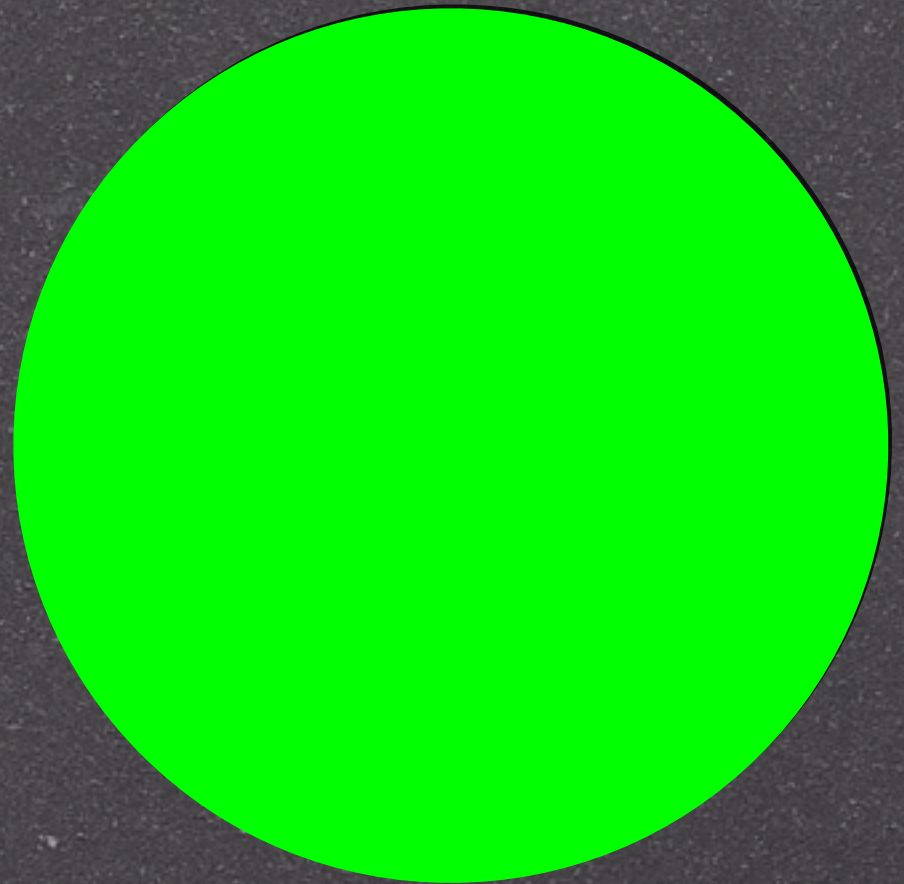
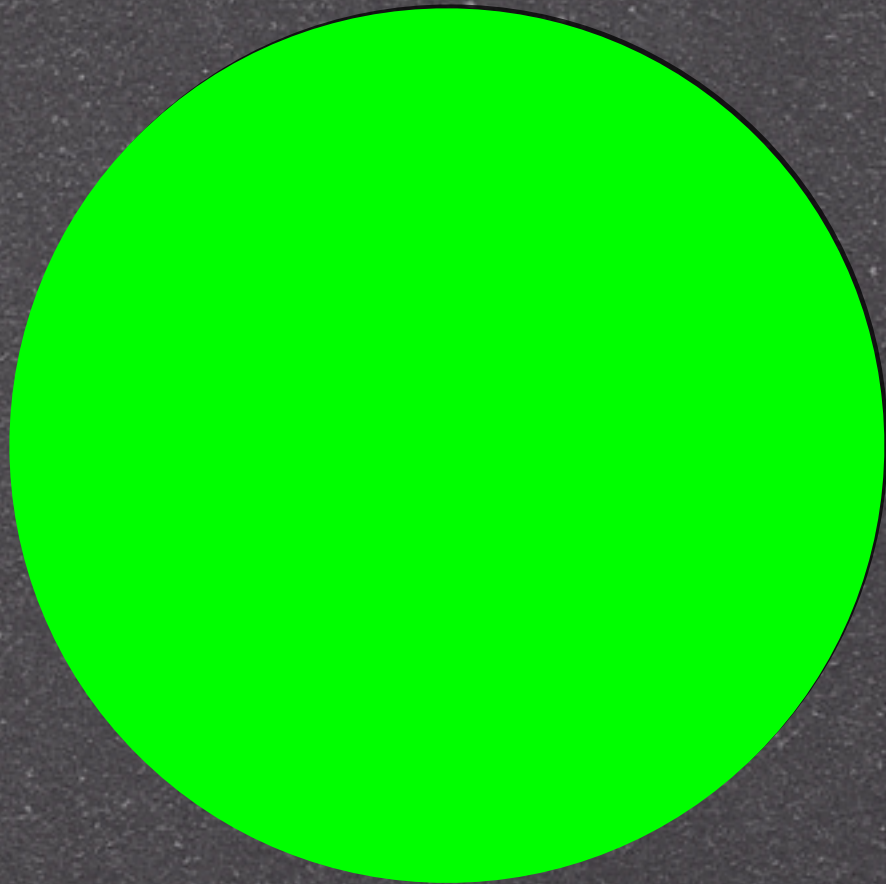
Contributi di Cristina Fedrigo

(in parte) da:

La Musica...che non si vede: trovare musica sostenibile
nelle scuole dell’infanzia e primaria

Rovigo, 25/11/2006 “MusicA scuola: primi passi in musica”,
Seminario Regionale di Formazione Aggiornamento
sull’Istruzione Musicale

**Cercate
la pulsazione costante
“ascoltando”
la sequenza che segue:
potrete eseguirla al
termine battendo le
mani**



Ora eseguite quanto segue (ma in differita)

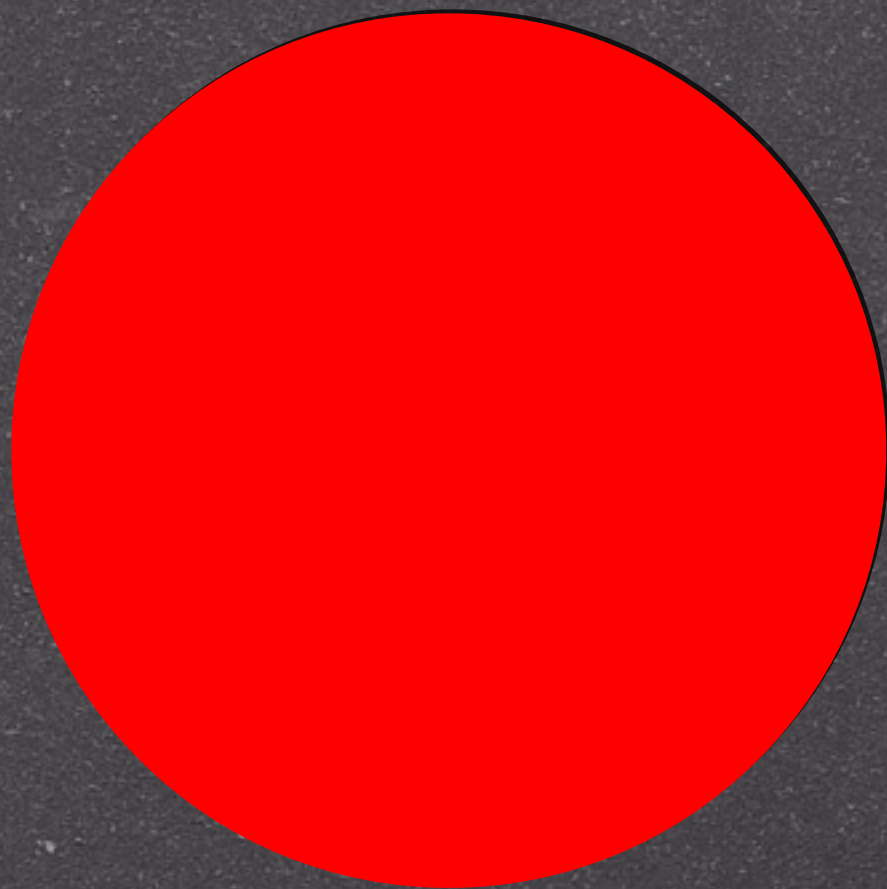
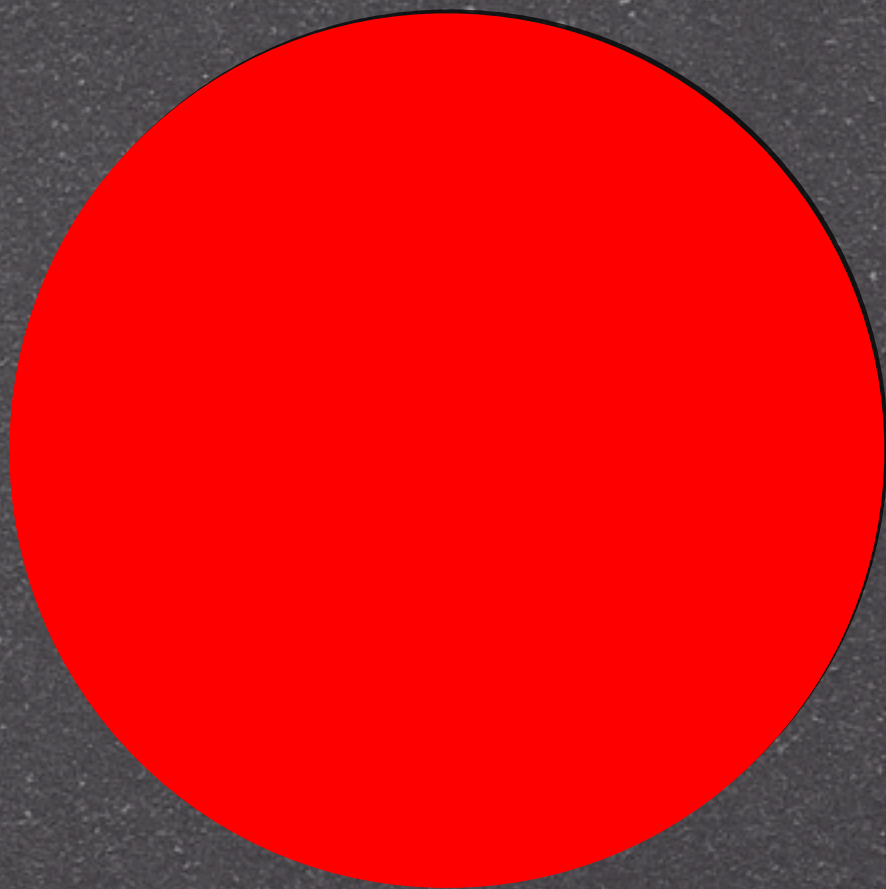
Rosso = mani

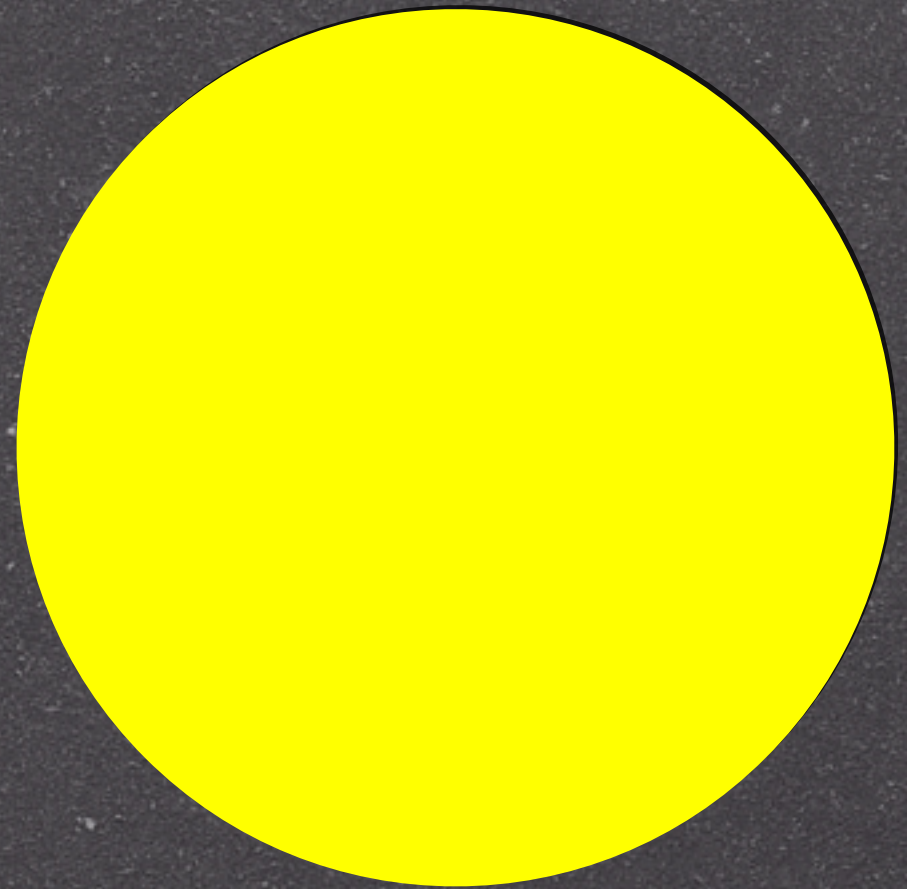
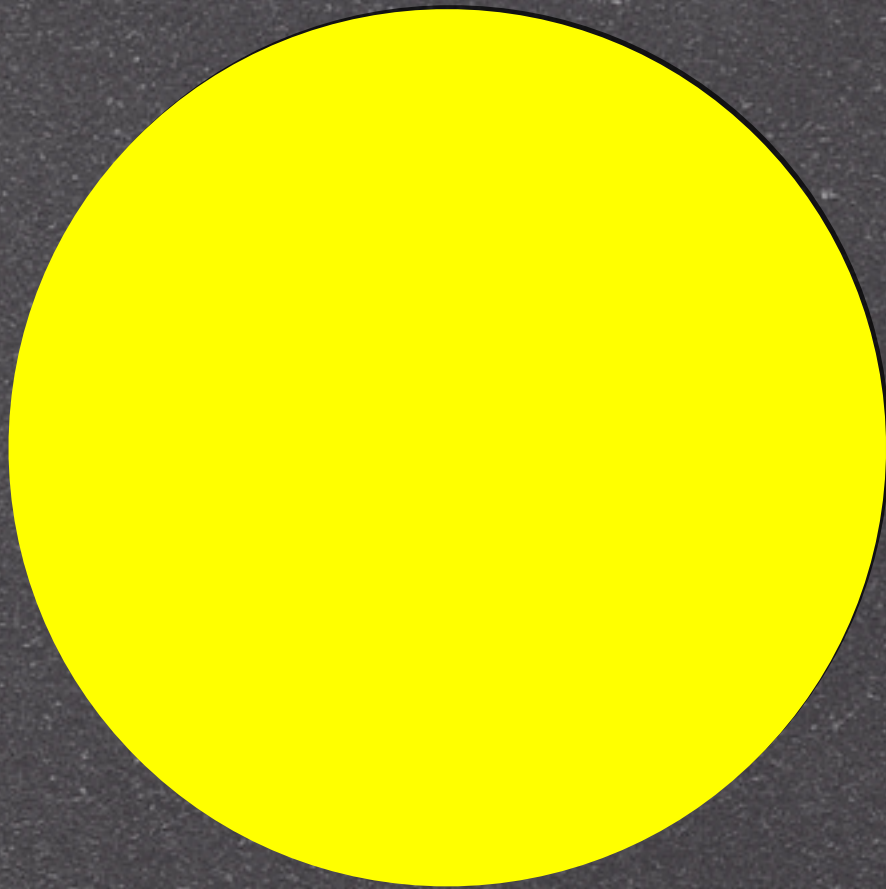
Giallo = mani sulle gambe

