

## *The Hebrew University of Jerusalem*

### *Syllabus*

## *Voice emotion community: Operas temporalities - 23365*

*Last update 01-08-2019*

*HU Credits:* 2

*Degree/Cycle:* 1st degree (Bachelor)

*Responsible Department:* Musicology

*Academic year:* 0

*Semester:* 2nd Semester

*Teaching Languages:* Hebrew

*Campus:* Mt. Scopus

*Course/Module Coordinator:* Professor Ruth HaCohen

*Coordinator Email:* [ruth.hacohen@mail.huji.ac.il](mailto:ruth.hacohen@mail.huji.ac.il)

*Coordinator Office Hours:* By appointment

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Teaching Staff:

Prof Ruth Hachon

Course/Module description:

*In the course we will discuss the voice concept and its various manifestations in the operatic music drama. On this basis we will examine the emotional map that the operatic world generates, and the fictional community that populate many operas, in its reciprocation with the historical community of reception. In addition to recorded productions of operatic works, we will watch together live performances in Jerusalem and Tel Aviv.*

Course/Module aims:

*Acquiring tools for watching and analyzing this complicated art form, acquaintance with variety of operatic genres and styles and close look into a few key works. Tracing the way opera copes with critical performative and emotional challenges in relation to the individual and the collective (community) from historical and contemporary points of view.*

Learning outcomes - On successful completion of this module, students should be able to:

*Follow operatic works along its various dimensions, while paying attention to the transpiring emotional and communal-political drama in various styles and periods; analyze musico-dramatically operatic swaths of different kinds.*

Attendance requirements(%):

90%

*Teaching arrangement and method of instruction: Acquaintance with the studied works, the original story (if exists), reading of libretto and watching the entire opera (beforehand) and parts in class. Study of every opera will be accompanied by relevant texts.*

Course/Module Content:

*A tentative program (the list is longer than will be actually studied):*

*First Unit:*

*The interactions between voice, emotions and community, a theoretical and historical overview.*

*Second Unit:*

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*A deep examination of a few operas which highlight the relations between the individual and the community, along a historical axis. For example (the list can change):*

*Monteverdi Orfeo, Lully Cadmus and Hermione, Mozart, Magic Flute, and/ or La Clemenza di Tito, Halevy, The Jewess, Verdi, Simon Boccanegra, Wagner, The Meistersinger from Nuremberg, Gershwin Porgy and Bess, Britten, Peter Grimes.*

*Required Reading:*

*Will be published in the course's moodle close to its opening.*

*Additional Reading Material:*

*Carolyn Abbate and Roger Parker, A History of Opera New York, 2012*

*Joseph Kerman. Opera as Drama, (New York, 1952) ML 1700 K47*

*The Concise Oxford Dictionary of Opera ML102O6R67*

*Grove:*

*Stanley Sadie, ed., History of Opera. London, 1989. ML 1700 H58*

*David Kimbell, Italian Opera (Cambridge: Cambridge UP, 1991). ML 1733 K55*

*David J. Levin (ed.) Opera through Other Eyes (Stanford; Stanford 1994 UP). ML 1700L48*

*11. Ulrich Weisstein (ed.), The Essence of Opera, (New York: W. W. Norton), 1964. ML 1700 W35*

*Course/Module evaluation:*

*End of year written/oral examination 0 %*

*Presentation 0 %*

*Participation in Tutorials 15 %*

*Project work 70 %*

*Assignments 15 %*

*Reports 0 %*

*Research project 0 %*

*Quizzes 0 %*

*Other 0 %*

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*Additional information:*