

Degree programme	Type	Course
Musicology	OB	3

Contact lecturer

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Prerequisites

Musical knowledge, equivalent to having completed A-level/High level of of Conservatoire studies, is required and can be achieved in the 1st year courses "Musical Language I and "Musical Language II".

Group languages

You can consult this information at the [end](#) of the document.

Objectives

The objective of the lessons is to study the opera as complex phenomena, with different kinds of languages: music, literature, theatrical sources and visual art. These are connected with social functions, which change according to the historical context, and that generate different uses and consumption according to their development. It is necessary to correctly place aspects such as social representativity, systems of performance production, or conceptual changes in the theater and regarding the treatment of the human voice, as well as dominant literary models.

Learning outcomes

1. Summarising acquired knowledge about the origin and transformations experienced in its several fields of study.
2. Produce correct, precise and clear argumental and terminological writing of knowledge acquired, both in the area of musical specialisation and dissemination.
3. Integrate knowledge acquired in the production of clear and concise appropriate to the academic and specialist communication.
4. Analysing ideas about an artistic phenomenon in a given cultural context.
5. Analysing the creators of an artistic phenomenon in a specific cultural context.
6. Analysing the recipients of an artistic phenomenon in a specific cultural context.
7. Solve problems of a methodological nature in the area of musicology.
8. Relating elements and factors involved in the development of historical processes.
9. Use the vocabulary of musicology related to each period of history.
10. Present knowledge about the history, art or other cultural movements.
11. Define the processes of periodisation and stylistic classification and usual typology in the historical conceptualisation of the musical fact.
12. Historically define the different periods of opera as a musical genre.
13. Use specific vocabulary related to lyrical repertoire.
14. Identify and classify the different types of voice and voice therapy/use of the voice.
15. Correctly interpret the existing links between text and music, from a literary, structural and semantic

viewpoint.

16. 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.
17. Relate the production of opera librettos with the main literary trends of their time in history.
18. Indicate the elements that make up the operatic performance from a double perspective: synchronic and diachronic.
19. 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.
20. Distinguish between the main models of opera composition, in its double literary and musical facets, in each period of history.
21. Value and understand the influence of technical innovations in the conception of opera as a theatrical performance, beyond the musical fact.
22. Recognise the different scenographic models of the lyrical genre throughout history.
23. Distinguish between the main principles of scene direction for different periods of history.
24. Relate the process of creation of repertoire to the different agents participating in opera consumption, both today and in different periods of history.

Contents

1. Constitutional elements of the Dramatic genre:

The voice and vocality;

Changes regarding the concept of "opera", social and cultural spaces, Theatrical action vs. performing and musical action; Musical form and conventionalisms

A language for the lyrical world

Musical consumption. From judiciousness to operatic outburst

Between divisiveness and the hooligans

2. Precedents: from the Florentine *intermezzi* and humanistic court celebrations, to the first operatic performances by Claudio Monteverdi, dramaturgy, "precepts" and theater.

3. Baroque opera in Italy: stylistic diversifications and social use; dissemination of the opera in Europe: from adaptations to the negation of the model. Women in baroque opera.

4. The opera during the French Revolution: Quarrels and aesthetic and ideological spaces of power.

5. **Opera buffa** versus **Opera seria**: Vocal and thematic loans, reforms against conventionalisms; The good, the bad and the ugly of Italian opera in the United Kingdom: Handel and *Beggar's opera*; Metastasio and

libretto conventions, beyond the topics.

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 the bourgeois city during the XIX century: The romantic melodrama, new audiences, new sonorities and new thematics beyond bel canto. Divisiveness and the treatment of genre.

9. **Risorgimento** and Verdi. Interpreted from Italy and from abroad.

10. In search of identity: The persecution of the national operas in romanticist Europe; the idea of German music from the opera: Carl Ma. von Weber and German theatres; Bohemian opera; *Una inutile precauzione*, national opera in Spain

11. The French romantic prototype: Grande Opéra, operette, opéra lyrique. Musical models and spaces of social influence.

12. The Art work for the Future: Wagner. Performance space, allegoric space, sound space. The symbol.

13. Italy during **fin de siècle**: from crisis to the success of verismo.

14. Discovering Russian and Slavic opera.

15. Operatic Symbolism: itineraries from Strauss to Korngold, through Debussy; The libretto, the voices, the orchestra and scenography of postwagnerism.

