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The Sonata
Greenwood
Publishing
Group
Elements of
Sonata Theory

is a
comprehensiv
e, richly
detailed
rethinking of
the basic
principles of
sonata form in
the decades
around 1800.
This
foundational
study draws
upon the joint

strengths of
current music
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music theory
to outline a
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works of Haydn, Mozart, Beethoven, and their contemporaries: sonatas, chamber music, symphonies, overtures, and concertos. In so doing, it also lays out the indispensable groundwork for anyone wishing to confront the later adaptations and deformations of these basic structures in the nineteenth and earlier twentieth centuries. Combining insightful

music analysis, contemporary genre theory, and provocative hermeneutic turns, the book brims over with original ideas, bold and fresh ways of awakening the potential meanings within a familiar musical repertory. Sonata Theory grasps individual compositions- and each of the individual moments within them- as creative dialogues with an implicit conceptual

background of flexible, ever-changing historical norms and patterns. These norms may be recreated as constellations "compositional defaults," any of which, however, may be stretched, strained, or overridden altogether for individualized structural or expressive purposes. This book maps out the terrain of that conceptual background, against which what actually happens-or does not happen-in any

given piece may be assessed and measured. The Elements guides the reader through the standard (and less-than-standard) formatting possibilities within each compositional space in sonata form, while also emphasizing the fundamental role played by processes of large-scale circularity, or "rotation," in the crucially important ordering of musical modules over an entire

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Mozart's concertos. **Form in Music** Boydell & Brewer As one of the foremost composers, conductors, and pianists of the nineteenth century, Felix Mendelssohn played a fundamental role in the shaping of modern musical tastes through his contributions to the early music revival and the formation of the Austro-German musical canon. His career allows for a remarkable

meeting point for critical engagement with a host of crucial issues in the last two centuries of music history, including the relation between musical meaning and social function, programmatic and absolute music, notions of classicism and Romanticism, modernism and historicism. It also serves as a pertinent case-study of the roles political ideology, racism, and musical

ignorance may play in creating and perpetuating a composer's posthumous reception. Fittingly, Rethinking Mendelssohn focuses on critical engagement with the composer's music and aesthetics, and on the interpretation of his works in relation to contemporaneous culture. Building on the renaissance in Mendelssohn scholarship of the last two decades, Rethinking Mendelssohn

sets a fresh and exciting tone for research on the composer. Opening new ways of understanding Mendelssohn and setting the future direction of Mendelssohn studies, the contributing scholars pay particular attention to Mendelssohn's contested views on the relationship between art and religion, analysis of Mendelssohn's instrumental music in the wake of recent controversies in Formenlehre,

and the burgeoning interest in his previously neglected contribution to the German song.

Two-dimensional Sonata Form

Cambridge University Press
 What is a sonata? Literally translated, it simply means 'instrumental piece'. It is the epitome of instrumental music, and is certainly the oldest and most enduring form of 'pure' and independent instrumental composition,

beginning around 1600 and lasting to the present day. Schmidt-Beste analyses key aspects of the genre including form, scoring and its social context - who composed, played and listened to sonatas? In giving a comprehensive overview of all forms of music which were called 'sonatas' at some point in musical history, this book is more about change than about consistency - an ensemble

sonata by Gabrieli appears to share little with a Beethoven sonata, or a trio sonata by Corelli with one of Boulez's piano sonatas, apart from the generic designation. However, common features do emerge, and the look across the centuries - never before addressed in a single-volume survey - opens up new and significant perspectives. *Mozart* Boydell & Brewer
 Franz Liszt

was preoccupied with a fundamental but difficult question: what is the content of music? His answer lay in his symphonic poems, a group of orchestral pieces intended to depict a variety of subjects drawn from literature, visual art and drama. Today, the symphonic poems are usually seen as alternatives to the symphony post-Beethoven. Analysts stress their

