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|-------------------------------|--|-----------------|------------------|---------------------|------|
| Course Title                  | Introduction To Forms  |                 |                  |                     |      |
| Course Code                   | MTC 205  |                 |                  |                     |      |
| Course Type                   | Compulsory   |                 |                  |                     |      |
| Level                         | Bachelor (1st Cycle)   |                 |                  |                     |      |
| Year / Semester               | 2 <sup>nd</sup> Year / 3 <sup>rd</sup> Semester  |                 |                  |                     |      |
| Teacher's Name                | TBA  |                 |                  |                     |      |
| ECTS                          | 6  | Lectures / week | 3 hours/14 weeks | Laboratories / week | None |
| Course Purpose and Objectives | <p>The goal of this course is to help students acquire the skills necessary to carry out independent analyses of the forms most frequently encountered in Western music in the eighteenth and nineteenth and twentieth centuries. The students will gain a basic understanding of compositional tools within simple formal structures and in general, will understand the structure of Western music. The ability to analyze music is one of the most important skills a musician can develop. Interpretation of musical symbols, structure and language is required to understand, analyze and perform a composition. Skills learned in this class will enable the student to begin to view the role and importance of the different musical elements in the shaping of an interpretation. The basic idea behind teaching such a course is that the more the student understands the way in which a musical work is put together, the more insight he will bring to his interpretation of that work.</p>  |                 |                  |                     |      |
| Learning Outcomes             | <p>Upon successful completion of this course, students will be able to:</p> <ul style="list-style-type: none"> <li>• Distinguish the two principal formal determinants (development and contrast) and relate their fundamental role in the shaping of the binary and ternary forms.</li> <li>• Examine various standard musical forms and the elements that shape each.</li> <li>• Break down a musical composition into its various sections and see the inter-relationships in those sections.</li> <li>• Identify the most commonly encountered formal constructions in eighteenth-, nineteenth- and twentieth-century Western music.</li> <li>• Develop an awareness of the expansion of the binary and ternary designs into the large formal constructs of the eighteenth and nineteenth centuries.</li> <li>• Identify both visually and aurally the tonal areas in a musical work.</li> <li>• Demonstrate analytical ability through an emphasis on the aural perception of formal structures.</li> <li>• Recognize the elements of musical form and how they are important in developing an interpretation of that musical work.</li> <li>• Discuss compositions using a music terminology vocabulary.</li> <li>• Compare analytically compositions that share a common form.</li> </ul> |                 |                  |                     |      |

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|                | <ul style="list-style-type: none"> <li>• Present a satisfactory level of oral and written expression, especially regarding the subject of musical analysis.</li> </ul>  |               |      |
| Prerequisites  | MTC105  | Co-requisites | None |
| Course Content | <p><b>Description:</b></p> <ul style="list-style-type: none"> <li>• The Perception of Musical Form: rhythm, melodic contour, range, interval content, harmonic implications, melodic tension and relaxation, melodic composition with harmonic implications.</li> <li>• Phrase Structure: additive processes, phrase members, rhythmic phrase structure, harmonic cadence, harmonic phrase structure, phrase extension, motivic structure within the phrase.</li> <li>• Phrase Groupings and Period Structure: two-phrase periods (antecedent-consequent phrases), symmetrical and asymmetrical phrases, three- and four-phrase periods, the repeated period, independent phrases, phrase chains, phrase groups, connection of phrases, composition of multi-phrase melodies.</li> <li>• Simple Forms: one-part form, binary form, ternary form, harmonic rhythm and tonal planning, four- and five-part forms, simple part forms as internal units, simple part forms in vocal music, da capo aria, dances of the Baroque suite.</li> <li>• Composite Forms: composite ternary form, composite five-part form (minuet/scherzo with two trios), composite forms in vocal music, arch form.</li> <li>• The Rondo: historical background, principal theme, episodes, transition, coda, five-part rondo, seven-part rondo, expansion of da capo form with rondo.</li> <li>• Variations: historical background, ostinato variations (chaconne, passacaglia), theme and variations, composing melodic variations over an ostinato, contemporary ground-bass techniques.</li> <li>• Fugue: the prototypical fugue, exposition (subject and answer), episode, middle entries of the subject, conclusion, sectional cadences, fugato, fughetta, canon, invention, organ chorale.</li> <li>• Concerto: exposition, episode, ritornello, ripieno, concertino/soloist; baroque vs. classical concerto.</li> <li>• Sonata Form: historical background, introduction, exposition, development, recapitulation, coda, sonata form in the concerto, sonatina, sonata-rondo.</li> <li>• Multi-Movement Forms: three- and four-movement plans of the classical period; the concerto; cyclical designs; larger multi-movement forms; expansion of form beyond the common practice period.</li> <li>• Compositions based on the Twelve-Tone Technique: dodecaphonic music, twelve-tone row, creation of matrix.</li> <li>• New approaches to Form: discontinuity, through-composed music.</li> </ul> |               |      |

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| Teaching Methodology               | Face to face   |       |     |             |     |                              |     |                                    |     |  |      |
| Bibliography                       | <p>Berry, W., (1986). Form in Music. New Jersey: Prentice Hall.</p> <p>Burkhart, C., (2003). Anthology for Musical Analysis. 6th ed. New York: Schirmer.</p> <p>Green, D. M., (1979). Form in Tonal Music: An Introduction to Analysis. 2nd ed. New York: Holt, Rinehart and Winston.</p> <p>Rosen, C., (1998). The Classical Style: Haydn, Mozart, Beethoven. Rev. ed. New York: W. W. Norton &amp; Company.</p> <p>Rosen, C., (1988). Sonata Forms. Rev. ed. New York: W. W. Norton &amp; Company.</p> |       |     |             |     |                              |     |                                    |     |  |      |
| Assessment                         | <table border="1"> <tr> <td>Exams</td> <td>60%</td> </tr> <tr> <td>Assignments</td> <td>20%</td> </tr> <tr> <td>Concert Attendance/Diary Log</td> <td>10%</td> </tr> <tr> <td>Class Participation and Attendance</td> <td>10%</td> </tr> <tr> <td></td> <td>100%</td> </tr> </table>   | Exams | 60% | Assignments | 20% | Concert Attendance/Diary Log | 10% | Class Participation and Attendance | 10% |  | 100% |
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| Assignments                        | 20%  |       |     |             |     |                              |     |                                    |     |  |      |
| Concert Attendance/Diary Log       | 10%  |       |     |             |     |                              |     |                                    |     |  |      |
| Class Participation and Attendance | 10%  |       |     |             |     |                              |     |                                    |     |  |      |
|                                    | 100%   |       |     |             |     |                              |     |                                    |     |  |      |
| Language                           | English  |       |     |             |     |                              |     |                                    |     |  |      |