

James Hepokoski
Fall 1999

Music 850a: Sonata Theory

Examination of sonata form and the multimovement sonata, ca. 1770-1800. Introduction to the analytical and hermeneutic practice of "Sonata Theory," a genre-based approach to analyzing and interpreting sonatas. Central to the theory are: hierarchies of standard compositional options and principles of deviations from the norms, insofar as those norms may be reconstructed. Intersections with other analytical methodologies in current usage. Repertory this semester: Mozart's string quartets, with glances at differing strategies in Haydn and early Beethoven. Mozart's piano sonatas will also be used for referential and study purposes.

Scores:

Haydn, *String Quartets Opp. 20 and 33, Complete* (New York: Dover, 1985)

Mozart, *Complete String Quartets* (New York: Dover, 1970)

Mozart, *Sonatas and Fantasies for the Piano*, ed. Nathan Broder (Bryn Mawr: Presser, 1960)

Books

Hepokoski, James, and Darcy, Warren. *Elements of Sonata Theory: The Late-Eighteenth-Century Sonata: Norms, Types, and Deformations*. (Bound Typescript, 1999)

Irving, John. *Mozart: The "Haydn" Quartets*. Cambridge: Cambridge Univ. Press, 1998.

Seminar Expectations:

- Weekly preparation; active seminar participation and consistent ability to interrelate current and prior readings. A close awareness of the methodologies and arguments presented in the *Elements of Sonata Theory*, as well as an overview of other, differing systems of sonata-analysis.
- Completion of a Mozart Piano Sonata Worksheet by the fourth week of the seminar.
- Completion of the block of Mozart-Quartet reading by the sixth week of the seminar. You will be expected to use this information in our subsequent seminar discussions. Prior to the sixth week, individual assignments will also be made from this block of material.
- Two semi-formal, 8-10-minute presentations concerning the assigned analysis and reading, or portions thereof, to launch the seminar discussion.
- Two short papers (1200-1500 words) based on your presentations and grounded in issues in Sonata Theory.
- One final (2000-3000 words) paper whose topic is to be determined. As with the short papers, these should also demonstrate a familiarity with the practice of Sonata Theory.

Seminar Schedule

This course is grounded in analytical issues surrounding Mozart's Quartets. Most of our time will be spent directly in analysis and interpretation, although from time to time we shall also be discussing larger issues of methodology, differing analytical perspectives, and so on. The aims are: 1) to develop the specific technique of sonata analysis proposed by "Sonata Theory"; 2) to obtain a sense of other, differing methodologies and current views regarding the examination and explications of these and related works.

Rather than lay out a precise schedule of pieces in advance, it is best to remain flexible. In general, we shall proceed from an initial overview of the Sonata Theory system to issues of expositions, exposition-types, and the differences involved with major- and minor-mode sonata analysis. Theories of rotation, development, recapitulation, and codas—as well as an investigation of different "sonata types," deformations, and multimovement shapes—will emerge throughout the seminar but will be a special focus in the second half.

Normally, we shall be looking at from two to four quartet movements during each seminar session. These movements will be selected—and assigned—in advance, each week, to demonstrate particular issues and problems within Sonata Theory. We shall also prepare for seminar sessions by investigating what others have written about the movements in question.

Each participant in the seminar will make (at least) two 8- to 10-minute presentations to begin our discussions of some of these quartet movements. Each of your presentations will probably be grounded in a single quartet-movement (on which you should become something of an “expert”) and should be concerned with central analytical issues in that movement—above all, from the perspective of Sonata Theory, but also with a full awareness of how others have dealt with that movement. One week after your presentation (and our subsequent discussion), you are requested to hand in a brief, but “formal” position paper (1200-1500 words) regarding that movement and (some of) its problems. At that time, a copy of the paper should also be given to every other seminar participant.