symphonic logic, thereby neglecting their 'extramusical' subject matter. This book takes a different approach: it returns these influential pieces to their original performance context in the theatre, arguing that the symphonic poem is as much a dramatic as a symphonic genre. This is evidenced in new analyses of the music that examines the theatricality of these pieces and their

depiction of voices, mise-en-scène, gesture and action. Simultaneously, the book repositions Liszt's legacy within theatre history, arguing that his contributions should be placed alongside those of Mendelssohn, Berlioz and Wagner. **Sonata Fragments** Indiana University Press In this book Steven Vande Moortele offers a comprehensive account of

operatic and concert overtures in continental Europe between 1815 and 1850. Discussing a broad range of works by German, French, and Italian composers, it is at once an investigation of the Romantic overture within the context of mid-nineteenth century musical culture and an analytical study that focuses on aspects of large-scale formal

organization in the overture genre. While the book draws extensively upon the recent achievements of the 'new Formenlehre', it does not use the overture merely as a vehicle for a theory of romantic form, but rather takes an analytical approach that engages with individual works in their generic context. Understanding Sonata-Variation Hybrids Through a

Two-Dimensional Lens
Cambridge University Press
A comprehensive guide to the historical, analytical and interpretative issues surrounding one of the major genres of Western music. *Mahler's Symphonic Sonatas*
Oxford University Press on Demand
Elements of Sonata Theory is a comprehensive, richly detailed rethinking of

the basic principles of sonata form in the decades around 1800. This foundational study draws upon the joint strengths of current music history and music theory to outline a new, up-to-date paradigm for understanding the compositional choices found in the instrumental works of Haydn, Mozart, Beethoven, and their contemporaries: sonatas, chamber music,

symphonies, overtures, and concertos. In so doing, it also lays out the indispensable groundwork for anyone wishing to confront the later adaptations and deformations of these basic structures in the nineteenth and earlier twentieth centuries. Combining insightful music analysis, contemporary genre theory, and provocative hermeneutic turns, the book brims

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Vienna closely examined, bringing out the processes of re-invention and re-formulation it displays. *The Approach to Sonata's Form in Schubert's Piano Trios* Cambridge University Press

These three volumes, in practical urtext-pedagogical editions, are designed with the idea that these precious works will be performed on the modern piano. With respect to the original text, Dr. Hinson offers many valuable, stylistically faithful suggestions for interpretation. Volume I is appropriate for progressing intermediate students, and provides a most effective introduction to the great Viennese Classical style. The comb binding creates a lay-flat book that is perfect for study and performance. Chamber music for strings Routledge

Elements of Sonata Theory

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understanding codas and introductions, of confronting the generating processes of minor-mode sonatas, and of grasping the arcs of multimovement cycles as wholes. Its final chapters provide individual studies of alternative sonata types, including "binary" sonata structures, sonata-rondos, and the "first-movement form" of Mozart's concertos. Analytical Studies in

World Music Oxford University Press Why would Gustav Mahler (1860-1911), modernist titan and so-called prophet of the New Music, commit himself time and again to the venerable sonata-allegro form of Mozart and Beethoven? How could so gifted a symphonic storyteller be drawn to a framework that many have dismissed as antiquated and dramatically inert? Mahler's

Symphonic Sonatas offers a striking new take on this old dilemma. Indeed, it poses these questions seriously for the first time. Rather than downplaying Mahler's sonata designs as distracting anachronisms or innocuous groundplans, author Seth Monahan argues that for much of his career, Mahler used the inner, goal-directed dynamics of sonata form as the basis for some of his most gripping

symphonic stories. Laying bare the deeper narrative/processual grammar of Mahler's evolving sonata corpus, Monahan pays particular attention to its recycling of large-scale rhetorical devices and its consistent linkage of tonal plot and affect. He then sets forth an interpretive framework that combines the visionary insights of Theodor W. Adorno-whose Mahler writings are examined