16. New forms of operatic expression: Berg, Schönberg, Schrecker, Stravinsky. The crisis of the opera?

17. A Cry for freedom in the post-war period: dodecaphonism, experimental opera.

18. Languages for an "informed" contemporary audience: Britten, Henze, Menotti, Poulenc.

19. Reflexions regarding the crisis of the seventies. New spaces, new companies, new concepts.

20. The New century and contemporary opera: Messiaen i Zimmermann. Women composers: Saariaho, Matilde Salvador and others.

21. The phenomenon of the **Régisseur de scène** and **regietheater**. Currents paradigms: visuality, performance action, actualization, the media and new voices.

Learning activities and methodology

Title	Hours	ECTS	Learning outcomes
Seminaries	19	0.76	
Study	30	1.2	
Check and analysis scores	20	0.8	
Practical sessions	5	0.2	
Tutorial	11	0.44	
Lesson	15	0.6	
Opera visualize	26	1.04	

The subject will be structured through classes in which previous readings and auditions will be discussed, problem-solving seminars (ABP) around different operatic titles, and comments around opera viewings/auditions.

The syllabus will be presented following as a common thread plot themes related to operas from different periods, which will be analyzed and viewed in class.

Four titles will be chosen to be analyzed in class. For these works, a prior reading of the novels, plays or films that will be related to them, will be necessary. The titles of the literary works will be indicated on the Virtual Campus page for this subject.

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.

Assessment

Continuous assessment activities

Title	Weight	Hours	ECTS	Learning outcomes
Second exam	35 %	2	0.08	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24
Evaluation of hearings	20 %	2	0.08	1, 14, 20
First exam	35 %	2	0.08	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13,

				14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24
Evaluation of the activities of the Seminars, realization of a History around an opera title	10 %	18	0.72	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24

A continuous assessment system is proposed, based on the assessable activities carried out in the Seminars. Seminar activities will consist of practical analyses of scores, librettos, and stage productions.

The assessable seminar activity will consist of creating a History, designed as a 5-minute video presentation to be given in class, on an opera title that is not necessarily part of the standard repertoire. This work will be done in groups, and a list of candidates will be posted on the Virtual Campus.

Two midterm exams will be given, each covering half of the course material. Their content and format will be indicated on the Virtual Campus.

An assessment will be conducted based on listening comprehensions, using a list that will be available on the Virtual Campus. Students who participate in writing a commentary on an opera for the 2026-27 season program notes of the Liceu's General Theater Group will not be required to take either the listening comprehension exam or the History presentation. To be eligible for assessment, all assessment activities must be completed. Students who have not completed all assessment activities will be considered "Not assessable." At the time of each assessment activity, the instructor will inform students (via Moodle) of the procedure and date for grade review.

To be eligible for retakes, students must have participated in all assessment activities, unless there is a justified reason for absence, which must be documented. Seminars cannot be retaken. To pass the course if a student fails, they must take the retakes for the assessments they failed. The course is considered passed when the average of all assessments is at least 5.

If a student commits any irregularity that could lead to a significant change in the grade for an assessment, that assessment will be graded as 0, regardless of any disciplinary proceedings that may be initiated. In the event of multiple irregularities in the assessment of a single subject, the final grade for that subject will be 0.

Single Assessment

Students who choose to take the single assessment must complete the following on the date indicated on the Virtual Campus:

1. Written exam (multiple choice) on course content (45%)
2. Listening exam using the list published on the Virtual Campus (25%)
3. Commentary and analysis of a short excerpt from an opera that will be viewed on the day of the assessment (30%). The opera may be viewed with subtitles and may belong to any of the periods included in the syllabus.

Use of Artificial Intelligence:

For this subject, the use of Artificial Intelligence (AI) technologies is allowed exclusively in support tasks, such as bibliographic or information searches, text correction or translations. The student must clearly identify which parts have been generated with this technology, specify the tools used and include a critical reflection on how these have influenced the process and the final result of the activity. The lack of transparency in the use of AI in this assessable activity will be considered a lack of academic honesty and may lead to a partial or total penalty in the grade of the activity, or greater sanctions in serious cases. If there is no critical reflection that contrasts the suitability, or not, of the information found, it will be subtracted from the grade obtained.

