Harmony for Composers D, Year 2015-2016

Deadline: 4:30, 14/3

Venue: Matala Hall, Department of Music, Bar-Ilan University

Instructor: Ronen Seroussi

Email: serious@post.tau.ac.il

Prerequisites:
Participation and success in the Harmony C course.

Final Evaluation:
The completion of specific projects regarding the harmonic style and the expressive framework that have been addressed.

Credit Breakdown:
40% of the final grade will be based on the performance of home assignments and participation in the course throughout the year.

60% of the final grade will be based on the final project.

Course Outline:
The course will deal with late harmonic styles and phenomena such as post-tonal systems (Scriabin, Debussy, Schönberg), atonal tendencies (Dodekaphony, Dodecaphony), and theoretical approaches such as those presented in Hindemith or Messiaen, as well as those that appeared in the first half of the 20th century.

In the second half of the course, we will deal with prevailing approaches in the second half of the 20th century and in the 21st century, such as total serialism, microtonality (Ligeti), controlled aleatoricism (Lotusbolski), spectralism, spectralism, and the compositional techniques of and Axenfeld.

Course Objectives:
The aim of the course is to provide students with deep knowledge of this language, the new possibilities and its broader connections with the wider tonal language, so that they can understand, appreciate, and create works following the models of harmonic trends. The course is intended to bring the student to a level of understanding of the processes in depth in his repertoire and in the works that he composes.
Harmony IV
Annual, 2014-15
Practical Knowledge and Skills Course: 4 Credits
Classroom 32, Wednesday 14:15 – 15:45

Instructor: Mr. Ruben Seroussi
03 6954993, 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 the study of the crisis in the tonal and harmonic field in the turn from the XIX to XXth Century, exemplified by the propositions of different important composers (Scriabin, Debussy, Stravinsky, etc.) The course will survey, analyze and practice with specially devided small compositional exercises, the evolution of Harmonic Theories till our days (including Serialism, Xenakis, Ligeti, Spectralism, etc.). The concept of Harmony is thus amplified to include every general theorization of musical elements, based on a coherent esthetical proposition.

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

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

Meetings:

1-2-3 Debussy: Prélude a l’apres midi d’un faune:

- Harmonic extract of the whole work
- Tonal Structure
- Analysis of new harmonic strategies and progressions
- Special Chords and enlarging of the Tertian Principle
- Enlarging of the Tonal Domain till neutralization (Tritone) as point of departure
- Music Symbolism and Mallarmé's Poem

Bibliography:
Edward D. Latham, Joellen Meglin: Motivic Design and Physical Gesture in L’après-midi d’un faune

4-5-6- Alexander Scriabin "Vers la Flamme", Poème op. 72 for piano:
- Harmonic Extract
- Tonal Strategy
- Special Chords, Prometheus Chord and different Modal melodic implications
- Special Tonal "Functionality" and Neutralization
- A new relation between tonal balance and register balance
- A new relation between harmonic and melodic tones (Vertical = Horizontal)
(Home assignment: harmonization of a given soprano in the spirit of Scriabin.)

Bibliography:
George Perle, Serial Composition and Atonality (Berkeley: University of California Press, 1968)
http://digitool.library.mcgill.ca/webclient/StreamGate?folder_id=0&dvs=1390400178564~30

7 - Stravinsky: The Rite of Spring:
- Discussion according to Chua’s article
- "Rite's Chord", "Rite's Mode"
- Harmonic Analysis of rehearsal number 99 in the score

Bibliography:
Daniel K. L. Chua: Rioting with Stravinsky: a Particular Analysis of the Rite of Spring

8 – Stravinsky's Soldier Tale:
- Politonality (Analysis of first movement)
- The Great Choral: Analysis
Home assignment: Harmonization according to the observations in class of Bach’s Choral no. 224 (Peters)

9 – **Schoenberg: Farben, op. 16 no.3:**
- Harmonic Extract
- "Farben Chord"
- Voice leading and Klangfarben Melodie
- Harmonic Planes

Bibliography:
Charles Burkhart: *Schoenberg’s Farben, and Analysis of op. 16, no. 3*
Perspectives of New Music, Vol. 12, No. 1/2, Autumn, 1973, pp. 141-172

10 – **Schoenberg: Klavierstück op. 33 A:**
- Dodecaphonic Principles
- Interval character of the series
- Harmonic/Textural Strategies