here lucidly and at length-with elements of Hepokoski and Darcy's renowned Sonata Theory. What emerges is a tensely dialectical image of Mahler's sonata forms, one that hears the genre's compulsion for tonal/rhetorical closure in full collision with the spontaneous narrative needs of the surrounding music and of the overarching symphonic totality. It is a practice that calls forth

sonata form not as a rigid mold, but as a dynamic process-rich with historical resonances and subject to a vast range of complications, curtailments, and catastrophes. With its expert balance of riveting analytical narration and thoughtful methodological reflection, Mahler's Symphonic Sonatas promises to be a landmark text of Mahler reception, and one that will reward scholars and

students of the late-Romantic symphony for years to come. Berg Harvard University Press "An effort to expand sonata theory more solidly into the nineteenth-century repertoire." —Notes In Sonata Fragments, Andrew Davis argues that the Romantic sonata is firmly rooted, both formally and expressively, in its Classical forebears, using Classical conventions in order to

convey a broad constellation of Romantic aesthetic values. This claim runs contrary to conventional theories of the Romantic sonata that place this nineteenth-century musical form squarely outside inherited Classical sonata procedures. Building on Sonata Theory, Davis examines moments of fracture and fragmentation that disrupt the cohesive and linear

temporality in piano sonatas by Chopin, Brahms, and Schumann. These disruptions in the sonata form are a narrative technique that signify temporal shifts during which we move from the outer action to the inner thoughts of a musical agent, or we move from the story as it unfolds to a flashback or flash-forward. Through an interpretation of Romantic sonatas as temporally multi-dimensional works in which portions of the music in any given piece can lie inside or outside of what Sonata Theory would define as the sonata-space proper, Davis reads into these ruptures a narrative of expressive features that mark these sonatas as uniquely Romantic. "A major achievement." —Michael L. Klein, author of *Music and the Crises of the Modern Subject* *Elements of Sonata Theory* Oxford University Press Presents thirteen studies that engage with the notion of formal function in a variety of ways *Norms, Types, and Deformations in the Late-Eighteenth-Century Sonata* Alfred Music Publishing This thesis examines the approach to sonata form in Schubert's two piano trios: D. 898 in B-flat major, and D. 929 in E-flat major, particularly the outer movements of

the two trios, and the slow movement of the E-flat trio. The analysis is based on James Hepokoski and Warren Darcy's model. Overshadowed by Beethoven, Schubert's lengthy instrumental works are often criticized as incompetent and faulty because of their ambiguous formal structures and failure to development the themes. This thesis will demonstrate

the fundamental difference in Schubert's and Beethoven's general aesthetics, thematic treatment, and harmonic language by comparing the two trios with Beethoven's selected piano trios. Moreover, the analysis will shed light on the two versions of the last movement of the E-flat trio, which was cut substantially in the published version. The cuts prove to be

unsatisfactory and affect the coherence of the whole composition. *The Finale in Western Instrumental Music* Oxford University Press
Contents
Include:
Accent, Time and Rhythm Phrases and Sentences The Half-Phrase, or Section
Rythmic Extension and Contraction
The Construction of Complete Movements- The Simple Binary, or Two-Part Form
The Simple Ternary, or Three-Part