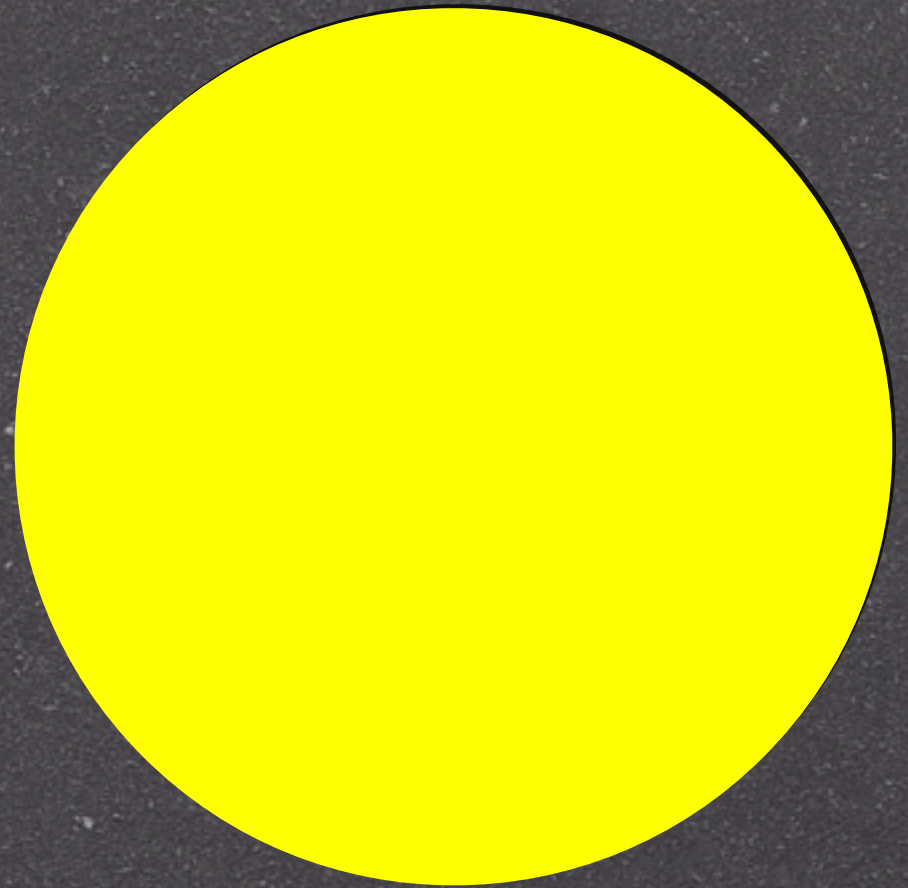
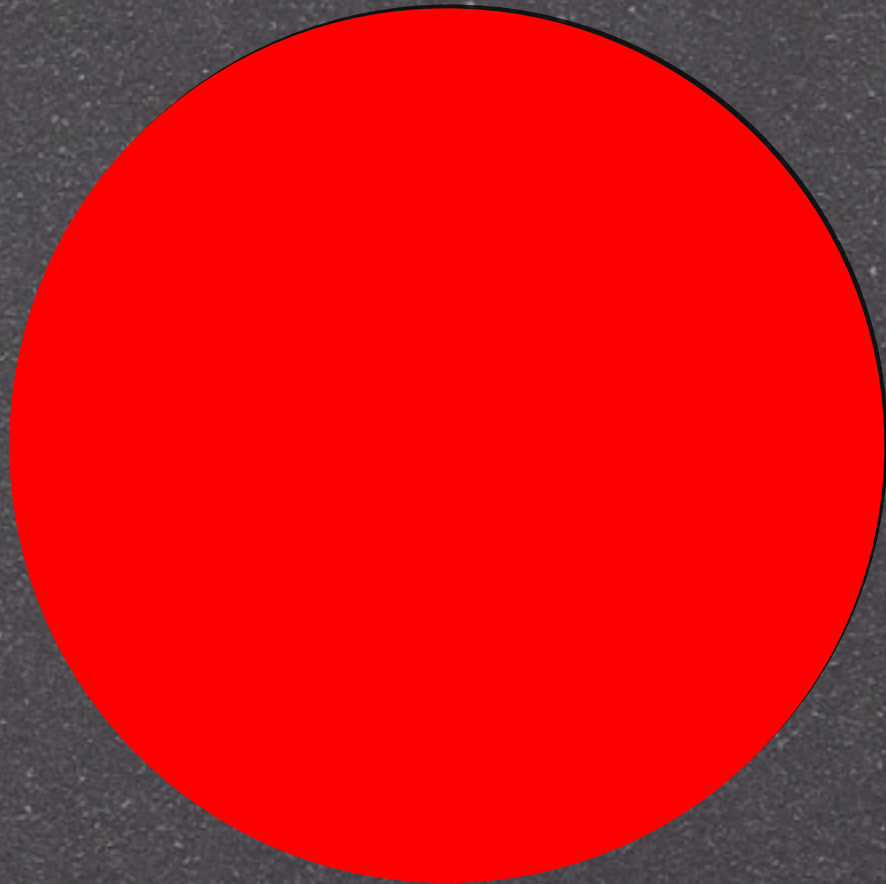
Grande = forte

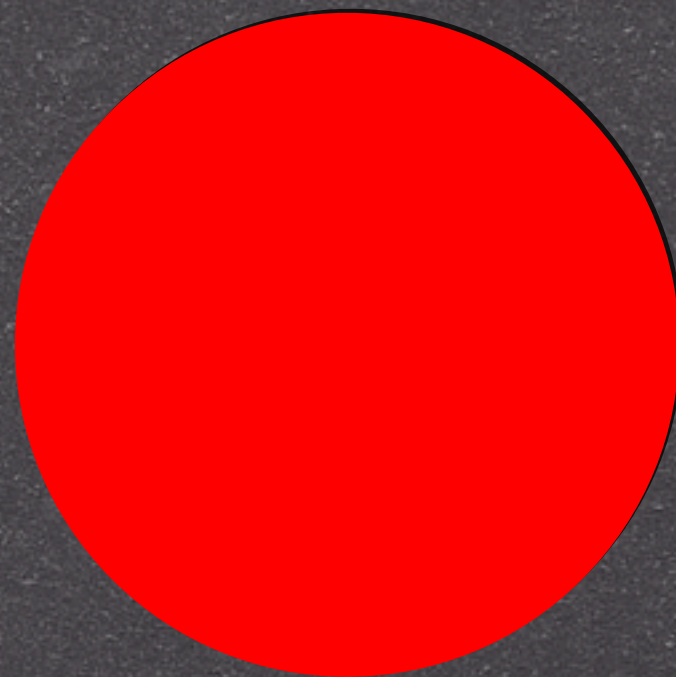
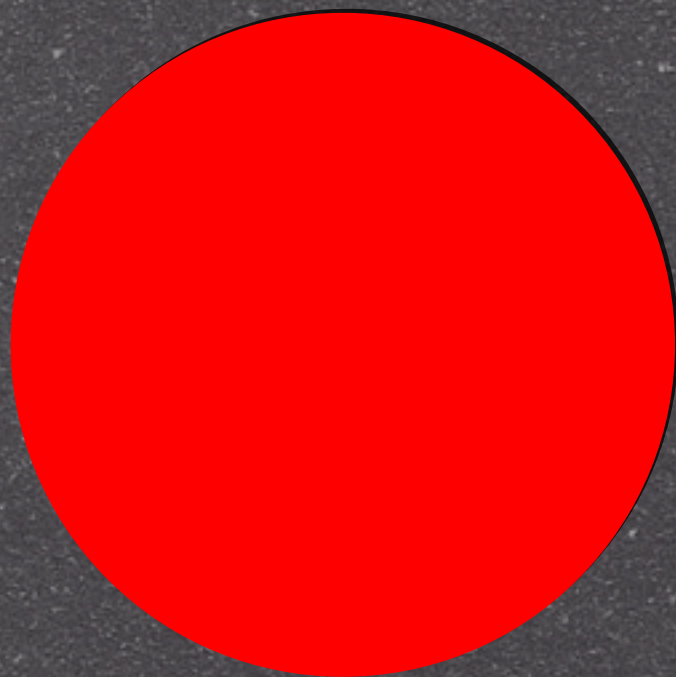
Piccolo = piano

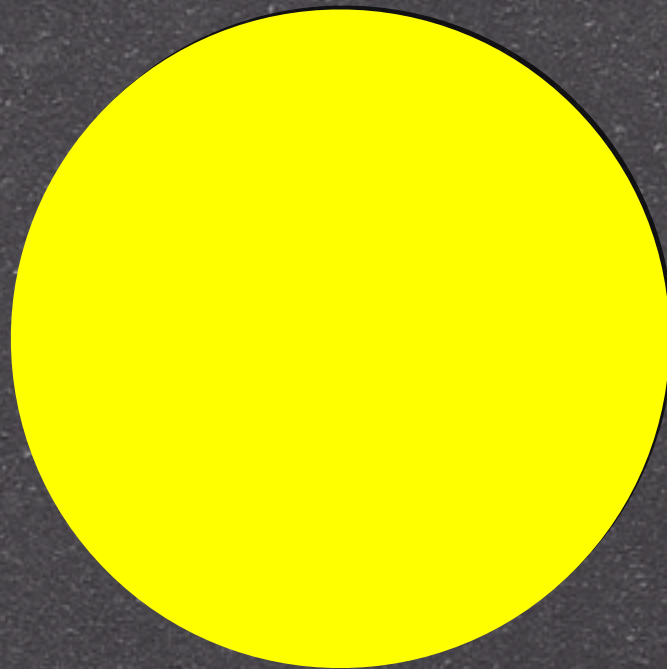
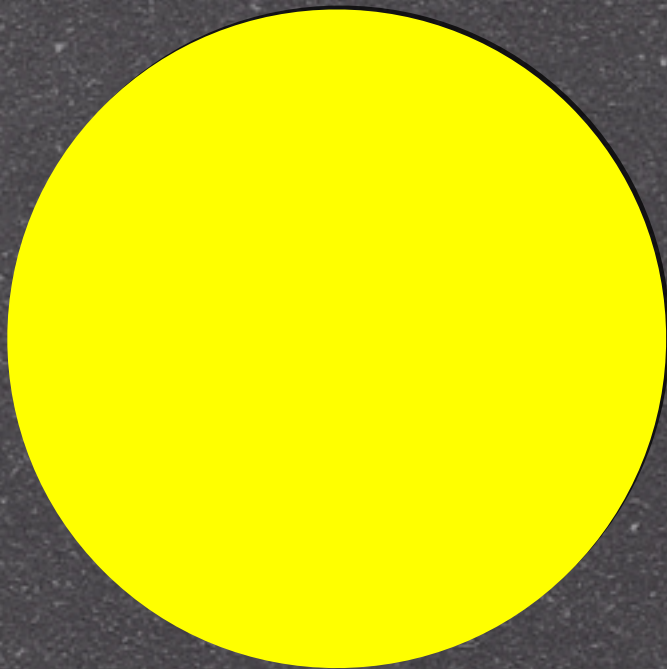
Con due, in movimento

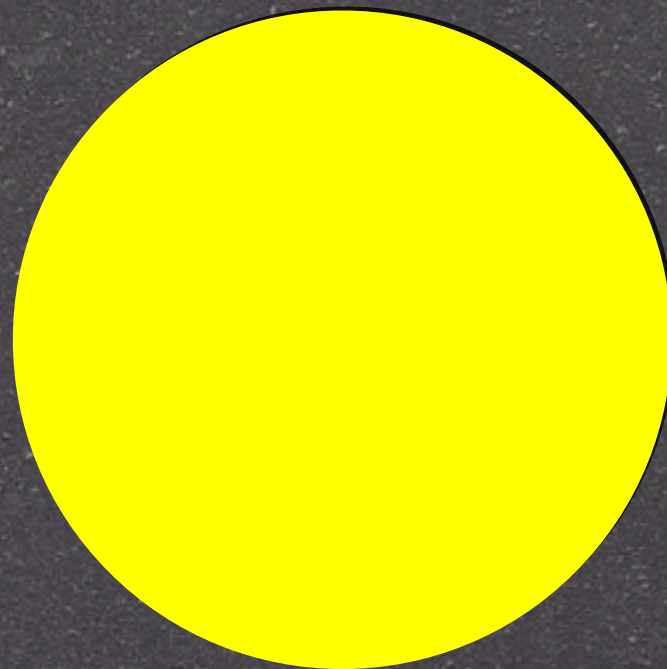
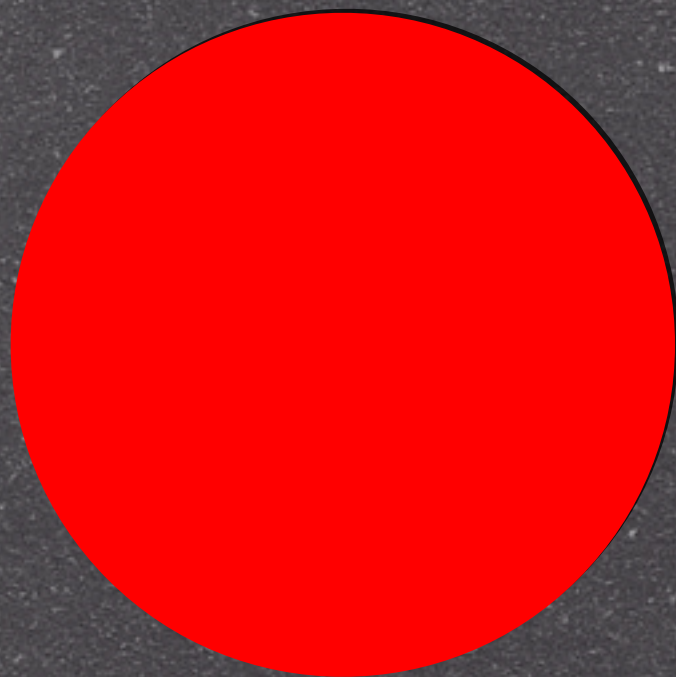


