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A Theoretical and Stylistic Analysis of Paul Ben-Haim's *Five Pieces for Piano, Op. 34* and *Piano Sonata, Op. 49*

ABSTRACT

The purpose of this study is to provide a theoretical and stylistic analysis of Paul Ben-Haim's *Five Pieces for Piano, Op. 34* and *Piano Sonata, Op. 49*. The study consists of an analysis of form, meter, rhythm, harmony, melody, keyboard usage, and stylistic elements.

The study helps to educate musicians about Ben-Haim's music and conveys how the works are representative of compositional practices that combine Middle Eastern and Western elements. This study also educates musicians and introduces two major works of Ben-Haim's, including *Five Pieces for Piano, Op. 34*, and *Piano Sonata, Op. 49*. This study promotes one of the most significant Israeli composers, and portrays Ben-Haim's use of both Israeli and Middle Eastern harmonies and elements of Western music.

The study contains four chapters, a bibliography, and two appendices. Chapter one contains an introduction that includes historical information about the composer, the purpose and need for the study, related literature, and limitations. Chapter two consists of an analysis of Ben-Haim's *Five Pieces for Piano, Op. 34*. Chapter three consists of an analysis of Ben-Haim's *Piano Sonata, Op. 49*. Chapter four consists of a summary, conclusion, and recommendations for further study.