Bibliography:
Kathryn Bailey: *Schoenberg’s Piano Sonata*
Tempo 57 (224)pp. 16-21, Cambridge University press, 2003

11-12 – **Paul Hindemith’s Theory**
- Survey of all the basics of Hindemith’s Theory: Series I, Series II, Root Tones, Harmonic Progressions, Chords’ General Classification, Harmonic Fluctuation, Degree Progressions, Tonal Planning, etc.
- Mathis der Maler Symphony: Analysis and harmonic Extract of Movement II

(Home Assignment: harmonization according to the learned materials of an original Hindemith Soprano)

Bibliography:

13 – **Stravinsky – Mass (1948)**
- Harmonic extract of *Credo* and Analysis
- Special Chords and textural dispositions and the relation pitch class/ register meaning
- Modal Strategies and planning: the tonal balance and the tonal material administration
End of 1st Semester

2nd Semester:

14- A. von Webern – Cantata op. 31, VI
- Analysis of polyphonic palyndromic devices, pitch and rhythm
- "Harmonic" Extract
- Empiric intervallic findings and characteristics
- Relation time/sound density/silence

15-16- B. Bartók : An Evolutionist New Approach to Harmony
- Music for Strings Percussion & Celesta I- III
- Sonata for two Pianos : Introduction to the first mvt.
- Erno Lendvai’s concepts: Golden Section (closed) against Natural (open) in pitch, chords and rhythm
- The concept of absolute pith mapping

Bibliography –
http://mts.oxfordjournals.org/content/25/1/3.abstract

17-18 O. Messiaen: Technique de mon langage musical
- Survey of all the basic new concepts proposed in the book
- Modes, Chords, Rhythm
- Analysis of Quatuor pour la fin du temps I
- Some further remarks about the “accord de la resonance”  Study of students modulations in class

Bibliography:
http://journals.cambridge.org/action/displayAbstract?fromPage=online&aid=3576868

19- Total Serialism
- Messiaen: Mode de valeurs et intensités. Study of the score and listening
- Boulez: Structures I a – listening, general intuitive analysis
- Ligeti’s analysis

Bibliography:

**20- 21 – Xenakis**

- Metastasis, Pithokraptha: listening
- Natural Models (Brownian Motion, the Acoustic Membrane Model, ways of 'transcription/translation' of graphic models to sound)
- Inside –Outside Time Structures
- Sieve Theory
- Dikhthas for vn. & piano
- Analysis of " à r. " for piano

Bibliography:
D. Exarchos, Y. Stammos: *Iannis Xenakis’ writing and outside-time musical structures*
[http://web.auth.gr/cimo8/](http://web.auth.gr/cimo8/)

**22- Ligeti: Micropolyphony, New Model for Harmonic/Polyphonic Flow**

- Atmosphères, Lontano
- The Idea of Music as a Continuous Process
- Analysis of Monument from *Three Pieces for Two Pianos*

Bibliography:


- Time, Sound, Perception
- Grisey and Tempus Ex Machina
- Instrumental Compositional Techniques borrowed from the acoustic and electro-acoustic realm
- Murail’s *Treize couleurs du soleil couchant* Analysis
- Grisey: *Quatre chants pour franchir le seuil*

Bibliography:
[http://www.tandfonline.com/doi/abs/10.1080/07494468708567060#.UuAI6Pv8LIU](http://www.tandfonline.com/doi/abs/10.1080/07494468708567060#.UuAI6Pv8LIU)
[http://www.tandfonline.com/doi/pdf/10.1080/0749446050154822](http://www.tandfonline.com/doi/pdf/10.1080/0749446050154822)
25-26 – Helmut Lachenmann - Introduction to his Esthetics

- Instrumental Concrete Music
- New categorization of sound gestures
- Gran Torso, Allegro Sostenuto
- Serynade for piano, Analysis

Bibliography:
http://journals.cambridge.org/action/displayAbstract?fromPage=online&aid=6074216

Expected Learning Outcomes

Students are expected to get a comprehensive contextualization of the evolution of music language and music thinking as reflected in the diverse attitudes and theories studied at the course. A concept of deep historic continuity serves as basis to the logic of this course and is meant to bring the students to their independent informed confrontation with the problems of musical creation.