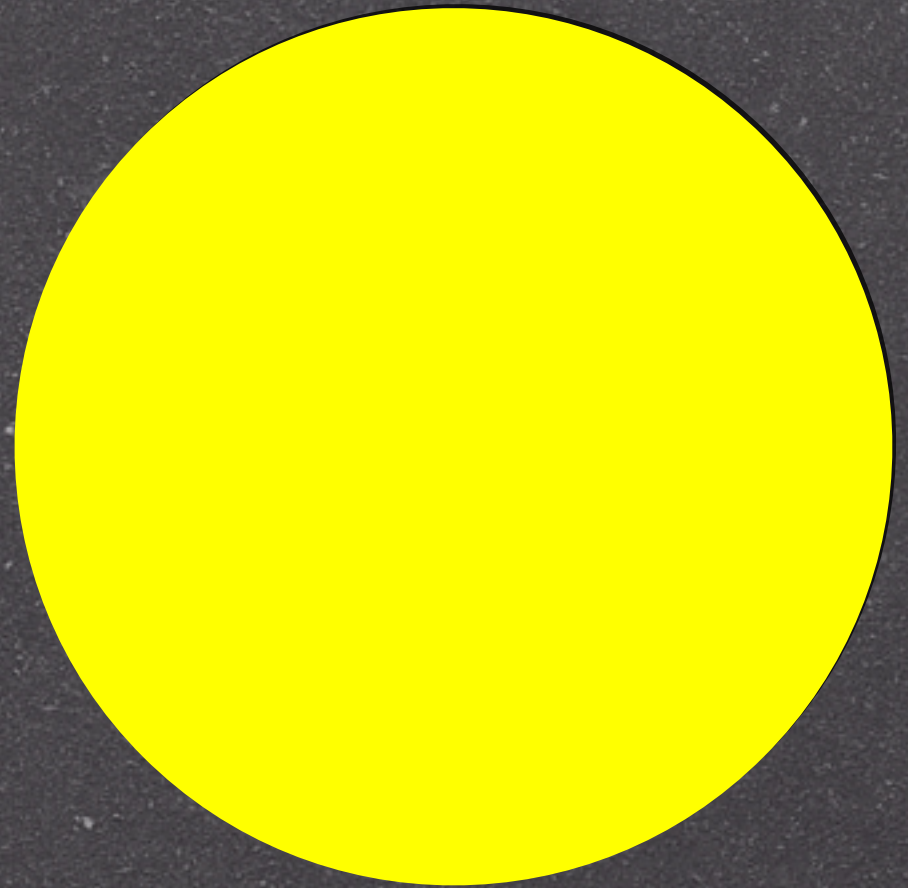
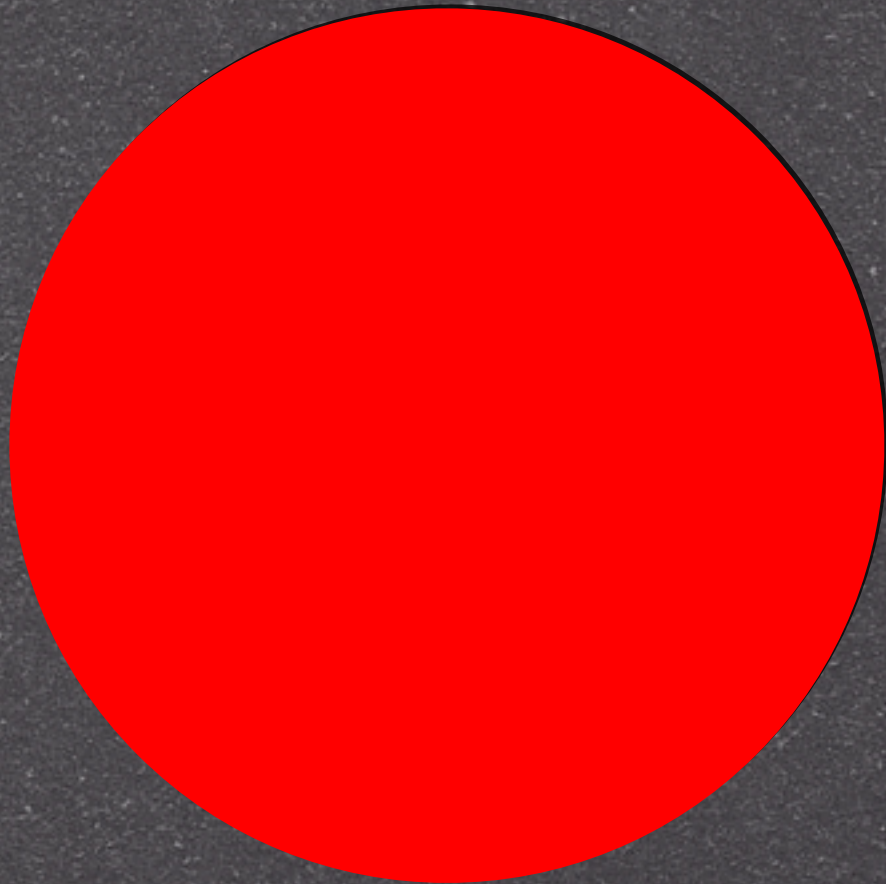


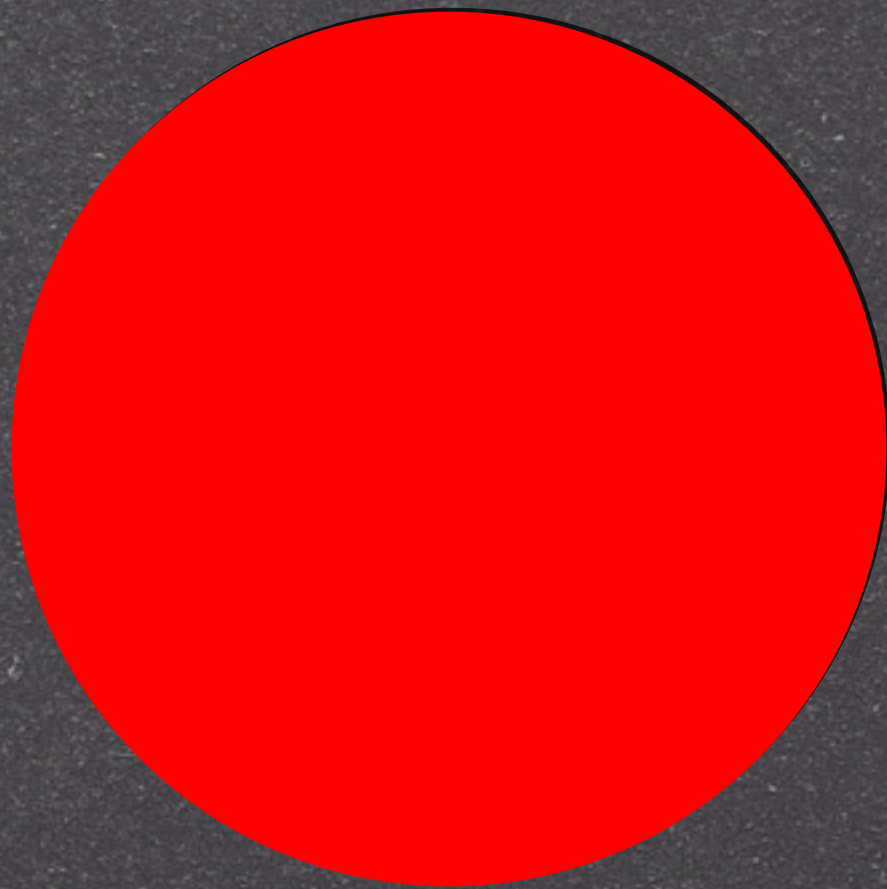












Ora eseguite quanto segue

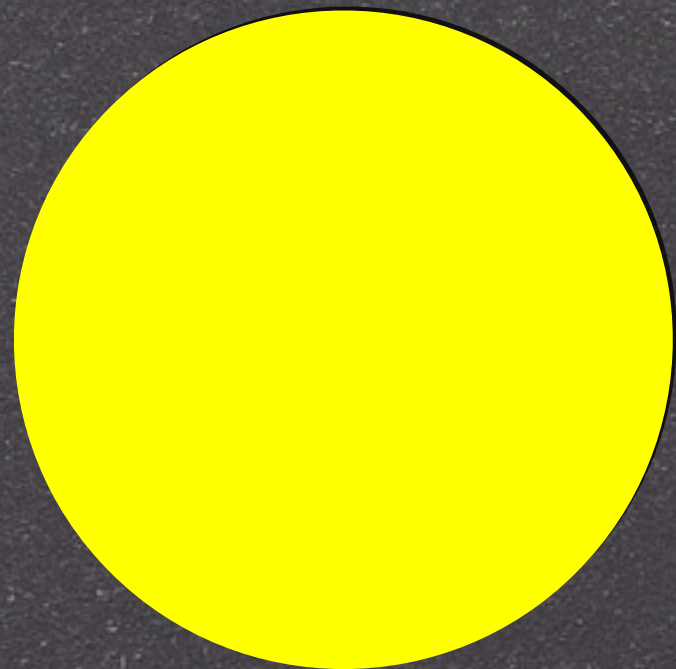
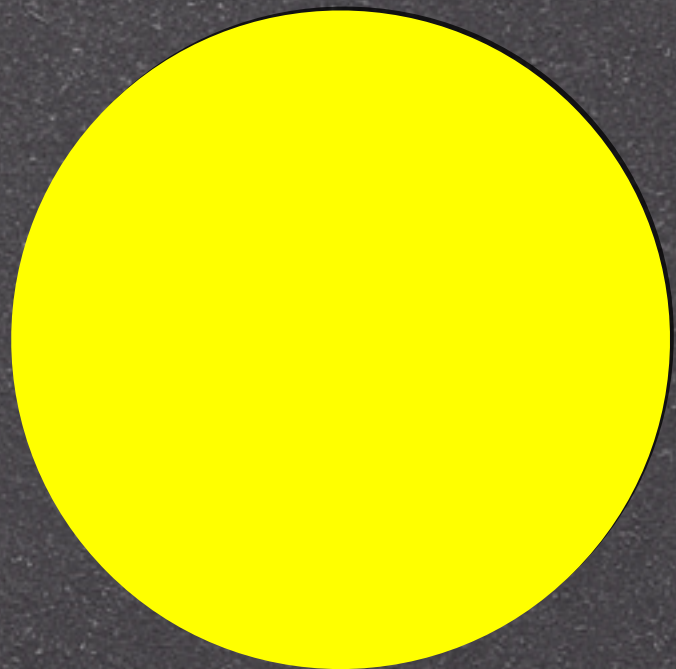
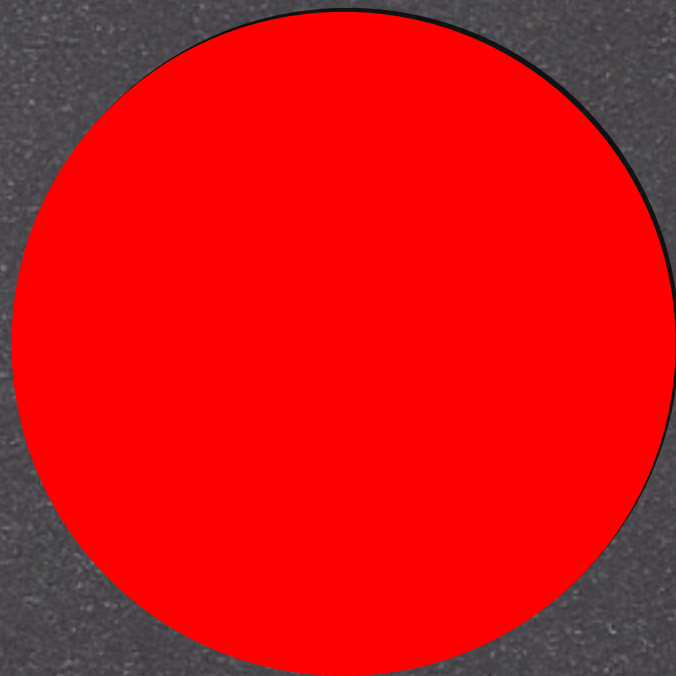
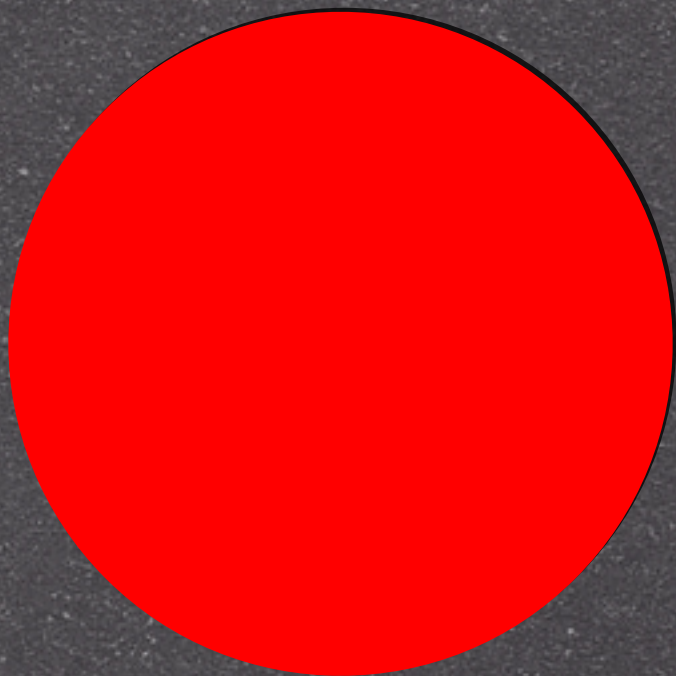
Rosso = mani

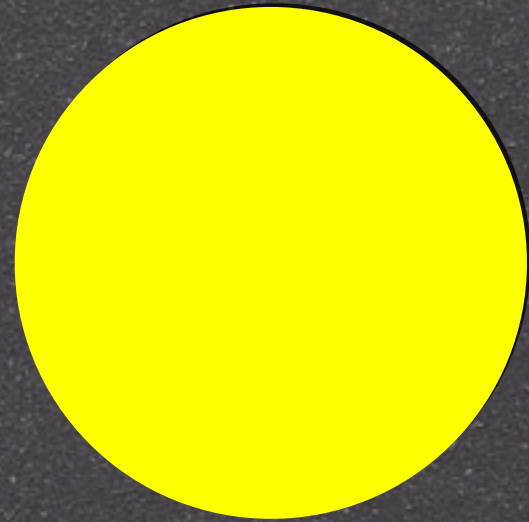
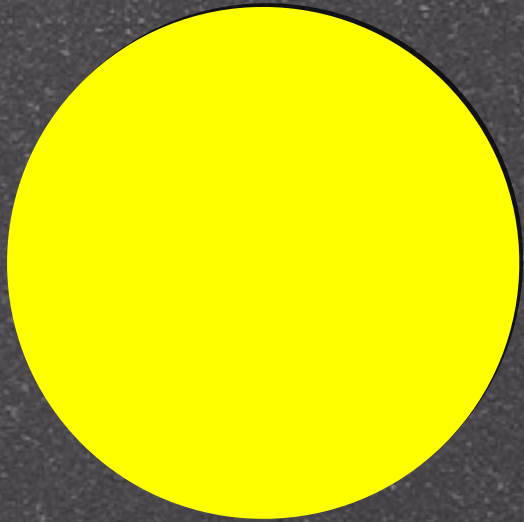
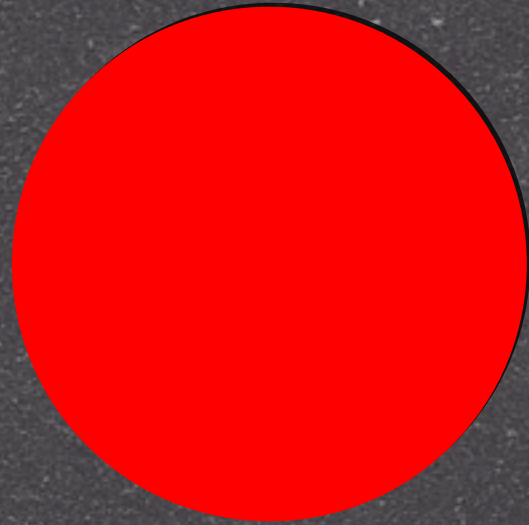
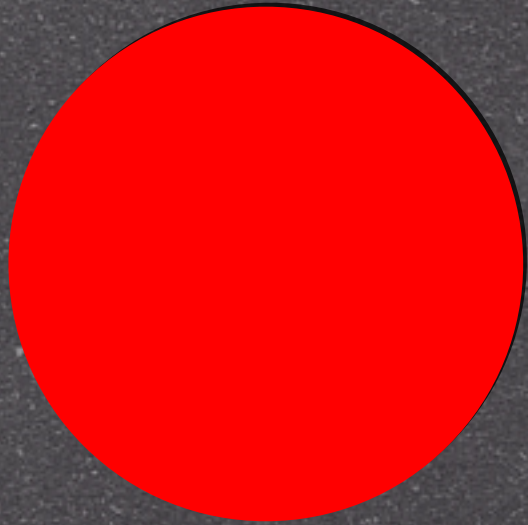
Giallo = mani sulle gambe

