

Music 850: 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: selections from Mozart's string quartets, piano sonatas, symphonies, and concertos, with glances at differing strategies in Haydn and early Beethoven.

Scores:

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

Mozart, *Later Symphonies*, (New York: Dover, 1974)

Mozart, *Piano Concertos Nos. 17-21 in Full Score* (New York: Dover, 1978)

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

Books

Hepokoski, James, and Darcy, Warren. *Elements of Sonata Theory: Norms, Types, and Deformations in the Late-Eighteenth-Century Sonata*, Chapters 1-15 (Bound Typescript, 2002). [Earlier versions of Chapters 16-18 are placed on reserve. Chs. 19-22 (concertos) will be placed on reserve midway through the semester.]

Seminar Expectations:

- Weekly preparation (analyses of assigned works); active seminar participation and consistent ability to interrelate current and prior readings and analyses.
- Several short "skill-oriented" assignments to hand in throughout the semester: exercises in phrase identification (Caplin, etc.); exercises in individual piece/score "labeling" or analyses (e.g., a photocopied score with your analytical markings); Mozart Piano Sonata worksheet (due around week 5) and (perhaps) other worksheets; etc. To be announced on a weekly basis.
- 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. The first four or five weeks will entail an initial reading most of the *Elements*, to which we shall be referring throughout the semester.

- Weekly preparation: outside reading of chapters and articles handed out in class or placed on reserve, to be announced. Occasionally: two to four extracts or articles (or book-chapters) may be assigned in a given week—usually printed discussions of the assigned pieces or the analytical principles involved.
- Two brief papers (Weeks 6-9) involving individual analysis of selected sonata movements. Pieces to be announced.
- One final analytical paper (3500-5000 words) whose topic is to be determined. This should demonstrate a familiarity with the practice and terminology of Sonata Theory.

Seminar Schedule

This seminar is grounded in analytical issues surrounding Mozart's treatments of sonata form. 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.

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 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 sometimes also prepare for seminar sessions by investigating what others have written about the movements in question.

Compositions to be Considered in the Seminar Meetings: Initial Plan

(We shall make our way through the list as time permits.

Additions, deletions, reorderings, or other alterations may be made as the seminar proceeds.

**Individual moments from other pieces may also be considered,
especially for your analytical “labeling” or worksheet assignments.)**

Mozart, Quartet in F, K. 168, first movement

Mozart, Symphony No. 30 in D, K. 202, first movement

Mozart, Quartet in E-flat, K. 160, first movement

Mozart, Symphony No. 28 in C, K. 200, first movement

Mozart, Quartet in B-flat, K. 172, first movement

Mozart, Piano Sonata in B-flat, K. 333, first movement

Mozart, Quartet in G, K. 387, first movement

Mozart, Symphony No. 40 in G minor, K. 550, first movement and finale.

Beethoven, Violin Sonata in F, op. 24 (“Spring”), first movement

Beethoven, String Quartet in C Minor, op. 18 no. 4, first movement

Beethoven, Piano Sonata in C, op. 2 no. 3, first movement

Beethoven, Piano Sonata in F, op. 10 no. 2, first movement

Haydn, Quartet in B minor, op. 33 no. 1, finale

Haydn, Quartet in E-flat, op. 33 no. 2, first movement

Mozart, Quartet in B-flat, K. 458, first movement

Mozart, Quartet in D Minor, K. 421, first movement

Haydn, Symphony No. 44 in E Minor, first movement and finale

Mozart, Symphony No. 39 in E-flat, K. 543, first movement and finale

The Type 2 Sonata Group:

C. P. E. Bach, Keyboard Sonata No. 1 in F (“Prussian”), finale

Mozart, Symphony “No. 1” in E-flat, K. 16, first movement

Mozart, Symphony “No. 6” in F, K. 43, first movement

Mozart, Symphony “No. 5” in B-flat, K. 22, first movement

Mozart, Symphony “No. 4” in D, K. 19, first movement

Mozart, Quartet in D, K. 155, slow movement (in A)

Mozart, Violin Sonata in D, K. 306, first movement

Mozart, Piano Sonata in D, K. 311, first movement

Mozart, Quartet in G, K. 387, finale

Mozart, Symphony No. 41 in C, K. 551 (“Jupiter”), first movement (if time) and finale

Mozart, Symphony No. 38 in D (“Prague”), first movement

Mozart, Piano Concerto No. 17 in G, K. 453, first movement.

