

## Department of Music theory, Composition & Conducting\*

Course Name**	Description
<b>Music Theory 1</b>	<p>Writing multi-voice music in Palestrina style (Palestrina counterpoint) for two and three voices – exercises in the five types and writing a motet. Elementary harmony – exercises in diatonic harmony and analyzing J. S. Bach chorales.</p> <p>Basic harmony and basic chord progression on the keyboard in all scales, cadences and sequences based on the study material.</p>
<b>Music Theory 2</b>	<p>From diatonic harmony to chromatic harmony – students will perform exercises in tonal and chromatic harmony in 17 and 18<sup>th</sup> century styles. The course provides an introduction to the music of J. S. Bach – a work for solo violin and invention for two voices. Figured bass: diatonic and chromatic movements using modulations learned in the course.</p>
<b>Music Theory 3</b>	<p>19<sup>th</sup> century modal and chromatic harmony – exercises in harmonic and chromatic alliterations, modulation types and figuration types. J. S. Bach's multi-voice music - invention in three-part song-form and chorale variations. In this year as well students practice the harmony study material on the keyboard – geographic chords, modulations to distant scales and improvisation in two and three voices above the figured bass.</p>
<b>Music Theory 4</b>	<p>The course is dedicated to the fugue form, from Bach up to day. Students will write a fugue in Bach style and in free style. Students will implement the polyphonic technique studied in the works of Bartok, Schoenberg, Hindemith, Shostakovich and additional composers. The course takes place once a week for 1.5 hours, and is dedicated alternately to two activities; The first activity is a workshop that combines a discussion of musical works, improvisation, implementing the principles learned in practical composition, and performing the works written in the workshop. The second activity is individual guidance. This is carried out in individual sessions and in joint examination of works.</p>
<b>Rudiments of Composition</b>	<p>The course presents the students with the rudiments and basic structural elements necessary for them to begin composing. The first semester is dedicated to studying the theory of melody, from the composition of a simple motif through to the phrase, to the section and, finally, to completing a whole piece for a solo monodic instrument. The second semester introduces two-voiced contrapuntal composition, culminating in harmonic writing. It is highly recommended (though not entirely compulsory) that students write in an atonal style throughout the course. The student's works will be played at the end of the academic year in a class concert. Based on the teaching faculty's impression from these works it will decide whether to accept the student for composition studies on an individual basis.</p>
<b>Rudiments of Orchestral Conducting</b>	<p>Discussion and practice of basic orchestral conducting techniques and issues by means of conducting a hypothetical orchestra and conducting orchestral works arranged for two-piano duo. Issues to be discussed:</p>

	<ul style="list-style-type: none"> <li>• tempo,</li> <li>• articulation</li> <li>• dynamics</li> <li>• means of expression.</li> </ul> <p>At the end of the course students are tested in conducting three parts from three works from different periods. This test will serve as the entrance exam for studying conducting on an individual basis.</p>
<b>Rudiments of Choir Conducting</b>	<p>Students will learn the foundations of the vocal technique and of developing correct singing, and about different choir music styles. The course also includes the foundations of conducting without a baton, with students practicing these techniques in hands-on conducting of the class. At the end of the course students will be tested in conducting the class in three parts of works from different periods and in different languages. This test will serve as the entrance exam for studying conducting on an individual basis.</p>
<b>Keyboard Harmony 1</b>	<p>Imparting of basic techniques for playing harmonic progressions at the keyboard, as preparation for advanced harmony studies.</p>
<b>Keyboard Harmony 2</b>	<p>A continuation of the Keyboard Harmony I course, students will gain experience in sequences and chromatic modulations.</p> <p>Students will learn a variety of examples from the Western music repertoire and develop the ability to play them in all scales.</p> <p>Students will also learn a variety of examples from the repertoire of 20<sup>th</sup> atonal music – impressionism, modal music and popular music.</p>
<b>Ear Training 1 for Theoreticians</b>	<p>The focus of the course will be on sight-singing, dictation, rhythm, harmony and form. These activities will enable students to identify what it is heard, thus developing their awareness of musical context.</p>
<b>Ear Training 2 for Theoreticians</b>	<p>Course topics:</p> <p>Intervals larger than an octave, singing and identifying melodic intervals in the a-tonal context and in various combinations.</p> <p>Singing and identifying chromatic, pentatonic and full tone scales: cases of open and closed chords in an harmonic context and in identifying tone color.</p> <p>Identifying and singing harmonic phrases with secondary dominants and simple modulations. Rhythm – variations and breaking down the principles learned in the 1<sup>st</sup> year. Single, two and 4 voice dictations with diatonic modulations. Singing from sheet music: tonal and atonal pieces, including simple modulations.</p>
<b>Ear Training 3 for Theoreticians</b>	<p>Chords based on a tertian relationship with alliterations in different contexts, quartile chords. Harmony: identifying harmonic phrases with all types of modulations. Rhythm: identify performance of a two-voice segment that includes complex rhythm patterns. Dictations: single, two and 4 voice segments based on the material learned about chromatic harmony studied in music theory. Singing from sheet music: orchestral vocal roles from the 19<sup>th</sup> and 20<sup>th</sup> century repertoire.</p>
<b>Score Reading 1</b>	<p>Students will be acquainted with different types of orchestral ensembles and reading keys for two and three voices.</p>
<b>Score Reading 2</b>	<p>Students will apply their proficiency in different keys to read Haydn, Mozart and Beethoven string quartets and early classical and romantic symphonies.</p>