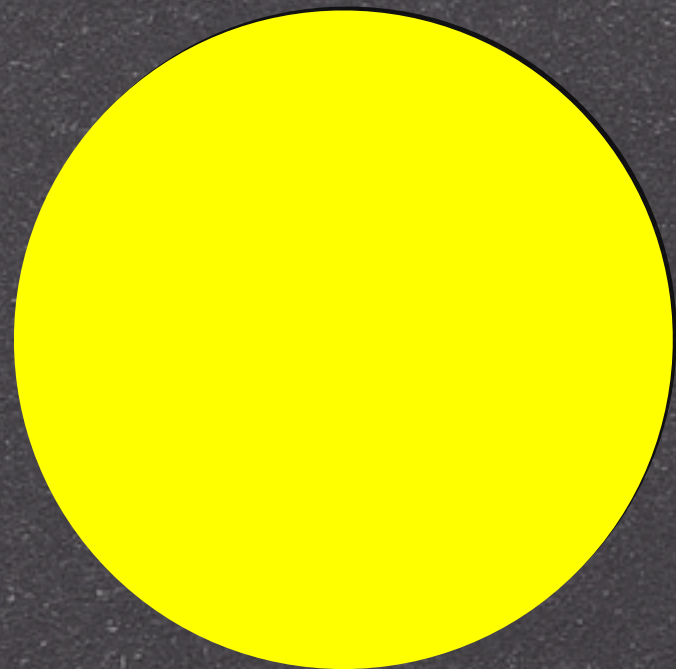
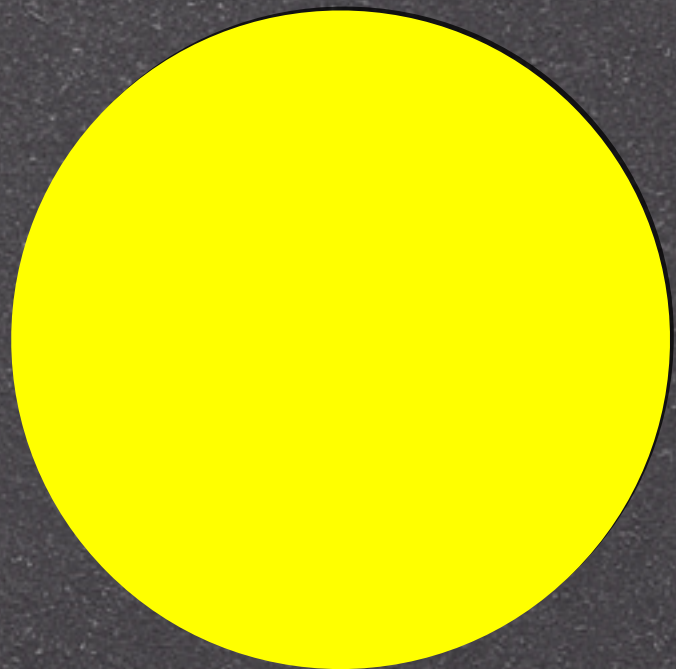
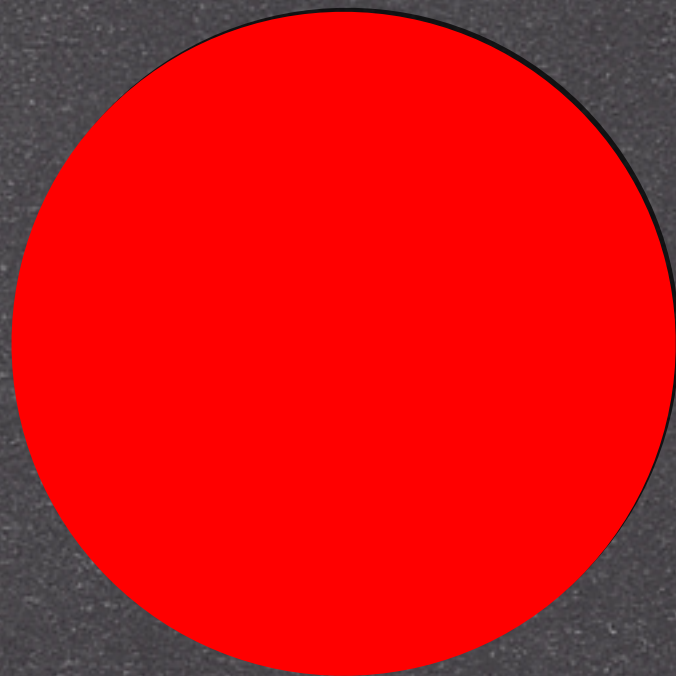
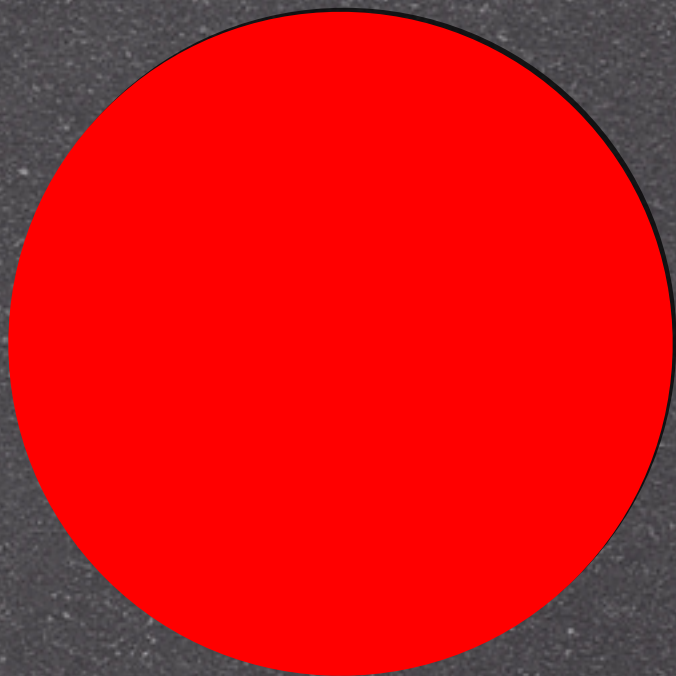
Grande = forte

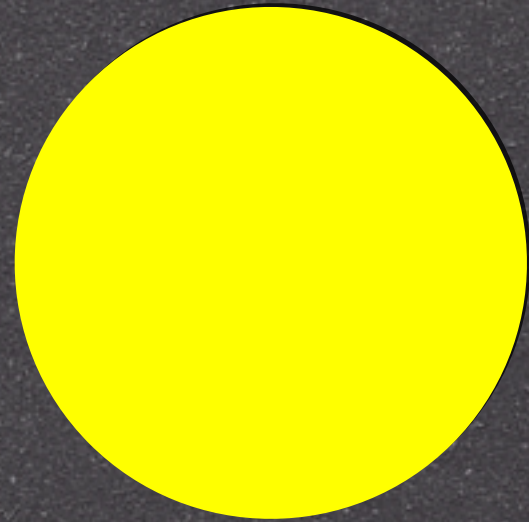
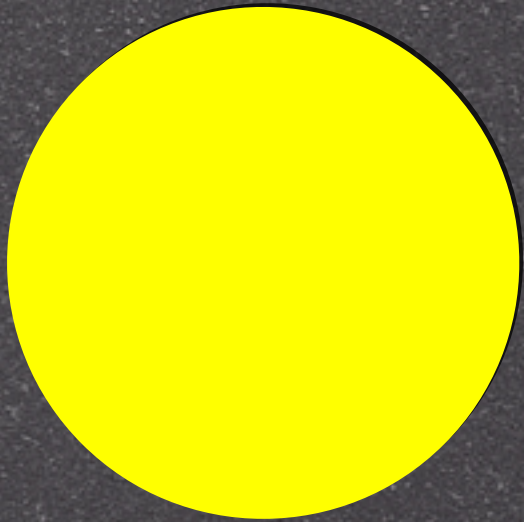
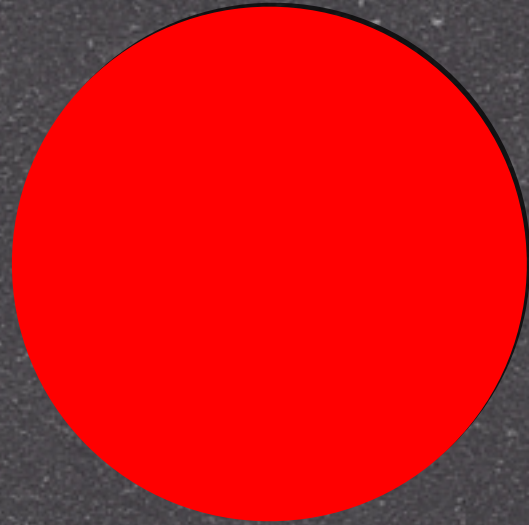
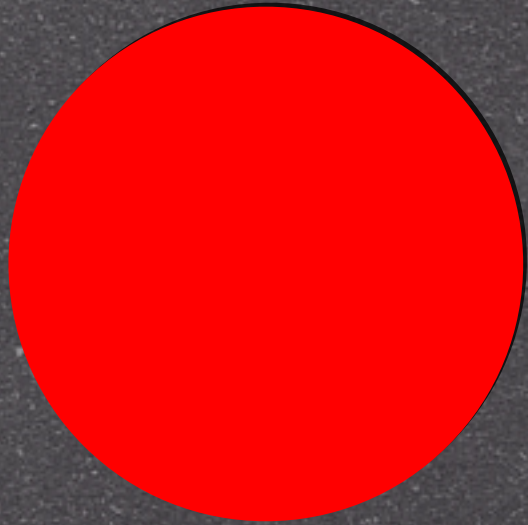
Piccolo = piano

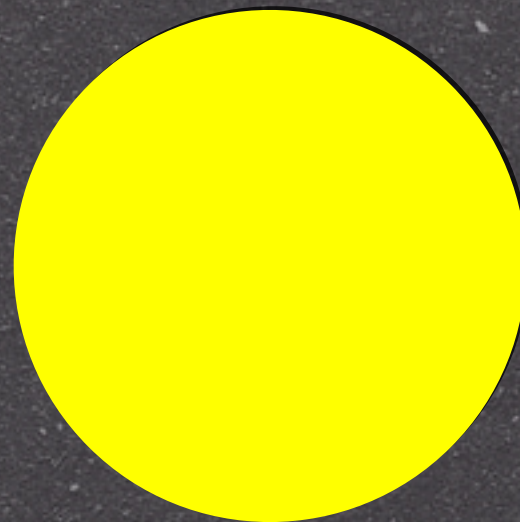
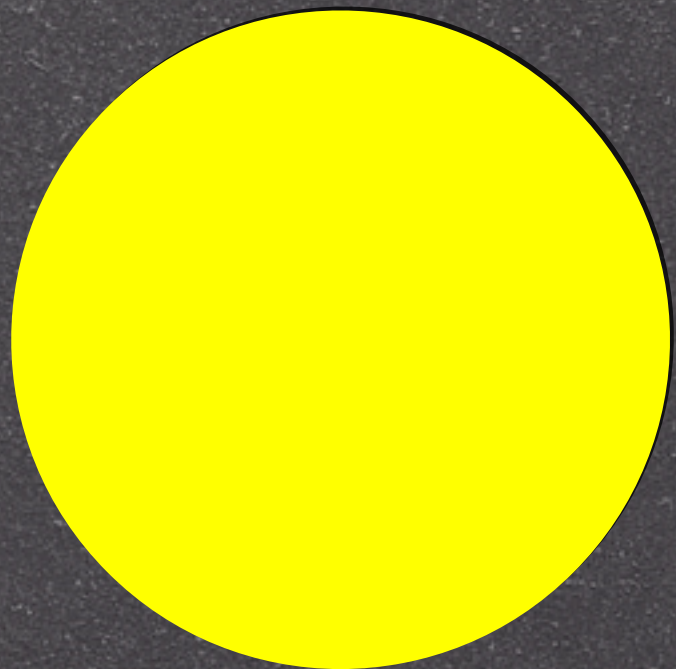
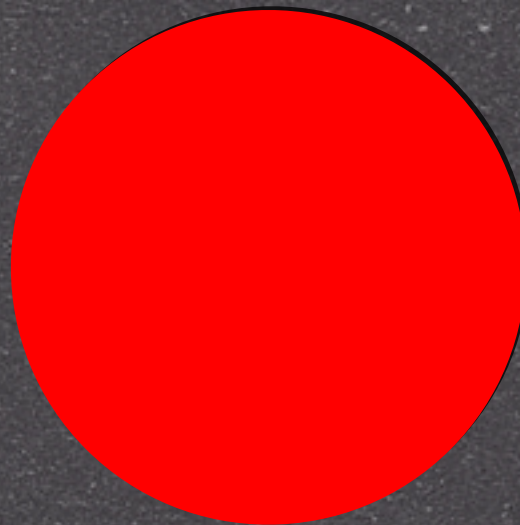
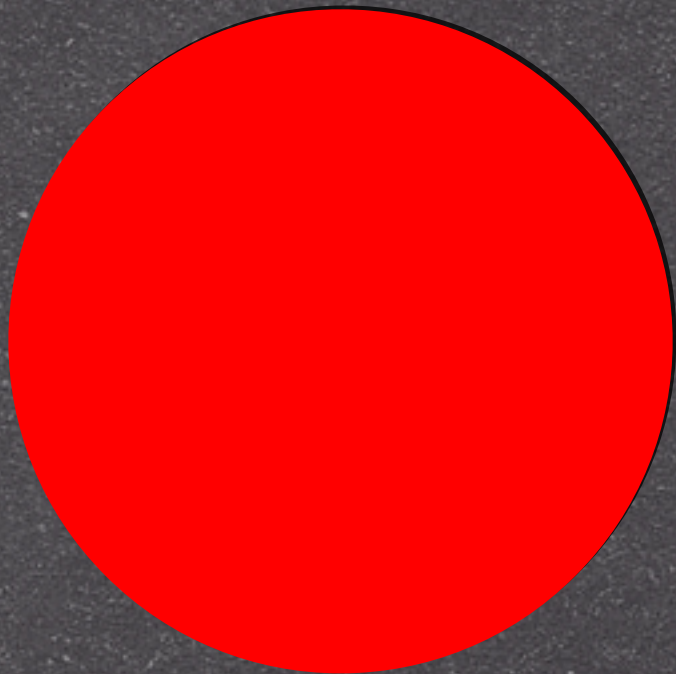
Con quattro

