

History of Opera

Code: 100655
ECTS Credits: 6

Degree	Type	Year	Semester
2500240 Musicology	OB	3	1

Contact

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Teaching groups languages

You can check it through this [link](#). To consult the language you will need to enter the CODE of the subject. Please note that this information is provisional until 30 November 2023.

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

- 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. Indicate the elements that make up the operatic performance from a double perspective: synchronic and diachronic.
12. Integrate knowledge acquired in the production of clear and concise appropriate to the academic and specialist communication.
13. Present knowledge about the history, art or other cultural movements.
14. Produce correct, precise and clear argumental and terminological writing of knowledge acquired, both in the area of musical specialisation and dissemination.
15. Recognise the different scenographic models of the lyrical genre throughout history.
16. Relate the process of creation of repertoire to the different agents participating in opera consumption, both today and in different periods of history.
17. Relate the production of opera librettos with the main literary trends of their time in history.
18. Relating elements and factors involved in the development of historical processes.
19. Solve problems of a methodological nature in the area of musicology.
20. Summarising acquired knowledge about the origin and transformations experienced in its several fields of study.
21. Use specific vocabulary related to lyrical repertoire.
22. Use the vocabulary of musicology related to each period of history.
23. Value and understand the influence of technical innovations in the conception of opera as a theatrical performance, beyond the musical fact.
24. 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. Symbolism: 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 subject will be articulated through lectures, problem-solving seminars (ABP) around different operatic titles, and

The syllabus will be presented following as a guiding thread plot themes related to operas from different periods, and
The arguments and thematic axes will be updated on the Virtual Campus

- "Superb": L'incoronazione di Poppea

- "Magic": Rinaldo

- "Lust": Don Giovanni

- "Empowered women": L'italiana in Algeri

- "Folly": Lucia di Lammermoor

- "Anger": Rigoletto

- "Envy": Die Meistersinger von Nürnberg

- "Jealousy": Othello

- "Greed": Gianni Schichi

- "Against adversity": Ariadne auf Naxos

- "Overcoming": Die tote Stadt

- "Victim": Wozzeck

- "Abandoned": La voix humaine

Annotation: Within the schedule set by the centre or degree programme, 15 minutes of one class will be reserved for students to evaluate their lecturers and their courses or modules through questionnaires.

Activities

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Lesson	15	0.6	2, 3, 1, 11, 14, 5, 8, 6, 7, 9, 10, 13, 12, 4, 15, 16, 18, 17, 19, 20, 21, 22, 23, 24
Practical sessions	5	0.2	2, 3, 1, 11, 14, 5, 8, 6, 7, 9, 10, 13, 12, 4, 15, 16, 18, 17, 19, 20, 21, 22, 23, 24
Seminaries	19	0.76	2, 3, 1, 11, 14, 5, 8, 6, 7, 9, 10, 13, 12, 4, 15, 16, 18, 17, 19, 20, 21, 22, 23, 24
Type: Supervised			
Tutorial	11	0.44	2, 3, 1, 11, 14, 5, 8, 7, 9, 13, 12, 4, 15, 16, 18, 17, 19, 20, 21, 22, 24
Type: Autonomous			
Check and analysis scores	20	0.8	2, 3, 1, 11, 14, 5, 8, 6, 7, 9, 10, 13, 12, 4, 15, 16, 18, 17, 19, 20, 21, 22, 23, 24
Opera visualize	26	1.04	2, 3, 1, 11, 14, 5, 8, 6, 7, 9, 10, 13, 12, 4, 15, 16, 18, 17, 19, 20, 21, 22, 23, 24
Study	30	1.2	2, 3, 1, 11, 14, 5, 8, 6, 7, 9, 10, 13, 12, 4, 15, 16, 18, 17, 19, 20, 21, 22, 23, 24

Assessment

A continuous evaluation system is proposed based on the evaluable activities carried out in the Seminars. The ac
The evaluable activity of the seminars will consist of the realization of a t

The work will be done in groups, and a list will be proposed on the Virtual Campus.

There will be two partial exams, each of which will include half of the sub
An assessment will be made on auditions, based on a list that will be ava

Students who participate in the preparation of an opera commentary, for the 2023-24 G. T. del Liceu handbook, '
In order to be evaluated, all evaluation evidence must be completed. The

At the time of carrying out each assessment activity, the teacher will inform the students (via Moodle) of the procedure. In order to be able to access the recovery, you must have participated in

Seminars cannot be recovered. In order to pass the subject in case of failure, it will be necessary to resit the assessment.

It is understood that the subject is approved when the average of all the evidence gives at least a 5. In the event that the student commits any irregularity that could lead to a

Unique Assessment

Those students who decide to take the single assessment must do the following:

1. Written exam (test type) on subject content (45%)
2. Examination of auditions from the list published on the Virtual Campus
3. Commentary and analysis of a short fragment of an opera that will be

In the event that several irregularities occur in the evaluation acts of the same subject, the final grade for this subject will be the lowest of the obtained grades.

Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Evaluation of hearings	20 %	2	0.08	2, 3, 1, 5, 9, 10, 18, 24
Evaluation of the activities of the Seminars, realización de una History sobre un título	20 %	18	0.72	2, 3, 1, 11, 14, 5, 8, 6, 7, 9, 10, 13, 12, 4, 15, 16, 18, 17, 19, 20, 21, 22, 23, 24
First exam	30 %	2	0.08	2, 3, 1, 11, 14, 5, 8, 6, 7, 9, 10, 13, 12, 4, 15, 16, 18, 17, 19, 20, 21, 22, 23, 24
Second exam	30 %	2	0.08	2, 3, 1, 11, 14, 5, 8, 6, 7, 9, 10, 13,

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Tema 3: Òpera italiana. inicis

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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

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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

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

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Tema 10: A la recerca d'identitats

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Tema 11: models romàntics francesos

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Tema 12: Wagner

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Tema 13: Itàlia al *fin de siècle*

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Tema 14. El descobriment de les òperes russesi eslaves

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Tema 15: Simbolisme operístic

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Tema 16: Noves formesd'expressió al s. XX

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