



UNIVERSITÀ DI PAVIA

Anno Accademico 2019/2020

MUSIC THEORY 1	
Enrollment year	2017/2018
Academic year	2019/2020
Regulations	DM270
Academic discipline	L-ART/07 (MUSICOLOGY AND MUSIC HISTORY)
Department	DEPARTMENT OF MUSICOLOGY AND CULTURAL HERITAGE
Course	MUSICOLOGY
Curriculum	PERCORSO COMUNE
Year of study	3°
Period	1st semester (23/09/2019 - 15/01/2020)
ECTS	6
Lesson hours	36 lesson hours
Language	Italian
Activity type	ORAL TEST
Teacher	BORIO GIANMARIO (titolare) - 6 ECTS
Prerequisites	Fundaments of harmony and counterpoint.
Learning outcomes	The objective of this course is to familiarize the students with the most important issues of tonal composition. It deals with the theoretical fundaments of counterpoint, harmony, form, rhythm, instrumentation and performance with reference to musical treatises, and eventually the help of hermeneutics and semiotics, and communication theories.
Course contents	The forms of the instrumental music in classicism. Crucial questions of the theory of musical form since Adolf Bernhard Marx will be discussed in historical perspective. Basing on some examples from the piano sonatas of Beethoven, Clementi and Mozart, the course inquires models of presentation and development of musical ideas.
Teaching methods	Lectures

Reccomended or required readings

- A. SCHÖNBERG, Elementi di composizione musicale, Milano, Suvini Zerboni, 1969.
- E. RATZ, Einführung in die musikalische Formenlehre, Wien, Universal Edition 1951 (19733).
- E. RATZ, Analysis and Hermeneutics, and their Significance for the Interpretation of Beethoven, "Music Analysis", 3/3, 1984, pp. 243-254.
- W. CAPLIN, Classical Form, A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven, Oxford: Oxford University Press, 2000.
- A. WEBER, Über musikalische Formen. Aus den Vortragsmitschriften von Ludwig Zenk, Siegfried Oehlgieser, Rudolf Schopf und Erna Apostel, hrsg. von Neil Boynton, Mainz, Schott, 2001.
- G. BORIO, Schenker versus Schoenberg versus Schenker. The Difficulties of a Reconciliation, "Journal of the Royal Musical Association", 126/2, 2001, pp. 250-274.
- G. BORIO, La concezione dialettica della forma musicale da Adolf Bernhard Marx a Erwin Ratz. Abbozzo di un decorso storico, in Pensieri per un maestro. Studi in onore di Pierluigi Petrobelli, a cura di S. La Via e R. Parker, Torino, EDT 2002, pp. 361-386.
- S. BURNHAM, Form, in The Cambridge History of Western Music Theory, ed. by Th. Christensen, Cambridge, Cambridge University Press, 2002, pp. 880-906.
- N. COOK, Forma e sintassi, in Enciclopedia della musica, diretta da J.-J. Nattiez con la collaborazione di R. Dalmonte e M. Baroni, vol. 2 Il sapere musicale, Torino, Einaudi, 2002, pp. 116-142.
- G. BORIO, Forma come sintassi o come energia: la morfologia musicale dopo Beethoven, in Storia dei concetti musicali, I/2: Espressione, forma, opera, a cura di G. Borio e C. Gentili, Roma, Carocci, 2007, pp. 191-211.
- C. DAHLHAUS, Sulla teoria della forma musicale, in ID., "In altri termini". Saggi sulla musica, a cura di A. Fassone, Roma, Accademia Nazionale di Santa Cecilia/Ricordi, 2009, pp. 339-362.
- G. BORIO, Organische Form jenseits von Beethoven. Über die Neuorientierung der musikalischen Formenlehre in den 1920er- und 1930er- Jahren, in Ereignis und Exegese – Musikalische Interpretation, Interpretation der Musik. Festschrift für Hermann Danuser zum 65. Geburtstag, hrsg. von C. Bork, T. Klein, B. Meischein, A. Meyer und T. Plebuch, Schliengen, Argus, 2011, pp. 149-167.
- J. SCHMALFELDT, In the Process of Becoming. Analytical and Philosophical Perspectives on Form in Early Nineteenth-Century Music, Oxford, Oxford University Press, 2011.
- G. BORIO, L'impronta della filosofia hegeliana sulla teoria della forma musicale del XIX secolo, in Die Klage des Ideellen (Il lamento dell'ideale). Beethoven e la filosofia hegeliana, a cura di L. Michielon, Trieste, Edizioni dell'Università di Trieste, 2018, pp. 113-128.

Assessment methods

Oral exam. The object of the individual colloquium are the theoretical positions which were delineated during the course, the analyzed works and a selection of the above listed bibliography.

Further information

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Sustainable development