Form The Binary and Ternary Forms(Continu ed) The Evolution of the Ternary Idea: The Minuet and Trio-The Episodical Form The Evolution of the Ternary Idea(Continue d)The Older, Or Simple, Rondo The Evolution of the Ternary Idea(Continue d) Sonata- Form-The Exposition- First Subject and Transition Sonita-The Development, or Free Fantasia Form(Continu ed): Sonita-	Form(Continu ed) The Recapitulation and Coda-The Introduction Departures from the Normal Type of Sonata- Form:(i)modifi ed Sonata- Form (ii) The Modern or Sonata-Rondo The Variation Form The Sonata as a Whole Fugue Canon (i) The Symphony:(ii) The Overture :(iii) Concerted Chamber- Music The Cocerto (i) Dance Forms The Evolution of Sonata- Form Modern Tendencies Programme- Music, The	Symphonic Poem, etc Glossary General Index Keywords: Sonata Form Evolution Ternary Minuet And Trio Rondo Recapitulation Chamber Music Dance Forms I Dance Coda Fugue Contraction Departures Fantasia Tendencies Exposition Sentences Accent Rhythm Phrases <u>A Sonata</u> <u>Theory</u> <u>Handbook</u> Routledge Hearing Form: Musical Analysis With and Without
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the Score is a complete course package for undergraduate courses on musical forms, with comprehensive coverage from the Baroque to the Romantic. Placing emphasis on listening, it teaches students to analyze music both with and without the use of a score, covering phrase endings and cadences, harmonic sequence types, modulations, formal sections, and musical forms. Hearing Form is supported by a workbook, its own full-score anthology, and a companion website containing an instructor's manual, test bank, audio streaming of recordings for the pieces in the anthology, and downloadable sound files. The second edition has been updated to include: Additional score-based exercises, More music of the Romantic era and more vocal music, New scores included in the Anthology, with twice as many composers represented. With an engaging and practical approach informed by recent scholarship, Hearing Form enables students to recognize musical elements both by sight and by ear. Please note: this is the Hearing Form textbook only. For the Hearing Form anthology, order ISBN 978-1-138-92967-8. For the textbook and

<p>anthology set, order ISBN 978-1-138-90069-1.</p> <p><u>Liszt and the Symphonic Poem</u></p> <p>Cambridge University Press</p> <p>Sonata form is the most commonly encountered organizational plan in the works of the classical-music masters, from Haydn, Mozart, and Beethoven to Schubert, Brahms, and beyond.</p> <p>Sonata Theory, an analytic approach developed by James</p>	<p>Hepokoski and Warren Darcy in their award-winning Elements of Sonata Theory (2006), has emerged as one of the most influential frameworks for understanding this musical structure. What can this method from "the new Formenlehre" teach us about how these composers put together their most iconic pieces and to what expressive ends? In this new Sonata Theory</p>	<p>Handbook, Hepokoski introduces readers step-by-step to the main ideas of this approach. At the heart of the book are close readings of eight individual movements from Mozart's Piano Sonata in B-flat, K. 333, to such structurally complex pieces as Schubert's "Death and the Maiden" String Quartet and the finale of Brahms's Symphony No 1 that show this analytical method in action. These illustrative</p>
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analyses are supplemented with four updated discussions of the foundational concepts behind the theory, including dialogic form, expositional action zones, trajectories toward generically normative cadences, rotation theory, and the five sonata types. With its detailed examples and deep engagements with recent developments in form theory,

schema theory, and cognitive research, this handbook updates and advances Sonata Theory and confirms its status as a key lens for analyzing sonata form. *Music Theory in the Age of Romanticism* Cambridge University Press One of the difficulties of nineteenth-century form studies is ambiguity in ascertaining which formal types are at work and in what ways. This can be an especially

difficult problem when multiple formal types seem to influence the construction of a single composition. Drawing on some recent innovations in form studies proposed by Steven Vande Moortele, Janet Schmalfeldt, and Caitlin Martinkus, I first develop a set of analytical tools specifically made for the analysis of sonata/variation formal hybrids. I then refine these tools by

applying them to the analysis of two pieces. Chopin's Fourth Piano Ballade can be understood from this perspective as primarily following the broad outlines of a sonata form, but with important influences from the recursive structures of variation forms; Franck's Symphonic Variations, on the other hand, are better viewed as engaging most of all

with multiple variation-form paradigms and overlaying them with some of the rhetorical and formal structures of sonata forms. I conclude with a brief speculation on some further, more general applications of my methodology. *Mahler's Symphonic Sonatas* Oxford University Press A thematic exploration of Schubert's style, applied in readings of

his instrumental and vocal literature by international scholars. [The Romantic Overture and Musical Form from Rossini to Wagner](#) Leuven University Press "Nobody writes better about music again and again, unerring insight into just the features that make the music special and fine."-The New York Review of Books