

## The Faculty of Cross-Disciplinary Music\*

Course Name**	Description
<b>Cross Disciplinary Performers Courses:</b>	
<b>Music Theory for Performers</b>	<p>Course goals:</p> <ol style="list-style-type: none"> <li>a. Acquire proficiency and develop skills in tonal harmony, from the Baroque up to the romantic.</li> <li>b. Deviating, at the momentary and structural level, from main tonality.</li> <li>c. Gain experience in stylistic writing.</li> </ol>
<b>Jazz Harmony I for Performers</b>	The course aims to develop the student's ability to understand, analyze and implement jazz style harmonic steps and to provide knowledge in re-harmonizing jazz style melodies for arrangement, composition and improvisation.
<b>Jazz Harmony II for Performers</b>	<p>Course goals:</p> <p>A continuation course in which students expand on and apply Jazz Harmony I topics, focusing on techniques and approaches that developed in the 1950s and 1960s.</p> <p>The main course goal is to enrich the students' harmonic language so they can deal with contemporary styles in jazz music as instrument musicians, composers and arrangers.</p> <p>The course acquaints students with harmonic devices in the music of Davis, Coltrane, Evans and others. Students will learn about chromatic chords, complex modes, deviation and modulation, advanced sounding, using quartal chords, organ point and advanced reharmonization.</p>
<b>Ear training I for Performers</b>	<p>The course aims to develop and improve useful hearing for mainstream jazz improvisation and for multi-disciplinary singing, with an orientation to notes, theory and musical instruments/singing.</p> <p>Study topics: improve tonal hearing: familiarity with relevant scale degrees and chromatics. Knowledge of components of basic and advanced harmonic steps and their identification when listening: secondary dominants, II-V progressions, mixtures and additional phenomena according to the class progress.</p>
<b>Ear training III for Performers</b>	<p>Course Goals:</p> <ol style="list-style-type: none"> <li>1. Continue work on enhancing hearing skills in the Western music field – classical and popular.</li> <li>2. Develop and reinforce skills acquired over the past two years, and their application for professional needs – performance, writing and listening.</li> <li>3. Learning pedagogical methods to develop hearing.</li> </ol>

<b>Rhythm I for Jazz Performers</b>	<p>Course structure and contents:</p> <ul style="list-style-type: none"> <li>- Address the rhythm component as a fundamental existential</li> <li>- Define the concept of beat, its symmetric and asymmetric divisions, the concept of Swing.</li> <li>- From beat to rhythm: definitions (simple rhythm, complex rhythm), patterns, the bar and its divisions the meta-bar.</li> <li>- The sense of beat: subjectivity, flexible vs mechanical flow.</li> <li>- Silence as an integral part of musical flow.</li> <li>- The beat and the conducting unit – similarities and differences.</li> <li>- Conducting: as a physical expression and as a rhythmic aid.</li> <li>- The metronome: advantages and dangers, conventional and unconventional uses.</li> <li>- Rhythmic shifts, syncopation, hemiola, ambivalence/simultaneity/rhythmic polyphony</li> </ul>
<b>Rhythm II for Jazz Performers</b>	<p>Course structure and contents:</p> <ul style="list-style-type: none"> <li>- The tempo rubato phenomenon and its ramifications and expressions in different cultures.</li> <li>- Rhythmic changes</li> <li>- Asymmetric (combined) rhythms</li> <li>- Rhythm in extra-European music: African, Brazilian, popular, jazz and ethnic.</li> <li>- Liberation from rhythm: beat without a regular rhythm – Olivier Messiaen and others.</li> </ul>
<b>Jazz Workshop</b>	<p>Goals and objectives: students will practice playing in an ensemble; develop abilities to read sheet music prima vista, with an emphasis on playing an instrument with an accurate and dynamic sense of time (Time Groove), sensitivity, listening and quickly responding to the musical occurrence, stylistic playing according to the character of the repertoire.</p>