Selected Readings: Mozart, String Quartets

- Allanbrook, Wye J. “‘To Serve the Private Pleasure’: Expression and Form in the String Quartets.” In Stanley Sadie, ed., *Wolfgang Amadé Mozart: Essays on His Life and Music*. Oxford: Oxford Univ. Press, 1996. Pp. 132-60.
- Bonds, Mark Evan. “The Sincerest Form of Flattery? Mozart’s ‘Haydn’ Quartets and the Question of Influence.” *Studi musicali* 22 (1993), 365-409.
- Cavett-Dunsby, Esther. “Mozart’s ‘Haydn’ Quartets: Composing Up and Down without Rules.” *Journal of the Royal Musical Association* 113 (1988), 57-80.
- Finscher, Ludwig. “Aspects of Mozart’s Compositional Process in the Quartet Autographs: I. The Early Quartets, II. The Genesis of K. 387.” In Christoph Wolff and Robert Riggs, eds., *The String Quartets of Haydn, Mozart, and Beethoven: Studies of the Autograph Manuscripts*. Cambridge: Harvard Univ. Press, 1980. Pp. 121-53.
- Flotius, Marius. “A Close Reading of the Autographs of Mozart’s Ten Late Quartets.” In Christoph Wolff and Robert Riggs, eds., *The String Quartets of Haydn, Mozart, and Beethoven: Studies of the Autograph Manuscripts*. Cambridge: Harvard Univ. Press, 1980. Pp. 154-78.
- Irving, John. *Mozart: The “Haydn” Quartets*. Cambridge: Cambridge Univ. Press, 1998.
- Keller, Hans. “The Chamber Music.” In H. C. Robbins Landon and Donald Mitchell, eds., *The Mozart Companion*. New York: Norton, 1956), pp. 90-137.
- Küster, Konrad. “Equal but Different: The Six ‘Haydn’ Quartets.” In Küster, *Mozart, A Musical Biography*. Trans. Mary Whittall. Oxford: Clarendon Press, 1996. Pp. 188-99.

- Seiffert, Wolf-Dieter. "Mozart's 'Haydn' Quartets: An Evaluation of the Autographs and First Edition, with Particular Attention to mm. 125-42 of the Finale of K. 387." In *Mozart Studies 2*. Ed. Cliff Eisen. Oxford: Clarendon Press, 1997. Pp. 175-200.
- Tyson, Alan. "Mozart's 'Haydn' Quartets: the Contribution of Paper Studies." In Christoph Wolff and Robert Riggs, eds., *The String Quartets of Haydn, Mozart, and Beethoven: Studies of the Autograph Manuscripts*. Cambridge: Harvard Univ. Press, 1980. Pp. 179-90. And Tyson, *Mozart: Studies of the Autograph Scores*. Cambridge: Cambridge Univ. Press, 1987. Pp. 82-93.
- Tyson, Alan. "The Origins of Mozart's 'Hunt' Quartet, K. 458." *Mozart: Studies of the Autograph Scores*. Cambridge: Cambridge Univ. Press, 1987. Pp. 94-105.. Orig. printed in O. Neighbour, ed., *Music and Bibliography: Essays in Honour of Alec Hyatt King*. London, 1980), pp. 132-48.
- Weber, Gottfried. "Ueber eine besonders merkwürdige Stelle in einem Mozart'schen Violinquartett aus C" [1832]. Trans. in *Music Analysis in the Nineteenth Century, vol. 1, Fugue, Form and Style*. Ed. Ian Bent. (Cambridge: Cambridge Univ. Press, 1994), pp. 157-83.
- Ulibishev, Alexander. From the *Nouvelle biographie di Mozart* ["Mozart: 'Haydn' Quartets"]. Trans. in *Music Analysis in the Nineteenth Century, vol. 1, Fugue, Form and Style*. Ed. Ian Bent. (Cambridge: Cambridge Univ. Press, 1994), pp. 281-301.
- Danckwardt, Marianne. "Mozarts 'ganz neue besondere Art' zu schreiben: der Kopfsatz aus dem Streichquartett KV 458 (1784)." *Mozart-Jahrbuch 1984-85*. Kassel: Bärenreiter, 1986. Pp. 24-31.