Description: Genre Studies 2 (The Concerto)

STAFFING
Examiner: Rhod McNeill
Moderator: Andrew Lorenz

PRE-REQUISITES
Pre-requisite: MUS 1031 and MUS 2032

RATIONALE
Musicians need detailed information about key repertoire areas as part of their professional equipment. Since approximately 1700, the Concerto for soloist(s) and orchestra has been an important genre in Western Concert music. Concertos are an important part of an advanced instrumental performer's repertory. It is thus essential that musicians have an overall grasp of the development of the concerto, and specific knowledge of significant works within the genre. The Classical concerto was one of the most highly developed variants of sonata form. This study will also enhance the student's ability to analyse large-scale works.

SYNOPSIS
This course traces the development of the concerto from 1700 to the present. In addition to surveying the major trends within the formal construction of concertos, the course will include specific and detailed studies of specific masterworks within the genre.

OBJECTIVES
On successful completion of this course students will:

- have an understanding of the development of the concerto from 1700 to the present;
- be able to identify key works within the genre;
- be able to analyse specific concertos within the tradition;
• have the tools available to write effective program notes and perceptive musical criticism.

**TEXT and MATERIALS required to be PURCHASED or ACCESSED:**
Books can be ordered by fax or telephone. For costs and further details use the 'Book Search' facility at http://bookshop.usq.edu.au by entering the author or title of the text.
To be advised.

**REFERENCE MATERIALS**
Reference materials are materials that, if accessed by students, may improve their knowledge and understanding of the material in the course and enrich their learning experience.

Bartok *Piano Concerto No.2,*
Beethoven *Piano Concerto No.5 in E flat major,*
Berg *Violin Concerto,*
Brahms *Piano Concerto No.2 in B flat major,*
Corelli *Concerto Grosso,* Op.6 No. 8.
C P E Bach *Concerto in D minor for Harpsichord and Strings,*
Dvorak *Cello Concerto in B minor,*
Elgar *Violin Concerto in B minor,*
J S Bach *Concerto in C major for Two Harpsichords, Strings and Continuo,*
Mendelssohn *Violin Concerto in E minor,*
Mozart *Piano Concerto in D minor,* K.466.
Mozart *Piano Concerto in C major,* K.467.
Schumann *Piano Concerto in A minor,*
Vine *Piano Concerto,*
Walton *Viola Concerto,*

**STUDENT WORKLOAD REQUIREMENTS**

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ASSESSMENT DETAILS

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<tr>
<td>ASSIGNMENT 1</td>
<td>100.00</td>
<td>35.00</td>
<td>Y</td>
<td>20 Sep 2002 (see note 1)</td>
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<tr>
<td>ASSIGNMENT 2</td>
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<td>3 HOUR EXAMINATION</td>
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<td>30.00</td>
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NOTES:
1. Students will be advised of the dates for the Assignment as soon as they become available.
2. Students will be advised of the dates for the Assignment as soon as they become available.
3. Students will be advised of Examination Dates when the exam timetable becomes available.

OTHER REQUIREMENTS
1. Unless approval for late submission has been obtained, late assignments will be penalised at the rate of 10% of the assignment's mark per working day overdue for the first 5 working days, after which a zero grade will be awarded. For internal students assignments are due by 4.00pm on the due date. Extension requests must be made in writing no later than 24 hours before the due time, and supported by documented evidence, eg. medical certificate.
2. The final grade is based on the total for all assessment items and are assigned as follows: HD 90-100%, A 80-89.9%, B 70-79.9%, C 50-69.9%