



MS 381 ADVANCED MUSIC THEORY I: STRUCTURAL AND RHETORICAL APPROACHES TO 18TH AND 19TH CENTURY MUSIC
IES Abroad Vienna

DESCRIPTION: Discussion on form and structure from 16th to 19th century in comparison with the development of compositional techniques. Rhetoric devices and musical oration will be analyzed in connection with vocal and instrumental pieces of music. The difference between period and sentence structure (and their combinations) as well as the development of sonata form (from binary to ternary) will be evaluated.

CREDITS: 3 credits

CONTACT HOURS: 45 hours

LANGUAGE OF INSTRUCTION: English

PREREQUISITES: Two to four semester of music theory.

METHOD OF PRESENTATION:

- Lectures
- Discussions
- Student presentation of term paper
- Visit to the music instrument collection of the National Library

REQUIRED WORK AND FORM OF ASSESSMENT:

- Class participation - 20%
- Midterm test - 30%
- Final exam - 30%
- Written work - 20%

Class Participation Grading Rubric

A	Excellent participation The student's contributions reflect an active reading of the assigned bibliography. Skillfully synthesizes the main ideas of the readings and raises questions about the applications and implications of the material. Demonstrates, through questions and comments, that he or she has been capable of relating the main ideas in the readings to the other information discussed in the course, and with his or her own life experience. The student makes informed judgments about the readings and other ideas discussed in class, providing evidence and reasons. He/she respectfully states his/her reactions about other classmates' opinions, and is capable of contributing to the inquiry spiral with other questions. The student gets fully involved in the completion of the class activities.
B	Very good participation The student's contributions show that the assigned materials are usually read. Most of the time the main ideas are identified, even though sometimes it seems that applications and implications of the information read were not properly reflected upon. The student is able to construct over others' contributions, but sometimes seems to interrupt the shared construction to go over tangents. He/she is respectful of others' ideas. Regularly involved in the activities but occasionally loses concentration or energy.

Regular participation

The participant evidences a regular reading of the bibliography, but in a superficial way. He/she tries to construct over others' ideas, but commonly provides comments that indicate lack of preparation about the material. Frequently, contributions are shallow or unarticulated with the discussion in hand.

Insufficient participation

Consistently, the participant reads in a shallow way or does not read at all. Does not participate in an informed way, and shows lack of interest in constructing over others' ideas.

LEARNING OUTCOMES:

By the end of the course students will be able to:

- Form analysis 16th to 19th century
- Rhetoric analysis of vocal and instrumental music
- Comparison of form, structure and idea in operas and oratorios by Haydn, Mozart and others.

ATTENDANCE POLICY:

IES Abroad Vienna requires attendance at all class sessions, including field study excursions, internship meetings, scheduled rehearsals, and exams. Attendance will be taken for every class. If a student misses more than two classes without an excuse, the final grade will be reduced by one-third of a letter grade (for example, A- to B+) for every additional unexcused absence.

Excused Absences are permitted only when:

- 1) a student is ill (health issues),
- 2) when class is held on a recognized religious holiday traditionally observed by the particular student, or
- 3) in the case of a grave incident affecting family members;
- 4) Exceptions may be made for conflicting academic commitments, but only in writing and only well in advance of missed class time.

Please refer to IES Vienna Attendance Policy for details on how to get your absences excused.

CONTENT:

Week	Content
Week 1	Fundamentals of form, binary and ternary forms
Week 2	Form and genres in Medieval and Renaissance music
Week 3	Form and genres in Baroque music, Pre-classical Period (diversity of styles)
Week 4	Theoretical positions in the 18 th century (J. Mattheson, J. Riepel, L. Mozart, J.J. Quantz etc.)
Week 5	Rhetorical Devices, Musical Oration
	Midterm Exam
Week 6	Sinfonia/Symphony in 17 th and 18 th century
Week 7	Oratorio in 17 th and 18 th century



Week 8	Opera in 17th and 18th century
Week 9	Student's presentations and discussions
Week 10	Student's presentations and discussions
	Final Exam

REQUIRED READINGS:

- Strunk, Oliver (Ed.). Source Readings in Music History. From Classical Antiquity through the Romantic Era. New York: W.W. Norton & Company 1950.
- Bent, Ian. Analysis. New York: W.W. Norton & Company 1987.
- Meyer, Leonard B. Style and Music. Theory, History, and Ideology. Philadelphia: University of Pennsylvania Press 1989.
- Rothstein, William. Phrase Rhythm in Tonal Music. New York: Schirmer 1989.
- Burkholder, J. Peter – Palisca, Claude V. Norton Anthology of Western Music. Volume 1: Ancient to Baroque. New York: W.W. Norton & Company 2006.

RECOMMENDED READINGS:

- Amon, Reinhard – Gruber, Gerold. Lexikon der musikalischen Form. Wien – München: Döblinger – Metzler 2011.