

Music 8840: Sonata Deformations (I)

Required Purchases:

1. J. Hepokoski and W. Darcy, Three Documents on Analysis (bound photocopies of typescripts). This includes drafts of three unpublished position papers:
 - A) "Prolegomena: Brief Glances at the Concepts of Sonata Deformations, Defaults, and Generic Centering"
 - B) "The Classic Multimovement Sonata: An Overview"
 - C) "The Expositional Space: The Four Fundamental Types"
2. J. Hepokoski and W. Darcy, draft of the unpublished, annotated work-list, The Multimovement Sonata: Lower-Level Defaults and Sonata-Deformation Families (bound photocopies of typescripts: these will be required for purchase some time later in the quarter-- probably after the fifth week of the course).

Some students may also wish to purchase individual scores to be discussed in class.

Course description: Analysis, classification, and interpretation of recurring variant-families within the European art-music tradition in the nineteenth and early twentieth century. Theories of individual movement and multimovement architecture: symphony, overture, sonata, etc. The class is concerned primarily with problems of music/compositional description and analysis. It is very much "score-specific."

Course goal: substantially to improve our ability to carry on an informed dialogue with the major repertory-pieces of the nineteenth and early twentieth centuries. The aim is to begin to generate more powerful, more helpful, and more historically aware and genre-based methods of analysis of the major works of the European art-music canon. These are methods that, on the one hand, are more comfortable with fundamental notions of ambiguity--the coexistence of multiple, simultaneously "valid" readings of a work--than are more traditional modes of analysis and that, on the other hand, can help to demonstrate the intertextual nature of the standard repertory (issues of modelling and influence).

More specifically, this is a skills course. The precise goal is to be able to apply the various aspects of the "sonata-deformation" models presented here to the central 19th- and early 20th-century European art-music repertory. Toward this end, our objective will be to test/examine/amplify the proposed set of deformation families and, perhaps, to generate new conceptual categories of structural deformation by examining a wide range of standard-repertory pieces (or at least pieces with significant "historical influence") from about 1800 to 1925--selected symphonies, overtures, concertos, quartets, sonatas.

Two Short Analysis Papers Required, c. 3000 words each (information distributed separately): both are due at the same time--the last day of class.

Both analysis papers are to be applications of the "deformations" model to two different compositions. You may be asked to read your paper to the class on that day. The exact pieces on which you should write will be determined in the next three weeks.

Class procedure: Normally, each class session will be principally concerned with analyzing and discussing groups of major compositions that illustrate one or two principal deformation-types. (Since most pieces actually illustrate more than one or two, our discussions will become more complex as we proceed throughout the quarter.) **To prepare for each class session, each student will be asked to study a group of several (c. 2-4) pieces and to "analyze" and interrelate each piece in accordance with the relevant deformation model. From time to time you may be asked to read a prior analysis or two of a piece. As many score-copies as possible should be brought to class, to facilitate discussion. Having a score at hand during class--or sharing a score--will be very helpful. Lacking that--or better, in addition to that--you'll need to bring a theme-chart, a diagram, a set of notes, etc., that you have carefully prepared in order to participate successfully.**

Students should be prepared (through prior analysis, the taking of notes on individual pieces, etc.) to respond both to general questions about the structures and to each others' answers. Each student should have listened to and analyzed each piece well enough--and closely enough--to be able to describe in some detail its central structural features, to participate in the discussion, to ask critical questions, and to answer questions about characteristic features of the piece (introduction type, exposition type, unusual or "deformational" events in the movement, and so on).

Most of your work in this class will be spent with scores and recordings--and in preparing for class sessions. A substantial part of your grade will depend upon your preparation and participation in class.