

 教育部藝術才能專長領域輔導團教學示例

樂聽人5

樂聲揚處情未盡：

歌劇與社會情緒學習

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編著 | 吳桑慧

第一學習階段
第二學習階段
第三學習階段
第四學習階段
第五學習階段



國立臺灣師範大學出版



主編序/教學相長藝有所感

藝才課綱展新頁(Curriculum)：108 年 7 月及 110 年 10 月，藝才及特教課綱系列發布及修訂，啟動中小學藝才教育全方位課程發展。

藝才輔導創新路(Consulting)：109 年 6 月及 113 年 7 月發布及修訂藝才專長領域輔導團運作要點，藝才輔導機制建立，由 15 位音樂、美術與舞蹈專長之中小學藝才班/藝才資優班教師擔任輔導員，114 年 8 月，第 4 屆續力前行。

藝才手冊釋綱領(Connection)：109 年 12 月，透過 5 位藝推主持人員策劃、34 位教師研編、20 位專家審查及 2 位助理執編，達 560 頁《十二年國民基本教育課程綱要-藝術才能專長領域課程手冊》發行，提示藝才課綱內涵，充實學習構面教學。

藝才示例交享閱(Communication)：110 至 115 年 6-7 月，每學年度定期研編會議的激盪，聚斂於諮詢會議的對話，展現課程、教材、教法創新研發成果，聚焦各教育階段卻能呈現系列整合之藝才教學示例，如期完竣。

藝才教研續策進(Collaboration)：衷心感謝常務委員陳沁紅、丘永福、曾瑞媛教授之協力陪伴，歷屆(略)及本學年度示例諮詢委員江淑君、張俊賢、林宜誠、郭美女、莊敏仁、吳望如、鄭明憲、林美吟、曾仰賢、張繼文、詹佳惠、潘莉君、戴君安、董述帆、曾照薰教授群之慧眼檢視，連瑞淇、柯逸凡、張韶儒、簡杏羽、桑慧芬、郭炎煌、鐘兆慧、莊浩志、簡俊成、鍾政岳、黃靜霆、楊芬林、蕭家盈、賴欣倫、尤曉晴輔導員之熱情編撰[依冊別序]，以及李威廷、黃映娣、劉懿霖助理之奮力執編，終有所成。

藝才學教有所感(Contentment)：此系列呼應社會情緒學習的「幸福感」，藝才輔導團每學年度創智出版，期能提供藝才教育多元思考，亦請各界不吝指教。

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謹識

民國 115 年 7 月

摘要

本示例將「社會情緒學習」與第五學習階段音樂班專門課程結合，透過巴洛克時期歌劇引領學習者認識該時期經典歌劇作品，同時達成以下四個面向的學習：

- 情緒探索與表達：
聆賞歌劇並辨識劇中人物如何透過速度、力度、音色等元素表達情緒。
- 社會覺察與同理心：
藉由聆賞歌劇故事，理解劇中人物遭遇與自身被引動的情緒，繼而展現同理心。
- 自我覺察與管理：
透過創作，理解自己的情緒，例如情緒的生成、轉變與強度。
- 人際技巧與合作：
透過音樂合作扮演劇中角色，用音樂產生情感連結與溝通轉化。

關於本教材之使用，建議完整進行「感知—分析—創作—反思」四部曲，引導學生深度聆聽，領受理解經典作品，從而能透過音樂表達自身情緒和理解他人情緒。

- 數位工具輔助：
善用數位音樂創作軟體及 AI 技術，引導學生製作並分享聚焦情緒表達的音樂作品。
- 活動引導：
深度鑑賞與創作之外，引導學生透過對話，建立正向人際連結、有效溝通及雙贏合作。

關鍵字：巴洛克時期、歌劇、社會情緒學習

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樂聲揚處情未盡：歌劇與社會情緒學習

教學設計理念 Design Concepts

SEL 與音樂結合方式

- **情緒探索與表達：**
聆賞歌劇並辨識角色人物如何透過速度、力度、音色等元素表達情緒。
- **自我覺察與管理：**
透過創作理解自己的情緒，例如情緒的生成、轉變與強度。
- **社會覺察與同理心：**
藉由聆聽不同歌劇故事，理解劇中人物遭遇與自身被引動的情緒，繼而展現同理心。
- **人際技巧與合作：**
透過音樂合作扮演劇中角色，用音樂產生情感連結與溝通轉化。

SEL 在音樂課程中的應用

- **課程設計：**
透過「感知—分析—創作—反思」四部曲，引導學生深度聆聽，領受理解經典作品，從而能透過音樂表達自身情緒和理解他人情緒。
- **數位工具輔助：**
善用數位音樂創作軟體及 AI 技術，引導學生製作並分享聚焦情緒表達的音樂作品。
- **活動引導：**
深度鑑賞與創作之外，引導學生透過對話，建立正向人際連結、有效溝通及雙贏合作。

Social and Emotional Learning



學科核心素養對應內容

Core-Competencies

總綱(General Guidelines)

