



# UNIVERSITY OF NICOSIA

## ΠΑΝΕΠΙΣΤΗΜΙΟ ΛΕΥΚΩΣΙΑΣ

### MUS-305 Forms of Music II

<b>Course Code</b> MUS-305	<b>Course Title</b> Forms of Music II	<b>ECTS Credits</b> 5
<b>Department</b> Music & Dance	<b>Semester</b> Fall	<b>Prerequisites</b> MUS-205
<b>Type of Course</b> Concentration	<b>Field</b> Music Theory	<b>Language of Instruction</b> English
<b>Level of Course</b> 1 <sup>st</sup> Cycle	<b>Year of Study</b> 3rd	<b>Lecturer(s)</b> Dr. Kenneth Smith, Dr. Vasilis Kallis
<b>Mode of Delivery</b> Face-to-face	<b>Work Placement</b> N/A	<b>Co-requisites</b> None

#### Objectives of the Course

To provide the student with an understanding of the more complex and sophisticated forms of tonal music in eighteenth- and nineteenth-century music. This will expand the student's existing knowledge of basic forms of Western music, acquired in Forms of Music I. Students should be able to identify thematic structure and relate this to large-scale structural function within a wide variety of repertory. The students should also be able to apply this knowledge to account analytically for unexpected or irregular patterns within otherwise standard forms.

#### Learning Outcomes

After completion of the course students are expected to:

1. Define 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
2. Identify the most important variants of sonata-allegro form
3. Define the various thematic types and formal functions that underline musical writing in the classical and romantic periods
4. 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
5. 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

6. Determine the distinction and the relationship between the schematic approach to sonata and concerto forms and the processual character of each individual work
7. Analyze works cast in sonata form(s) in the music of classical and romantic composers
8. Analyze the first movement of concertos of the baroque, classical and early-romantic periods

### Course Content

- Basic Formal Functions
- Sonata-allegro (1<sup>st</sup> movement) form
- Thematic structure (i.e., sentence, period, small ternary thematic structure, hybrid)
- Exposition structure: first group, transition, secondary 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, Discussions with class participation and Assignments

### Assessment Methods

Weekly Homework Assignments; Mid-Term Exam; Final Exam; Class Participation.

### Required Textbooks/Reading

Authors	Title	Publisher	Year	ISBN
William Caplin	<i>Classical Form</i>	Oxford	1998	019514399X

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Authors	Title	Publisher	Year	ISBN
Charles Rosen	<i>Sonata Forms</i>	Norton	1988	0393302199
Hepokoski and Darcy	<i>Elements of Sonata Theory</i>	Oxford	2006	9780195146400