

James Hepokoski  
Fall 1997  
Office Hours: Wed, 1:30-3:00

Music 468a: Issues in Beethoven's Symphonies  
Thursday, 2:30-4:20

Analytical overview of selected movements from Beethoven's symphonies. Principles and problems of sonata analysis (structural punctuation, rhetorical drives to cadences, norm and deformation); introduction to wider contexts of interpretation and understanding (generic, expressive, social).

Required scores:

Beethoven, Ludwig van. Symphonies Nos. 1, 2, 3, and 4 in Full Score. New York: Dover, 1989.

Beethoven, Ludwig van. Symphonies Nos. 5, 6, and 7 in Full Score. New York: Dover, 1989.

Beethoven, Ludwig van. Symphonies Nos. 8 and 9 in Full Score. New York: Dover, 1989.

Mozart, W. A. Sonatas and Fantasies for the Piano. Ed. Nathan Broder. New York: Dover, n.d. [Rpt. of Presser, 1956, 1960]

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Required books:

Cook, Nicholas. Beethoven: Symphony No. 9. Cambridge: Cambridge Univ. Press, 1993.

Dahlhaus, Carl. Ludwig van Beethoven: Approaches to His Music. Trans. Mary Whittall. Oxford: Clarendon, 1991.

Hepokoski, James and Darcy, Warren. Elements of Sonata Theory. (Draft) Bound typescript.

Wyn Jones, David. Beethoven: Pastoral Symphony. Cambridge: Cambridge Univ. Press, 1995.

Seminar expectations:

- Weekly reading, preparation, and analysis
- Mozart Piano-Sonata ("Sonata Theory") Worksheet, due Week 4
- Shorter, mid-semester paper on Beethoven's Symphony No. 4 (1500-1800 words), due Week 7
- Brief Book-Review (1000-1300 words): David Wyn Jones, due Week 9
- Longer, final paper on Beethoven's Symphony No. 8 (2500-3000 words), due week 15

Schedule

(Some modifications may occur as the semester proceeds.)

Week 1      Class: Introduction to Sonata Theory; Symphony No. 1

Reading:

- Hepokoski-Darcy, Elements, pp. 37-56 (Overview of Sonata Theory), 60-75 (Two-Part Exposition, MC, P, 79-81 (TR), 95-99 (S), 102-14 (First PAC Rule,  $\hat{5}-\hat{4}-\hat{3}-\hat{2}-\hat{1}$  linear descent, EEC), 152-54 (Crux, Recapitulations), 200-02 (Definitions: Phrases and Cadences), 206-07 (Period), 209-12 (Sentence).

Familiarize yourself with the terminology and abbreviations.

- Dahlhaus, 128-29 and 131-136 (Körner's 1795 theory of [background] character and [foreground] affect, ethos and pathos; Dahlhaus's proposal of the regulating concept of the "musical foot" [or "metrical foot"]; note the applicability to Symphony No. 2, p. 135)
- Look over three articles on performance issues:
  - Drabkin, "Too Much of a Good Thing?" (new editions)
  - Brown, "The Orchestra in Beethoven's Vienna."
  - Brown, "Historical Performance, Metronome Marks and Tempo in Beethoven's Symphonies."

Analysis:

- Symphony No. 2, movements 1, 2 (find and describe medial caesuras, the trajectories to the EEC, to the ESC, etc.)

Week 2      Class: Sonata Theory: Symphony No. 2

Reading:

- Hepokoski-Darcy, Elements, pp. 3-10 (First Movements, Introductions), 79-88 (types of TR), 96-102 (S), 119-123 (Some S-types, Multimodular S, etc.), 130-39 (C, C Types), 140-49 (Developments, Concept of “Rotation”), 156-158 (Coda, CRI)
- Dahlhaus, Ludwig van Beethoven, Ch. 7, “The Underlying Idea”, pp. 143-51 (esp. 149-51, finale of the 2nd; elsewhere in chapter: main argument about “theme,” underlying idea,” “contrasting derivation”; other key terms?); also, pp. 86-87 (on the slow movement of No. 2)
- Marston, “Stylistic Advance, Strategic Retreat.” (Go through much of this quickly, but pay special attention NM’s references to Dahlhaus and to the problem of form/formal type of the finale of the 2nd; what is NM’s essential argument here?; how does the Kessler sketchbook bear on the argument?)
- Tovey on Symphony No. 2
- Kinderman on No. 2, 80-85.

Analysis:

- Mozart Piano Sonatas (begin worksheet: due Week 4)
- Beethoven, Symphony No. 2, remainder

Week 3      Class: Sonata Theory: Symphony No. 2

Reading:

- Hepokoski-Darcy, Elements, pp. 186-195 (Rondo, esp. the Seven-Part Sonata Rondo—pp. 192-193--with sonata exposition, development, and recapitulation)
- Burnham, Beethoven Hero, pp. Pp. xiii-xix, 3-28
- Dahlhaus, Ludwig van Beethoven, pp. 16-30, 30-34 (“aesthetic” and “biographical” subjects), 166-168 [“new path” issues; “musical logic”]; 173-175 [No. 3, first movement issues], 178 [orchestral apparatus], 105-06 [introduction and coda issues], 109-111 [coda of No. 3, first mvmt.], 136-39
- Look over Lockwood, “Eroica Perspectives: Strategy and Design in the First Movement.” (Esp. the argument about similar cadential figures in the exposition, pp. 126-28, the sketches for “Unit C,” pp. 130-33.

- Look over Lockwood, "The Earliest Sketches." (Esp. 137-43: the finale's Basso del Tema as the sketch-source of the first movement's first theme.)
- Look over Tovey on Eroica, first movement
- Look over Kinderman on No. 3, 86-95.

