

ELEMENTS *of*
SONATA
THEORY

*Norms, Types, and Deformations
in the Late-Eighteenth-Century
Sonata*



JAMES HEPOKOSKI
WARREN DARCY

Elements Of Sonata Theory Norms Types And Deformations In The Late Eighteenth Century Sonata

Julian Rushton



Elements Of Sonata Theory Norms Types And Deformations In The Late Eighteenth Century Sonata:

Elements of Sonata Theory James Hepokoski, Warren Darcy, 2006-08-31 *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 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 movement The book also illuminates new ways of 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

Elements of Sonata Theory James Arnold
Hepokoski, Warren Darcy, 2011 *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 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

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Elements of Sonata Theory Warren Darcy,James A. Hepokoski,1999 *Elements of Sonata Theory* James Hepokoski,Warren Darcy,2011-02-11 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 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 movement The book also illuminates new ways of 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

Music and Decadence in European Modernism Stephen Downes,2010-06-03 Downes presents a detailed examination of the significance of decadence in Central and Eastern European modernist music

The Theoretical-Practical Elements of Music, Parts III and IV Francesco

Galeazzi, 2012-06-21 A virtuoso violinist conductor composer and a professor of mathematics and botany Francesco Galeazzi 1758 1819 firmly believed that musical education should be clear demonstrable and practical In 1791 and 1796 he published the two volumes of his *Elementi teorico pratici di musica* a treatise that demonstrated both his thorough grounding in the work of earlier theorists and his own approach to musical study The first volume gave precise instructions on the violin and how to play it the second demonstrated his command of other instruments and genres and provided comprehensive introductions to music theory music history and music aesthetics The treatise also addresses the nature of compositional process and eighteenth century concerns about natural and acquired talent and creativity This volume offers an unprecedented English translation of the second volume of *Elementi teorico pratici di musica* with annotations and commentary The translation is introduced with a study of Galeazzi's life and milieu the genesis and sources for the *Elementi* and its reception through the present day

Shostakovich in Dialogue Judith Kuhn, 2017-07-05 A thorough examination of Shostakovich's string quartets is long overdue Although they can justifiably lay claim to being the most significant and frequently performed twentieth century oeuvre for that ensemble there has been no systematic English language study of the entire cycle Judith Kuhn's book begins such a study undertaken with the belief that despite a growing awareness of the universality of Shostakovich's music much remains to be learned from the historical context and an examination of the music's language Much of the controversy about Shostakovich's music has been related to questions of meaning The conflicting interpretations put forth by scholars during the musicological Shostakovich wars have shown the impossibility of fixing a single meaning in the composer's music Commentators have often heard the quartets as political in nature although there have been contradictory views as to whether Shostakovich was a loyal communist or a dissident The works are also often described as vivid narratives perhaps a confessional autobiography or a chronicle of the composer's times The cycle has also been heard to examine major philosophical issues posed by the composer's life and times including war death love the conflict of good and evil the nature of subjectivity the power of creativity and the place of the individual and particularly the artist in society Soviet commentaries on the quartets typically describe the works through the lens of Socialist Realist mythological master narratives Recent Western commentaries see Shostakovich's quartets as expressions of broader twentieth century subjectivity filled with ruptures and uncertainty What musical features enable these diverse interpretations Kuhn examines each quartet in turn looking first at its historical and biographical context and goes on to give special attention to the cultural questions being discussed at the time of its writing

Explorations in Music Theory Dariusz Terefenko, Benjamin Wadsworth, 2024-12-16 *Explorations in Music Theory* Harmony Musicianship Improvisation offers an innovative learning approach to music theory centered on instrumental skills improvisation and composition Providing a comprehensive textbook to support music theory curricula along with an accompanying workbook it includes extensive performance based exercises in each chapter alongside written theory and analysis This book teaches harmony as a series of

historical practices each with different advantages and disadvantages Classes are empowered to critically compare these practices and adopt those that they find most effective Designed to support multiple learning modalities and incorporating repertoire from a diverse array of composers this book offers instructors and students a comprehensive and engaging foundation in music theory Features of this book include Modular lessons centered on inquiry driven pedagogy offering flexibility Lesson difficulty is marked to allow instructors to easily organize their course A wide variety of exercises and practice tasks incorporated throughout the chapters Improvisation Labs allow students to practice concepts through improvisation Historical Minutes introduce students to historical theorists and enable them to understand music theory as a living practice Composer Spotlights highlight the stories of composers whose work is featured in the chapter bringing forward underrepresented composers Explore Online features provide additional exercises and coverage of advanced topics through an accompanying online resource A flexible modular organization allows the book to be used in a variety of course structures accommodating a wide variety of schools Enhancing improvisation and composition skills introducing historical perspectives incorporating diverse repertoire and enabling students to better connect theory concepts with practical applications this text provides a new and effective way to teach harmony