Erasmus and Exchange students:

Erasmus and exchange students who request to advance an exam must present a document from their home university justifying their request.

Bibliography

General Bibliography

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Annunziata, Filipo; Colombo, Giorgio Fabio. *Law and Opera*. Springer, 2018 (consultable on-line: <http://link.springer.com/openurl?genre=book&isbn=978-3-319-68649-3>)

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Cortès, Francesc. *Història de la música a Catalunya*. Barcelona, ed Base- col·lecció Base Històrica n. 73, 2011.

Davidson Reid, Jane (ed.). *The Oxford Guide to Classical Mythology in the Arts (1300-1990)*. Oxford, Oxford University Press, 1993.

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Kerman, Joseph. *Opera and the morbidity of Music*. New York Review Books, 2008.

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Parker, Roger. *Historia ilustrada de la ópera*. Barcelona Paidós, 1998.

Pedrell, Felip. *Por Nuestra Música*. Barcelona, ed Henrich, 1891 (reed. Bellaterra, Servei de Publicacions de la UAB, 1991).

Radigales, Jaume. *L'Òpera: música, teatre i espectacle*. Barcelona, Pòrtic, 1999.

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Snowman, Daniel. *La ópera. Una historia social*. Madrid, Siruela, 2016 (2ª ed)

Suárez García, José Ignacio; Sobrino, Ramón; Cortizo, María Encina (eds). *Música lírica y prensa en España (1868-1936): ópera, drama lírico y zarzuela*. Oviedo, Ediciones de la Universidad de Oviedo, Hispanic Music Series, 2018.

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1st Theme

Barthes, Roland. *Image, musique, texte*. London, Fontana Press, 1977.

Beauvert, Thierry. *Opera Houses of the World*. London, Thames and Hudson, 1996.

Bianconi, Lorenzo (ed). *La drammaturgia musicale*. Bologna, Il Mulino, 1994.

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Miscevic, Pierre. *Divas: la force d'un destin*. Paris, Hachette, 2006.

Rosselli, John. *Singers of Italian Opera*. Cambridge University Press, 1995.

Theme 2: The precedents

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

Palisca, Claude Victor. *The Florentine Camerata. Documentary Studies and Translations*. Yale University Press, 1989.

Theme 3: Italian opera

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

Bruni, Francesco. *La maschera e il volto: il teatro in Italia*. Venezia, Fondazione Giorgio Cini, 2002.

Cotticelli, Francesco; Maione, Paologiovanni. *Storia della musica e dello spettacolo a Napoli: Il Settecento*. Napoli, Centro di Musica Antic Pietà dei Turchini, 2009.

Fabris, Dinko. *La circolazione dell'opera veneziana del seicento nel IV centenario della nascita di Francesco Cavalli*. Napoli, Turchini Edizioni, 2055.

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Rosand, Ellen. *Opera in Seventeenth-Century. Venice. The Creaion of a Genre*. Berkelye, University of California Press, 1991.

Wilbourne, Emily. *Seventeenth-Century Opera and the Sound of the Commedia dell'Arte*. Chicago, Chicago University Press, 2016.

Theme 4: Opera in the French Illustration

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

Fabiano, Andrea. *Histoire de l'opéra italien en France (1725-1815) : Héros et Héroïnes d'un roman théâtral*. « Sciences de la musique - Séries Études », CNRS Éditions, Paris 2006.

Wood, Caroline; Sadler, Graham. *French Baroque Opera: A reader*. eBook, 2017.

Theme 5: Opera seria, opera bufa. England

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

Kimbell, David. *Handel on the Stage*. Cambridge University Press, 2016.

Laterza, Guido. *Metastasio e il teatro del primo settecento*. Laterza, 1974.

Theme 6: Opera and Classicism

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

di Profio, Alessandro. *La Révolution des bouffons*. Paris, Fayard, 2003.

Emery, Ted. *Goldoni as librettist: theatrical reform and the drammi giocosi per musica*. Peter Lang, 1991.

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Woodfield, Ian. *Performing opera for Mozart: impresarios, singers and troupes*. Cambridge, Cambridge University Press, 2012.

