

The Yolanda and David Katz Faculty of the Arts, The Buchmann-Mehta School of Music

Course: Fundamentals of Musical Styles and Forms II

Annual, 2013- 2014

Lesson - Exercise, 4 semester hours

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Course description

The course is meant for students of music performance and musicology and is a sequel to "Fundamentals of Musical Styles and Forms I". The two-year course is aimed at developing basic skills in writing, figured bass realization, model-based improvisation and analysis of works in various traditional tonal styles. Students will acquire a basic command of counterpoint and harmony as well as knowledge of musical forms. Special attention will be given to issues of analysis and interpretation and to creative perspectives on musical interpretation. In its second year, the course will focus on theory of musical forms and formal analysis, introduction to modal counterpoint and enhancement of the harmonic skills acquired during the course's first year.

Requirements

Regular attendance, active participation, regular submission of homework, written examinations (concluding each of the two semesters), practical examination, final assignment.

Prerequisites

Successful completion of the course "Fundamentals of Musical Styles and Forms I".

Grades

50% examinations and final assignment, 50% submission of homework and active participation at class.

Examinations

The written examinations will include writing and analysis assignments. The final examination will further include a practical component involving realization of harmonic progressions at the keyboard.

Course topics and structure (variable)

1st Semester:

Meetings 1-2: Brainstorming “musical form”. Fundamentals of musical form: phrase and motif.

Meetings 3: Thematic permutations of motifs. Analyzing and constructing thematic permutations.

Meetings 4-5: The musical sentence (according to Schoenberg). Analyzing and constructing sentences.

Meetings 6-7: The period (according to Schoenberg). Analyzing and constructing periods.

Meeting 8: The small binary and the small rounded binary form.

Meetings 9-11: The minuet form. Analysis of representative minuets of the First Viennese School. Constructing and playing (improvising) simple minuets in the classical style.

Meetings 12-13: Introduction to modal counterpoint. Revisions.

2nd Semester:

Meeting 1: Brainstorming “music expression”, music and rhetoric.

Meeting 2: “Minorization” (tonic minor and mixed mode).

Meetings 3-4: Introduction to melody harmonization.

Meetings 5-6: Harmonic and melodic sequences in tonal music.

Meetings 7-8: Theme and variations. Analysis of variation cycles. Composition of simple variations on a given theme.

Meetings 9-10: The canon and the fugue. Imitations and fugal entries.

Meetings 11-13: The sonata movement. Sonata principle. Analysis of sonata movements according to musical punctuation (Koch) and thematic divisions. The sonata-rondo. Revisions.

Bibliography

A. Schoenberg, *Fundamentals of musical composition* (London: Faber and Faber, 1967).

S. Kostka & D. Payne, *Tonal Harmony* (New York etc.: McGraw-Hill, ³1995).

N. Cook, *A guide to musical analysis* (Oxford: Oxford Univ. Press, 1994).

L. Meyer, *Emotion and Meaning in Music* (Chicago: Univ. of Chicago Press, 2008).

I. Sadai, *Harmony in its Systemic and Phenomenologic Aspects* (Jerusalem: Ed. Yanetz, 1980).

Students will receive further bibliography during the course.