Cadence Distinguished James McGill Professor Emeritus of Music Theory William E Caplin, 2024-10-04 *Cadence* explores the many ways in which the component parts of a classical composition achieve a sense of ending The book examines cadential practice in a wide variety of musical styles in the eighteenth and nineteenth centuries including works by well known composers such as Bach Mozart Beethoven Schubert Chopin and Brahms

Harmony in Beethoven David Damschroder, 2016-03-31 David Damschroder s new analytical perspective sheds fresh light on Beethoven s harmonic structures

The Oxford Handbook of Topic Theory Danuta Mirka PhD, 2014-10-16 Topics are musical signs developed and employed primarily during the long eighteenth century Their significance relies on associations that are clearly recognizable to the listener with different genres styles and types of music making Topic theory which is used to explain conventional subjects of musical composition in this period is grounded in eighteenth century music theory aesthetics and criticism while drawing also from music cognition and semiotics The concept of topics was introduced into by Leonard Ratner in the 1980s to account for cross references between eighteenth century styles and genres As the invention of a twentieth century academic topic theory as a field is comparatively new and The Oxford Handbook of Topic Theory provides a much needed reconstruction of the field s aesthetic underpinnings The volume grounds the concept of topics in eighteenth century music theory aesthetics and criticism Documenting the historical reality of individual topics on the basis of eighteenth century sources it traces the origins of topical mixtures to transformations of eighteenth century musical life and relates topical analysis to other methods of music analysis conducted from the perspectives of composers performers and listeners Focusing its scope on eighteenth century musical repertoire The Oxford Handbook of Topic Theory lays the foundation for further investigation of topics in music of the nineteenth twentieth and

twenty first centuries The Oxford Handbook of Critical Concepts in Music Theory Alexander Rehding, Steven Rings, 2019-11-19 Music Theory has a lot of ground to cover Especially in introductory classes a whole range of fundamental concepts are introduced at fast pace that can never be explored in depth or detail as other new topics become more pressing The short time we spend with them in the classroom belies the complexity and in many cases the contradictions underlying these concepts This book takes the time to tarry over these complexities probe the philosophical assumptions on which these concepts rest and shine a light on all their iridescent facets This book presents music theoretical concepts as a register of key terms progressing outwards from smallest detail to discussions of the music theoretical project on the largest scale The approaches individual authors take range from philosophical historical or analytical to systematic cognitive and critical theoretical covering the whole diverse spectrum of contemporary music theory In some cases authors explore concepts that have not yet been widely added to the theorist s toolkit but deserve to be included in other cases concepts are expanded beyond their core repertory of application This collection does not shy away from controversy Taken in their entirety the essays underline that music theory is on the move exploring new questions new repertories and new approaches This collection is an invitation to take stock of music theory in the early twenty first century to look back and to encourage discussion about its future directions Its chapters open up a panoramic view of the contemporary music theoretical landscape with its expanding repertories and changing guiding questions and offers suggestions as to where music theory is headed in years to come *The Symphonic Repertoire, Volume I* Mary Sue Morrow, 2024-03-29 Central to the repertoire of Western art music since the 18th century the symphony has come to be regarded as one of the ultimate compositional challenges In his five volume series *The Symphonic Repertoire* the late A Peter Brown explores the symphony from its 18th century beginnings to the end of the 20th century In Volume 1 *The Eighteenth Century Symphony* 22 of Brown s former students and colleagues collaborate to complete the work that he began on this critical period of development in symphonic history The work follows Brown s outline is organized by country and focuses on major composers It includes a four chapter overview and concludes with a reframing of the symphonic narrative Contributors address issues of historiography the status of research and questions of attribution and stylistic traits and provide background material on the musical context of composition and early performances The volume features a CD of recordings from the Bloomington Early Music Festival Orchestra highlighting the largely unavailable repertoire discussed in the book Expressive Intersections in Brahms Heather Platt, Peter H. Smith, 2012-07-18 This exceptionally fine collection brings together many of the best analysts of Brahms and nineteenth century music generally in the English speaking world today *Nineteenth Century Music Review* Contributors to this exciting volume examine the intersection of structure and meaning in Brahms s music utilizing a wide range of approaches from the theories of Schenker to the most recent analytical techniques They combine various viewpoints with the semiotic based approaches of Robert Hatten and address many of the most important genres in which Brahms