<b>Score Reading 3</b>	Students will read scores from the late romantic period and from the 20 <sup>th</sup> century, and will read choir music in four keys.
<b>Improvisation for Theoreticians</b>	Students will gain experience in different styles of piano improvisation, as well as improvisation in singing and in large ensembles. Free-style improvisation in a free atonal language, improvisation within given harmonic patterns and modes, improvisation on the basis of a given topic. Improvisation in a group led by movement (conducting) and led by one of the musicians. Students will use their knowledge of musical forms to plan structured improvisation.
<b>Form and Analysis 1</b>	Principles of form and individual analysis of music from different periods. Single, double and triple forms and the variation form, the sonata form and the rondo form. Students will use the principles learned to analyze short chapters relevant to the topics learned.
<b>Form and Analysis 2</b>	An overview of the rhythmic and tonal structure of instrumental and vocal music from the Baroque period up to the 20 <sup>th</sup> century. Large forms: symphony, sonata, opera, etc. Students will write a seminar paper about a selected work from the relevant repertoire.
<b>Orchestration 1</b>	Students will be acquainted with orchestral instruments, and with orchestration of short works for piano and for string quartets, string orchestra, a quintet of woodwind instruments and for an ensemble of brass wind instruments.  During the year rehearsals are conducted in reading orchestration written in the course by ensembles of performing art students.
<b>Orchestration 2</b>	Exercises in orchestration for a full orchestra in varied styles – polyphonic, homophonic, classical or romantic and impressionist. Students will analyze orchestral scores in these styles and will write at least two works – one in the late classical style and the second for a large symphony orchestra. The works are played in the Academy’s chamber orchestra reading rehearsals.
<b>Music and Technology – History and Literature</b>	The course is a general introduction to electronic music and acquaints students with the medium of the electronic sound. Students will gain practical experience with the synthesizer, with concrete elements of the technique of sound production and recording and will learn to use current “sound” software programs. Students will listen to and analyze works from electronic art music literature. They will also gain hands-on experience in the electronic medium in small groups and individual guidance. At the end of the course students will submit one of two types of assignments: (a) compose an independent piece in the electronic medium; (b) write a theoretical paper analyzing an electronic musical work.
<b>The Conductor’s Work</b>	Lecture and class discussion of conducting issues, and practical conducting of an instrumental ensemble (a string quartet, with the addition of winds and strings as needed) by each of the participants. The course is conducted as a performing workshop, whose given repertoire is to be prepared in advance by the students.
<b>Theory Forum for Composers and Conductors</b>	A guest lecturer forum on musical topics. Mandatory for 1 <sup>st</sup> to 4 <sup>th</sup> year theoreticians.

\* Most of the courses are taught in Hebrew

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