

Musical Research in Contemporary Urban Environments

Code: 40829
ECTS Credits: 10

Degree	Type	Year	Semester
4312637 Musicology, Musical Education and Interpretation of Early Music	OT	0	0

Contact

Name: Francesc D Assi Cortes Mir
Email: Francesc.Cortes@uab.cat

Teachers

César Calmell Piguillem
Xavier Daufí i Rodergas

Use of Languages

Principal working language: catalan (cat)

External teachers

Enric Riu
Oriol Pérez Treviño

Prerequisites

The students should demonstrate a good level of musical analysis.

During the course, it will be desired to strengthen the knowledge of the contemporary thought, specifically the aesthetic movements, the artistic languages and the main sociopolitical movements.

Objectives and Contextualisation

- Compare the different methodologies of the last 30 years, in the study of the musical activities in the contemporary societies, primarily in the urban environment.
- Knowledge of the musical and historical analysis methodologies, through the contemporary era in urban environment.
- Connect the contemporary musical systems with the production and reception contexts.
- Realize the procedures regulating the relationship between the different artistic languages in contemporary era.
- Knowledge of the procedures of social tampering over the music, primarily during the time of politic conflicts.
- Knowledge of the production systems in the lyric theatre.

- Understand the interrelationship between the musical language and other artistic or literary languages in contemporary era.

Competences

- Analyze music according to cultural areas and according to the social contexts in which they arise and develop by applying it to research and interpretive projects.
- Applying critical projects musicological research and interpretive projects.
- Consider innovative projects musicological research and interpretive projects.
- Distinguish and apply different methodologies musicological research and research in music education-oriented projects.
- To analyze the different contexts (social, economic, historical, artistic) involved in the music profession to develop appropriate research work.

Learning Outcomes

1. Adapt the results of contextual analysis of the study of contemporary urban environment where different social realities involved
2. Apply critical capacity in musicological research projects and interpretive projects.
3. Apply research methodologies prior to every type of music research project in the contemporary urban environment.
4. Compare methodological procedures developed in the last three decades in the study of complex musical activity of contemporary societies, and especially in urban environments.
5. Distinguish the distinctive characteristics of the various musical cultures of the contemporary urban environment
6. Mastering historiographical analysis tools adapted to the study of urban music
7. Propose innovative projects proposed in musicological research and interpretive projects.
8. Relate contemporary music systems with their contexts of production and reception

Content

1. Musicology, Contemporaneity and Digital Humanities

1.1. "The multi-disciplinary methodology of musical analysis".

1.2. "Connections between music, literature and arts: diversity of methodologies".

1.3. "An exemple of connection between literature and music during the irruption of self identity in the contemporary world: Diderot versus Rameau".

1.4. "Influence of the literature and philosophy over Romantic music".

1.5. "Wagner and Gesamtkunstwerk: reflections over the literature and plastic arts at the beginning of XXth".

1.6. What's Digital Humanities? Some implementations in the current musicology.

1.7. The musical edition: a tool, a method, an skill?

1.8. Audiobranding: currently areas.

2. The musical analysis, and his use on the study of lyrical repertoire during the XIXth and XXth centuries.

2.1. Musical Analysis and image: the Granados case.

2.2. Different techniques of musical analysis and the opera.

2.3. The oratory as musical genre during contemporary: the representation without stage.

2.4. The scientific research in music and dissemination nowadays.

2.5. Musicology and Press: dissemination at the service of the research and vice versa.

2.6. Music and Politics: the Third Reich.

Methodology

The topics will be based on three main subjects:

a) the connection between different artistic languages

b) the music and the involvement genres (dances, music hall, zarzuela, operetta and varieties)

c) the dissemination of the musical research through the society

Some of the lessons will be done in musical archives of Barcelona (SGAE, Biblioteca de Catalunya), for the study of different cases.

This Unit has a virtual Moodle. There will be published the calendar and several pedagogical documents.

Activities

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Lessons	38	1.52	1, 2, 3, 4, 5, 6, 7, 8
Practice of musical analysis	14	0.56	1, 2, 3, 4, 5, 6, 7, 8
Type: Supervised			
Case practice, in archives	14	0.56	1, 2, 3, 4, 5, 6, 7, 8
Dissemination practices	8	0.32	1, 2, 3, 4, 5, 6, 7, 8
Doctorial seminars	4	0.16	1, 2, 3, 4, 5, 6, 7, 8
Tutorial class	4	0.16	1, 2, 3, 4, 5, 6, 7, 8
Type: Autonomous			
Musical analysis and Commentaries	60	2.4	1, 2, 3, 4, 5, 6, 7, 8
Study of the musical patrimony	16	0.64	1, 2, 3, 4, 5, 6, 7, 8
Text reading	18	0.72	1, 2, 3, 4, 5, 6, 7, 8

Assessment

We propose three courseworks:

a) composition of a brief study of a musical piece connected with other artistic languages.

b) a musical analysis over the same partition.

c) writing of a synopsis of a lyrical plot

Time of completion: will be published in the Moodle.

