



Course Syllabus

Course Code	Course Title	ECTS Credits
MUCT-315	Advanced Form and Analysis	6
Prerequisites	Department	Semester
MUCT-305	Music & Dance	Fall or Spring
Type of Course	Field	Language of Instruction
Thematic Area Requirement	Music Theory	English
Level of Course	Lecturer(s)	Year of Study
1 st Cycle	Vasilis Kallis	3 rd – 4 th
Mode of Delivery	Work Placement	Corequisites
Face-to-face	N/A	None

Course Objectives:

The main objectives of the course are to:

- Introduce the students to the general principles that govern sonata theory
- Explore the application of the sonata principle to late 18th- and 19th-century works
- Introduce the students to the thematic taxonomy that characterises the current sonata *formenlehre*
- Familiarize the students with the features and principles of the ritornello form/process
- Equip the students with the ability to analyse works cast in sonata forms as well as the first movements of baroque, classical, and romantic concertos.

Learning Outcomes:

After completion of the course students are expected to be able to:

- Underline the primary syntactic and semantic features of sonata-allegro form, of the ritornello form (baroque concerto first movement), and of the integration of these in the classical and early-romantic concerto
- Identify the most important variants of sonata-allegro form
- Define the various thematic types and formal functions that underline musical writing in the classical and romantic periods
- Employ the segmentation process in order to construct a work's grouping structure, and identify relationship between the various units/time spans in relation to the various formal functions that characterize the sonata-allegro form and the concerto first movement

- Appraise the important differences between the classical and romantic sonata as well as between the various expressions of the concerto from the baroque to the early-romantic period
- Determine the distinction and the relationship between the schematic approach to sonata and concerto forms and the processual character of each individual work
- Analyze works cast in sonata form(s) in the music of classical and romantic composers
- Analyze the first movement of concertos of the baroque, classical and early-romantic periods

Course Content:

- Sonata Theory of Form (formenlehre)
- Sonata-allegro (1st movement) form
- Thematic structure (i.e., sentence, period, small ternary thematic structure, hybrid)
- Exposition structure: first group, transition, second group
- Development
- Recapitulation
- Coda
- Classical sonata: Haydn, Mozart, Beethoven
- Sonata after Beethoven: Schubert
- Sonata-form variants
- Baroque concerto: ritornello form, ritornello theme
- Classical concerto: integration of ritornello and sonata processes
- The concerto in the early-romantic period

Learning Activities and Teaching Methods:

Lectures; Discussion with students; Analyses of musical excerpts; Class Assignments

Assessment Methods:

Class Participation; Mid-Term Exam; Final Exam; Final Project; Quizzes; Weekly assignments

Required Textbooks / Readings:

Title	Author(s)	Publisher	Year	ISBN
<i>The Analysis of Musical Form</i>	James Mathes	Prentice Hall	2007	0130618632

<i>Elements of Sonata Theory: Norms, Types, and Deformations in the Late-Eighteenth-Century Sonata</i>	J. Hepokoski and W. Darcy	Oxford University Press	2011	0199773912
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Recommended Textbooks / Readings:

Title	Author(s)	Publisher	Year	ISBN
<i>Organized Time: Rhythm, Tonality, and Form</i>	Jason Yust	Oxford University Press	2018	9780190696481
Charles Rosen	<i>Sonata Forms</i>	Norton	1988	0393302199
William Caplin	<i>Classical Form</i>	Oxford	1998	019514399X