

History of Opera

Code: 100655
ECTS Credits: 6

Degree	Type	Year	Semester
2500240 Musicology	OB	3	1

The proposed teaching and assessment methodology that appear in the guide may be subject to changes as a result of the restrictions to face-to-face class attendance imposed by the health authorities.

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, achieved in the subjects of Musical Language

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: The voice and vocality; Action, scene, music; Musical form and conventionalism; The musical consume.
2. The precedent: from florentine *intermezzi* to first operas just Claudio Monteverdi, dramaturgy, "precept" and theater.
3. Baroque italian opera
4. The opera in french Illustration
5. **Opera buffa** versus **Opera seria**: Italian opera in United Kingdom: Händel and *Beggar's opera*; Metastasio and baroque conventions.
6. Classicism, Illustration and Opera: Mozart and others: Piccini, Paisiello, Galuppi and Cimarosa; The French Revolution: new public, political propaganda.
7. The muse named G. Rossini.
8. Theatre and bourgeois city during the XIX century: The romantic melodrama.
9. **Risorgimento** and Verdi.

10. Searching identities: national opera. The idea of a german music staged in the opera: Carl Ma. von Weber. Bohemian opera. *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. Simbolism: Strauss, Korngold, and Debussy.
16. New forms: Berg, Schönberg, Schrecker, Stravinsky. 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.
21. **Régisseur de scène** and regietheater. New models in current days.

Methodology

The course will be articulated through master classes, Seminars with Problem Solving (ABP) around an operatic title, and comments on viewings / auditions of fragments of operas. The activities can be followed from the Virtual Campus and / or from teaching. Attended.

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	19	0.76	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
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

Assessment

A system of continuous evaluation is proposed based on the evaluable activities carried out in the Seminars. There will be two partial exams, each of which will include half of the subject. Its content and typology will be indicated on the Virtual Campus.

In order to be evaluated, all the evaluation evidence must be completed. The student who has not taken all the evidence of assessment will be considered "Not assessable".

At the time of carrying out each evaluation activity, the teacher will inform the students (via Moodle) of the procedure and date of revision of the grades.

To be able to access the recovery, you must have participated in all the evaluation activities, except for a justified cause, and certified if applicable. Seminars cannot be retrieved.

In order to recover, it will be necessary to take the recovery of the assessment tests that have been suspended. The student who fails due to a grade below 5 in the Seminars will have to take the global recovery exam.

In the event that the student commits any irregularity that may lead to a significant variation in the grade of an assessment act, this assessment act will be graded with 0, regardless of the disciplinary process that may be instructed.

In the event of several irregularities in the evaluation acts of the same subject, the final grade for this subject will be 0.

Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Evaluation of the activities of the Seminars	40 %	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
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

Bibliography

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Tema 1

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Tema 2: els precedents

Cotticelli, Francesco; Maione, Paologiovanni. *Storia della musica e dello spettacolo a Napoli: Il Settecento*. Napoli, Centro di Musica Antica Pietà dei Turchini, 2020.

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Tema 3: Òpera italiana. inicis

Baldacci, Luigi. *La Musica in italiano: libretti d'opera dell'Ottocento*. Rizzoli, 1997.

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Tema 4: L'òpera a la Il·lustració francesa

Bauman, Thomas; Petzolt McClymonds, Marita (eds). *Opera and the Enlightenment*. Cambridge University Press, 2006.

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Tema 5: Operaseria, opera bufa. Anglaterra

Farrell, Joseph (ed). *Carlo Goldoni and Eighteenth-century theatre*. Lewiston, Mellen, 1998.

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Tema 6: l'òpera al Classicisme

Del Donna, Anthony R. *Opera, Theatrical Culture and Society in Late Eighteenth-Century Naples*. Oxon, Ashgate, 2012.

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Tema 7: una musa anomenada Rossini

Osborne, Richard. *Rossini: his life and works*. Oxford, Oxford university Press, 2007.

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Tema 8: el teatre i la ciutat burgesa al s. XIX

Abbate, Carolyn. *Unsung voices: opera and musical narrative in the nineteenth century*. Princeton, Princeton University Press, 1991.

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Tema 9: El **Risorgimento** i Verdi

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Tema 10: A la recerca d'identitats

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Tema 11: models romàntics francesos

Anger, Violaine. *Giacomo Meyerbeer*. Paris, Bleu nuit éditeur, 2017, p. 176.

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Tema 12: Wagner

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Tema 13: Itàlia al fin de siècle

Baldacci, Luigi. "I libretti di Mascagni". *NRMI*, nº 3, 1985.

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Tema 14. El descobriment de les òperes russes i eslaves

Campbell, Stuart. *Russians on Russian Music (1830-1880). An Anthology*. Cambridge, Cambridge University Press, 1994.

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Tema 15: Simbolisme operístic

Kelkel, Manfred. *Naturalisme, vérisme et réalisme dans l'opéra de 1890 a 1930*. Paris, Librairie philosophique J. Vrin, 1984.

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Tema 16: Noves formes d'expressió al s. XX

Babcock, Renée Elizabeth. *The operas of Hindemith, Krenek, and Weill: Cultural trends in the Weimar Republic, 1918-1933*. University of Texas, Austin, PhD dissertation, 1996.

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Tema 17: Òpera a la postguerra

Ameille, Aude. *Aventures et nouvelles aventures de l'opéra. Pour une poétique du livret depuis 1945*. Paris, Classiques Garnier, 2016, p. 679.

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Tema 18: Llenguatges per a un públic contemporani informat

Lacombe, Hervé; Southon, Nicolas. *Fortune de Francis Poulenc. Diffusion, Interprétation, Réception*. Rennes, Presses Universitaires de Rennes, 2016.

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Tema 19: crisi a l'òpera

Pleasants, Henry. *Opera in Crisis: Tradition, Present, Future*. London, Thames and Hudson, 1989.

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Tema 20: el nou segle i l'òpera contemporània

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