Reappraisal: The works submitted after the dead line can not be reassessed. The reappraisal of a coursework needs a prior discussion in the seminars. The courseworks failed could be submitted again. it's necessary pass the three courseworks. A student could be "no assessed" when any of the works has not be submitted.

Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Analytical work	30 %	17	0.68	1, 2, 3, 4, 5, 6, 7, 8
Summary of a plot	30%	40	1.6	1, 2, 3, 4, 5, 6, 7, 8
Work around the relationship between a piece of music with another artistic language	40%	17	0.68	1, 3, 4, 5, 6, 8

Bibliography

Musical Analysis Bibliography

- AIELLO, Rita (ed) *Musical Perceptions*. New Yoork, Oxford University Press, 1994.
- BARTEL, Dietrich. *Musica poetica. Musical-rhetorical figures in german baroque music*. Nebraska, University of Nebraska Press, 1997.
- CITRON, M. *Gender and the Musical Canon*. Cambridge, Cambridge University Press, 1993.
- COOK, Nicholas. *A guide to musical analysis*. London, ed. Dent & Sons Ltd., 1992.
- GUT, Serge. "Plaidoyer pour une utilisation pondérée des principes riemanniens d'analyse tonale", a *Analyse musicale*, 30, 1993.
- MOLINO, JEAN. "Analyser", a *Analyse Musicale* nº 16, 1989, pp. 11-14.
- MONELLE, Raymond. *The Sense of Music. Semiotic Essays*, Princeton & Oxford, Princeton University Press, 2000.
- POPLE, Anthony. *Theory, Analysis and Meaning in Music*. Lancaster University, 1994.
- SALZER, Felix. *Structural Hearing*. New York, Dover, 1961. (*Audición estructural*. Barcelona, Labor, 1990).
- SOBRINO, Ramón. «Análisis musical. De las metodologías del análisis al análisis de las metodologías». *Revista de Musicología*, Vol. XXVIII nº 1 (2005), pp. 667-696.
- STOÏANOVA, Ivanka. *Manuel d'analyse musicale*. Paris, Minerve, 1996.
- TARASTI, Eero. *A Theory of Musical Semiotics*. Bloomington, Indiana University Press, 1994.

Lyric Repertoire in Spain: short Bibliography

- ALVAREZ CAÑIBANO, Antonio. "Teatros y Música escénica. Del antiguo régimen al estado burgués", a *La música española en el siglo XIX*. Oviedo, Universidad de Oviedo, 1995.
- AVIÑO, Xosé. *La música i el modernisme*. Barcelona, Curial, 1985.

- CLARCK, Aaron. *Isaac Albéniz: A Guide to Research*. New York, Garland, 1998.
- BARCE, Ramón. "La ópera y la zarzuela en el siglo XIX", a *Actas del Congreso Internacional "España en la Música de Occidente"*. Madrid, INAEM, 1987.
- BARRERA MARAVER, Antonio. *Crónicas del género chico y de un Madrid divertido*. Madrid, Avapiés, 1983.
- BARCE, Ramón. "El sainete lírico (1880-1915)", a *La música española en el siglo XIX*. Oviedo, Universidad de Oviedo, 1995.
- CASARES RODICIO, Emilio. *Francisco Asenjo Barbieri*. Madrid, Ediciones del ICCMU, 1994.
- CASARES RODICIO, Emilio (ed). *Diccionario de la Zarzuela. España e Hispanoamérica*, 2 vols. Madrid, ICCMU, 2003-2004.
- CORTÈS i MIR, Francesc. "La zarzuela en Cataluña y la zarzuela en catalán", a *Cuadernos de Música Iberoamericana*, II-III, Madrid, CIMUS, 1997.
- CORTÈS I MIR, Francesc. "La quadratura del cechio: questioni metodologiche nelle edizioni di opere liriche in Spagna, e la ricenzione nella stampa", a COTTICEELI, F.; PUGIONI, R. *Filologia, Teatro, Spettacolo. Dai Greci alla contemporaneità*. Milano, Franco Angeli, 2017.
- CORTIZO, Ma. Encina. "La zarzuela del siglo XIX. Estado de la cuestión (1832-1856)", a *La música española en el siglo XIX*. Oviedo, Universidad de Oviedo, 1995.
- CORTIZO, Ma. Encina. *Emilio Arrieta*. Madrid, Ediciones del ICCMU, 1998.
- CURET, Francesc. *Història del teatre català*. Barcelona, Aedos, 1967.
- HESS, Carol. *Enrique Granados: a bio-bibliography*. New York, Greenwood Press, 1991.
- IBERNI, Luís G. *Ruperto Chapí*. Madrid, Ediciones del ICCMU, 1995.
- RADOMSKI, James. *Manuel García (1775-1832). Maestro del bel canto y compositor*. Madrid, Ediciones del ICCMU, 2002
- SANCHEZ, Víctor. *Tomás Bretón. Un música de la Restauración*. Madrid, Ediciones del ICCMU, 2002.