Theme 7: Rossini

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

Vitoux, Frédéric. *Rossini*. París, Ed. du Seuil, 1986 [Trad. castellana: Madrid, Alianza Música, 1989].

Theme 8: The theater and city in the 19th century

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

Arblaster, Anthony. *Viva la libertà! Politics on Opera*. London, Verso, 1997.

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Theme 9: El **Risorgimento** and Verdi

Budden, Julian. *Verdi*. Londres, Dent & Sons, 1985 (reed 2008).

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Willis, Garry. *Verdi's Shakespeare: men of the theater*. New York, Viking, 2011.

Theme 10: In search for identity

Alier i Aixalà, Roger. *L'òpera a Barcelona. Orígens, desenvolupament i consolidació de l'òpera com a espectacle teatral a la Barcelona del segle XVIII*. Barcelona, Institut d'Estudis Catalans-Societat Catalana de Musicologia, 1990.

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Theme 11: French romantic models

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

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Theme 12: Wagner

Adorno, Theodor W. *Essai sur Wagner*. Paris, Gallimard, 1966 (trad. original del 1962).

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Theme 13: Italy during *fin de siècle*

Baldacci, Luigi. "Ilibretti di Mascagni". *NRMI*, n° 3, 1985.

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Campana, Alessandra. *Opera and Modern Spectatorship in Late Nineteenth-Century Italy*. Cambridge University Press, 2015.

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Wilson, Alexandra. *The Puccini problem: opera, nationalism and modernity*. Cambridge, Cambridge University Press, 2007.

Theme 14. Discovering Russian and Slavic opera

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

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Frolova-Walker, Marina. *Russia: Music and Nation: From Glinka to Stalin*. Yale University Press, 2007.

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Theme 15: Operatic Symbolism

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

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Theme 16: New forms of expression in the 20th century

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.

Chew, Geoffrey. "Pastoral and Neoclassicism: A Reinterpretation of Auden's and Stravinsky's *Rake's Progress*", *Cambridge Opera Journal*, 5, 1993.

Ivashkin, Alexander; Kirkman, Andrew. *Contemplating Shostakovich: Life, Music and Film*. Oxon. Ashgate, 2012.

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Theme 17: Opera in the post-war period

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Theme 18: Languages for an "informed" audience

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Theme 20: A new century and contemporary opera

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Moodley, Roy; So, Joseph K.; Ingraham, Mary I. *Opera in a Multicultural World*. New York, Routledge, 2016.

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Recommended reading

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Burney, Charles. *The Present State of Music in Germany, the Netherlands and the United Provinces*, 2 vols. Londons, 1773 (trad. a l'italià de E. Fubini, Torí, 1986).

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[també a: [http://imslp.org/wiki/Dialogo_della_musica_\(Galilei,_Vincenzo\)](http://imslp.org/wiki/Dialogo_della_musica_(Galilei,_Vincenzo))]

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Web resources and electronic books

- "Opera glass", pàgina amb llibrets i resums d'algunes òperes de repertori. <http://opera.stanford.edu/>

- "Drammaturgia". <http://www.drammaturgia.it/index.php>

- International Musical ScoreLibrary Project. <http://www.imslp.org>

- Llibrets d'òpera italians a partir d'edicions d'època. <http://www.librettidopera.it/>

- Arxiu de la Societat del G. T. del Liceu:

<http://www.bib.uab.cat/human/arxiusocietatliceu/publiques/indexcat.php>

- **Monteverdi: 400 aniversari del naixement de l'òpera:** <https://ddd.uab.cat/record/24772>

- Facos, Michele. *A Companion toNineteenth-Century Art*. John Wiley, 2019. Accés: <https://onlinelibrary-wiley-com.are.uab.cat/doi/book/10.1002/9781118856321>

- Davies, David. *A Philosophy of the Performing Arts*. John Wiley, 2011. Accés: <https://onlinelibrary-wiley-com.are.uab.cat/doi/book/10.1002/9781444343458>

Software

No specific software required.

Course groups and languages

The information provided is provisional until November 30. After this date, you will be able to consult the language of each group through this [link](#). To access the information, you will need to enter the course CODE

Type of teaching	Group	Language	Semester	Shift
(TE) Theory	1	Catalan	first semester	morning-mixed
(PAUL) Classroom practices	1	Catalan	first semester	morning-mixed