

History of Opera

Code: 100655
ECTS Credits: 6

Degree	Type	Year	Semester
2500240 Musicology	OB	3	1

Contact

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Use of Languages

Principal working language: catalan (cat)
Some groups entirely in English: No
Some groups entirely in Catalan: Yes
Some groups entirely in Spanish: No

Prerequisites

It's necessary musical knowledge, minimum required Medium Degree of Conservatory training.

Objectives and Contextualisation

The objective of the lesson is focused over the opera as a complex phenomenon, with different kinds of languages: music, literature, theatrical sources and visual art. The social aspects will resolve the purpose of the opera, and its changes around the history.

Competences

- Developing critical thinking and reasoning and communicating them effectively both in your own and other languages.
- Know and understand the historical evolution of music, its technical, stylistic, aesthetic and interpretative characteristics from a diachronic perspective.
- Recognise the role of music in current society, its function in performances, its relationship with audio-visual culture, technology and informatics, and with leisure and cultural enterprises.
- Students must be capable of applying their knowledge to their work or vocation in a professional way and they should have building arguments and problem resolution skills within their area of study.
- Students must have and understand knowledge of an area of study built on the basis of general secondary education, and while it relies on some advanced textbooks it also includes some aspects coming from the forefront of its field of study.

Learning Outcomes

1. Analysing ideas about an artistic phenomenon in a given cultural context.
2. Analysing the creators of an artistic phenomenon in a specific cultural context.
3. Analysing the recipients of an artistic phenomenon in a specific cultural context.
4. Correctly interpret the existing links between text and music, from a literary, structural and semantic viewpoint.
5. Define the processes of periodisation and stylistic classification and usual typology in the historical conceptualisation of the musical fact.

6. Distinguish between the main models of opera composition, in its double literary and musical facets, in each period of history.
7. Distinguish between the main principles of scene direction for different periods of history.
8. Historically define the different periods of opera as a musical genre.
9. Identify and classify the different types of voice and voice therapy/use of the voice.
10. Identify the existing links between different lyrical genres in each of the periods of history and understand the mechanisms of musical transit and influences between said genres and subgenres.
11. Identifying the main and secondary ideas and expressing them with linguistic correctness.
12. Indicate the elements that make up the operatic performance from a double perspective: synchronic and diachronic.
13. Integrate knowledge acquired in the production of clear and concise appropriate to the academic and specialist communication.
14. Present knowledge about the history, art or other cultural movements.
15. Produce correct, precise and clear argumental and terminological writing of knowledge acquired, both in the area of musical specialisation and dissemination.
16. Recognise the different scenographic models of the lyrical genre throughout history.
17. Relate the process of creation of repertoire to the different agents participating in opera consumption, both today and in different periods of history.
18. Relate the production of opera librettos with the main literary trends of their time in history.
19. Relating elements and factors involved in the development of historical processes.
20. Solve problems of a methodological nature in the area of musicology.
21. Summarising acquired knowledge about the origin and transformations experienced in its several fields of study.
22. Use specific vocabulary related to lyrical repertoire.
23. Use the vocabulary of musicology related to each period of history.
24. Value and understand the influence of technical innovations in the conception of opera as a theatrical performance, beyond the musical fact.
25. Value lyrical creation as a result of the social manifestations of each period and distinguish between the different types of social function that they fulfil.

Content

1. Elements of dramatical style:
 - 1.1. The voice and vocality.
 - 1.2. Action, scene, music.
 - 1.3. Musical form and conventionalism.
 - 1.4. The musical consume.
2. The precedent: from florentine *intermezzi* to first operas.
3. Baroque italian opera
4. The opera in french Illustration
5. **Opera buffa** versus **Opera seria**
 - 5.1. Italian opera in United Kingdom: Händel and *Beggar's opera*.
 - 5.2. Metastasio and baroque conventions.
6. Classicism and Opera:
 - 6.1. Mozart and others: Piccini, Paisiello, Galuppi and Cimarosa.
 - 6.2. The French Revolution: new public, political propaganda.