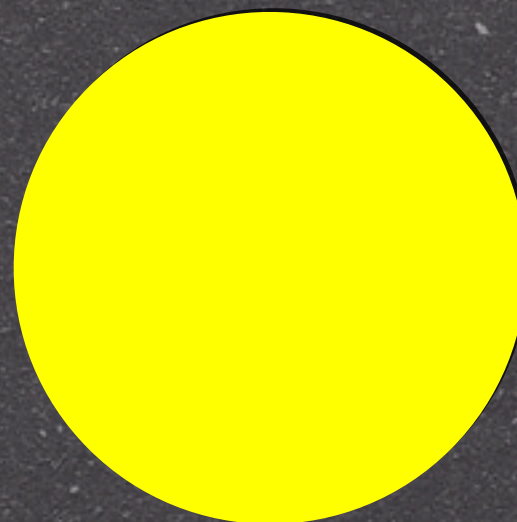
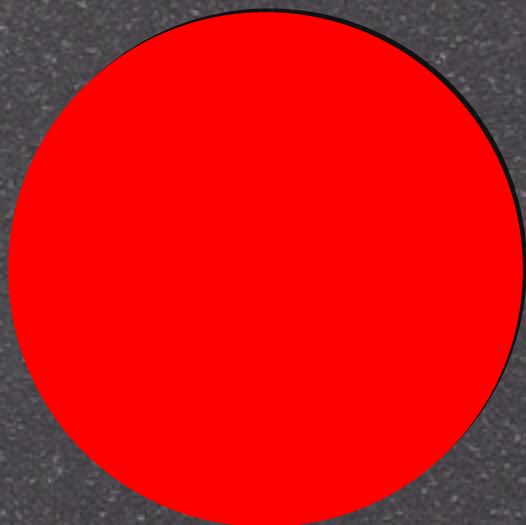
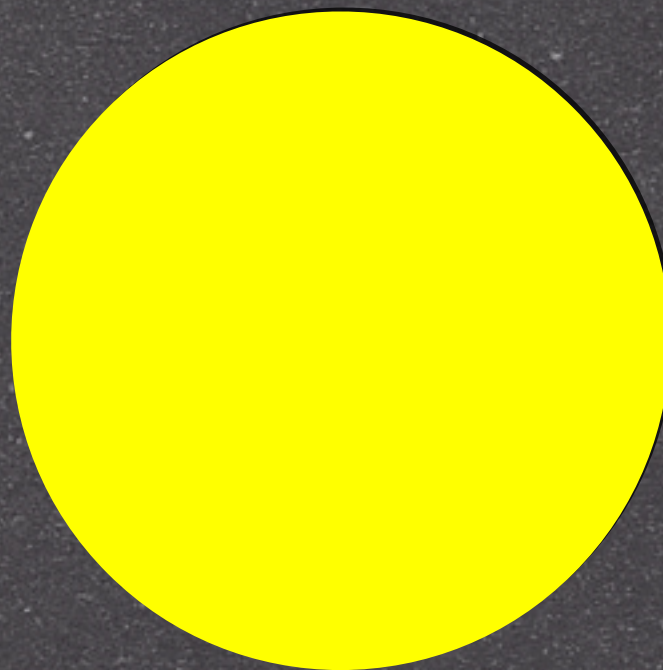
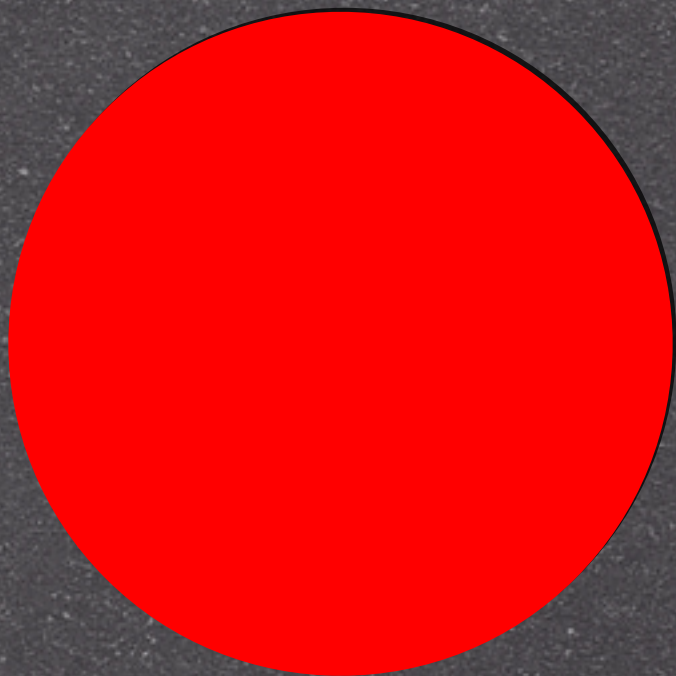


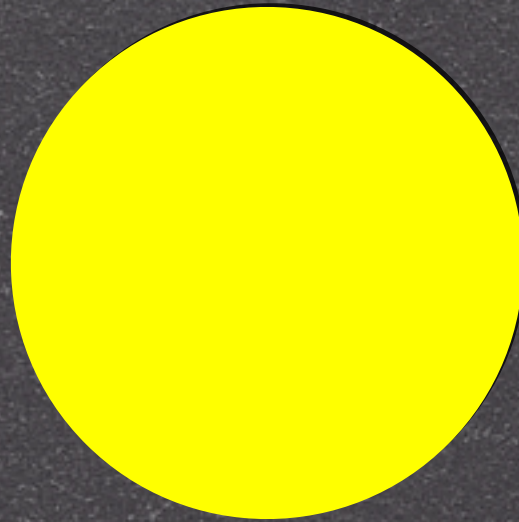












Ora eseguite quanto segue

Rosso = mani

Giallo = mani sulle gambe

Grande = forte

Piccolo = piano

Ancora con quattro ...

Ora eseguite quanto segue

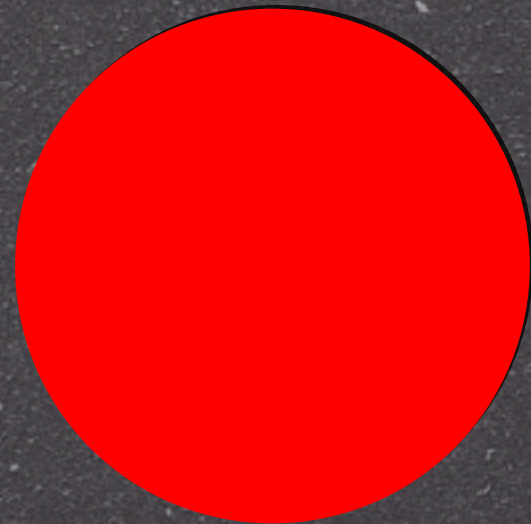
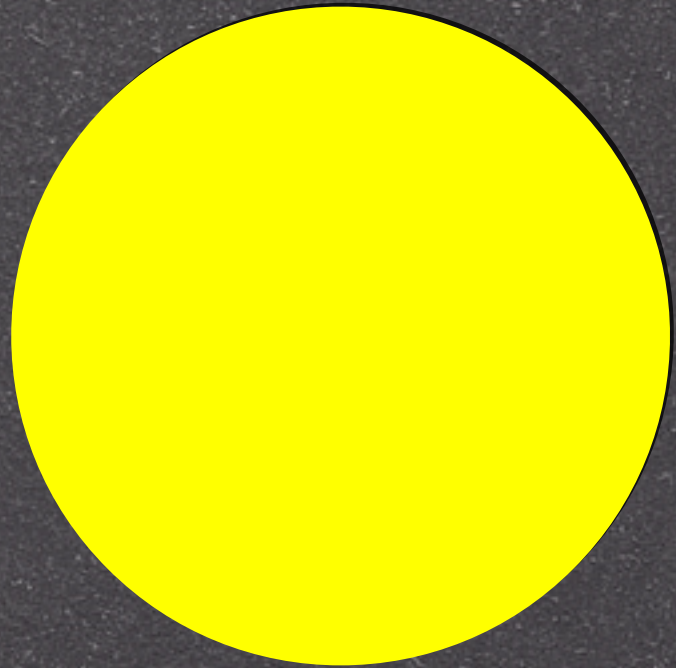
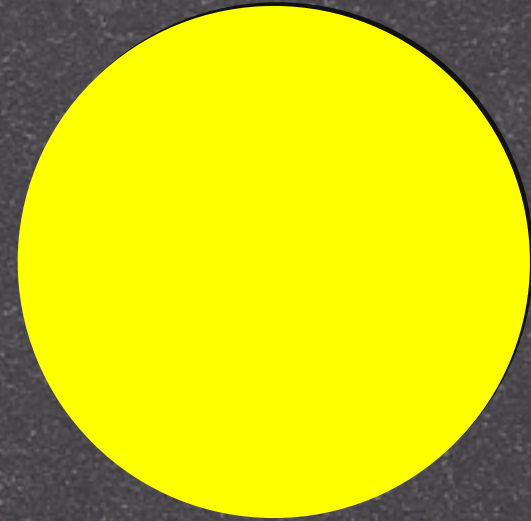
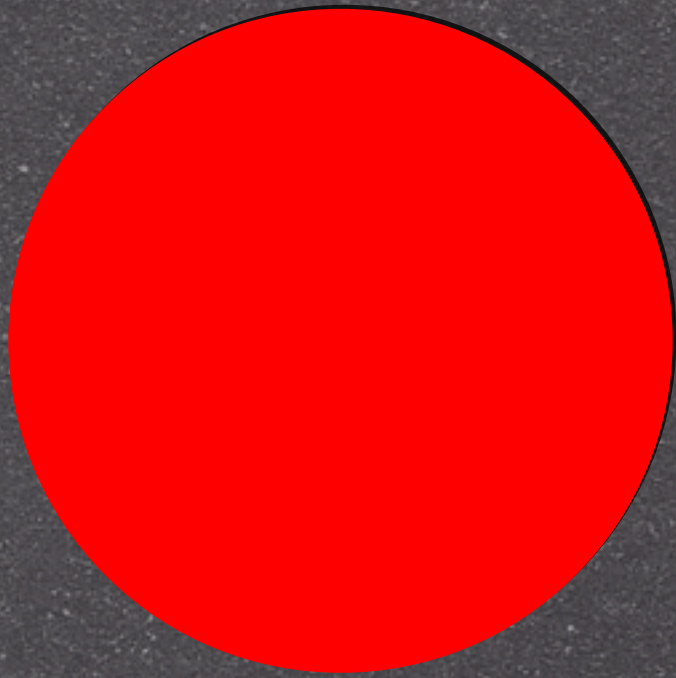
Rosso = mani

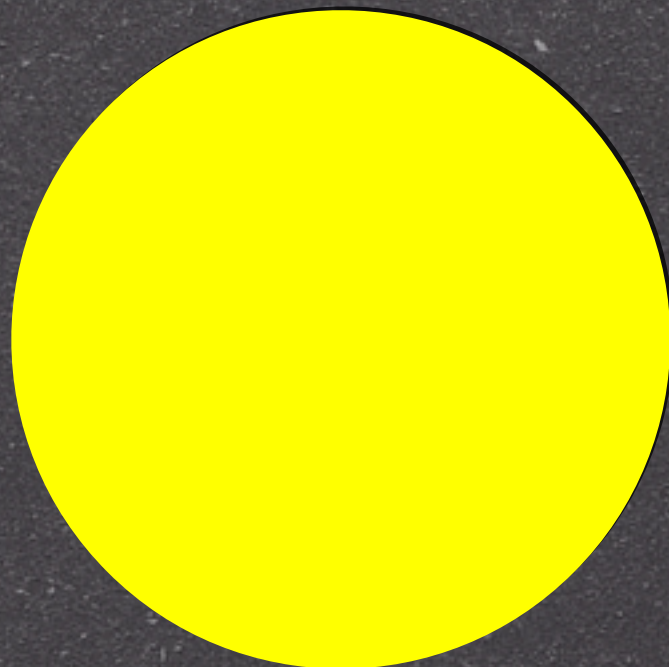
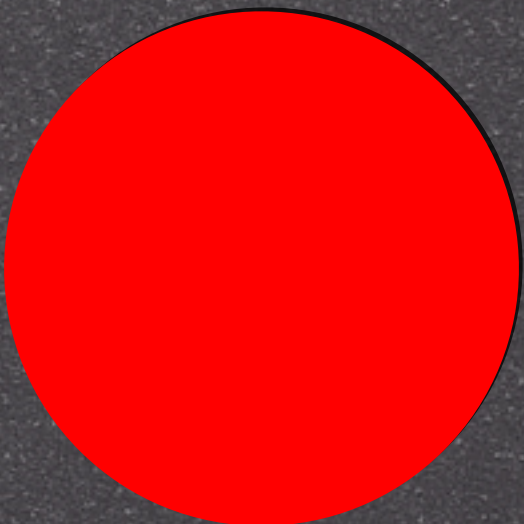
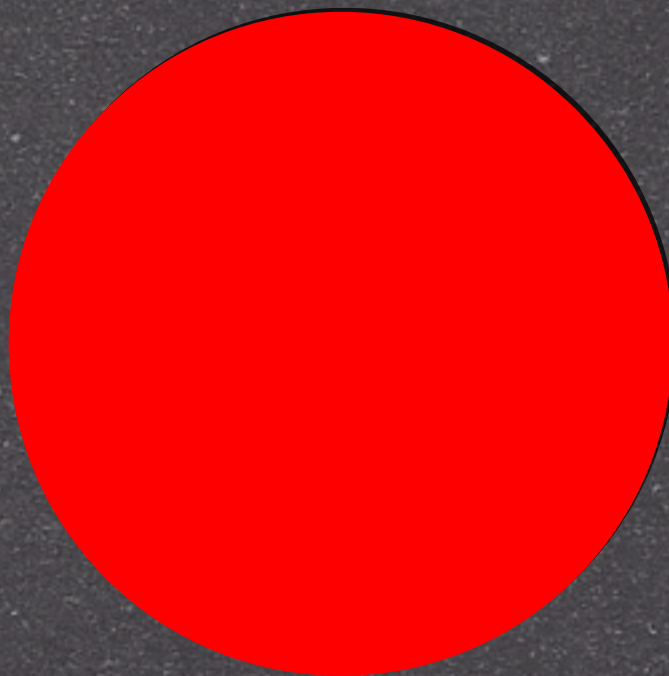
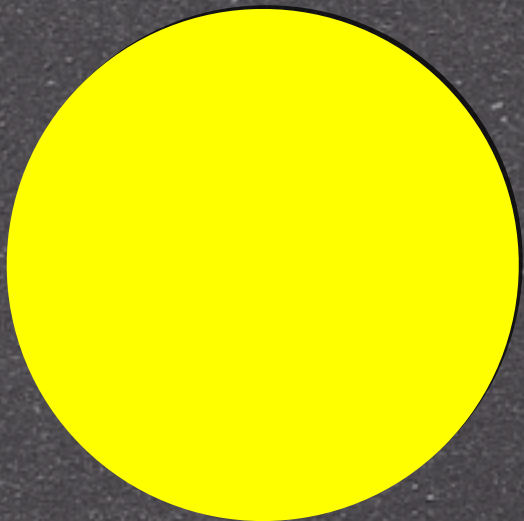
Giallo = mani sulle gambe

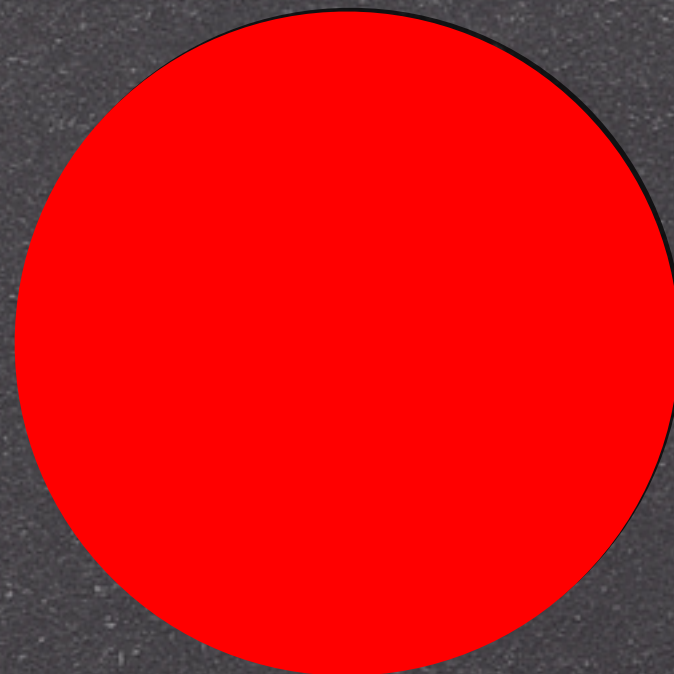
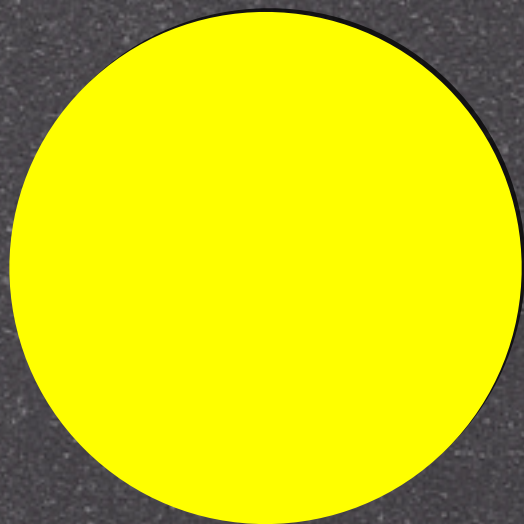
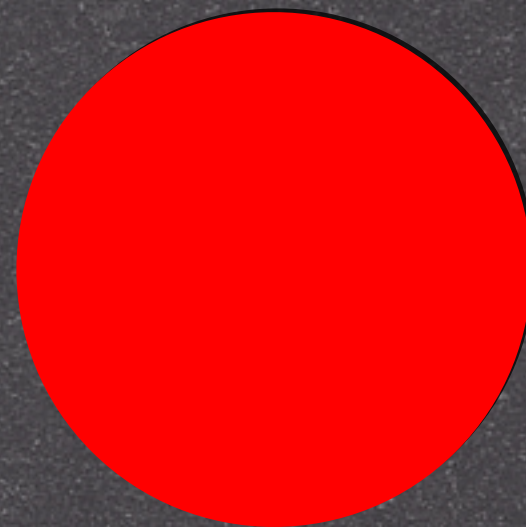
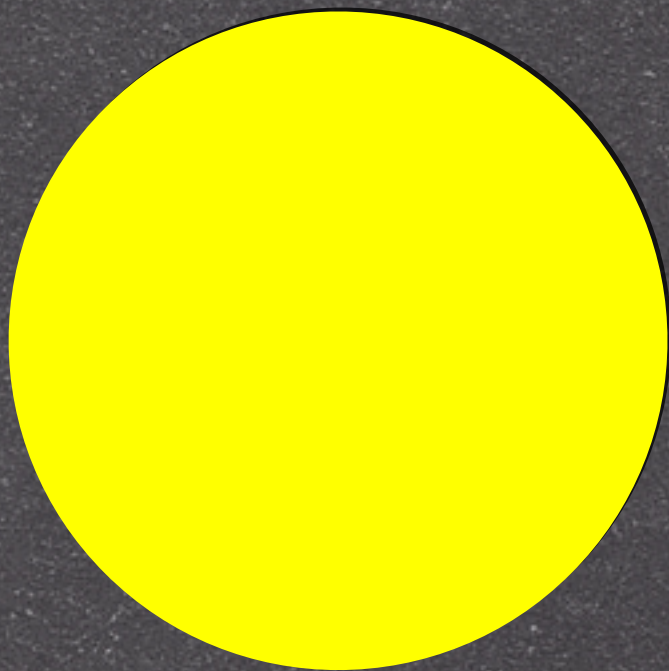
Grande = forte

Piccolo = piano

Ancora con quattro ...