A1 身心素質與自我精進

提升各項身心健全發展素質，發展個人潛能，探索自我觀，肯定自我價值，有效規劃生涯，並透過自我精進與超越，追求至善與幸福人生。

B1 符號運用與溝通表達

具備掌握各類符號表達的能力，以進行經驗、思想、價值與情意之表達，能以同理心與他人溝通並解決問題。

B3 藝術涵養與美感素養

具備藝術感知、欣賞、創作與鑑賞的能力，體會藝術創作與社會、歷史、文化之間的互動關係，透過生活美學的涵養，對美善的人事物，進行賞析、建構與分享。

C2 人際關係與團隊合作

發展適切的人際互動關係，並展現包容異己、溝通協調及團隊合作的精神與行動。

學生先備知識分析

Student's Prior Knowledge

1. 學科先備知識 (Content) :

西洋音樂史：巴洛克至現代時期音樂簡史及時代風格特色

西洋史基礎：108 歷史科課綱內容包含近代史國際局勢與地緣政治

音樂常識：已具備第四學習階段音樂理論及個時代創作理念與手法

樂器：西洋古典音樂樂團編制之樂器形制與聲音特色

2. 英語先備知識 (English) :

Knowing the basic terms in music, including musicians' names, music theories and most western instruments in the orchestra and some traditional instruments through public media.

單元節次分配

Sequence of Lessons

Period 1: Introduction of the Social Emotional Learning and examples from music masterpieces

Period 2: Antonio Vivaldi *Orlando furioso*

Period 3: George Frideric Handel Tamerlano

單元學習目標 Learning Objectives

(Period 1)

Students will be able to understand what the Social Emotional Learning is, and knowing the examples from music masterpieces

學生能了解社會情緒學習的內涵以及古典音樂歌劇作品中的經典例子。

(Period 2)

By exploring the experiences of the characters in Vivaldi's opera "Orlando furioso," students can develop a deeper insight into the emotions conveyed through the music, enabling them to channel their emotions and adapt their expressions to suit both the social context and their most effective personal way of expressing themselves.

學生能透過認識韋發第歌劇作品「奧蘭多的狂怒」劇中人物遭遇，深度領會樂音如何表達情感與情緒，進而從中習得調適轉化情緒，不僅符合社會情境，且屬個人最佳的表達方式。

(Period 3)

By exploring the experiences of the characters in George Frideric Handel's opera "Tamerlano," students can develop a deeper insight into the emotions conveyed through the music, enabling them to channel their emotions and adapt their expressions to suit both the social context and their most effective personal way of expressing themselves.

學生能透過認識韓德爾歌劇作品「帖木兒」劇中人物遭遇，深度領會樂音如何表達情感與情緒，進而從中習得調適轉化情緒，不僅符合社會情境，且屬個人最佳的表達方式。

單元一：認識經典音樂作品中的社會情緒

認識情緒

情緒是複雜的心理、生理經驗，有些情緒是與生俱來的，例如：愛、關懷、喜悅、驚訝、憤怒和恐懼，這些被稱為基本情緒(primary emotions)。次級情緒(secondary emotions)則是我們透過經驗習得的，例如：驕傲、憤怒、羞恥、被忽視、同情和恐懼，則是我們與環境互動的結果。在群體中，個體受到社會約制與文化框架影響，使得個體因應外在機制而產生調節與調適的自我處遇。學者對情緒與生理反應有多種看法：

詹姆斯-蘭格情緒理論(James-Lange Theory)

由心理學家威廉·詹姆斯(William James)和卡爾·蘭格(Carl Lange)提出，兩位學者發現當人們經歷不同事件時，神經系統會先產生相應的生理反應。例如，心跳加速、顫抖、胃部不適等等。這些生理反應接著引發憤怒、恐懼和悲傷等情緒反應。想像自己獨自坐在黑暗的房間，突然聽到身後的呼吸聲，因此心跳加快，甚至身體開始顫抖，這些生理反應接著引發害怕、恐懼的情緒。

坎農-巴德情緒理論(Cannon-Bard Theory)

由生理學家沃爾特·坎農(Walter Cannon)和菲利普·巴德(Philip Bard)提出。學者認為，人們感受到的情緒和生理反應是同時發生的。例如，獨自一人在黑暗的房間突然聽到附近有人呼吸，個體隨即出現心跳加快、身體顫抖的生理反應，在經歷這些生理反應的同時，也會感受到恐懼的情緒。

沙赫特-辛格情緒理論(Schachter-Singer Theory)

由史丹利·沙赫特(Stanley Schachter)和傑羅姆·辛格(Jerome E. Singer)提出。這兩位學者主張「推理」在我們體驗情緒的過程中扮演重要角色。當某個事件引起生理反應（如出汗、顫抖、肌肉緊張），人們會試圖找出喚醒這種反應的原因。如，獨自在黑暗的房間，突然聽到身後傳來呼吸聲，意識到自己可能身處險境，心中出現恐懼的情緒，接著心跳加快，身體甚至出現顫抖。

