

COURSE INFORMATION

DEPARTMENT Arts and Communications DATE May 1982

MJS 108 Structure and Analysis of Late 17th -
NAME & NUMBER OF COURSE and 18th-Century Keyboard Literature 3
DESCRIPTIVE TITLE SEMESTER HOURS
CREDIT

CATALOGUE DESCRIPTION:

This course is a study of the structure and melodic-harmonic content of selected examples from the keyboard repertoire of the late 17th and 18th centuries. This will include contrapuntal techniques, the sonata principle, and associated forms.

COURSE PREREQUISITES: NIL

COURSE COREQUISITES: NIL

HOURS PER WEEK FOR EACH STUDENT. LECTURE 3 HRS. FIELD EXPERIENCE _____
LABORATORY _____ HRS. STUDENT DIRECTED LEARNING _____
SEMINAR _____ HRS. OTHER (SPECIFY) _____
TOTAL 3

COLLEGE CREDIT TRANSFER COLLEGE CREDIT NON-TRANSFER NON-CREDIT

TRANSFER INFORMATION
EQUIVALENT COURSES
UBC
SFU
OTHER

UNASSIGNED CREDIT
(specify if unassigned within a discipline or a faculty)

Richard Kitson
COURSE DESIGNER

[Signature] 02-11-01
DEAN OF CURRICULUM AND INSTRUCTION

[Signature]
DEPARTMENT HEAD

Andrew Wilson
PRINCIPAL Registrar

NAME AND NUMBER OF COURSE

COURSES FOR WHICH THIS
PREREQUISITE:

Nil

RELATED COURSES:

Nil

TEXTBOOKS, REFERENCES, MATERIALS (LIST READING RESOURCES ELSEWHERE)

On a separate page.

COURSE OBJECTIVES, CONTENT, METHOD, EVALUATION:

OBJECTIVES:

For each area of content, the student will demonstrate through discussion and aural and visual identification a comprehensive knowledge of the structural principles and components of the keyboard repertoire of the late 17th and 18th centuries.

CONTENT:

1. Compound Ternary Form
 - a. principle: shape and tonal design
 - b. codetta and coda
 - c. transition
 - d. extended compound ternary form
2. Two- and Three-Part Inventions
 - a. imitation and canon
 - b. episodes
 - c. motive and countermotive
 - d. sectionalization
 - e. invertible counterpoint
 - g. direct and inverse motion
3. Fugue
 - a. subject and answer
 - b. countersubject
 - c. exposition and counterexposition
 - d. episodes
 - e. stretto
 - f. overall structure
 - g. other

4. Sonata Principle

- a. themes
- b. tonality and overall structure
- c. developmental techniques
- d. recapitulatory procedures
- e. coda
- f. application within the sonata complex
- g. sonatina or abridged sonata form

5. Rondo Forms

- a. principle
- b. thematic areas and episodes
- c. sonata-rondo
- d. modifications

6. Theme and Variations

- a. ornamental
- b. character
- c. free

METHOD

The lecture time will be spent in the presentation, analysis and discussion of the materials under consideration. Demonstration at the piano and of recorded examples will be included in the presentation.

EVALUATION

Consistent with College policy on student evaluation:

- | | |
|--|-------------|
| 1. Three equally weighted in-class examinations: analysis and written discussion of representative examples from the repertoire. | 45% |
| 2. Regular assignments in analytical problems. | 35% |
| 3. Final examination. | 20% |
| | <u>100%</u> |

TEXTBOOKS, REFERENCES, MATERIALS

- Green, Douglass, M. Form in Tonal Music, 2nd ed. New York: Holt, Rinehart and Winston, 1979. \$18.95 (U.S. dollars), 1982.
- Bach, J.S. Two- and three- part Inventions. London: Associated Board of the Royal Schools of Music, 1956. \$5.20, 1982.
- Forty-eight Preludes and Fugues, Vol. I. London: Associated Board of the Royal Schools of Music, 1924. \$14.00, 1982.
- Mozart, W.A. Sonata and Fantasies for the Piano. Bryn Mauwr, Penna: Theodore Presser Company, 1960. \$13.15, 1982.
- Beethoven, Ludwig van. Sonatas for Pianoforte, Vol. I. London: Associated Board of the Royal Schools of Music, 1931. \$18.00, 1982.

NOTE: Students may use Urtext or other editions equivalent to those listed.