Analysis:

- Mozart Piano Sonatas (Worksheet: due next class)

Week 4

Class: MOZART SONATA-THEORY WORKSHEET DUE; Symphony No. 3 ("Eroica"): analysis of first movement

Reading:

- Dahlhaus, 81-90 ("temporal structures" and music as goal-directed; "architectonic" vs. "logical" form)
- Dahlhaus, 91-105 ("Motivic Relationships") and "Models of Sonata Exposition": "cell" and intervallic "basic shape"; CD's view of a sonata exposition—how different from Sonata Theory?)
- Grey, excerpt from "Beethoven Reception and the Hermeneutic Impulse," pp. 51-80 ("poetic ideas"; "new theme" in first movement"; interpretations of the funeral march)
- Look over Lockwood, "The Compositional Genesis of the Eroica Finale." Pp. 151-66 (esp. issues concerning form: the chart on p. 155)

Analysis:

- Symphony No. 3, remainder
- Symphony No. 4 (preparation for the short paper)

Week 5

Class: Symphony No. 3 ("Eroica")

Reading:

- E.T.A. Hoffmann, in Bent, with introduction, Pp. 141-160 (plus Bent's intro, 141-44)
- Dahlhaus, Ludwig van Beethoven, pp. 43-60 ["Personal Style" and "Individuality"], 67-76 [Hoffmann, Rochlitz, metaphysics]

and the sublime, "apparent disorder," "romanticism," a look back at Symphony No. 1]

- Burnham, Beethoven Hero, pp. xiii-xix, 29-65 (Ch. 2, mostly on the Fifth Symphony), 66-69, 89-102 (on Schenker), 102-111 (on R ti).
- Tusa, "Beethoven's 'C Minor Mood.'"
- Tovey on No. 5, first movement

Analysis:

- Symphony No. 4 (preparation for the short paper, due Week 7)
- Symphony No. 5, first movement

Week 6

Class: Symphony No. 5

Reading:

- Kerman, "Taking the Fifth"
- Grey, from the "Fear of the Fifth" section of Ch. 2, 92-101
- Kramer, Music and Poetry, 231-41
- Dahlhaus, 76-77 (intro. to "monumental")
- Dahlhaus, 113-120 ("Form as Transformation": basic point?)
- Kinderman on No. 5 and 6, 120-131.

Analysis:

- Symphony No. 5, movements 2, 3, and 4

Week 7

Class: FIRST PAPER DUE (Symphony No. 4); Symphony No. 5

Reading:

- David Wyn Jones, begin complete book (Review due Week 9)
- Jander, "The Prophetic Conversation in Beethoven's 'Scene by the Brook.'" and "The Most Meaningful Single Note"
- Dahlhaus, pp. 94-95 (again)
- Tovey on No. 6

Analysis:

- Symphony No. 6, movements 1 (overview) and 2 (in more detail)

Week 8      Class: Symphony No. 6 (second movement); discussion of Jander

Reading:

- finish David Wyn Jones (book review due next week)
- look over Dahlhaus, Ludwig van Beethoven, 121-131 (on themes and thematic character: main point?); 139-142 (“Moral Characters”)
- Dahlhaus, 107-108 (again, on Intro to first mvmt. of No. 7)
- Tovey on first two movements of No. 7.
- Kinderman on No. 7, 153-59.

Analysis:

- Symphony No. 7, movements 1 and 2

Week 9      Class: BOOK-REVIEW DUE (David Wyn Jones), plus discussion.

Analysis: Symphony No. 7

Reading:

- Tovey on No. 7, final movements
- Cook on No. 9, pp. TBA.
- Dahlhaus, 76-80 (again, “The Monumental,” in preparation for No. 9)

Analysis:

- Symphony No. 7, movements 3 and 4

Week 10      Class: Symphony No. 7

Reading:

- Cook, pp. TBA
- Wagner, “Report of the Performance of the Ninth [1846]” in Ian Bent, Music Analysis in the Nineteenth Century, pp. 62-68 (plus Bent’s introduction, 58-61)

- Marx, “[Beethoven:] The Final Symphony.” In Bent, Music Analysis, pp. 218-37, with special attention to the first movement (plus Bent’s intro, 213-17).
- Levy (first movement)
- Tovey on No. 9 (first movement)
- Kinderman on No. 9, first movement, 263-270.

Analysis:

- Symphony No. 9, movement 1

Week 11      Class: Symphony No. 9, first movement

Reading:

- Cook, 000-000
- Tovey on No. 9, second movement; basic outline of finale
- look at Levy (second movement; basic outline of finale)
- Kinderman on the remaining movements of No. 9, 272-283 (outline of the form of the finale?)

Analysis: Symphony No. 9, to be announced

Week 12      Class: Symphony No. 9, first, second movements; finale

Reading:

- Sanders, “Form and Content in the Finale of Beethoven’s Ninth Symphony.”
- Webster, “The Form of the Finale of Beethoven’s Ninth Symphony.”
- Solomon, “Beethoven’s Ninth Symphony: The Sense of an Ending.”
- Tusa, “Noch einmal: Form and Content in the Finale of Beethoven’s Ninth Symphony“
- Cook, pp. TBA

Analysis: Symphony No. 9, finale

Week 13      Class: Symphony No. 9, finale

Reading:

- Look at Schenker, to be announced.
- Burnham, "Our Sublime Ninth"
- Solie, "Beethoven as Secular Humanist"

Analysis:

- To be announced

Week 14      Class: Symphony No. 9, finale

Week 15: FINAL PAPER DUE (Beethoven, Symphony No. 8)