認識社會情緒

無論「生理反應-情緒」是先後發生、同時發生，還是判斷後發生，人類的基本情緒，不單是個體自然、直接的反應與現象，遇到文化規範、社會約制時，情緒必須符合集體的「期待」，轉化為一套情緒調適系統(emotion regulation system)。美國社會學者 Hochschild 提出，特定的社會情境會教個體「該有什麼感受、該有什麼情緒表達(display rules)」，例如個體會為了維持群體和諧而壓抑、轉化或延後情緒，即使個體正遭受很大的壓力事件，群體動力(group dynamics)會施加隱性壓力，使個體遵循多數人的情緒基調(emotional contagion):參加婚禮「應該開心」不能「煞風景」、團體聚會「不能破壞氣氛」。個體還必須調整表情，符合社會可接受的情緒樣態，如服務員工作時必須微笑(即使內心厭煩)、公眾場合「怒」被視為失控，所以憤怒會被轉化成沉默、迂迴、不直接衝突。

另一方面，個體在社會情境中因扮演的角色(主管、下屬、子女、父母)，各自有社會附加其上的「情緒義務」。由此可知，個體的情緒在群體中不再是直接自然表現，而是被社會規範、群體期待與文化框架「重寫」後的版本——一種社會化的表演 (emotion as performance)。

慣習思維框架的社會情緒

慣習思維提供「情緒劇本」(emotional scripts)，操縱了情緒樣態與表達。其中特別對於不同性別應如何表現情緒，長久以來有堅不可摧的刻板印象。如，對男性加諸「男兒有淚不輕彈」、對女性賦予「梨花帶雨」的修辭。前者約束情緒出口，命其堅強；後者以高位視角，憫特定性別為相對弱者。這般與性別繫鎖的慣習思維框架，在歌劇中亦可見：

「男人不該哭→隱藏在憤怒之下」：歌劇《弄臣》弄臣“可恨的朝臣卑鄙該死”(Cortigiani, vil razza dannata)，弄臣傷女失身的悲痛情緒，沒有淚水，卻以憤怒作為出口表現出來。

Quinn Kelsey sings Rigoletto's Act II aria New Year's Eve gala premiere of Bartlett Sher's new production Conductor: Daniele Rustioni. 2021–22 season https://www.youtube.com/watch?v=GYUIn_PJq_0	
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由男中音飾演的弄臣，在第二幕繼前一詠嘆調“Povero Rigoletto”(可憐不幸的弄臣)，他突然獲知女兒被擄至公爵房中，怒不可遏混合其他複雜情緒下唱出此曲“Cortigiani, vil razza dannata”(可恨的朝臣卑鄙該死)。之後劇情發展，女兒 Gilda(吉爾達)從公爵房中倉皇踉蹌步出，父女此景下相見，百感交集奔向對方、大聲呼喊，唱出“Mio padre Dio mia Gilda!”(我的父親!天呀!我的吉爾達!)。

“Cortigiani vil razza dannata” details	
Type	aria
Role	Rigoletto
Voice	Baritone
Previous scene	Povero Rigoletto
Next scene	Mio padre Dio mia Gilda!

原劇以義大利文寫作，原歌詞對照英文如下：

Italian Lyrics	English Translation
Sì, la mia figlia! d'una tal vittoria... Che? adesso non ridete? Ella è là... la vogl'io... la renderete. <i>Corre verso la porta di mezzo, ma i cortigiani gli attraversano il passaggio.</i>	Yes, my daughter! After such a sweet revenge, what? You're not laughing? She's in there... I want her... Give her back. <i>running towards the centre door, but finding it barred by the courtiers</i>

Cortigiani, vil razza dannata, Per qual prezzo vendeste il mio bene? A voi nulla per l'oro sconviene, Ma mia figlia è impagabil tesoro. La rendete! o, se pur disarmata, Questa man per voi fora cruenta; Nulla in terra più l'uomo paventa, Se dei figli difende l'onore. Quella porta, assassini, m'aprite! <i>Si getta ancor sulla porta che gli è nuovamente contesa dai gentiluomini; lotta alquanto, poi ritorna sposato.</i> Ah! voi tutti a me contro venite... <i>piange</i> Tutti contro me!... Ah! Ebben, piango Marullo... Signore, Tu ch'hai l'anima gentil come il core, Dimmi tu ove l'hanno nascosta? È là... non è vero?... Tu taci... ahimè!... Miei signori... perdono, pietate... Al vegliando la figlia ridate... Ridonarla a voi nulla ora costa, Tutto al mondo tal figlia è per me. Signori, perdono, pietà ... Ridate a me la figlia, Tutto al mondo tal figlia è per me. Pietà, pietà, Signori, pietà.	Courtiers, vile, damnable rabble, how much were you paid for my treasure? There's nothing you won't do for money, but my daughter is beyond any price. Give her back ... or this hand, though unarmed, will prove a dread weapon indeed. A man will fear nothing on earth when defending his children's honour. Assassins, open that door! <i>He again attacks the door, is dragged away from it by the courtiers, struggles awhile, then gives up, exhausted.</i> Ah! You're all against me! <i>weeping</i> All against me! Then I'll weep. Marullo, my lord, you whose soul is as gentle as your heart, tell me, where have they hidden her? She's in there ... isn't she? You don't answer... Alas! My lords, forgive me, have pity! Give an old man back his daughter! To give her back can cost you nothing now, but to me my daughter is everything. Lords, forgive me ... Give me my daughter back, to me my daughter is everything. Lords, forgive me.
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延伸閱讀

