

**MUSIC 8851 (1997) (SONATA THEORY I) J. HEPOKOSKI**

REQUIRED PURCHASES:

1. James Hepokoski and Warren Darcy, Elements of Sonata Theory (Revised and Expanded Version), 1997.
2. Scores (New York: Dover--other editions are also acceptable):
  - 1) Mozart, Sonatas and Fantasies for Piano
  - 2) Mozart, Later Symphonies
  - 3) Complete String Quartets
  - 4) Haydn, Complete London Symphonies, Series I (93-98)
  - 5) Haydn, Complete London Symphonies, Series II (99-104)
  - 6) Beethoven, Complete Piano Sonatas, Vol. 1
  - 7) Beethoven, Complete Piano Sonatas, Vol. 2
  - 8) Beethoven, Complete String Quartets and Grosse Fuge
  - 9) Beethoven, Symphonies, Nos. 5, 6, and 7
3. Assorted photocopied articles/chapters/extracts as they emerge in class discussion.

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**Course Description:** Sonata Theory sets out to address the following questions: to what extent may it be said that a hierarchical set of sonata norms did in fact exist for Haydn, Mozart, and Beethoven, and to what extent can we articulate them? This course is an examination of standard formal procedures and features of the sonata, c. 1760-1820--mostly Haydn, Mozart, and Beethoven--viewed from the perspective of Sonata Theory (various default-levels of norms, generic options, "expressive/dramatic trajectories toward cadences," and so on). We shall be concerned with theories of individual movement and multimovement architecture--symphony, quartet, sonata, overture, and so on--coupled with a discussion of current writings and understandings of the concept of "sonata form." This course is devoted to problems of music/compositional description and analysis. It is score-specific, concerned almost exclusively with methods of music analysis.

**Course goal:** substantially to improve our ability to carry on an informed dialogue with the major repertory-pieces stemming from the decades around 1800. The aim is to begin to generate more powerful, more historically aware, 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 notions of ambiguity 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 modeling and influence).

More specifically, this is a skills course. The precise goal is to be able to apply the models presented here to the central 18th- and 19th-century European art-music repertory. Toward this end, our objective will be to test/examine/amplify the proposed set of generic norms and defaults found in The Elements of Sonata Theory, a work of ongoing research and refinement.

**Grading:**

**50% Class preparation, presentation, and discussion (including the Mozart piano-sonata worksheet and other worksheets that may be assigned)**

**50% Final Paper (Analysis of an individual work or a small “repertory” of related works) c. 4500-5000 words**

**Class Procedure:** Normally, each class session will be concerned with analyzing and discussing groups of compositions that illustrate features of one or more sonata- or exposition-types. On the average, we shall try to cover from three to six pieces in each class session. Always bring the relevant scores and The Elements of Sonata Theory with you to class.

Note: as much as is possible and productive, the students will be responsible for the seminar presentations and initial analyses. You will often be called upon to initiate discussion of a piece (or of an assigned reading) by presenting an overview-analysis of it. You may not know which piece of the assigned group you will be presenting, however, until the moment of the presentation (with the order of presenters randomly and unpredictably selected). **In principle, for each seminar session you must be prepared to present all of the pieces.** Approximately 50% of your grade will depend on your presentations--and on your general participation in class discussions, regardless of who has led them. Needless to say, you are also expected to remember the various pieces and analyses (not to mention the principles in The Elements) from session to session: one thing builds on another. (A common question: “Where have we seen something like this before?”)

The course will advance from topic to topic as efficiently as possible, although it is difficult to predict in advance just how far we will get this term: the course is continued next term (which will complete the basics and move on to the theory of nineteenth-century sonata deformations).

**General order of large-scale topics (subject to modification):**

One should be aware that none of these topics can be treated in complete isolation. In practice, we will be discussing all or many of these things simultaneously, though with a general pattern of emphasis on certain general sonata issues.

1) Introduction to Sonata Theory

2) Exposition Theory

- a) the two-part exposition (with medial caesura)
- b) the continuous exposition (without medial caesura)
- c) genre and the issue of expositional repeats

3) Type-3 Sonatas: Development, Recapitulation, and Coda

a) "Rotation" and the concept of development

- 1. Double and Triple Rotation Sonatas
- 2. Incomplete or Blocked Rotational Developments

b) Non-rotational developments

c) Episodes within the Development

d) Recapitulations:

- 1) Crux
- 2) Irregular Recapitulations
- 3) Non-Resolving Recapitulations

e) Introductions

4) Double-Rotation Sonatas

- 1) Type 1 Sonatas
- 2) Type 2 Sonatas

5) Sonata Rondos (Type 4 sonatas)

6) Concerto-Sonata Form (Type 5 sonatas)

7) The multimovement cycle as a whole