composed The essays reveal the expressive power of a work through the comparison of specific passages in one piece to similar works and through other artistic realms such as literature and painting The result of this intertextual re framing is a new awareness of the meaningfulness of even Brahms s most absolute works Through its unique combination of historical narrative expressive content and technical analytical approaches the essays in *Expressive Intersections in Brahms* will have a profound impact on the current scholarly discourse surrounding Brahms analysis Notes [The Cambridge Companion to the Symphony](#) Julian Horton,2013-05-02 Few genres of the last 250 years have proved so crucial to the course of music history or so vital to public musical experience as the symphony This Companion offers an accessible guide to the historical analytical and interpretative issues surrounding this major genre of Western music discussing an extensive variety of works from the eighteenth century to the present day The book complements a detailed review of the symphony s history with focused analytical essays from leading scholars on the symphonic music of both mainstream composers including Haydn Mozart and Beethoven and lesser known figures including Carter Berio and Maxwell Davies With chapters on a comprehensive range of topics from the symphony s origins to the politics of its reception in the twentieth century this is an invaluable resource for anyone with an interest in the history analysis and performance of the symphonic repertoire *Musical Form, Forms & Formenlehre* William Earl Caplin,James Arnold Hepokoski,James Webster,2010 The tone of the debates among Caplin Hepokoski and Webster in the form of comments on each author s essay and then responses to the comments though tactful is obliquely blunt and tendentious like the best of tennis pros each author strives to serve an ace and defends the net against a passing shot with Caplin the ace is for formal function with Hepokoski for Sonata Theory and dialogic form with Webster for multivalent analysis But we can trust that this provocative exchange will thoroughly invigorate discussions about classical form and encourage diverse approaches to its analysis *Berlioz: Symphonie Fantastique* Julian Rushton,2023-11-30 Berlioz s *Symphonie Fantastique* is a key work in the understanding of romanticism programme music and the development of the orchestra post Beethoven It is noted for having a title and a detailed programme and for its connection with the composer s personal life and loves This handbook situates the symphony within its time and considers influences literary as well as musical that shaped its conception Providing a close analysis of the symphony its formal properties and melodic and textural elements including harmony and counterpoint it is a rich but accessible study which will appeal to music lovers scholars and students It contains a translation of the programme which sheds light on the form and character of each movement and the unusual use of a melodic id e fixe representing a beloved woman The unusual five movement design permits a range of musical topics to be discussed and related to traditional symphonic elements sonata form a long Adagio dance type movements and thematic development *Mendelssohn Perspectives* Nicole Grimes,Angela Mace,2016-04-22 If the invective of Nietzsche and Shaw is to be taken as an endorsement of the lasting quality of an artist then Felix Mendelssohn Bartholdy takes pride of place beside Tennyson and Brahms in the canon of great nineteenth century artists *Mendelssohn Perspectives*

presents valuable new insights into Mendelssohn's music biography and reception. Critically engaging a wide range of source materials, the volume combines traditional musical analytical studies with those that draw on other humanistic disciplines to shed new light on the composer's life and on his contemporary and posthumous reputations. Together, these essays bring new historical and interpretive dimensions to Mendelssohn studies. The volume offers essays on Mendelssohn's Jewishness, his vast correspondence, his music for the stage and his relationship with music of the past and future, as well as the compositional process and handling of form in the music of both Mendelssohn and his sister, the composer Fanny Hensel. German literature and aesthetics, gender and race, philosophy and science, and issues of historicism all come to bear on these new perspectives on Mendelssohn.

The Oxford Handbook of Musical Variation Jeffrey Swinkin, 2025. The Oxford Handbook of Musical Variation offers new research into what is arguably the most fundamental and essential musical process. Over forty-two chapters, the book offers new insights into variational workings in music from Corelli to jazz and in both instrumental and vocal music. Throughout the chapters also explore new ways of thinking about musical form, rhythm and meter, harmony, expression and narrative, music cognition and pedagogy through variation.

The Quilting Points of Musical Modernism J. P. E. Harper-Scott, 2012-08-16. Modernism is both a contested aesthetic category and a powerful political statement. Modernist music was condemned as degenerate by the Nazis and forcibly replaced by socialist realism under the Soviets. Sympathetic philosophers and critics have interpreted it as a vital intellectual defence against totalitarianism, yet some American critics consider it elitist, undemocratic and even unnatural. Drawing extensively on the philosophy of Heidegger and Badiou, *The Quilting Points of Musical Modernism* proposes a new dialectical theory of faithful, reactive and obscure subjective responses to musical modernism, which embraces all the music of Western modernity. This systematic definition of musical modernism introduces readers to theory by Badiou, Žižek and Agamben. Basing his analyses on the music of William Walton, Harper-Scott explores connections between the revolutionary politics of the nineteenth and twentieth centuries and responses to the event of modernism in order to challenge accepted narratives of music history in the twentieth century.

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