弄臣此角以男中音擔綱，歌劇中針對男中音領域有「威爾第男中音」(Verdi Baritone)一詞，用以區別演唱威爾第歌劇男中音的角色特質與聲音殊異。請閱讀 Sherrill Milnes 和 Quinn Kelsey 兩位知名男中音訪談文章(附件一)，將專業聲樂家親身實踐威爾第作品的男中音觀點，條列於下表。

Sherrill Milnes	Quinn Kelsey

「女性憤怒→被視為歇斯底里」：歌劇《魔笛》夜之后“心中燃燒憤怒火焰”(Der Hölle Rache kocht in meinem Herzen)，慈母嚴父的性別文化，使得情緒高張的母親被貼上失控的標籤。

Soprano Diana Damrau sings 'Der Hölle Rache' Royal Opera House 10 October–3 November 2025 David McVicar's production https://www.youtube.com/watch?v=YuBeBjqKSGQ	
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在社會情境中因扮演的角色(主管、下屬、子女、父母)各自有社會附加其上的「情緒義務」，個體的情緒在群體中不再是自然呈現，而是被社會規範、群體期待與文化框架「重寫」後的版本——一種社會化的表演 (emotion as performance)。

Der Hölle Rache kocht in meinem Herzen	
Type	aria
Role	Königin Der Nacht
Voice	Coloratura Soprano
Previous scene	O zittre nicht, mein lieber Sohn!

詠嘆調	幕	劇情與夜后的情緒	音樂特點
《O zittre nicht, mein lieber Sohn!》 (不要發抖，我親愛的孩子)	第一幕	夜后以可憐、無助的母親形象，向王子塔米諾哭訴女兒帕米娜被大祭司薩拉斯托「綁架」，誘騙王子挺身而出替她搶回女兒。	音樂前半段為充滿悲傷、溫柔的宣敘調，後半段轉為充滿希望的快板和華麗的花腔，用來鼓舞和勸誘王子就範。
《Der Hölle Rache kocht in meinem Herze》 (地獄的復仇火焰在我心中燃燒)	第二幕	夜后操弄王子的陰謀被識破，惱羞成怒，以斷絕母女關係逼迫帕米娜刺殺薩拉斯托。	音樂自始至終以快速、強烈力度進行，運用超高音斷因技巧，飆到高音 f6，將極度憤怒與仇恨表現得淋漓盡致。

German Lyrics	English Translation
Der Hölle Rache kocht in meinem Herzen; Tod und Verzweiflung flammet um mich her!	The vengeance of Hell burns in my heart, Death and despair flame at me!
Fühlt nicht durch dich Sarastro Todesschmerzen, So bist du meine Tochter nimmermehr!	If, through you, Sarastro does not feel the pain of death, then you shall never again be my daughter. You shall never again be my daughter.
Verstossen sei auf ewig, Verlassen sei auf ewig, Zertrümmert sei'n auf ewig Alle Bande der Natur Wenn nicht durch dich Sarastro wird erblassen!	Be disow https://lyricstranslate.com/en/der-h%C3%B6lle-rache-kocht-vengeance-hell-burns.html
Hört! Hört! Hört, Rachegötter! Hört der Mutter Schwur!	Hear, Gods of Revenge! Hear the Mother's oath!

語文中的社會情緒視窗

含「怒」字的成語

表情類	行動類
怒髮衝冠：怒氣極盛 怒氣沖天：非常憤怒 怒目而視：瞪眼相向 震怒如雷：形容盛怒 盛怒之下：極端憤怒	怒不可遏：怒火難以抑制 怒火中燒：怒氣在心中如火燒 怒濤洶湧：以海浪比喻猛烈情感翻騰

含「怒」字的詩詞名句

「怒髮衝冠，憑欄處、瀟瀟雨歇。」——岳飛〈滿江紅〉

「怒濤卷霜雪。」——蘇軾〈念奴嬌·赤壁懷古〉

「怒而飛其羽。」——《詩經·邶風·擊鼓》

「怒濤裂岸，狂風卷地。」——宋·陳與義〈臨江仙〉

含「怒」字的古文片語

「君子可與共患難，不可與共怒。」——《孔子家語》[怒時易失德]

「怒則氣逆。」——《素問》[形容中醫對發怒時生理氣機逆亂的描述]

延伸活動

以音樂作品中具體的例子，舉證說明音樂如何表示高張的憤怒情緒？

作曲者	作品完整名稱	你的詮釋與說明
譜例		
譜例		
譜例		
譜例		

單元二：

從韋發第歌劇《奧蘭多的狂怒》探索社會情緒與自我調適

韋發第(Antonio Vivaldi, 1678-1741)歌劇《奧蘭多的狂怒》(Orlando furioso RV728)於 1727 年在威尼斯聖安吉洛劇院(Teatro Sant'Angelo)首演，根據文藝復興詩人阿里奧斯多(Ludovico Ariosto, 1474-1533)的史詩「奧蘭多的狂怒」(Orlando furioso)改編¹，描寫查理曼大帝手下的基督教騎士到處征戰的奇幻故事，其中他的姪子奧蘭多，愛上異教公主安潔莉卡，最後因她移情別戀而發狂。這個三角戀的糾葛引發劇中角色多種強烈的情緒，當主角奧蘭多逐漸發現所愛之人另心有所屬，人物之間關係逐漸走向對立與崩解。劇中人物因愛、嫉妒和憤怒情緒控制，關係愈發糾葛難解。