<p><b>Cross Disciplinary Singers Workshop</b></p>	<p>Students will learn the classic and contemporary Hebrew song repertoire, addressing key styles in the world that influenced this repertoire.</p> <p>Prepare songs for performance, while applying the principles studied, in terms of lyrics and their presentation, and in the music.</p> <p>Address aspects of performing in front of an audience – sound, posture, movement and playing the character.</p> <p>Prepare summary performances based on topics studied.</p> <p>Historic and biographic background of the artists and their songs.</p> <p>Compare different presentations of the songs.</p> <p>Among the topics addressed in the workshop – Hibat Zion songs, David Zehavi's songs, Bracha Tz'fira songs, Mordechai Zeira songs, songs by Moshe Vilensky and Alexander Argov, Naomi Shemer, Nachum Heiman, Yair Rosenblum, alongside studying French chansons, popular British, north and south American songs and more.</p>
<p><b>Foundations of Voice and Performing a Song</b></p>	<p>Mandatory for multi-disciplinary singers.</p> <p>Goals and objectives: students studying singing will understand how the voice production mechanism works. Students will learn about the organs, muscles and different changes taking place in the body in the process of voice production, and become acquainted with the anatomical and physiological structure of the vocal system. We will compare theories and traditions of voice development with science and research and learn about current main scientific approaches and models in the study of voice production. Ways of singing in different styles and cultures will be defined and differentiated. The course will be accompanied by video and audio clips.</p>
<p><b>Form and Analysis I for Performers</b></p>	<p>Students will examine the development of the central musical forms in Western Music. Emphasis is placed on developing analytical skills, in the aim of giving students an understanding of the different ways in which composers apply elements from music theory in the service of their artistic goals. The course also aims to teach students ways to apply their acquired knowledge and the derived insights to create performance interpretations of works from the students' repertoire.</p> <p>In the first year of the course students acquire basic skills in analytical musical thought, reading and analyzing scores and in understanding basic musical structures. The study material is based, among other things, on what is learned in Music Theory classes and applies this topics in new contexts. Also, several of the simpler musical forms are learned, and their various transformations in the history of music are examined.</p>
<p><b>Jazz Improvisation I for Performers</b></p>	<p>Course goals and objectives:</p> <ol style="list-style-type: none"> <li>1. Basic understanding of the structure and a correct intuitive sense of simple four and eight bar structures.</li> <li>2. Build a musical phrase (at this stage not stylized) through the rhythm of a short 2-4 bar structure.</li> <li>3. Stylistic understanding, rock, Latin, jazz. We will build even eights vs swing eights.</li> <li>4. Basic harmonic understanding of a musical piece and reasonable interpretation ability of the melody.</li> </ol>

<b>Jazz Improvisation for Performers II</b>	Goals and objectives: 1. Proficiency in all important modes, including modes from the melodic and harmonic minor scales. 2. Ability to improvise more complex harmonic steps, modulations (improvisation does not have to be stylized yet). 3. Basic understanding of leading and building a solo while addressing all related aspects: sound, rhythm, building phrases and tension of a solo.
<b>Jazz Improvisation III</b>	Students will study the bebop style in depth (Charlie Parker) while underscoring specialization in a jazz style. Students will play and analyze solo parts of the greatest musicians, among them: Charlie Parker, Bud Powell, Sony Stitt, Sonny Rollins, Lee Morgan, Clifford Brown and others.
<b>Jazz Improvisation IV for Performers</b>	Course structure and contents: Students will be required to improvise very complex harmonic steps, such as: dividing the octave into three symmetric tonal centers (Giant Steps) as well as simple and complex modal steps; To work with pentatonic scales and tetrachords, and become acquainted with special modes such as: Locrian 9 lydian #5 and the various symmetric scales. Analysis of solo segments of contemporary jazz musicians such as Dave Liebman, Michael Barker, Mike Stern and John Scofield.
<b>Cross Disciplinary Composition Courses:</b>	
<b>Improvisation for Composers</b>	Course goals: a. Develop abstract creative freedom. b. Experience composition techniques in “real time”. c. Performer-composer interaction d. Understand important improvisation methods.
<b>Line Arrangement for Composers</b>	Course goals: develop principles of aesthetic and technical arrangements characteristic of modern jazz and their application in writing an arrangement for a trio of soloists and a large jazz band.
<b>Arrangement II for Composers</b>	Course goals: learn aesthetic and technical arrangement principles and their application in writing jazz style arrangements for a rhythm instrument quartet and live performance of the arrangement. Study topics: 1. Arrangement as a creative art 2. Arrangement “strategy” 3. Basic grooves (rhythms) in jazz 4. Melodic interpretation and rewriting the melody 5. The introduction and the ending 6. The interlude 7. The arrangement structure 8. In drums, the bass, the guitar and the piano 9. Arranging the score and the roles 10. Writing an arrangement for a rhythm instrument quartet and live performance of the student’s arrangements.

