

General Music Courses*

Course Name**	Description
Music of the Middle-Ages and the Renaissance	A theoretical survey course covering historical, social, spiritual, religious and economic aspects of music in Western society. Discussion focuses on the philosophic, didactic and physical-acoustic conception of music in the ancient world (focusing on ancient Greece), and the role of music in Christian ritual, in feudal society in France and in Italy in the Middle-Ages (6-14 th centuries). An additional course component acquaints students with bibliographic research and with print and electronic information resources.
The Baroque Style	The course focuses on changes in Western society following the Hundred Years War (1338-1451), the strengthening of the aristocratic class and the expansion of secularization. The development of the ecclesiastical polyphonic style in the Flemish school (the Low Countries) is viewed as the meta-national canon in European countries. The course surveys the development of the Baroque style in music, from the monody style and the first works for stage, up to the flourishing of instrumental music in the first third of the 18 th century. Discussion will focus on the life and works of the greatest musicians of the period: Josquin and Palestrina, Monteverdi and Lully, Bach and Handel.
The Classical Style	A historical survey course of music and musicians throughout one hundred years in the various centers in Western Europe. Discussions focus on the style and activity of the Viennese classical school. Students are acquainted with the aesthetic ideas and the structural, tonal, harmonic and thematic components of the masterpiece works of Pergolesi, Gluck, Haydn, Mozart, Beethoven and Schubert, and lesser-known musicians. The course also discusses the role of music in political, social and spiritual life during the Age of Enlightenment and the French Revolution.
The Romantic Style	The course focuses on changes in music, in its role in Western society and in musical style following the Napoleonic Wars and Europe's reconstruction in the period from 1830 up to the end of the 19 th century. It discusses changes in the conception and philosophy of music, in the image of the artist and his place in society and the wide-ranging public debate reflecting these processes. Alongside musical life in Western Europe capitals, the course discusses the development of the national schools in Eastern Europe - the shift in mutual relations between the artist and the audience, the harmonic-tonal language crisis, leading genres and key figures and works.
20th Century Music	This course examines select topics studied in the introduction course. As part of the course requirements students write a short theoretical paper about a work from the program, or alternately perform a contemporary work as part of a class lecture.
Introduction to Contemporary Music	A general survey of the development of Western music, from the beginning of the 20 th century up to today. Students are acquainted with the main schools during this period, and with basic concepts unique to the development of the new languages in artistic and popular Western music.

<p>The Chamber Choir</p>	<p>The JAMD chamber choir, that won first place in the 2008 national choir competition, has about 30 members. The choir was established in 1969 by Avner Itai. At the outset it was already recognized as one of the best choirs in Israel, and it appeared with many orchestras, including the Israel Philharmonic, the Jerusalem Symphony Orchestra and the Israel Chamber Orchestra. Among others, the choir performed under the baton of the conductors Leonard Bernstein, Zubin Mehta, Gary Bertini and Daniel Barenboim.</p> <p>A unique characteristic of the JAMD Chamber Choir are its members, most of them students in the Vocal Department training toward a solo career that benefit from their membership in the choir.</p>
<p>Student Choir</p>	<p>The student choir, conducted and under the musical management of Stanley Sperber, is one of the Academy's performing entities. Participants include all students who are not members of another representative performing entity (the chamber orchestra and the chamber choir). The choir repertoire combines a cappella works, works accompanied by the piano and works for choir and orchestra.</p>
<p>Acoustics – Aspects of Sound</p>	<p>Students are acquainted with basic concepts in sound theory, acoustic components of voice, sources of sound production, psychoacoustics, the relationship between performing and writing music, and theories connecting acoustics and style.</p>
<p>Music Appreciation Exam</p>	<p>A list of 50 musical works for listening and acquaintance are published each year. According to the study program, in the course of their studies students will be tested on one list, or two different lists (i.e. in two separate years). Listening tests are conducted several times a year.</p>
<p>The Artist as Change Agent – Teaching Seminar for Community Activity</p>	<p>The seminar is open to all students engaging in social involvement at the JAMD.</p> <p>Seminar topics include the role of the artist and the musician in society. What is our role in social involvement and what is our role (if any) in social change?</p> <p>Students will hear lectures by persons in the social entrepreneurship field in Israel, as well as lecturers from several institutions engaged in student social involvement.</p> <p>We will discuss, among other things, teaching methods and various challenges in teaching children, adolescents and the general public.</p>
<p>Computer Use in Music</p>	<p>Students learn how to harness the computer to create music.</p> <p>Students acquire basic knowledge in hardware and the operating system, and learn basic concepts in audio and MIDI. We will create music and musical notation using Cubase and Finale.</p>
<p>Israeli Music</p>	<p>A survey of Israeli Music, its genres and styles. Familiarity and knowledge of it's repertoire. initial emergence of Hebrew art music in the Diaspora and the founding fathers of Israeli art music: Joel Engel, Yehoyachin Stutschewsky, Paul Ben-Haim, Alexander Uriah Boskovich and Odeon Partos.</p>
<p>Secondary Piano</p>	<p>Students who do not pass the piano exemption exam must study piano in half-hour weekly individual lessons in their first year of studies. At the end of the year students must take an exam of the repertoire, that will include at least one J. S. Bach two-voice invention and a classical sonata or sonatina.</p>

Jewish Music	The course acquaints students with a wide range of Jewish music, while examining the principles of organization and sound, the attitude toward the text and the context of this music. The course also discusses music of the ethnic groups in Israel, cantillation marks, prayer scales, art music inspired by these materials, folk songs in Ladino and Yiddish, music of the Saint Petersburg school, Bloch, liturgical music in Babylonia and in the Maghreb countries and klezmer music in Eastern Europe. The course also discusses musicians of Jewish descent who wrote in the Diaspora, among them Salamone Rossi, Giacomo Meyerbeer, Felix Mendelsohn, Gustave Mahler and Schoenberg.
Hazzanic Workshop - the St. Petersburg School	Students will examine and perform Jewish art music and cantillation in the various 20 th century Ashkenazi styles. The workshop also includes aspects of Ladino and Yiddish music (folk, artistic and theater music).

* Most of the courses are taught in Hebrew

** Not all courses are offered every academic year