

הפקולטה לאמנויות ע"ש דוד ויולנדה כץ, ביה"ס למוזיקה ע"ש בוכמן-מהטה

שם הקורס: הרמוניה למלחינים א'

Harmony A

שנתי, תשע"ה

שיעור-תרגול, 4 ש"ס

שם המרצה: ראובן סרוסי

טל': 03-6954993

דוא"ל: [serious@post.tau.ac.il](mailto:serious@post.tau.ac.il)

שעת קבלה

לפי תאום טלפוני מראש

תאור כללי

קורס העוסק בתורת ההרמוניה הטונאלית הפונקציונאלית על עקרונותיה הבסיסיים.

מטרת הקורס

להקנות לתלמידים ידע מעמיק בשפת ההרמוניה הטונאלית הפונקציונאלית על מנת שיוכלו להתמודד עם ניתוח, הבנת תהליכים קומפוזיטוריים הנשענים עליה וכתובה לפי מודלים סגנוניים קשורים.

מהלך/דרישות הקורס

נוכחות חובה בכל השיעורים.

בקורס יתורגלו עקרונות החיבור ההרמוני, הולכת הקולות, המבנה הטונאלי, המודולציה והבס הממוספר. יינתנו תרגולים כעבודת בית משעור לשיעור. כמו כן ייעשו תמציות וניתוחים הרמוניים של פרקים מספרות המוזיקה האירופית שבין הבארוק לרומנטיקה. (דוגמאות מיצירות באך, ויואלדי, היידן, מוצרט, בטהובן, שוברט, שומאן, שופן ואחרים).

מטלת סיום

מבחן אשר יכלול כתיבת פסוק הרמוני על פי דרישה לגבי שימוש במהלכים/אקורדים מסוימים, ריאליזציה של קטע בס ממוספר מספרות הבארוק.

שקלול ציון גמר

40% - השתתפות בשיעורים והגשת עבודות בית

60% - מבחן

ביבליוגרפיה

I. Sadai - Harmony in its Systemic and Phenomenologic Aspects, -1

Ed. Yanetz, Jerusalem 1980

J. S. Bach – 377 Four Part Chorals, Ed. Peters-2

## **Harmony I**

Annual, 2014-15

Practical Knowledge and Skills Course: 4 Credits

**Instructor:** Mr. Ruben Seroussi

03 6954993, [serious@post.tau.ac.il](mailto:serious@post.tau.ac.il)

Office Hours: by appointment or mail

School of Music, Room 22

**Course description:** The course is intended for Composition and Conducting students.

It starts from discussing the logic of Tonal Functional Harmony exposed from its basic experiential and sensorial roots. Taking into account the miscellaneous and many times casual knowledge which the students already have from their former musical education, the course aims to clarify and explain the properties and characteristics of Tonal Functional Harmony and to drive its "rules of behavior" from the core of the basic perceptions pointed above.

**Course Grade:** Weekly Assignments' Submission – 40 %  
Final Exam – 60%

**Course Requirements:** Class attendance and active participation in classes (no more than 5 absences a year allowed), submission of weekly assignments, final exam.

### **Meetings:**

#### **1-2-3 – The Basis of Tonal Functional Harmony:**

- Definition of Harmony.
- Tonal Gravity: balance and the concept of Tonality.
- The Melodic Code of tension and release (directional tones)
- Tonal Functions
- Functional Gen of Triads in a Tonality (Main and secondary Degrees)
- The concept of Root Tone (Fundamental), and the classification of

Harmonic Progressions according to it.

- The Functional Code and the use of Degree Triads as ways of realization
- Four Part Writing and Functional Doubling
- Principles of Voice Leading
- Progressions with all degrees in fundamental position

(Home assignment from second week on: writing 2 harmonic progressions in two different major tonalities with obligatory chords specified by the teacher.)

#### **4 – The use of Six Chords:**

- The logic of their use
- Bass melodic and register signification
- Main Degrees, Secondary Degrees, characteristic/functional doubling
- Faux Bourdon as a parenthesis –prolongational mean- in functional

flow; its particular voice-leading properties.

(Home assignment: writing of two progressions –in different major tonalities- including Six Chords and Faux Bourdon, in addition to previously learned material.)

#### **5 – Dissonance, Meter and its meaning to Harmony:**

- Definition of dissonances: passing tone, neighbor tone, suspension (and mention of all the other kinds, as appoggiatura, echappé, etc.)
- The use of suspensions in general and the dependence of all of these to time/meter placement: the particular use of 4-3 suspension in cadential context since polyphony's beginning. The three stages obligatory for suspension: preparation, dissonance and resolution

- Four-Six Chord: its three ways of appearance according to dissonance functioning (Passing, Neighboring, Cadential)

(Home assignment: writing of two progressions –in different major tonalities- using the previous material and Six Four Chords, now written in 2/2 meter.)

#### 6 – The Dominant Seventh Chord:

- Use in Root Position (connected basically to the 8-7 pattern, freer stylistically later uses)
- Use in Inversions: the special allowance to skip to the unprepared 7
- Some typical patterns of use

##### Cadences:

- Ending on T (Authentic, Plagal, Deceptives)
- Ending on D (Half Cadence, mentioning of Phrygian Cadence for later detail)
- Ending on SD (SD Half cadence)

(Home assignment: writing of two progressions –in different major tonalities- using the previous material and the V7 Chord and its inversions. Use of at least three different Cadences.)