<b>Music Theory I for Composers</b>	<p>General description of the course goals:  The course will deal in two key aspects of music theory:</p> <ol style="list-style-type: none"> <li>a) Develop skills and proficiency in the foundations of counterpoint thought, mainly using the didactic approach of Fuchs/Yapzen with far-reaching implications regarding meta-style composition principles, all through intensive practice in writing and in singing.</li> <li>b) Develop skills and proficiency in diatonic tonal harmony as a living discipline and not only as an important historical phenomenon.</li> </ol> <p>Students will practice writing, playing an instrument and singing, and will also analyze examples from classical music literature</p>
<b>Music Theory II for Composers</b>	<p>Goals and objectives:  Develop proficiency and skills in chromatic tonal harmony up to Wagner and beyond, and experience stylistic writing in this language.</p> <p>The course will help students internalize the chromatic harmonic language by playing on the keyboard composing, and also analyzing works and songs from classical music and extra-classical music (musicals, music for movies, jazz and popular music).</p>
<b>Music Theory III for Composers</b>	<p>Course goals:  Internalize the use of 18<sup>th</sup> century style harmonic counterpoint, by intensive engagement throughout the year in the polyphony of Bach on various forms of expression. The course will mainly focus on stylistic writing and analysis of four fields in Bach's works: the chorales, two-voice inventions, variations and fugues</p>
<b>Keyboard Harmony I for Composers</b>	<p>Main goals:</p> <ul style="list-style-type: none"> <li>• Develop skills in playing and improvising short tonal harmonic steps in keyboard instruments, while applying all principles of harmony and leading voices.</li> <li>• Acquaintance with different notation methods for a chord and its inversion, while understanding the various ramifications.</li> <li>• Understanding harmonic steps for performance and listening.</li> <li>• Develop proficiency in all major and minor scales (transposition abilities).</li> </ul>
<b>Jazz Harmony I for Composers</b>	<p>Course goals:</p> <ol style="list-style-type: none"> <li>a. Acquaintance with the jazz style (especially bebop) through the harmonic component.</li> <li>b. Practice reharmonization as a device for composition, arrangement and improvisation.</li> </ol>
<b>Rhythm I for Composers</b>	<p>The course structure and its contents:</p> <ul style="list-style-type: none"> <li>- Deal in the rhythm element as an existential fundamental phenomenon.</li> <li>- Define the concept of beat, its symmetric and asymmetric divisions, the concept of Swing.</li> <li>- From the beat to the rhythm: definitions (simple rhythm, complex rhythm, patterns, the bar and its divisions the meta-bar.</li> <li>- The sense of beat: subjectivity, flexible flow vs mechanic.</li> </ul>