Ora eseguite quanto segue

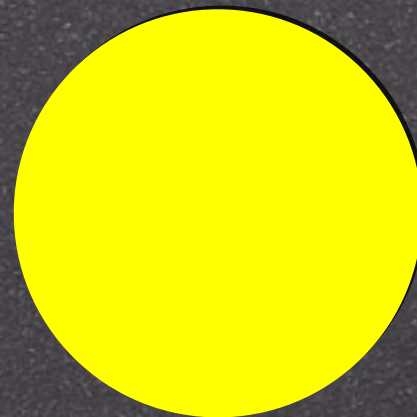
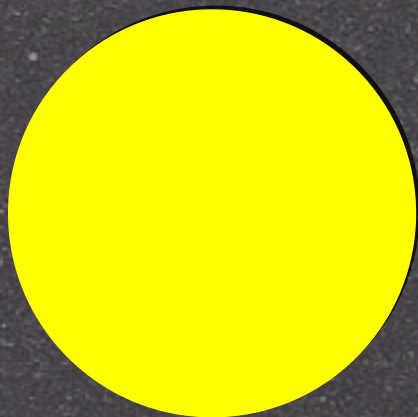
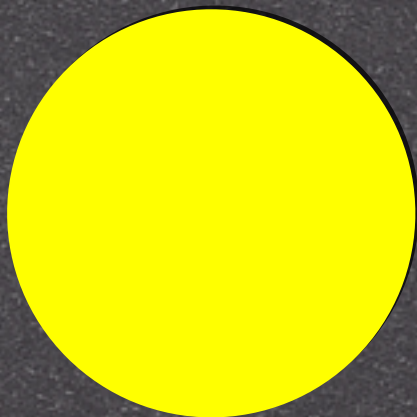
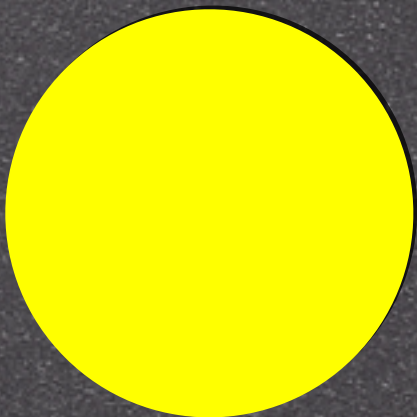
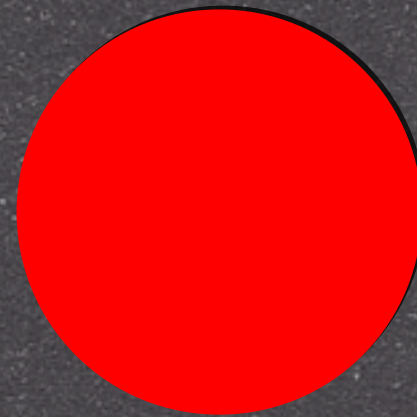
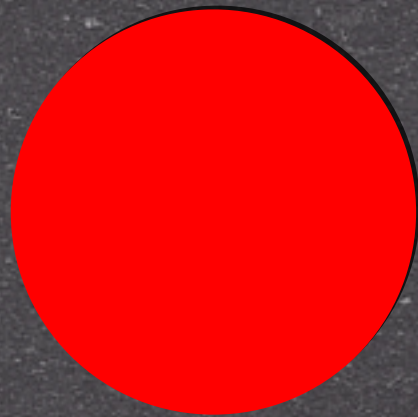
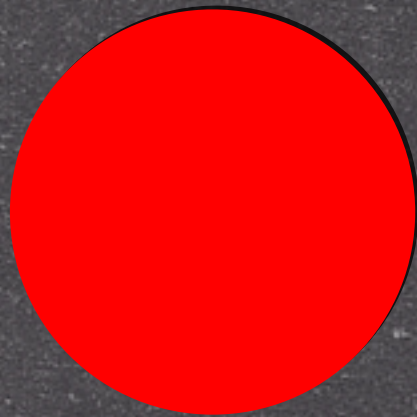
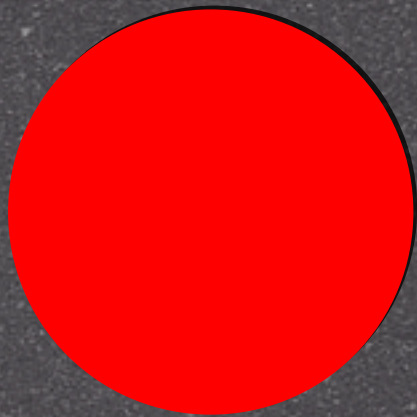
Rosso = mani

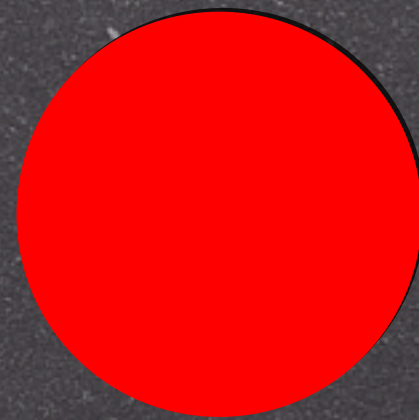
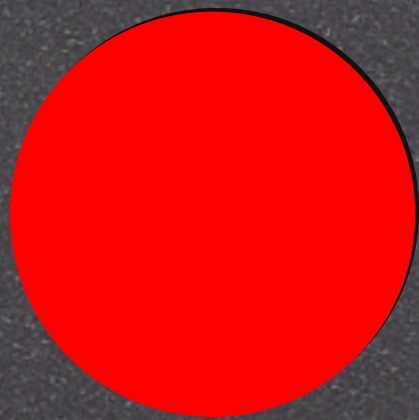
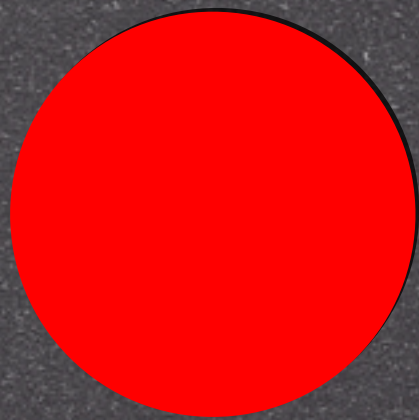
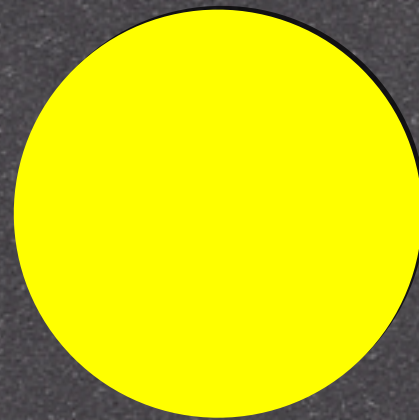
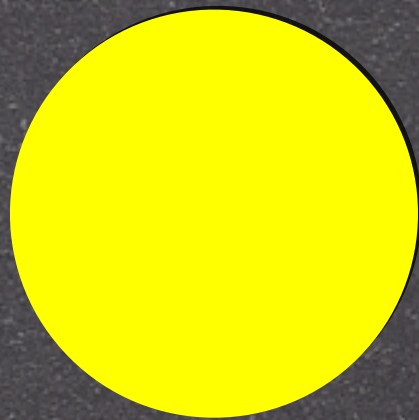
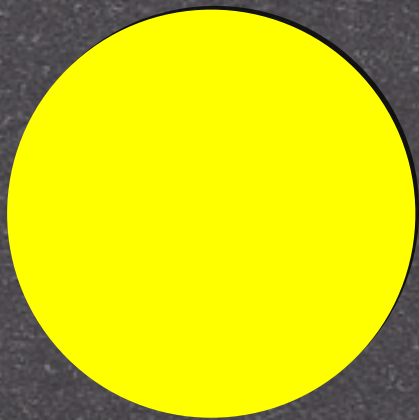
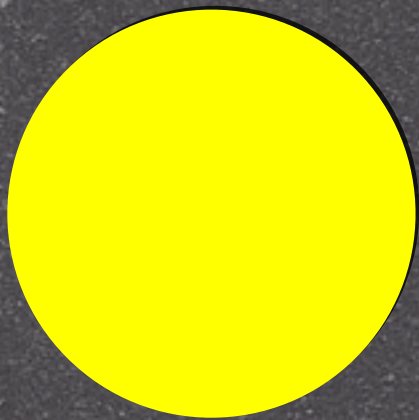
Giallo = mani sulle gambe

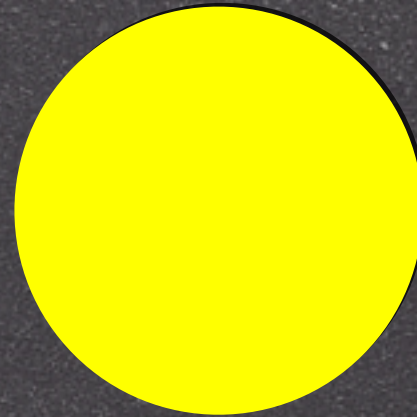
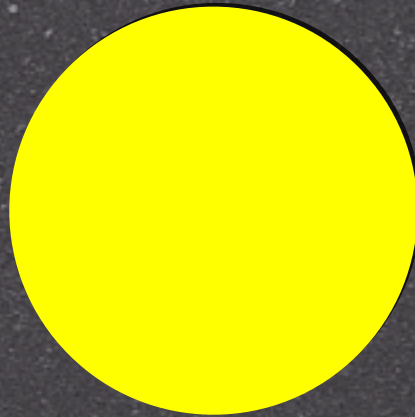
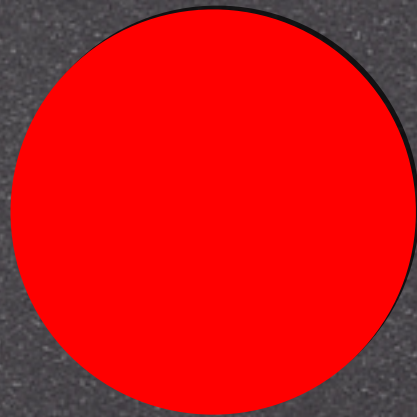
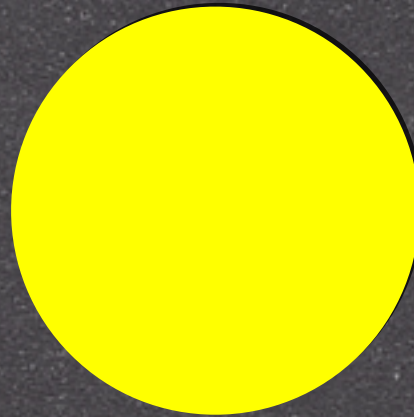
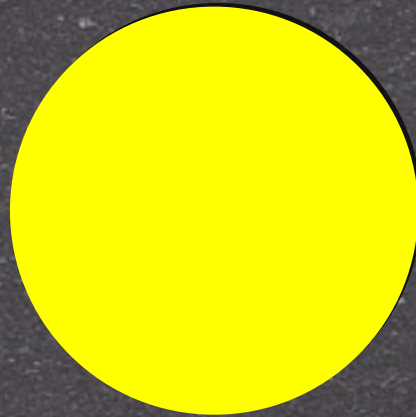
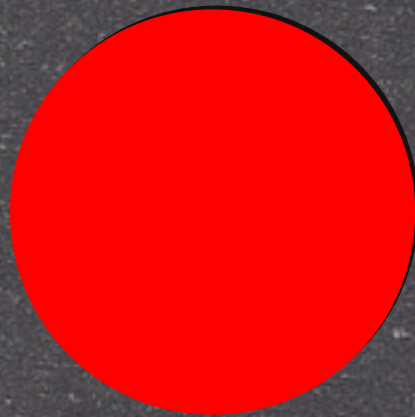
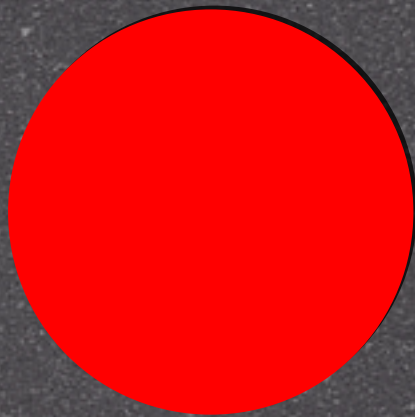
Grande = forte