7. The muse named G. Rossini.
8. Theatre and bourgeois city during the XIX century:
 - 8.1. The romantic melodrama.
9. **Risorgimento** and Verdi.
10. Searching identities: national opera.
 - 10.1. The idea of a German music staged in the opera: Carl Ma. von Weber.
 - 10.2. Bohemian opera.
 - 10.3. *Una inutile precauzione*, national opera in Spain.
11. French romantic prototype: Grande Opéra, operette, opéra lyrique.
12. Art and Future: Wagner.
13. Italy during **fin de siècle**: crisis and success of verismo.
14. Discovering Russian and slave opera.
15. Symbolism: Strauss, Korngold, and Debussy.
16. New forms: Berg, Schönberg, Schrecker, Stravinsky.
 - 16.1. The crisis of the opera?
17. Cry and freedom in post-war period: dodecaphonism, experimental opera.
18. Public with informed language: Britten, Henze, Menotti, Poulenc.
19. Thinking about the crisis during the seventies.
20. New century and contemporary opera: Messiaen i Zimmermann.
 - 20.1. *Régisseur de scène* and *regietheater*.
 - 20.1. New models.

Methodology

The course will be based on lectures, seminars and practical sessions. Those activities will be made around operatic archives and theatrical scenes. The activities will be compulsory. It's suggested the reading of opera librettos.

Activities

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Lesson	15	0.6	2, 3, 1, 12, 15, 5, 8, 6, 7, 9, 10, 14, 11, 13, 4, 16, 17, 19, 18, 20, 21, 22, 23, 24, 25
Practical sessions	10	0.4	2, 3, 1, 12, 15, 5, 8, 6, 7, 9, 10, 14, 11, 13, 4, 16, 17, 19, 18, 20, 21, 22, 23, 24, 25
Seminaries	17	0.68	2, 3, 1, 12, 15, 5, 8, 6, 7, 9, 10, 14, 11, 13, 4, 16, 17, 19, 18, 20, 21, 22,

Type: Supervised			
Tutorial	11	0.44	2, 3, 1, 12, 15, 5, 8, 7, 9, 14, 11, 13, 4, 16, 17, 19, 18, 20, 21, 22, 23, 25
Type: Autonomous			
Check and analysis scores	30	1.2	2, 3, 1, 12, 15, 5, 8, 6, 7, 9, 10, 14, 11, 13, 4, 16, 17, 19, 18, 20, 21, 22, 23, 24, 25
Opera visualize	30	1.2	2, 3, 1, 12, 15, 5, 8, 6, 7, 9, 10, 14, 11, 13, 4, 16, 17, 19, 18, 20, 21, 22, 23, 24, 25
Study	30	1.2	2, 3, 1, 12, 15, 5, 8, 6, 7, 9, 10, 14, 11, 13, 4, 16, 17, 19, 18, 20, 21, 22, 23, 24, 25

Assessment

We propose the continuous assessment system. This assessment will be constituted by: two partial text, a listening exam, and one report over one opera passage. This report should be focused in two parts: a musical analysis, and a dramaturgy commentary. The opera passages could be found in the Moodle of the course.

The minimum mark to pass the course is 5 in every test. The student should make all the test. The students who collaborate in the program of the season of the G. T. del Liceu don't need do the commentary.

1 (*Criterios de evaluación*)

It's compulsory the attendance on the 75% of the lessons. The test that wouldn't be achieved will be "no assessed". All the commentaries should be sited on time. It's compulsory the attendance to the seminars and activities.

Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Dramaturgy report of one opera	15 %	1	0.04	2, 3, 1, 12, 15, 5, 8, 6, 7, 9, 10, 14, 11, 13, 4, 16, 17, 19, 18, 20, 21, 22, 23, 24, 25
First exam	30 %	2	0.08	2, 3, 1, 12, 15, 5, 8, 6, 7, 9, 10, 14, 11, 13, 4, 16, 17, 19, 18, 20, 21, 22, 23, 24, 25
Listening exam	10 %	1	0.04	5, 14
Musical analysis of an opera passage	15 %	1	0.04	2, 3, 1, 12, 15, 5, 8, 6, 7, 9, 10, 14, 11, 13, 4, 16, 17, 19, 18, 20, 21, 22, 23, 24, 25
Second exam	30 %	2	0.08	2, 3, 1, 12, 15, 5, 8, 6, 7, 9, 10, 14, 11, 13, 4, 16, 17, 19, 18, 20, 21, 22, 23, 24, 25

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Lesson 1

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