	<ul style="list-style-type: none"> <li>- To silence as an integral part of musical flow.</li> <li>- The beat and the conducting unit – similarities and differences.</li> <li>- Conducting: as a physical expression and as a rhythmic aid.</li> <li>- The metronome: advantages and dangers, conventional and unconventional uses.</li> <li>- Rhythmic shifts, syncopation, hemiola, ambivalence/simultaneity/rhythmic polyphony.</li> </ul>
<b>Rhythm II for Composers</b>	<p>Course structure and contents:</p> <ul style="list-style-type: none"> <li>- The tempo rubato phenomenon and its ramifications and expressions in different cultures.</li> <li>- Rhythmic changes</li> <li>- Asymmetric (combined) rhythms</li> <li>- Rhythm in  extra-European music: African, Brazilian, popular, jazz and ethnic.</li> <li>- Release/Liberation from rhythm: beat without a regular rhythm – Olivier Messiaen and others.</li> </ul>
<b>Ear training I for Composers</b>	<p>Course structure and contents:</p> <ol style="list-style-type: none"> <li>1. Rhythm exercises in aspects of division and sub-division and in triple, quarter and complex rhythms.</li> <li>2. Tonal melodic songs in major and minor up to four accidentals.</li> <li>3. Identify melodic and harmonic intervals.</li> <li>4. Identify the chords and septachords and all their inversions in an open and closed state.</li> <li>5. Practice G and F keys</li> <li>6. Develop melodic memory and memory of tones with short dictations.</li> <li>7. Sing Bach chorales.</li> <li>8. Identify and sing diatonic tension sounds in degrees of major and minor scales.</li> <li>9. Identify II-V harmony progressions to diatonic degrees.</li> </ol>
<b>Ear training II for Composers</b>	<p>Course topics:</p> <ul style="list-style-type: none"> <li>▪ Develop analytical hearing and musical insight by single voice and two-voice dictations which require analytical awareness to what they hear. Dictations will be played on the piano and from discs.</li> <li>▪ Develop auditory memory by practicing playing pieces of gradually increasing length and asking students to recreate them only after they were fully absorbed in memory.</li> <li>▪ Harmonic dictations from the classical and extra-classical repertoire in all its variety (folk music, pop and jazz).</li> <li>▪ Listening to relatively long musical pieces and analyzing the musical form from hearing.</li> <li>▪ Prepare to read atonal songs by practicing scales and different intervals, such as: full-tone scales, chromatic scale, octatonic scale and other symmetric scales.</li> <li>▪ Gradual atonal singing.</li> <li>▪ Singing chromatic tonal music and modal music, with the student singing and accompanying him/herself on the piano.</li> </ul>

	<ul style="list-style-type: none"> <li>• Different types of rhythmic dictations.</li> <li>• Develop rhythmic skills by practicing rhythmic solfege and improving coordination.</li> </ul>
<b>Ear training III for Composers</b>	<p>Course structure:</p> <ol style="list-style-type: none"> <li>1. Rhythm exercises based on normative formulas in light music – while being familiar with different styles, among them rock, blues, classic jazz, Brazilian music, etc.</li> <li>2. Sing atonal melodies from 20<sup>th</sup> century art music literature.</li> <li>3. Sing complex tonal melodies from the late romantic period and from 20<sup>th</sup> century popular romantic music literature.</li> <li>4. Dictations of melodies and of three and four voice harmony in a variety of styles: Hebrew songs, popular songs, romantic music, classic jazz and more.</li> <li>5. Dictations of atonal melodies.</li> </ol>
<b>Score Reading for Composers</b>	Acquaintance with different types of orchestral ensembles and reading keys for two and three voices.
<b>Foundations of composition for composers</b>	Listening and analyzing a variety of 20 <sup>th</sup> century works in different styles, and performing stylistic exercises following theoretical experience with these materials. Experience free style writing for a solo instrument, for two instruments and for given chamber ensembles. At the end of the course every student will submit a variety of exercises and two full works. At least one of the works will be performed in the final course performance. Students must complete the assignments successfully as a condition for receiving an individual class in composition the following year.
<b>Composition for the Theater</b>	<p>Course goals:</p> <ol style="list-style-type: none"> <li>a) Develop the student's ability to write music for the theater (practical and theoretical).</li> <li>b) Gain experience in composition techniques for theater music.</li> <li>c) Understand principles for theater and for theater literature.</li> <li>d) Develop the ability to create conversation and interaction between the composer and the director/playwright.</li> </ol>