劇中主要角色身份情節 Key Characters & Plot Points

角色(Role & Affiliations)			劇中人物關係(Relationships)
Orlando	騎士，查理曼大帝的姪子[女中音反串]	The titular knight and paladin of Charlemagne's Christian army.	Madly in love with Angelica (unrequited). Becomes a rival to Medoro .
Angelica	奧蘭多的愛人，異教公主[女中音]	A pagan Princess of Cathay.	Beloved by Orlando . Genuinely loves Medoro and tries to hide their relationship from Orlando.
Medoro	安潔莉卡移情別戀的對象[閨人歌手/以假聲男高音替代]	A Saracen prince of humble origin (in the poem) and soldier.	In a mutual and secret love affair with Angelica . He is the direct cause of Orlando's jealousy and madness.
Alcina	女巫，魔法強大控制一個禁地[女高音]	A powerful sorceress who controls an enchanted island.	Uses her magic to manipulate the affections of others. Helps Angelica and Medoro escape Orlando.
Ruggiero	奧蘭多的隨從，中了女巫的咒語[閨人歌手/以假聲男高音替代]	A noble Saracen knight briefly falls under Alcina's spell	Beloved of the warrior maiden Bradamante . Falling Alcina's spell but being freed by a magic ring from Bradamante.
Bradamante	魯吉羅的愛人，從女巫手中救出魯吉羅[女中音]	A female Christian warrior and Ruggiero's true love.	often in disguise, Searches for her betrothed, Ruggiero , to free him from Alcina's enchantment.

¹ *Orlando furioso* 為名的歌劇除 Antonio Vivaldi (1727)之外，尚有 George Frideric Handel (*Orlando*, 1733)之作，兩齣皆以 Ludovico Ariosto 史詩為本。劇情聚焦在巫師 Alcina 法例控制的魔幻島上圍繞愛、嫉妒和瘋狂的悲劇愛情。

劇情分析

1. A Love Triangle: Orlando is deeply in love with Angelica, but she reciprocates the affection of Medoro.
2. An Enchanted Trap: To rid herself of Orlando, Angelica sends him on a quest to fight a monster guarding a youth-preserving elixir, hoping he will be trapped in an enchanted cave.
3. Orlando's Escape: Orlando does fall into the trap, but he realizes Angelica's deceit, escapes the cave, and becomes enraged by her infidelity.
4. The Vow on the Tree: Angelica and Medoro exchange vows of love and carve them into a nearby tree.
5. Orlando's Madness: Orlando discovers the tree and, upon reading the inscription, is overcome by fury and falls into a famous mad scene, which is a highlight of the opera.
6. The Resolution: In some interpretations, Order is restored as Orlando recovers from his madness, though his inability to accept the loss of Angelica remains a strong emotional element.

故事情節張力

第一層愛情網：主人翁的三角戀

- **Orlando** is driven mad by his unrequited love for **Angelica**.
- **Angelica** and **Medoro** are secretly and mutually in love.
- **Medoro** is the object of **Dorinda's** affections in some versions, adding another layer of unrequited love and heartbreak.

第二層愛情網：配角的愛情考驗

A second, parallel narrative focuses on Ruggiero and Bradamante:

- **Ruggiero** and **Bradamante** are true, fated lovers.
- The sorceress **Alcina** briefly ensnares Ruggiero with her magic, separating him from Bradamante.
- Bradamante often disguises herself and seeks help to free Ruggiero from Alcina's enchantment.

反派關鍵人物

- Alcina can be a manipulating villainess or, in some cases (like Vivaldi's opera), an ambivalent figure who helps Angelica and Medoro escape Orlando.

延伸學習：改寫劇中人物命運

從下方選項擇一，改寫故事發展，並為角色新處遇、心境，創作新曲（詠嘆調/朗誦調）。可充分發揮人機協作(human-machine collaboration)的加乘功效

- **Love Triangles:**

- **Orlando** loves **Angelica**, who loves **Medoro**, who loves Angelica. Orlando becomes "furioso" (mad) with jealousy.

- **Betrothals and Spells:**

- **Ruggiero** and **Bradamante** are betrothed, but the sorceress **Alcina** places a spell on Ruggiero to make him forget Bradamante.

- **Antagonistic Relationships:**

- **Alcina** acts as an antagonist, using her magic to manipulate the male knights.
- The characters are generally split between **Christian** (Orlando, Bradamante, Ruggiero after conversion) and **Saracen** (Angelica, Medoro, Alcina) factions, though personal loves often transcend these battle lines.

