

SONATA THEORY II: SONATA DEFORMATIONS

REQUIRED MATERIALS:

1. James Hepokoski and Warren Darcy, Elements of Sonata Theory (Revised and Expanded Version), bound typescript, 1997.
2. Scores (New York: Dover--other editions are also acceptable). \* Required (if not so marked: recommended)
  - \*1) Beethoven, Six Great Overtures
  - 2) Weber, Great Overtures
  - \*3) Mendelssohn, Major Orchestral Works
  - \*4) Schumann, Complete Symphonies
  - \*5) Brahms, Three Orchestral Works (including the two overtures)
  - \*6) Mahler, Symphonies No. 1 and 2
  - 7) Mahler, Symphonies No. 5 and 6.

Time permitting, we shall also be looking at works by Schubert, Berlioz, Chopin, Wagner, Tchaikovsky, Strauss, Sibelius, Rachmaninoff, and others.

3. Assorted photocopied articles/chapters/extracts as they emerge in class discussion.
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**Course Description:** Sonata Theory I set 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, Sonata Theory II, is more concerned with sonata-deformation practices in the nineteenth (and very early twentieth) century. As in Sonata Theory I, We shall be concerned with theories of individual movement and multimovement architecture--symphony, quartet, sonata, overture, and so on. 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 from 1800-1910. 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).

**Grading:**

**50% Class preparation, presentation, and discussion**

**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-deformation practice. On the average, we shall try to cover from two to four 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?”)

### Topics to be Covered (subject to modification):

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

- 1) Non-repeated expositions / varied or recomposed expositional repeats
- 2) The Sonata and/as Narrative (Programmatic Considerations, explicit or implicit)
- 3) Theory of Rotations
- 4) "Failed" Expositions (no EEC) / Other Unusual Tonal Practices within Expositions (three-stage expositions, etc.)
- 5) S-spaces not bounded by a PAC (non-closed)??; the (hypothetical) concept of  $C^{\text{pre-EEC}}$ .
- 6) "Dutchman"-Type Expositions and the Gendering of Expositional Space
- 7) The Persistence of (Occasional) Continuous Expositions
- 8) The Persistence of (Occasional) Type 2 Sonatas
- 9) Expanded Type-1 Sonatas (as in many of Brahms's Finales, etc.)
- 10) The Non-Resolving Recapitulation ("Failed Sonata"); "Alienated" Second Themes within a Recapitulation`
- 11) The "Anti-Recapitulation" / The Recapitulation as Breakdown/Collapse
- 12) Interactions between Introductions and the Sonata Proper (Introduction-Coda Frame, etc.) / Differing Introduction Functions
- 13) Expanded and/or Climactic Codas (Coda as Apotheosis, Telos, Utopia, Redemptive Space, etc.)
- 14) Teleological Genesis
- 15) Breakthrough (Durchbruch)
- 16) Episodic Developmental Spaces