

Music Academy / GENERAL MUSIC PEDAGOGY / MUSIC FORMS V

Course:	MUSIC FORMS V			
Course ID	Course status	Semester	ECTS credits	Lessons (Lessons+Exercises+Laboratory)
2160	Mandatory	5	4	1+1+0
Programs	GENERAL MUSIC PEDAGOGY			
Prerequisites	No conditionality			
Aims	Introduction to the sonata principle and sonata form in (piano) music of the 18th and early 19th centuries			
Learning outcomes	After the semester, the student is expected to be able to recognize, understand and analyze the sonata form / sonata principle in (piano) music of the 18th and early 19th century			
Lecturer / Teaching assistant	Aleksandar Perunović - professor Ana Perunović-Ražnatović - assistant			
Methodology	Lectures, practices, presentations			
Plan and program of work				
Preparing week	Preparation and registration of the semester			
I week lectures	Sonata principle and sonata form; hints of the sonata principle in the middle and late baroque			
I week exercises	Sonata principle and sonata form; hints of the sonata principle in the middle and late baroque			
II week lectures	Sonata principle and sonata form in the music of J. S. Bach			
II week exercises	Sonata principle and sonata form in the music of J. S. Bach			
III week lectures	Sonata principle and sonata form in the music of J. S. Bach			
III week exercises	Sonata principle and sonata form in the music of J. S. Bach			
IV week lectures	Sonata principle and sonata form in the music of D. Scarlatti			
IV week exercises	Sonata principle and sonata form in the music of D. Scarlatti			
V week lectures	Sonata principle and sonata form in the music of D. Scarlatti			
V week exercises	Sonata principle and sonata form in the music of D. Scarlatti			
VI week lectures	Sonata form in the music of C. P. E. Bach			
VI week exercises	Sonata form in the music of C. P. E. Bach			
VII week lectures	Sonata form in the music of J. Haydn			
VII week exercises	Sonata form in the music of J. Haydn			
VIII week lectures	Sonata form in the music of J. Haydn			
VIII week exercises	Sonata form in the music of J. Haydn			
IX week lectures	Sonata form in the music of lesser-known classical composers (Cimarosa, Dussek, etc.)			
IX week exercises	Sonata form in the music of lesser-known classical composers (Cimarosa, Dussek, etc.)			
X week lectures	Sonata form in the music of lesser-known classical composers (Clementi, Diabelli, etc.)			
X week exercises	Sonata form in the music of lesser-known classical composers (Clementi, Diabelli, etc.)			
XI week lectures	Sonata form in the music of W. A. Mozart			
XI week exercises	Sonata form in the music of W. A. Mozart			
XII week lectures	Sonata form in the music of W. A. Mozart			
XII week exercises	Sonata form in the music of W. A. Mozart			
XIII week lectures	Sonata form in the music of L. van Beethoven			
XIII week exercises	Sonata form in the music of L. van Beethoven			
XIV week lectures	Sonata form in the music of L. van Beethoven			
XIV week exercises	Sonata form in the music of L. van Beethoven			
XV week lectures	Sonata form in the music of L. van Beethoven			

XV week exercises		Sonata form in the music of L. van Beethoven				
Student workload						
Per week		Per semester				
4 credits x 40/30=5 hours and 20 minuts 1 sat(a) theoretical classes 0 sat(a) practical classes 1 excercises 3 hour(s) i 20 minuts of independent work, including consultations		Classes and final exam: 5 hour(s) i 20 minuts x 16 =85 hour(s) i 20 minuts Necessary preparation before the beginning of the semester (administration, registration, certification): 5 hour(s) i 20 minuts x 2 =10 hour(s) i 40 minuts Total workload for the subject: 4 x 30=120 hour(s) Additional work for exam preparation in the preparing exam period, including taking the remedial exam from 0 to 30 hours (remaining time from the first two items to the total load for the item) 24 hour(s) i 0 minuts Workload structure: 85 hour(s) i 20 minuts (cources), 10 hour(s) i 40 minuts (preparation), 24 hour(s) i 0 minuts (additional work)				
Student obligations		Students are required to attend classes and practice sessions, and do presentations				
Consultations		By arrangement with the professor/assistant				
Literature		Aleksandar Perunović: „Bahov“ sonatni oblik (rukopis) Mirjana Živković: Uticaj alikvotnog niza na početni tok muzičke kompozicije klasicizma (u: Zbornik katedre za teorijske predmete – Muzička teorija i analiza 1, Fakultet muzičke umetnosti, Beograd, 2004) Ivana Stamatović: Sonatni oblik i sonatni princip (u: Zbornik katedre za teorijske predmete – Muzička teorija i analiza 1, Fakultet muzičke umetnosti, Beograd, 2004) Dušan Skovran, Vlastimir Peričić: Nauka o muzičkim oblicima (Univerzitet umetnosti, Beograd, 1991)				
Examination methods		Class attendance: 10 points Presentations: 4 x 10 points = 40 points Final exam: 50 points (written part – 20 points; oral part – 30 points)				
Special remarks		Classes take place in groups (5-10 students)				
Comment						
Grade:	F	E	D	C	B	A
Number of points	less than 50 points	greater than or equal to 50 points and less than 60 points	greater than or equal to 60 points and less than 70 points	greater than or equal to 70 points and less than 80 points	greater than or equal to 80 points and less than 90 points	greater than or equal to 90 points