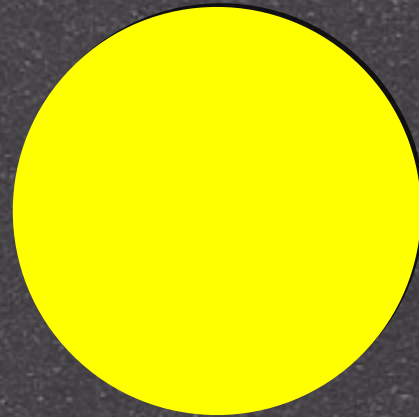
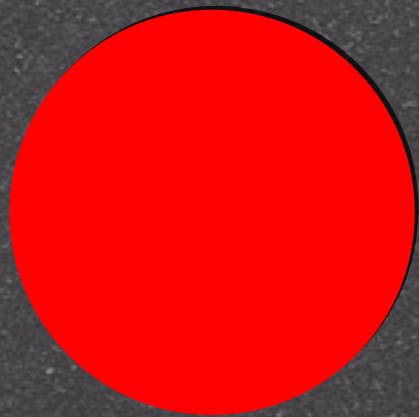
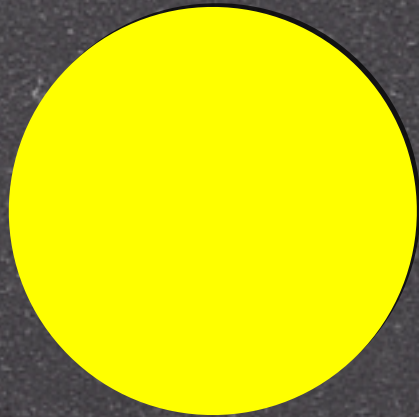
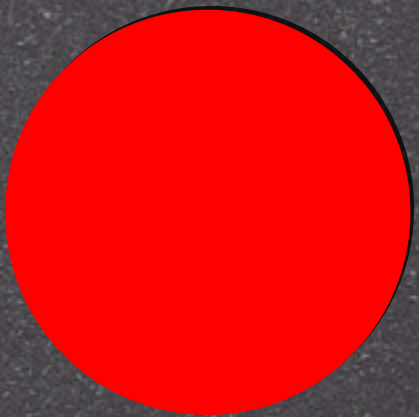
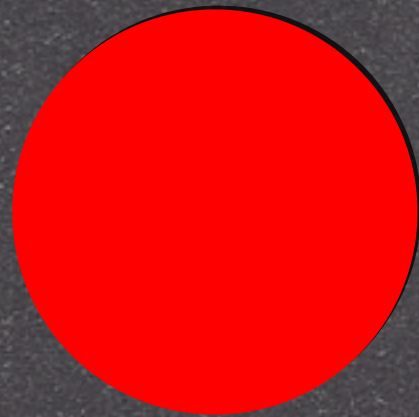
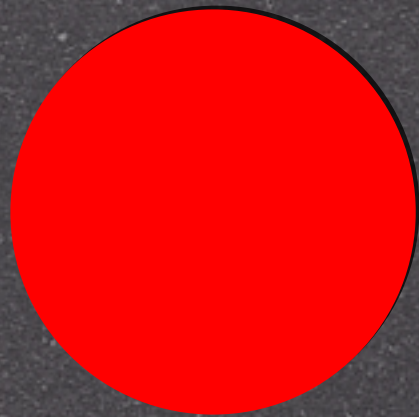
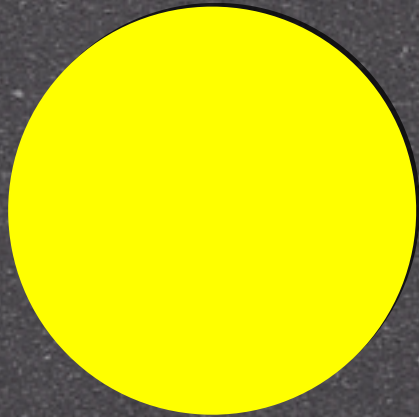
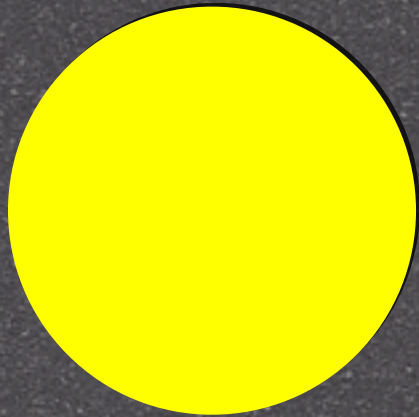
Piccolo = piano

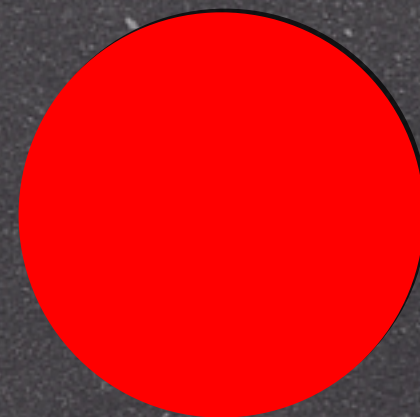
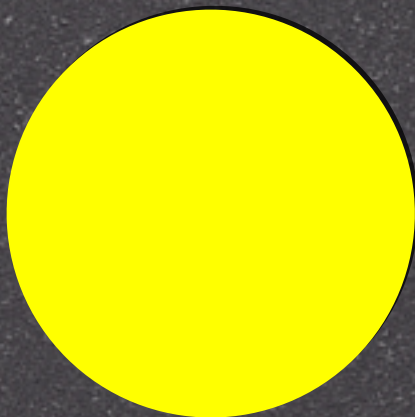
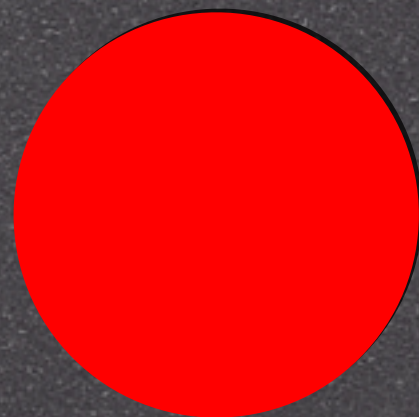
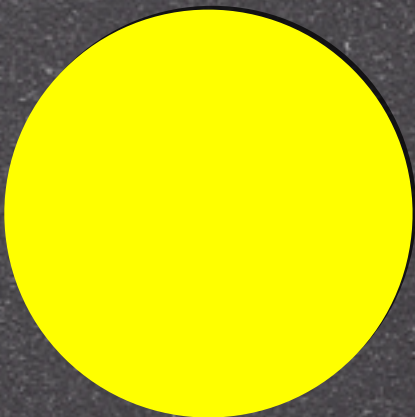
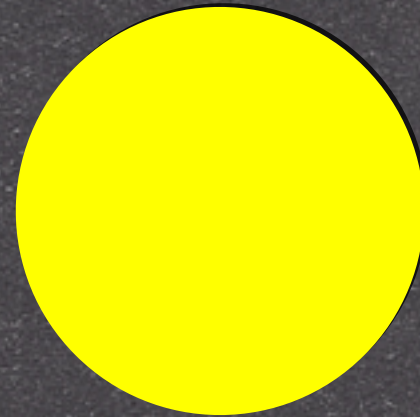
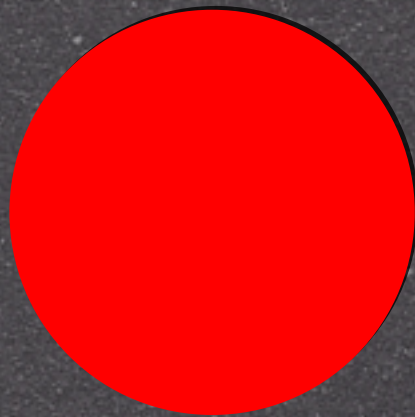
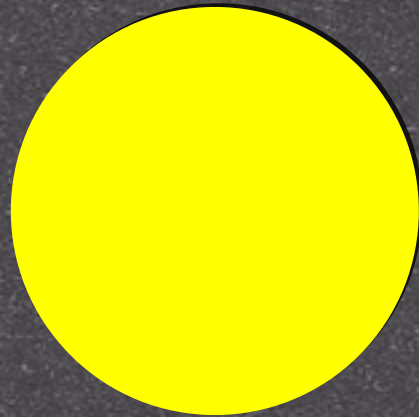
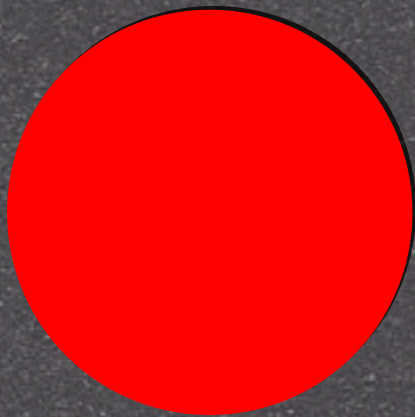
Con otto ...sull'immagine ferma:
qualcuno, per favore, conti 1 2 3 4
prima di partire per dare il tempo

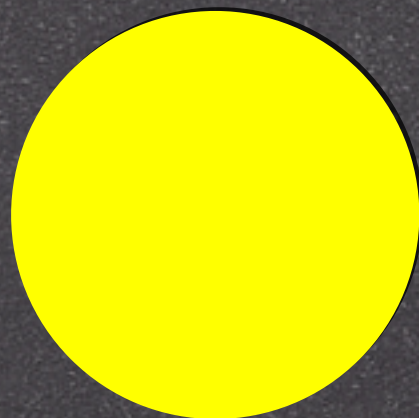
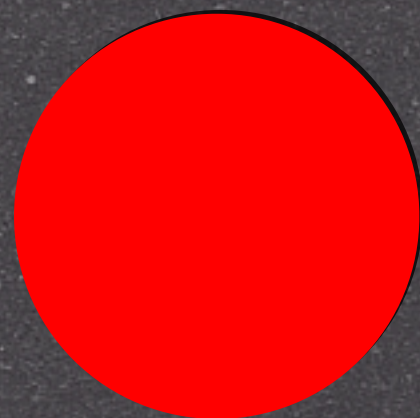
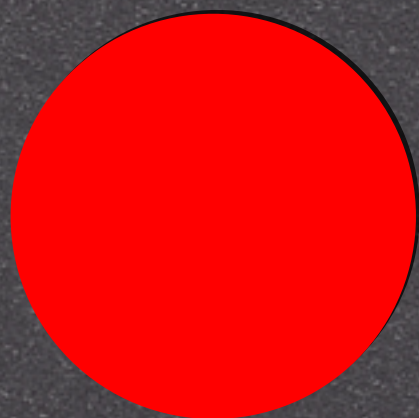
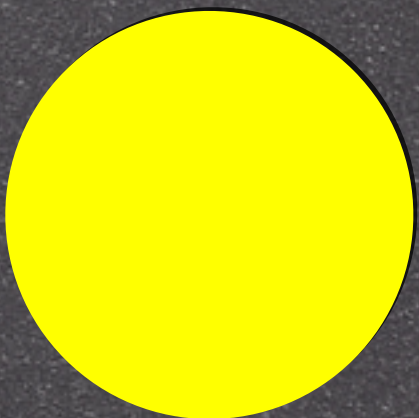
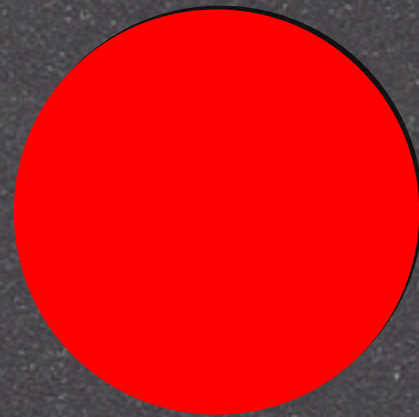
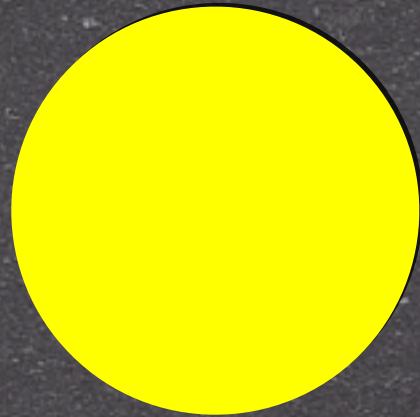
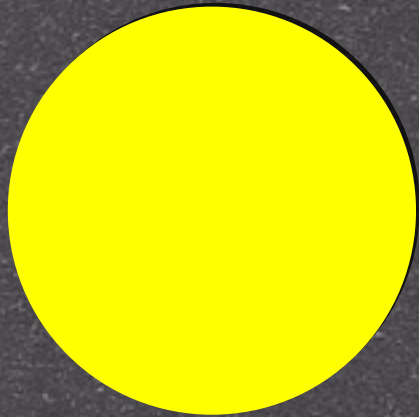
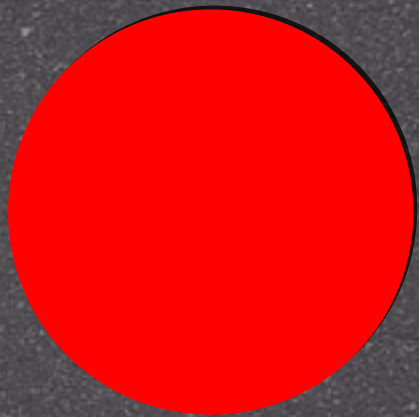


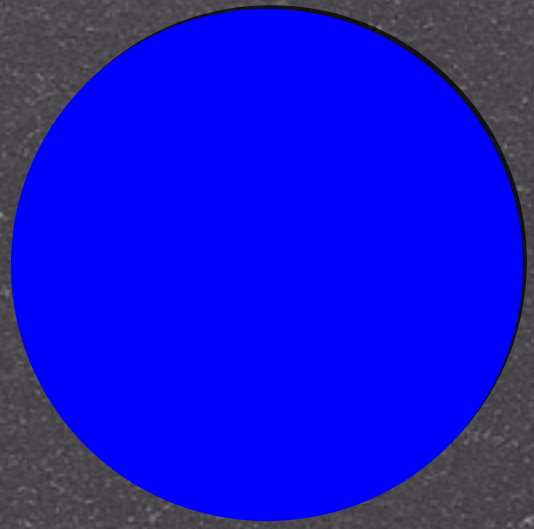








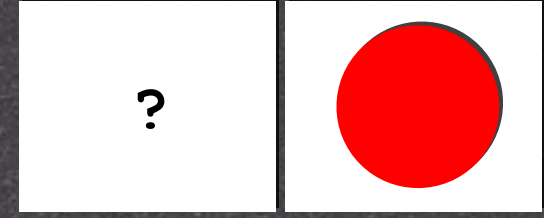
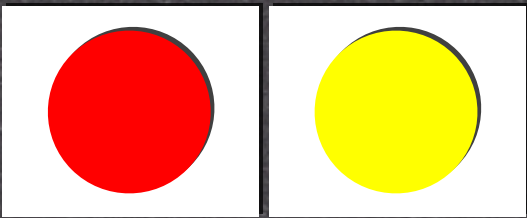
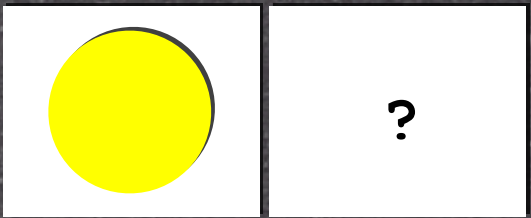
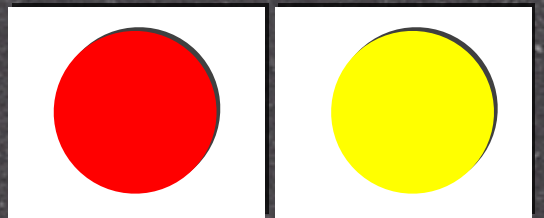
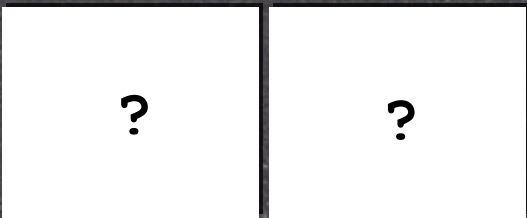
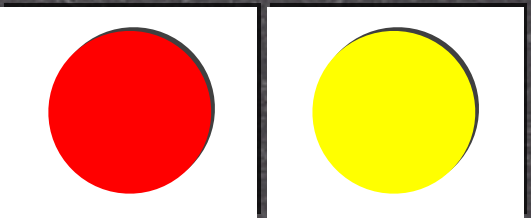
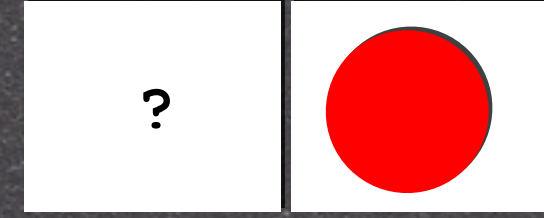
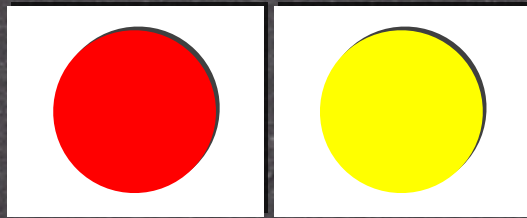
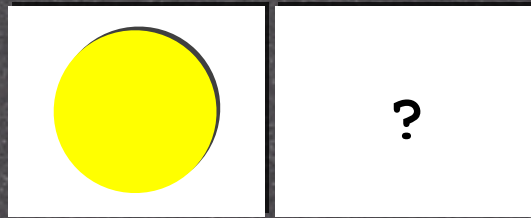
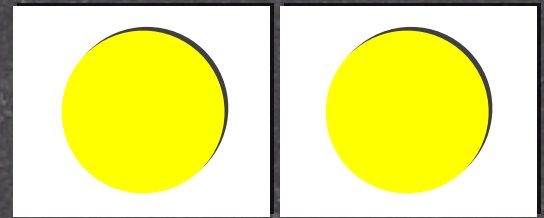
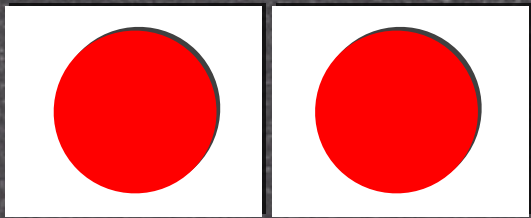


