

Graduate Program – Music*

Course Name**	Description
Advanced Analysis	The course is based on the reading and analysis of specific articles on subjects belonging to musical analysis. Each student will have to present at least one lecture in front of the class during the semester and complete a home test in order to complete the course.
The Broken Consort	In this graduate course (taught in English), we shall explore the values, the problems, the techniques and methods of group instruction in music. From instrumental group instruction to improvisation and from chamber ensembles to youth orchestras.
Issues in Contemporary Orchestration	Investigating several aspects of orchestration within the context of post-tonal and non-tonal music: <ul style="list-style-type: none"> ▪ Orchestral articulation in the context of the single phrase and in broad contexts of form. ▪ Modulation of sound-color in the melodic context – Klangfarbenmelodie ▪ An a-normative tessitura and register ▪ Homogeneous textures in an a-normative tessitura ▪ Heterogeneous textures in an a-normative tessitura ▪ Orchestral multi-layers - principles ▪ Inter-layer modulation – linearity and simultaneity
Dramatic Features of Characters in Music	The current course is directed especially to composers and secondarily to interpreters. The focus is to learn how to identify and capture in music the essence of the drama and the different moods of a character. For this matter the course will study the Stanislavsky System and other compositional techniques.
Schenker Method	Heinrich Schenker's analysis method of tonal music is an advanced method that combines harmony and counterpoint to understand musical syntax in combination with hierarchical structures and different levels. The course material discusses traditional music, but also has implications for understanding modern music and for creative processes. Students learn to create a graphic map of musical works with only few verbal explanations, because most of the explanations are represented in musical notes and accompanying graphic notation. The core of the musical graph is creating abstracts of the external appearance of the music in order to highlight the internal structure.
Seminar on Music Education	This seminar on music education is a two-year course addressing key issues and main studies in the music education field. The course focuses on developing critical abilities in relation to contemporary issues in music education. The main issues discussed in the course include:

	<p>a. The philosophic foundation of music education.</p> <p>b. Sociological contents – music in the broad community, directing resources to the talented child or to the entire population.</p> <p>c. Research in cognitive development and its application in teaching: how our knowledge about musical perception/cognition affects the school curriculum, teaching methods and assessment</p> <p>d. Selecting contents in music education – selecting material in a multi-cultural society; adapting content to different frameworks.</p> <p>e.</p>
Music Cognition	<p>Music is a ubiquitous phenomenon and plays an integral part of every human culture. The enigmatic impact of music on mankind has occupied intellectuals and scholars since the dawn of human civilization. Presently, the impact of music on the human brain and mind is being intensively investigated, utilizing cutting-edge research methods.</p> <p>This interdisciplinary course will focus on the cognitive and neural mechanisms underlying various features of music behavior such as perception, performance, emotion and expectation. The course will include several units, each focusing on one key aspect of music processing and its brain correlates.</p>
Guided Research Seminar	<p>The aim of the course is to give students tools and skills in all stages of research work. The course will provide tools for posing the research question, gathering and sorting relevant background material, designing a systematic research process, processing the findings and the process of drawing conclusions. As part of the course students will practice academic writing, and the course will be conducted in small groups with individual guidance.</p>
Composer Seminar 1	<p>The course centers on analysis systems of new music, including creative application of principles learned. The core of the course is learning Set Theory in music – a method of organizing musical materials in general and pitch in particular, with attention to characteristics of every combination of sounds and to possible operations between various combinations.</p> <p>The course also discusses aesthetic and meta-theoretical issues regarding creative processes and the essence of creativity, in the aim of learning the meta-principles of musical processes that can be implemented in various and even contrary styles.</p>
Composer Seminar II	<p>The seminar we will discuss the various aspects of organizing and designing processes in musical work. The discussion material will mainly be based on works from contemporary music literature, the works of seminar participants and various articles on this issue.</p>
Improvisation for Master's Degree Students	<p>This research oriented course is only for Master's degree students. The course discusses historical, philosophic and aesthetic aspects of the various forms of improvisation. Students will be acquainted with various concepts such as semiotics and hermeneutics, and will discuss aspects of creative processes. Study is based on texts, and most of the reading material is in English. We will listen to and analyze a range of works in different styles.</p>

