Univerzita Palackého v Olomouci

Katedra hudební výchovy PdF UP v Olomouci
srdečně zve všechny zájemce na sérii přednášek

Prof. Thomas Sovík

College of Music, University of North Texas, USA

☞ **Pondělí 21. 11. 2016, 13:15 – 14:45, UCUP – konvikt, učebna č. 112**

THE DIRECTION OF MUSIC IN THE 21ST CENTURY

"Where am I? Who am I? How did I come to be here?" Why does the university exist and why am I sitting in this classroom? Why does music even exist? Why do we continue to write more music when we already have "more than enough"? Why are we fascinated with writing more music that most people cannot understand and which most people don't want to hear?

☞ **Úterý 22. 11. 2016, 9:45 – 11:15, UCUP – konvikt, učebna č. 112**

FROM AMERICA´S FIRST ART FORM TO THE BROADWAY MUSICAL

This presentation will trace the development of America's music from the beginning of the minstrel show in 1840 through the Broadway musical. The lecture will focus on how the development of musical style went hand-in-hand with the development of technology. In addition, this lecture will show how a consistency in the compositional architecture enabled composers to compose entire libraries of songs with very little effort while, at the same time, enabled those same composers to create a desire for a new piece of music that was, in every example, essentially the same as the previous piece of music.

☞ **Úterý 22. 11. 2016, 13:15 – 14:45, UCUP – konvikt, učebna č. 112**

POPULAR MUSIC AS A RECORD OF HISTORY AND AS A VEHICLE FOR PREJUDICE AND MANIPULATION

This presentation will show how, and why, the early Blues music in the United States is essentially the same as our early Country music, and how these two music traditions—separated by skin colour—developed into the three genres of country, rhythm-&-blues, and rock-&-roll. Essentially, this presentation will show how the racial and economic divide that began with the English colonization of the New World continues to place white citizens against black citizens and how that divide is being exploited by Hillary Clinton in the current presidential election.

☞ **Středa 23. 11. 2016, 10:30 – 12:00, UCUP – konvikt, učebna č. 112**

MUSIC THEORISTS OF THE CZECH RENAISSANCE

This presentation will focus primarily on the historical context of four complex relationships: the *Musicorum Libri Quattuor* (1512) of Vaclav Philomathes and the *Scholia in musicam planam Venceslai Philomatis de nova domo* (1534) of Martin Agricola; the professional relationship between Philomathes and Blahoslav; the professional and the personal relationship of the Jednota bishop Jan Blahoslav to the Jednota priest Vaclav Solin; and the relationship to the *Musica* (1558) of Blahoslav to the *Muzika* (1561) of "Jan Josquin", now revealed by Prof. Sovik as "Vaclav Solin."

☞ **Středa 23. 11. 2016, 13:15 – 14:45, UCUP – konvikt, učebna č. 112**

THE ALISTAIR BEGG APPROACH TO MUSIC ANALYSIS: “WHAT´S GOING ON IN WHAT´S GOING ON?”

This presentation will build on the analytical system first proposed by Jan LaRue as SHMRGT in his Guidelines for Style Analysis (1970); unfortunately, LaRue's foci are "classical" and "music," and he pays little attention either to the DNA of music or to the end result of bringing that music to life. Professor Sovik has proposed SMARTACUS as an alternative and extension to SHMRGT. SMARTACUS was designed as a structural outline for analysis that can be applied to all music while, at the same time, places that music in its historical context, purpose, and audience.

☞ **Čtvrtek 24. 11. 2016, 8:00 – 9:30, UCUP – konvikt, učebna č. 111**

FROM THE EARLIEST POLYPHONY TO THE RENAISSANCE MOTET… BY WAY OF “ACCIDENTAL” THEORY

The evolution of music, as it is portrayed in music history textbooks, is made of fanciful explanations that are devoid of fact and logic. This presentation will argue that the development of music, from the year 800 to the mature motet of Palestrina, was largely a development based on expediency and accident. This discussion will focus on not only "how" music developed in that manner that it did but also "why" music developed in the manner that it did, which had far more to do with fools and accidents than it did with music developing in any logical order.