Original Plot	Reimagine the Plot

Lyrics created by you	Process of your efforts
	[使用 AI 工具需提供 給予的指令 AI 產出內容 你對 AI 內容做的修改]

Images created by you & AI	Process of your efforts
	[使用 Image generator AI 工具需提供 給予的指令/素材 AI 產出內容 你對 AI 內容所做的修改]
Link of your product	

單元三：

從韓德爾歌劇《帖木兒》探索社會情緒與自我調適

1724 年，韓德爾創作《朱利奧·凱撒》(Giulio Cesare)和《羅德琳達》(Rodelinda)同一年，僅用廿天時間創作完成《帖木兒》(Tamerlano)。韓德爾在當時歌劇界閹伶歌手獨佔市場的大環境下，啟用男高音取代閹伶歌手，同時，讓角色人物毫不迴避真實的內在情緒與關係之間的高張衝突，從而展開情緒幅度極大的敘事：以勝利之姿登場、威望逼人的韃靼皇帝 Tamerlano 囚禁戰敗的蘇丹王 Bajazet 和他的女兒 Asteria，Tamerlano 渴望得到 Asteria，但她和 Tamerlano 的希臘盟友 Andronico 王子互生暗戀情愫。Tamerlano 未婚妻 Irene 的妒意與介入，加上 Asteria 試圖阻止 Tamerlano 強加其身的婚事及其暴政，終致無可迴轉的衝突與悲劇：Bajazet 為反抗 Tamerlano 自殺身亡。

主要角色劇中身份情節 Key Characters & Plot Points

閱讀附件二 從全劇情節，梳理個別角色與劇中人物的關係，並以簡潔文字表述於下欄。

角色(Role & Affiliations)			劇中人物關係(Relationships)
Tamerlano	獨霸專權的征服者，自恃高貴、自詡仁慈，完全無視旁人真實感受[假聲男高音]	Tartar Emperor, the conqueror who believed himself to be noble and benevolent and neglected others' feelings	
Sultan Bajazet	戰敗受俘的蘇丹王，寧一無所有也護女心切，最終含怒而死[男高音]	the imprisoned king who was furious at having been defeated and would sacrifice his life to protect Asteria	
Andronico	試圖用計謀突圍的希臘王子，最終徒勞無功[假聲男高音]	Greek Prince, who tried to play both sides and utterly failed in the attempt	
Irene	帖木兒政治聯姻的未婚妻，為遂私慾，介入攪局[次女高音]	disguised herself as her own servant to achieve her own ends	

Asteria	高貴、美麗、勇敢，籌謀都功虧一簣[女高音]	noble, beautiful, brave but her plans were destroyed because she failed to tell her allies of her intentions.	
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劇情分析

1. Captivity and Love Triangle: Tamerlano has defeated the Ottoman Empire and captured Sultan Bajazet and his daughter, Asteria. Andronico, a fugitive Greek prince and ally of Tamerlano, is secretly in love with Asteria.
2. Tamerlano's Betrothal: Tamerlano, who is engaged to Irene, decides he wants to marry Asteria instead. He enlists Andronico to persuade Asteria to accept his proposal, though Andronico himself loves her.
3. Rejections and Deception: Bajazet is outraged by Tamerlano's demand for his daughter's hand and refuses on her behalf, but Asteria remains silent. When Irene arrives, she is distraught to learn her betrothal to Tamerlano has been broken by Asteria.
4. Confrontation and Tragedy: Asteria, intending to kill Tamerlano with a concealed dagger at their wedding, is discovered. Tamerlano condemns both her and Bajazet to death. To defy the tyrant, Bajazet drinks poison.
5. Resolution: Tamerlano makes a last attempt to win Asteria, but she and Andronico openly declare their love for each other, leading Tamerlano to cede his control over the lovers and return to his arranged marriage with Irene.

聆賞與思考

In Handel's *Tamerlano*, the music is famously dark and introspective, perfectly matching the life-or-death stakes of the plots. Here are the standout arias that define those pivotal moments:

1. The Conflict of Love and Duty

- **"Bella Asteria" (Andronico):** This is the Prince's soulful address to Asteria early in the opera. It establishes their bond and his inner torment as he is forced to act as a go-between for his rival, Tamerlano.
- **"Se non mi vuol amar" (Asteria):** A heartbreaking aria where Asteria, believing Andronico has betrayed her by helping Tamerlano, expresses her deep sorrow. It sets the stage for her "betrayal" of Tamerlano later.

2. The Climax of Defiance

- **"Ciel e terra armi di sdegno" (Tamerlano):** This is a high-octane "rage aria." After Asteria admits she loves Andronico, Tamerlano explodes in fury, showcasing his tyrannical nature through difficult vocal runs (coloratura).
- **"Empio, per farti guerra" (Bajazet):** This is the moment that as Bajazet prepares to die, he delivers this fiery, aggressive aria. It is an incredible display of vocal power, intended to show that even in death, his spirit is not broken.