Components of Artistic Performance I	<p>Seminar students analyze the various components of musical performance (of any musical type and style), gaining tools for designing a personal model for style-dependent performance. The musical playing and singing style are created based on a structured hierarchy between various components. The guiding principle in building an interpretation that is both personal and stylistically persuasive is the principle of separating the performance components. Furthermore, at the final stages of technical work on the way to virtuosity – practice this separation and attempt to reach the expressive-musical performance with the help of only one of the components in each exercise – which is the best and most effective method.</p>
Components of Artistic Performance II (Individual Supervision)	<p>A guided course preparing students for a seminar paper. As part of the course every student will choose a chamber music work (conductors will select a work for a relatively large ensemble), which they will perform with partner musicians at the final recital. In addition to editing, students will be required to write comments explaining and justifying the editing work and describing the effect of editing on playing the work together, as well as the course of rehearsals together and conclusions from these rehearsals. Prior to final submission of the work several joint sessions will be conducted for all students who will participate in performing the work, presenting their work process to their peers.</p>
Chromatic Harmony in Chopin Nocturnes	<p>The course is focused on the analysis of the characteristic harmony that Chopin used in his Nocturnes. The constant modulations and reinterpretations of the harmony of this specific composer deserve a whole space of analysis. The subjects to discuss will be harmonic progressions, chord inversions and augmented sixth chords.</p>
Sonatas through the Ages	<p>The master's-level course “Sonatas through the Ages” follows the history of sonatas, both as collective works of several movements and as a formal principle, from the Baroque until the 20th century. Students will become familiar with basic formal, harmonic and motivic analysis of sonatas, and get an overview of the history and development of the form.</p>
A Cultural Intersection: Music in 18th and 19th Century Russia	<p>The main emphasis of the course is on the development of composition of the Russian National School in the course of the 19th and early 20th centuries and to contextualize this phenomenon within the general political, social, cultural and intellectual environment.</p>
Piano Trios by Schubert, Mendelssohn and Schuman	<p>The course provides an historical, analytical and comparative survey of the works of three of the greatest composers in the first half of the 19th century in one of the important genres of the period. The course is based on lectures, discussions and analytical examination of the musical scores. In certain cases students will be referred to additional written sources.</p>
Mozart Operas – A decade of masterpieces 1781-1791	<p>In his mature operas, Wolfgang Amadeus Mozart created a unique synthesis of the various musico-dramatic styles of the late 18th Century opera. Mozart's perfection of compositional techniques was put in the service of his deep dramatic and psychological understanding. This resulted in forming a body of works written in a considerably short period, operas which have become cornerstones of the operatic repertoire and the Western culture.</p>