<b>Composing for the Cinema</b>	<p>Goals: students will practice first steps in composing a soundtrack, developing awareness of the influence of music on the meaning of cinematic events in the eyes of the spectator. Composing in precise time duration frameworks.</p> <p>Course structure and contents:</p> <ol style="list-style-type: none"> <li>1. Composing music for pictures without a dialog, while giving a different interpretation to the cinematic message by composing music with different characteristics.</li> <li>2. Analyze and practice composition while addressing the mutual relations between Source (the part of the soundtrack integral to the picture to which the characters in the movie are aware) and the underscore (the part of the soundtrack that is outside the tangible reality the characters experience). Use sonic raw materials from concrete material up to arranged material.</li> <li>3. Composition for a short 3-5 minute movie the student will choose (animated film, violent film, advertisement, several consecutive pictures from a full-length film).</li> </ol>
<b>Composition for Dance</b>	<p>Goals and objectives:</p> <ol style="list-style-type: none"> <li>1. Acquaintance with masterpieces created in the meeting point between these two mediums, from works for ballet by Tchaikovsky to contemporary works.</li> <li>2. Analyze the works and examine the mutual impact and mutual relations between composition and choreography, as they are expressed in these works.</li> <li>3. Examine the different artistic conceptions in the composers' attitude toward similar and different components in the music language and movement language, such as: time, rhythm, beat, structure, form, movement and space.</li> </ol>
<b>Artistic Arrangement</b>	<p>General description of course goals:</p> <p>The course focuses on musical arrangement from a distinct composition perspective as a specific aspect of the work process within a given style. The course aims to develop the student's abilities, skills, capabilities and imagination in dealing with composition under given limitations of a folk song or a popular song. Emphasis will be placed on the verbal text as well as the musical text as a starting point for deciding on the nature of the arrangement, and creating stylistic coherence with informed use of various composition techniques.</p>
<b>General Faculty Courses:</b>	
<b>The History of Popular Music</b>	<p>A chronological survey of popular music from the 1950s up to our times. We will examine critically the various genres and their leading innovative figures. We will analyze music and lyrics, and try to identify how historical and social events influenced the artists. We will reflect on issues of race and gender in modern American society, and contemplate the problem of appropriation.</p>
<b>History of Jazz</b>	<p>The course presents and analyzes different styles and schools that characterized Jazz in different periods, from its inception up to the 1990s.</p>
<b>Jazz Melody</b>	<p>The course aims to provide knowledge and to develop the student's</p>



	<p>understanding and composition ability in rhythmic, melodic and counterpoint fields, and apply them to composing jazz style melodies.</p> <p>Topics studied will include: syncopation and its expressions in various scopes, simplifying a rhythmic line and a melodic line, analyzing sound systems and composing melodies based on them, melodic composition using liturgical and jazz modes, composing an original jazz style a cappella work, writing counterpoint in jazz style from the jazz repertoire.</p>
<p><b>Jazz Analysis</b></p>	<p>Toward the beginning of the 20th century musical cultures that originated in different geographic areas, both folk and “artistic” met and merged in the American continent in order to create the complex folklore known as jazz. The sounds of African ritual, work songs, protest songs, military parade music, European dances, church hymns, Caribbean and Afro-Cuban dance rhythms and blues song – each of these cultural traditions contributed to the new dish.</p> <p>With its development, jazz took on and removed forms and patterns that suited, each in its turn, the styles that formed and the needs of the musicians that led them: New Orleans, Swing, Bebop, Cool Jazz, etc.</p> <p>The course will develop the student’s ability to analyze jazz works (written, arranged or improvised) by examining their rhythmic, melodic, harmonic, orchestrated, formative and textual aspects.</p>
<p><b>Methods for Teaching Jazz</b></p>	<p>Goals and objectives: acquaintance with problems and characteristic challenges, common to singers and musicians on all instruments facing the jazz performer, and ways to contend with them.</p> <p>Among other things, the following topics will be studied: swing and its types, rhythmic, listening and proficiency playing the instrument, prima vista, improvisation, functioning in an ensemble and in a section, practice and self-exercise, the psychology of teaching.</p>

\* Most of the courses are taught in Hebrew

\*\* Not all courses are offered every academic year