Dmitry Gishpling-Chernov (tenor) sings Bajazet's aria

Directed by Igor Konyukhov.

https://www.youtube.com/watch?v=_EzGahOIqSE&list=RD_EzGahOIqSE&start_radio=1

<i>Aria</i>	
Italian lyrics	Empio, per farti guerra
Italian pronunciation	[ˈem.pjo per ˈfar.ti ˈgwer.ra]
Literally translating	Wicked-one, to make-on-you war
Equivalent meaning	(Wretch, to wage war on you)

<i>Accompanied recitative</i>		
Italian lyrics	E il soffrirete,	d'onestade, oh numi?
Italian pronunciation	[e il sof.fri.ˈre te]	[do.ne.ˈsta de o ˈnu.mi]
Literally translating	And it you-ill-allow,	of-honesty, oh gods?
Equivalent meaning	And you gods of honesty will allow this?	

3. The Tragic Finale

- **"Figlia mia, non pianger no" (Bajazet):** One of the most moving scenes in all of Baroque opera. As the poison begins to take effect, Bajazet's music becomes fragmented and fragile. He moves from rage to a tender, agonizing farewell to his daughter.
- **"Coronata di gigli e di rose" (Final Ensemble):** Following the tradition of the time, the survivors sing a "lieto fine" (happy ending) chorus. However, in *Tamerlano*, the music is notably somber and in a minor key—acknowledging that while the lovers are united, the cost was a devastating tragedy.

延伸學習：改寫劇中人物命運

從下方選項擇一，改寫故事發展，並為角色新處遇、心境，創作新曲（詠嘆調/朗誦調）。可充分發揮人機協作(human-machine collaboration)的加乘功效。

Original Plot	Reimagine the Plot

Lyrics created by you	Process of your efforts
	[使用 AI 工具需提供 給予的指令 AI 產出內容 你對 AI 內容做的修改]

Images created by you & AI	Process of your efforts
	[使用 Image generator AI 工具需提供 給予的指令/素材 AI 產出內容 你對 AI 內容所做的修改]
Link of your product	

附錄一 認識「威爾第男中音」

Playlist: What Makes a Verdi Baritone? Sherrill Milnes and Quinn Kelsey Explain

By George Preston | October 14, 2019

There are baritones, and then there are *Verdi baritones*. They are the elite performers, athletes among baritones, thrilling their fans with blazing top notes and plumbing the depths of some of the most dramatically complex roles in opera, such as the title role in Giuseppe Verdi's *Rigoletto*, Iago in *Otello*, and Amonasro in *Aida*.

To better understand, WFMT spoke with two leading Verdi baritones of the past 50 years, Sherrill Milnes and Quinn Kelsey. Milnes sang over 650 performances at the Met, where he was honored with sixteen new productions, seven opening nights, and ten national telecasts. He is the winner of three Grammy Awards, and the most recorded American singer of his time. Quinn Kelsey, a Ryan Opera Center alumnus, has emerged as a leading Verdi Baritone on international stages, including the Metropolitan Opera, Royal Opera House, Covent Garden, San Francisco Opera, and of course, Lyric Opera of Chicago. Sherrill Milnes' performance as Miller in Verdi's *Luisa Miller* at the Metropolitan Opera in 1968 catapulted him to international fame. Quinn Kelsey's regal voice can be heard in Lyric Opera of Chicago's current production of *Luisa Miller*.

WFMT: How is being a Verdi baritone different from singing some of the bel canto parts?

Quinn Kelsey: This is definitely a question for the ages for this voice type. When you're coming up as a young singer you know it's not a bass, not a tenor. What makes the Verdi baritone? What is it about it that sets it apart? Making the comparison between the Verdi baritone and bel canto or, or Mozart type baritones, I would say there are qualities like the color. Some say that there's a nobility in the color, that it's a much broader color, hefty. Sometimes it's the weight of the voice that you need.

Sherrill Milnes: I don't think there is a one and only Verdi baritone sound. If you think of Lawrence Tibbett, Leonard Warren, Robert Merrill, Cornell MacNeil, me, whatever, all different sounds. You can tell them right off. You have to be able to live up in a high register and sing a little louder. As we know, Verdi treated the baritone voice a little differently than his bel canto predecessors. He wrote heavier orchestration and tended to use more brass, ergo louder. So, you have to live a little higher and have more stamina to keep pouring out sound in the E, F, G, occasionally A-flat range.

But in terms of timbre, of color of sound I don't think there is an exact sound. Some of this has to do with audience perception and fame, and fame means you have to be good, but being good in and of itself does not create fame.

WFMT: Well, there's a heavier orchestration in Verdi works than in previous operas.

Kelsey: Right. So then, in that case that you know you've got to be able to survive over that larger orchestra. And so the voice has to have more of a structure, than the bel canto or the Mozart to be able to cut through that orchestra.

WFMT: And at least it's become typical for Verdi baritones to sing a lot of high notes for baritone. It's almost a tenor range.

Kelsey: Almost. That's true. In in preparing for *Luisa Miller*, I did find that the tessitura for Miller was a little bit higher, that it just it just sat up in that higher range a lot more than *Traviata*, than *Aida*. Verdi just kind of parks him up there, right in the middle of the passaggio. And you're just going oh, man, come on! But it really makes the character. It really fills that that space in the opera.

WFMT: Sherill, you carved a path for Verdi baritones — when your first opera recital LP came out, “The Baritone Voice,” you set a new standard for interpolating higher notes in some of this repertoire.