<p>Source readings in Baroque repertoire</p>	<ol style="list-style-type: none"> 1. History of the Historically Informed Performance (HIP) as part of ongoing process of the change of Western attitude to culture of the Other. 2. Survey of various sources (treatises, articles, memoirs, letters, iconography, scores, etc.); their relevance for performance of Baroque repertoire; their advantages and limitations. 3. Bibliography survey, with focus on performance of the late Baroque repertoire. Introduction of modern; discussion of the problematics of finding relevant information in these sources. 4. Discussion of HIP of Baroque repertoire by separate issues, and in lieu of contemporary sources.
<p>The Myth about Wagner and Wagner's Myth: Nibelungen Ring</p>	<p>The seminar is devoted to Richard Wagner's main work and a major work in Western culture in general – the four operas of The Ring of the Nibelung. This work reflects Wagner's ideological and aesthetic stance, his creative style and the uniqueness of his musical drama conception on the backdrop of the development of opera in the 19th century.</p>
<p>General Overview of Harmony and Counterpoint</p>	<p>The course is a review for Master's degree students of main topics in harmony and counterpoint. Classes combine a review of the principles underlying harmony and counterpoint in tonal Western music with an examination of specific examples of the implementation of these principles in music literature. The study material deepens and develops topics learned as part of the students BA studies, preparing students for more advanced courses in theory, interpretation and analysis.</p>
<p>Tristian and Isolde by Wagner – Where is Tonality Headed?</p>	<p>The seminar is devoted to the musical drama Tristian and Isolde by Richard Wagner, one of the key musical works in Western culture. This work is infamous, created a crisis and even brought to the end of the logic of tonality – a system of relationships between sounds on which Western music is based.</p> <p>The course will discuss aesthetic, philosophic and analytical issues relating to the work, among them:</p> <ul style="list-style-type: none"> - Richard Wagner's life, personality and artistic work. - Wagner's life, from a man of the revolution to a reactionary supporting the ideology of race theory. - Wagner and the Jews and Wagner's boycott in Israel. - Romantic opera in the mid-19th century. - Wagner's conception of the musical drama and an overview of his works for the stage. - The philosophy of death and love, from Schopenhauer to Feuerbach. - The work's harmonic and tonal language.
<p>Ernest Bloch: On Identity and Universalism in Music</p>	<p>The composer Ernest Bloch as an equal among the greats – his Hebrew voice in the world of Western music and the universal-Hebraic identity and its conceptual realization in the transition from romanticism to modernism in the 20th century.</p> <p>The course aims to deepen students' acquaintance with the works of one of the greatest composers of the 20th century, and to assess his contribution to the Jewish/Hebrew identity discourse on the backdrop of the current developing ideational-identity discussion in Israel.</p>

<p>Music, Art and Science in Venice</p>	<p>For many years Venice was a maritime superpower and a cultural jewel. Its geographic and historic nature left its imprint on the entire fabric of life throughout all stratum of the Republic of Venice: social fabric and political order, religion and worldview, culture and art. Discussion in this seminar with a research orientation will center on the following issues:</p> <ul style="list-style-type: none"> - The rise and fall of the Republic of Venice in colors and sounds. - The Venetian style in literature and drama, in art and architecture. - Musical life: <ul style="list-style-type: none"> - Musical life around San-Marco Basilica and religious institutions - The Venetian opera and theater music - Music in the service of fraternities, orphanages & merchant guilds - Instrumental music - Key musical figures in Venice: Adrian Willaert, Andrea and Giovanni Gabrieli, Claudio Monteverdi, Francesco Cavalli, Benedetto Marcello, Antonio Vivaldi and Baldassare Galuppi - Academic circles around the Capella Antoniana in Padova and the “Physical-Mathematical Harmony” school
<p>L.van Beethoven: Aspects of Form and Content</p>	<p>An explorative observation of some of Beethoven's innovations and his contributions to various classical genres and mediums:</p> <ul style="list-style-type: none"> * Sonata form * The use of polyphony * The Classical solo concerto * Theme and variations * Opera
<p>Basics of Conducting and Score Reading for Master’s Degree Students</p>	<p>The aim of the course is to expand student acquaintance with various fields related to conducting and to contending with orchestral texts. Topics will be examined from the perspectives of the conductor, the orchestra musicians and the soloists. Course topics include:</p> <ol style="list-style-type: none"> 1. Acquaintance with orchestral instruments and techniques playing them. 2. Reading scales, transpositions 3. Deciphering full scores 4. Fundamentals of conducting: double rhythm, triple rhythm, etc. 5. Analysis of scores for conducting; initial acquaintance with simple operatic scores 6. A 20th century work with multiple rhythms 7. Joint watching and analysis of video recordings of great conductors, and conducting master classes
<p>General Overview of Harmony and Counterpoint</p>	<p>The course is a review for Master’s degree students of main topics in harmony and counterpoint. Classes combine a review of the principles underlying harmony and counterpoint in tonal Western music, and examine specific examples of the implementation of these principles in music literature. The study material deepens and develops topics learned as part of the students BA studies, preparing students for more advanced courses in theory, interpretation and analysis.</p>

* Most of the courses are taught in Hebrew

** Not all courses are offered every academic year