Mozart, Piano Concerto No. 20 in D Minor, K. 466, first movement

Mozart, Piano Concerto No. 21 in C, K. 467, first and second movements

Selected Bibliography (Principal Sources of the Reading Assignments)

- Allanbrook, Wye J. "Two Threads through the Labyrinth: Topic and Process in the First Movements of K. 332 and K. 333." In Allanbrook, Janet M. Levy, and William P. Mahrt, eds., *Convention in Eighteenth- and Nineteenth-Century Music: Essays in Honor of Leonard G. Ratner*. Stuyvesant, NY: Pendragon, 1992. Pp. 125-171.
- Caplin, William E. *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven*. New York: Oxford University Press, 1998. Esp. Chs. 3-5 [sentences, periods, hybrids], pp. 35-69.
- Grayson, David. *Mozart: Piano Concertos No. 20 in D Minor, K. 466, and No. 21 in C Major, K. 467*. Cambridge: Cambridge University Press, 1998.
- Hepokoski, James and Warren Darcy. *Elements of Sonata Theory: Norms, Types, and Deformations in the Late-Eighteenth-Century Sonata*. New York: Oxford University Press, forthcoming.
- Irving, John. *Mozart's Piano Concertos*. Aldershot: Ashgate, 2003. (Selected chapters.)
- Irving, John. *Mozart's Piano Sonatas: Contexts, Sources, Style*. Cambridge: Cambridge Univ. Press, 1997.
- Irving, John. *Mozart: The "Haydn" Quartets*. Cambridge: Cambridge University Press, 1998. (Selected analyses.)
- Keller, Hans. "The Chamber Music." In *The Mozart Companion*, edited by H. C. Robbins Landon and Donald Mitchell. New York: Norton, 1956. Pp. 90-137 [Remarks on selected quartets].
- Kerman, Joseph. *The Beethoven Quartets*. New York: Norton, 1966. Pp. 65-71 (on op. 18 no. 4).
- Koch, Heinrich Christoph. *Introductory Essay on Composition: The Mechanical Rules of Melody, Sections 3 and 4*. Trans. Nancy Kovaleff Baker. New Haven: Yale University Press, 1983.
- Koch, Heinrich Christoph. *Versuch einer Anleitung zur Composition* [1793]. Reprint, Hildesheim: Georg Olms, 1969).
- Lockwood, Lewis. *Beethoven: The Music and the Life*. New York: Norton, 2003. (Selections, selected analytical discussions.)
- Newman, William S. *The Sonata in the Classic Era*. New York: Norton, 1963, revised edition, 1972.
- Ratner, Leonard G. *Classic Music: Expression, Form, and Style*. New York: Schirmer, 1980.
- Ratner, Leonard G. "Harmonic Aspects of Classic Form." *Journal of the American Musicological Society* 11 (1949): 159-68.
- Rosen, Charles. *The Classical Style: Haydn, Mozart, Beethoven*. New York: Norton, 1971-72, revised ed. 1997. (Selections, selected analytical discussions.)

Rosen, Charles. *Sonata Forms*, revised edition. New York: Norton, 1988. (Selections, selected analytical discussions.)

Schenker, Heinrich. *Free Composition*, edited and translated by Ernst Oster. New York: Longman, 1979. Originally published as *Der Freie Satz* (Vienna, 1935).

Sisman, Elaine. *Mozart: The "Jupiter" Symphony*. Cambridge: Cambridge Univ. Press, 1993.

[Prague]

[Jupiter]

Schoenberg, Arnold. *Fundamentals of Musical Composition*, edited by Gerald Strang and Leonard Stein. London: Faber, 1967.

Webster, James. "Sonata Form." *The New Grove Dictionary of Music and Musicians*. 2nd edition, edited by Stanley Sadie and John Tyrell, 23: 687-701. London: Macmillan, 2001.

Zaslav, Neal. *Mozart's Symphonies: Context, Performance Practice, Reception*. Oxford: Oxford University Press, 1989.