#### 7 – The Minor Scale:

- Its chordal content (differences with major scale)
- The melodic meaning and particularities: the Harmonic Minor and the characteristic non-melodic augmented second
- The Diminished Triad Second Degree
- Progressions in the Harmonic Minor
- The Phrygian Cadence and the extended progression of the I –V descending fundamental bass progression. (First use of the Pure Minor Scale in descent.)

#### 8 – Further special features of the minor scale:

- The Augmented Third Degree and its functioning in different progressions
- The Six Chord of the Sixth Degree as an idiomatic chord of Tonic Functional significance –as opposed to vi6 in the parallel major

##### The "Sub-dominant Seventh" Chord:

- The Seventh Chord on the second degree in major and parallel minor
- The characteristic sound of the minor seventh and its priority to be heard as SD in a major tonality, as against the characteristic sound of the half-diminished seventh chord and its priority to be perceived as SD in a minor tonality.
- The idiomatic use of this chord in its particular tonal context as a strong cadential chord.
- The corollary: iv 7 in minor = ii7 in parallel major  
vii 7 in major = ii 7 in parallel minor

#### 9 – The Melodic Minor Scale and its implications

- The melodic functioning of the Melodic Minor
- The Harmonic productivity of the additional altered tones – new versions of degree chords
- Harmonic progressions involving the altered new tones and chords in both high voice and bass
- The concept of tonal balance and the use of altered tones in that context, for the first time and as pointer to future dealings of tonal equilibrium in a multi-tonal piece.

#### **10 – The Seventh chords in all the degrees of the major and minor tonality**

- Special features of each of those chords and typical usage
- Some remarks on vii<sup>7</sup> in major and the idiomatic lowering alteration of the 6<sup>th</sup> tone – seventh of the vii<sup>7</sup>
- Analysis of Bach's Prelude I from the First Book of the "Wohltemperierte Klavier": use of chords, bass progression, functional strategy and equilibrium/balance between raised and lowered altered tones.
- The sequence as a rhetorical-harmonic mean, independent of functional directionality.

#### **11 – The Modulatory Processes, Introduction:**

- Definitions: Tonalization, Deviation and Modulation
- Typical tonalizations of ii, of V and of IV (iv)
- The Neapolitan Six Chord, use and voice leading
- The Augmented Six Chords (Italian Six, German Five-Six, French Three-Four)
- Analysis of Bach Prelude I (in C) from 12 Little Preludes: observations regarding the use of weak progressions at the start, the use of strong progressions with tonalizing-alterations in the following, and study of the functional whole planning strategy and the prolongation meaning of chord progressions.

#### **12- The Harmonic Extract**

- The idea of a four part harmonic extract of any "real" tonal music text, and the way to realize it.
- Beethoven's Allegro from Piano Sonata op. 2 no. 1 in F minor: harmonic extract and analysis of harmonic and tonal strategies. (Extract of full movement as home assignment.)

#### **The Figured Bass**

- The concept of thorough bass, its historical emergence and esthetic roots.
- The nomenclature and its different abbreviations

#### **13 – Figured Bass Realization in class**

- The figured bass realization as a "composition workshop": the realization of sequences and thematic elements, the rhythmic animating of "frozen" harmony.
- Realization in class of beginning of Largo, from Corelli's Sonata da Chiesa op. 3 no.7 (Realization of full movement as home assignment.)

### **End of 1<sup>st</sup> Semester**

### **2<sup>nd</sup> Semester:**

#### **14- Study in class of Realization of Corelli's Figured Bass**

- Analysis of Tonal itinerary and Equilibrium Strategy
- Diatonic Modulation with common chord

(Home assignment: Diatonic modulation from minor to parallel major, two progressions)

#### **15- Diatonic Modulation with Common Chord – further study**

- Study of students modulations in class

( Home Assignment: Harmonic Extract and Analysis of Schubert's Ave Maria and one Modulation )

- 16- 26**
- Diachronic, Chromatic, Enharmonic Modulation
  - Figured Bach Realizations (Corelli, Lully, Pergolesi, Bach)
  - Harmonic Extracts (Mozart K. 309, Allegro, Beethoven op. 13 Allegro, Schubert Songs and more)
  - Analysis of Tonal Plans, Special Harmonic Progressions, etc., of aforementioned and other examples
  - Harmonization of Soprano: Study of cases in class ( melodic figuration in higher voice, non-chord tones, stylistic aspects)
  - Accompaniment keyboard textures and composition of short melodies or "Lieder Ohne Worte"

( Home Assignment, as before, every week, training the different skills learned: Harmonic Progressions -including modulations and tonal plan- composition, Figured Bases' realization, Harmonic Extracts and Analysis, Harmonization of Soprano and Free Composition of Accompanied Melodies)

**Bibliography** – I. Sadai : Harmony in its Phenomenological and Systemic Aspects, Yanetz, Jerusalem, 1980

### **Expected Learning**

The course's aim is to develop in the students skills such as to compose harmonic progressions and accompanied melodies up to early Romantic style, to do full four part realizations of original Baroque figured basses, the harmonization of given Sopranos, and to cover the subject of modulatory processes – diatonic, diachronic, chromatic and enharmonic. As part of the means of learning and exercising, many

harmonic extracts from works from the XVIII to the XIX century will be asked from the students to be done, with the aim of developing both their feel for style coherence and their analytic skills.