Link web

- Centre de Documentació i Museu de les Arts Escèniques (Institut del Teatre, Barcelona). <http://www.cdmae.cat>
- Museo Nacional del Teatro (Almagro). <http://museoteatro.mcu.es>
- Centro de Documentación de Música y Danza (INAEM): <http://musicadanza.es>
- Arxiu Històric de la Societat del Gran Teatre del Liceu: <http://www.bib.uab.cat/human/arxiusocietatliceu/publiques/indexcat.php>
- Portal digital anglès sobre la "zarzuela": <http://www.zarzuela.net>
- **Diccionario de cantantes líricos hispano:** <http://www.liricahispana.com>
- **Encyclopédia multimédia de la comédie musicale et théâtrale en France:** <http://comedie-musicale.jgana.fr>

Music and social conflict: Bibliography

- Álvarez Junco, José. *Mater Dolorosa. La idea de España en el siglo XIX*. Madrid: Taurus, 2001.

- Blasco Ibáñez, Vicente. *Historia de la Revolución Española (Desde la Guerra de la Independencia a la Restauración en Sagunto) 1808-1874*. Barcelona: La Enciclopedia Democrática, 1890.
- Cecchetto, Céline; Prat, Michel. *La chanson politique en Europe*. Bourdeaux: Eidolon, Presses universitaires de Bordeaux, 2008.
- Cortès, Francesc; Esteve, Josep-Joaquim. *Músicas en tiempos de guerra. Cancionero (1503-1939)*. Bellaterra, Servei de Publicacions de la UAB, 2012.
- Fernández de Latorre, Ricardo. *Historia de la música militar de España*. Madrid: Ministerio de Defensa, 1999.
- Gil Muñoz, Carlos. *Cancionero popular de quintos y soldados*. Madrid: Ministerio de Defensa.
- Hobsbawm, Eric J.; Ranger, Terence. *The invention of tradition*. Cambridge: Press Syndicate of the University of Cambridge, 1983.
- Molino, Jean. "Les métamorphoses de l'Europe culturelle", en *Esprit*, juillet, 2000, p. 84-110.
- Ossa Martínez, Marco Antonio de la. *La música en la Guerra Civil española*. Cuenca: Sedem-Ediciones de la Universidad de Castilla-La Mancha, 2011.
- Preston, Paul. *La Guerra Civil española*. Barcelona: editorial Base, 2007.
- Sorce Keller, Marcello. "Réexamen de la notion d'identité", en Nattiez, Jean-Jacques. *Musiques. Une encyclopédie pour le XXIe siècle*. vol V. Paris: Actes Sud, 2007, p. 1127-1153.

- Stage and Music: Bibliography

- Albertí, Xavier; Molner, Eduard (eds). *El Paral·lel (1894-1939)*. Barcelona, CCCB, 2012.
- Arblaster, A. *Viva la liberta! Politics on Opera*. London, Verso, 1997.
- Basso, A. (ed). *Musica in scena*. 6 vols Torino, UTET, 1995-97.
- Berg, Alban. "The problem of opera", *Classic essays on twentieth-century music: A continuing symposium*. New York, Schirmer, 1996.
- Drew, David. "Brecht versus Opera", a *Score*, nº 23, 1958.
- Everett, William A.; Laird, Paul R. *The Cambridge companion to the musical*. Cambridge, Cambridge University Press, 2002.
- Fearn, R. *Italian opera since 1945*. Routledge, 1995.
- Kerman, J. *Opera as Drama*. New York, Knopf, 1956 [reed. Renovada a University of California Press, 1988].
- Merlin, C. *Opéra et mise en scène*. Paris, Editions Premières Loges, 2007.
- Salaün, Serge. *El cuplé (1900-1936)*. Madrid, Espasa-Calpe, 1990.

The Musical Oratory

- Aleona, Domenico. *Storia dell'oratorio in Italia*. Milano: Bocca, 1945
- Bonastre, Francesc. «L'oratori a Barcelona en el primer terç del segle XIX». *Anuario Musical*, núm. 48 (1993): 207-16
- Carreras Bulbena, José Rafael. *El oratorio musical desde su origen hasta nuestros días*. Barcelona: Tip. L'Avenç, 1906

- Daufí, Xavier. «Carreras i Bulbena i el naixement de l'oratori a Catalunya» *Recerca Musicològica*, XVII-XVIII, (2007-2008): 153-79
- Smither, Howard E. *A History of the Oratorio*. Vol I, *The Oratorio in the Baroque Era: Italy, Vienna, Paris*. Chapel Hill: The University of North Carolina Press, 1987
- Smither, Howard E. *A History of the Oratorio*. Vol. II, *The Oratorio in the Baroque Era: Protestant Countries*. Chapel Hill: The University of North Carolina Press, 1988
- Smither, Howard E. *A History of the Oratorio*. Vol III, *The Oratorio in the Classical Era*. Chapel Hill: The University of North Carolina Press, 1987
- Smither, Howard E. *A History of the Oratorio*. Vol. IV, *The Oratorio in the Nineteenth and Twentieth Centuries*. Chapel Hill: The University of North Carolina Press, 2000