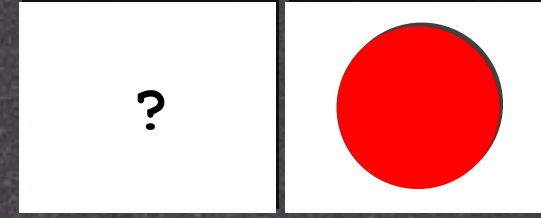
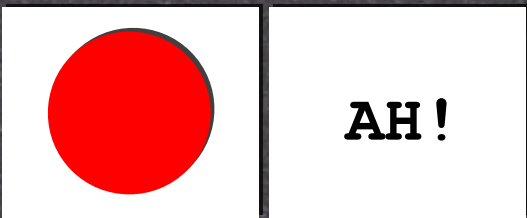
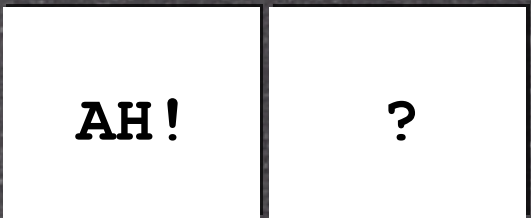
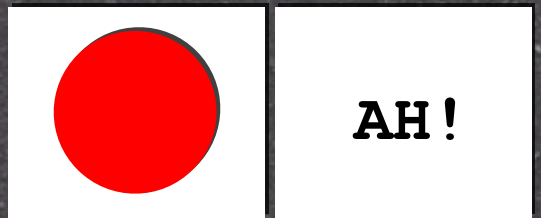
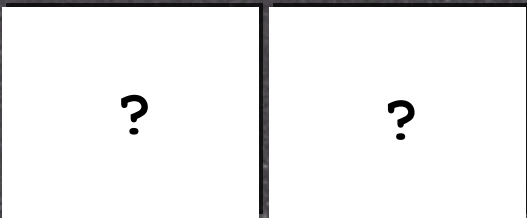
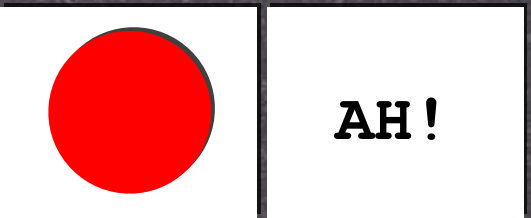
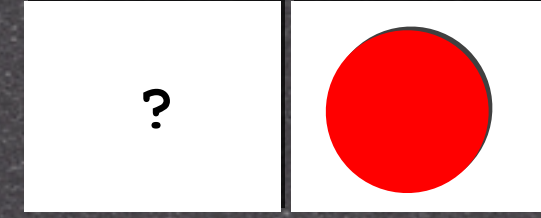
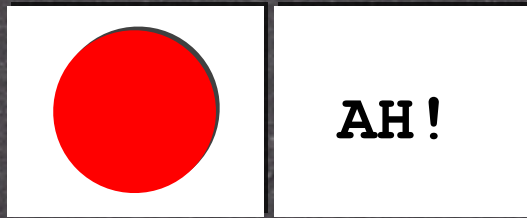
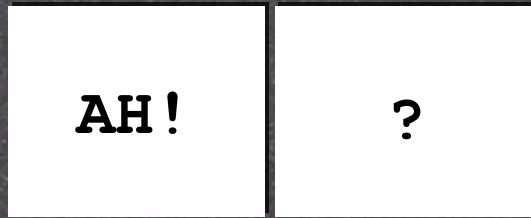
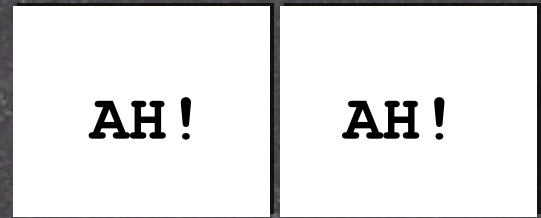
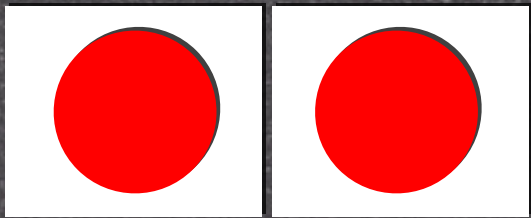


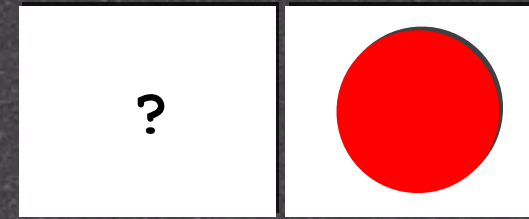
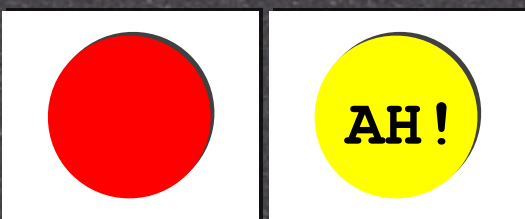
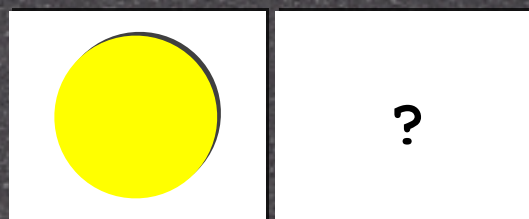
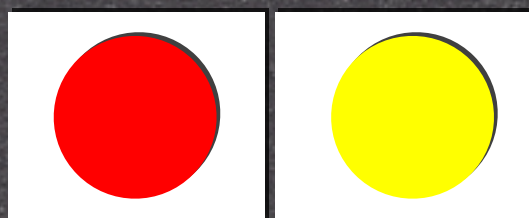
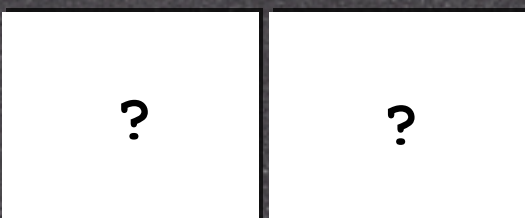
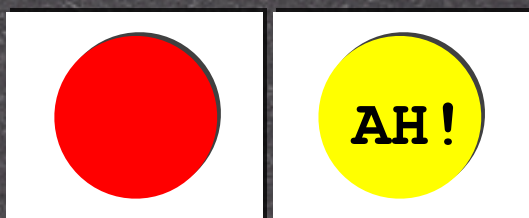
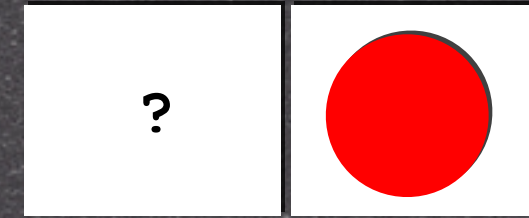
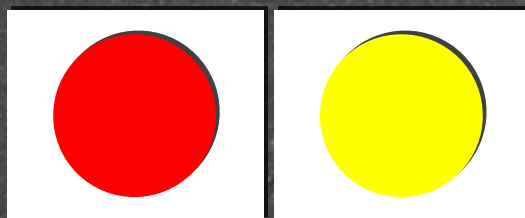
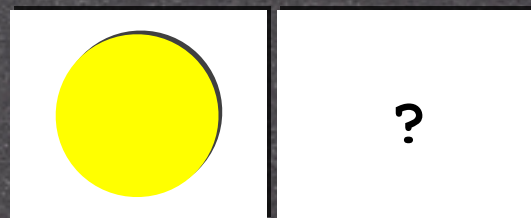
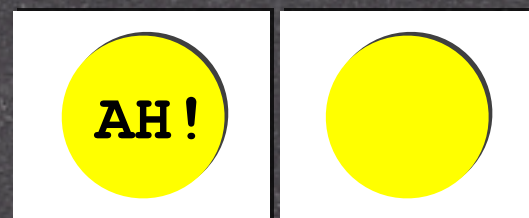
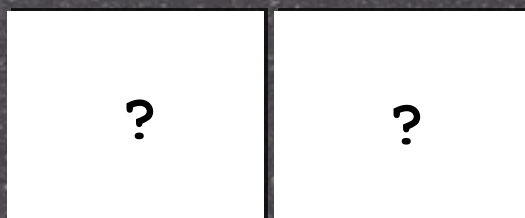
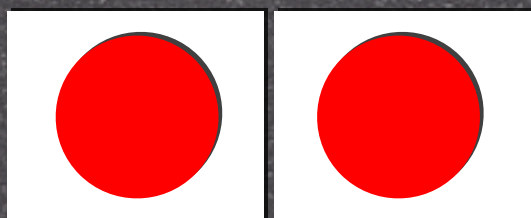
**Il domino è “soltanto” un
gioco...**

**Rosso = mani
Giallo = mani sulle gambe**

**E se iniziassimo a usarlo ...
per suonare?**







**I tre esempi vi sono sembrati
tutti della stessa
complessità?**

Per quali ragioni?

La Musica in testa... la musica “fantasma”: ascoltare e ricordare

Sara Radin

Scuola di Didattica della Musica
Biennio Specialistico di II Livello

Formazione dei Docenti classe di Concorso di Strumento musicale

Allegro studiando

Lo studio nel pianista principiante: riflessioni metodologiche
e proposte didattiche

Due esempi dalla Tesi di Diploma, 2008

**Ascoltate osservando la
partitura
e
ricordate**

..... ritrovate

2. Brául.
Allegro

First system of musical notation. The treble clef staff is highlighted in cyan, magenta, and green. The bass clef staff is highlighted in yellow, magenta, and grey. The piece begins with a piano (*p*) dynamic marking. Fingerings are indicated by numbers 1-5 above notes.

Second system of musical notation. The treble clef staff is highlighted in blue, black, and green. The bass clef staff is highlighted in grey, yellow, black, and orange. Fingerings are indicated by numbers 1-5 above notes.

Third system of musical notation. The treble clef staff is highlighted in pink, brown, and red. The bass clef staff is highlighted in pink, brown, and red. The system concludes with the instruction *(la 2 volta: poco ritard.)*. Fingerings are indicated by numbers 1-5 above notes.

La Musica in testa... la musica “in
diretta”: pensare e comporre

**Ascoltate osservando la
partitura
e
scegliete**

..... componete

Mélodie pentatonique



Moderato, ♩ = 94-98

The first system of the musical score. The right hand (treble clef) plays a melody starting with a rest, then a series of eighth notes: G4, A4, B4, C5, D5, B4, A4, G4. The left hand (bass clef) plays a steady eighth-note accompaniment: C4, D4, E4, F4, G4, A4, B4, C5. The tempo is marked 'Moderato, ♩ = 94-98'. The dynamic is marked 'f, in rilievo'.

The second system of the musical score. The right hand continues the melody with eighth notes: G4, A4, B4, C5, D5, B4, A4, G4. The left hand continues the eighth-note accompaniment. The notes in the right hand are highlighted in yellow.



The third system of the musical score. The right hand continues the melody with eighth notes: G4, A4, B4, C5, D5, B4, A4, G4. The left hand continues the eighth-note accompaniment. The notes in the right hand are highlighted in purple.



La Musica in testa... la musica “in azione”: le fonti del creare

Maurizio Goina, Pietro Polotti
Scuola di Musica e Nuove Tecnologie

EGGS: un sistema per dare suono al gesto
Gamelunch: un tavolo da pranzo sonante

Due esempi di interazione tra uomo, computer e suono

La Musica in testa... la musica “insieme”: le basi della cooperazione

Claudia Sedmach

Scuola di Didattica della Musica
Biennio Specialistico di II Livello

Formazione dei Docenti classe di Concorso di Strumento musicale

Otto studi per pianoforte e gesti-suono
Orientamento e controllo motorio sulla tastiera attraverso un piccolo
repertorio giocoso

Tesi di Diploma, 2008

**Ascoltate osservando la
partitura
e
l'interprete**

..... seguendo la partitura, provate con noi

● **BATTERE LE MANI**

◇ **SILENZIO**

1 2 3... CONTARE

1	2	3	4		1	2	●	●		1	2	3		1	2	●	4	
1	2	●	4		1	●	●		1	2	3	●		1	●	3	4	
1	2	3	4		1	2	●	●		1	2	3		1	2	●	4	
1	2	3	4		1	2	3	4		1	2	3		1	2	3		
●	●	◇		●	●	◇												
1	2	3	4		1	2	●	●		1	2	3		1	2	●	4	
1	2	3	4		1	2	3	4		1	2	3		1	2	3		
●	●	◇		●	●	◇												

• **BATTERE LE MANI**

◇ **SILENZIO**

123...CONTARE

I

1	2	3	4
1	2	•	•
1	2	3	
1	2	•	4
1	2	•	
1	•	•	
1	2	3	•
1	•	3	4

1	2	3	4
1	2	•	•
1	2	3	
1	2	•	4
1	2	3	4
1	2	3	4
1	2	3	
1	2	3	
•	•	◇	
•	•	◇	

1	2	3	4
1	2	•	•
1	2	3	

II

1	2	•	4
1	2	3	4
1	2	3	4
1	2	3	
1	2	3	
•	•	◇	
•	•	◇	

1	2	3	
1	2	•	•
1	2	3	4
1	2	•	◇
1	2	3	
1	2	3	
1	2	3	4
1	2	3	4
1	2	3	
•	•	◇	
•	•	◇	

1	2	3	
1	2	•	•
1	2	3	4
1	2	•	◇

III

1	2	3	
1	2	3	
1	2	3	4
1	2	3	
•	•	◇	
•	•	◇	

1	2	3	4
1	2	◇	•
1	2	3	
1	2	•	◇
1	2	3	
1	2	3	4
1	2	3	
•	•	◇	
•	•	◇	
1	2	3	

**Cosa implica
riconoscere
una frase
musicale
scritta mentre la
si ascolta?**

**Non pensate che
a volte agire in
gruppo sia la
palestra per un
più padrone
agire
individualmente?**

**Quando lo
spartito si
colora cosa ci
leggete di più o
di diverso?**

**Dopo quante
ripetizioni
eravate certi di
riconoscere un
frammento
melodico?**

**A cosa avete
pensato
mentre
disceglievate
un materiale e
interprete
della "vostra"
esecuzione?**

**Non pensate
che ciò che si
realizza in
gruppo trovi un
intrigante
parallelismo
col
"coordinare"
se stessi ?**

**Se non avete
trovato risposta
soddisfacente
ad alcuna di
queste
domande, allora
avete iniziato a
interrogarvi
scientificamente
,
educativamente.
.....
sulla musica**

... grazie

A cura di Cristina Fedrigo

Laboratorio Conservatorio Tartini
La Musica in Testa, TRIESTE 2009