Milnes: Well, I did what I could, as I told Tom Hampson and Dmitri Hvorostovsky, I made it as hard on my successors as I could.

So what defines a Verdi baritone? It's a combination of a big, rich-sounding voice, ringing high notes, the stamina to sing long roles that sit in a high range, and, ideally, the acting ability to make the most of some very complex characters. A healthy dose of charisma doesn't hurt, either!

About WFMT

Founded in 1951, WFMT is nowadays one of the world's most respected classical music radio stations, accessible via broadcast at 98.7FM, streaming live at wfmt.com, and on the WFMT app. Recognized for trusted hosted programming, immersive live performances and concerts, strong partnerships with community organizations and championing young artists, WFMT spotlights inspiring music, musicians, and musical performances from Chicago and around the world including the Chicago Symphony Orchestra, Chicago Sinfonietta, Lyric Opera of Chicago, the New York Philharmonic, and many more.

附錄二 歌劇劇情

韋發第歌劇《奧蘭多的狂怒》

Synopsis

Act 1

The action is set on Alcina's magical island. Angelica, trying to escape Orlando's persistent attentions, uses Alcina's help to send him on a false quest to fight a monster guarding a magical vase, a trap designed to imprison him. Meanwhile, the sorceress Alcina uses her powers to charm Ruggiero, making him forget his betrothed, Bradamante. Bradamante arrives on the island in disguise, determined to rescue Ruggiero and break Alcina's spell.

Act 2

Angelica and Medoro, now married, carve their vows into a tree in a secluded grove. Orlando eventually escapes the trap (by sheer will or by breaking part of the spell, depending on the version). He finds the tree carvings and, upon reading the declaration of love between Angelica and Medoro, is consumed by jealousy and goes completely insane, or "furioso". His madness leads him to rampage destructively across the island.

Act 3

Ruggiero, Bradamante, and Astolfo decide to take on Alcina and seek the source of her power: an urn containing Merlin's remains inside a temple. As they confront her, Orlando reappears in his frenzy. In his delirium, he mistakes a statue of Merlin for Angelica and moves it, accidentally breaking the magical enchantment that sustains all of Alcina's power. Alcina's power is destroyed, her island's true, barren form is revealed, and she flees.

With the magic gone, Orlando regains his sanity. He accepts that he cannot win love by force and blesses Angelica and Medoro's marriage, wishing them well as the opera concludes.

韓德爾歌劇《帖木兒》

Synopsis

Act I

After defeating the Turkish sultan Bajazet, the Tartar emperor Tamerlano keeps him captive, while Bajazet clings to life only for the sake of his daughter, Asteria. Andronico meets with Bajazet and Asteria to convey Tamerlano's offer of freedom in exchange for the hand of his daughter. Bajazet rejects the proposal outright (*"Ciel e terra armi di sdegno"*). Tamerlano offers to restore his ally Andronico to the Greek throne, but Andronico chooses to remain with Tamerlano, concealing his secret love for Asteria.

Andronico agonized that he must hide his true feelings for Asteria in order to save her father (*"Benché mi sprezzi"*). Irene, Tamerlano's fiancé, soon arrives from Trebizond and is outraged to learn that Tamerlano has abandoned her. Though Irene vows revenge, Andronico urges patience, as he continues to hide his true loyalties in order to protect Asteria and her father.

Act II

Tamerlano announces that Asteria has agreed to marry him and that Andronico will wed Irene in a double wedding. Asteria and Andronico accuse each other of betrayal, and Andronico vows to oppose Tamerlano, but Asteria insists it is too late. Disguised, Irene demands that Tamerlano marry her or lose her forever; he agrees only if she can turn him against Asteria.

As Tamerlano leads Asteria to the throne, Bajazet denounces her submission. Tamerlano orders Bajazet humiliated, but Asteria refuses to step over her father and begs forgiveness, which Bajazet denies. Pressured again, Asteria abandons the throne and reveals her plan to assassinate Tamerlano during their wedding embrace. Enraged, Tamerlano condemns both Asteria and Bajazet to death, a fate they accept together.

Act III

Fearing Tamerlano's vengeance, Bajazet and his daughter Asteria form a suicide pact to preserve their honor. When Tamerlano offers to share his throne, Asteria confesses her love for Prince Andronico instead. Enraged, Tamerlano sentences Bajazet to execution and Asteria to a life of slavery. In a desperate move, Asteria attempts to poison Tamerlano, but the Princess Irene—disguised and still loyal to Tamerlano—thwarts the attempt. Tamerlano cruelly commands Asteria to give the poison to either her father or her lover. She tries to drink it herself, but Andronico intervenes.

The tragedy peaks when Bajazet commits suicide to escape the disgrace of seeing his daughter sent to a harem, cursing Tamerlano with his final breath. Horror-stricken by the carnage, Tamerlano finally relents. Moved by Bajazet's defiant death and the lovers' devotion, he marries Irene, restores Andronico to the Greek throne, and allows him to marry Asteria, bringing a somber peace to the empire.

編著者介紹/桑慧芬

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