

The Standard Deformational Procedures

X = primarily in a single movement
XX = ^{only} over several movements.

- X (1) Breakthrough Deformation
- X (2) Introduction-Coda Frame Haydn Bruckner
LVB Path, cf. LVB-FMinn
Wood Sonata
- X (3) Strophic-Sonata Hybrids (Rotational Structures)
- X (4) Episodic Development
- X (5) Multimovement Forms in a Single Movement
- X (6) Brahmsian Deformation (non-repeated exposition)
- X (7) Brucknerian Deformation (related to rotational form)
- X (8) Non-Resolving Recapitulation
related: Expon. Recap Switch, or in Chopin
- X (9) The 'Off-Tonic' Sonata [Schumann Fantasy, first; Mahler 1st; Elgar 1st, passim.]
- XX (10) Intermovement Transplantation (often, but not always, varied)
Revisiting of Prior Activities. [Elgar's 2, Symphs; Mahler 1st]
- X (11) Unusual Repeat-Schemes (early: Non-Repeated Exposition) LVB Appar. Op. 58 No. 1
Finale, Op. 95
9th Symph...
p. 135
or: the *cirritto*-out, varied [normative] repeat.
or: inner repeat scheme, or in C of Schubert's F minor Symphony.
- XX (12) Unusual Movement Order (or Key) in 4 movt. sonata.
1) The ~~2nd~~ ^{scherzo-adj.} switch
2) non-tonic scherzo (less of a noted def. in later 19th c.)
3) "tonic" slow movement. [Schumann 2nd; Elgar 1st]
4) Slow movt as finale. [LVB; Mahler]
- X (13) Tonic Expositional Close [Mahler 4, Mahler 8] [Sib. 5]
cf. Ritornello etc. Bot: ... why??
- X (14) Schubertian "Allegretto" 2nd Themes (never rounded in tone)
(actually can be conceptualized as a thematic transition)

17 June 92

Introduction Types. ^{+ Functions} (Hybrids possible) -- Can break into fabric of movement, esp. at "seams" + indep. space

I Lacking a completing coda-frame [Only precedes the sonata, but may tear into its fabric elsewhere]

① Generative or Gradual "Awakening" [cauldron of motives] Moz, Eb. (Makler 1st) Schumann 4th

② Annunciatory fanfare [Haydn, earlier symphs.] Esp. in 18th c -- sense of "Hark" or "the occasion..."

③ Setting of the "Institutional Tone" (var. of annunciations) (grave; serious; brooding) 19th-c

④ Narrator / Subject / Hero / Personae / C'est moi! / Def. of identity. [This subordinates the sonata-to-come] - refers to it or calls attention to its "thinginess."

⑤ Folk-Soul (nationalist symphs.)

⑥ The Problem to Solve ~~the~~ ⁴⁺ (Makler 5; Sib. 1st)

⑦ Ignition Start-Button [Mahter 9, etc... Always short] ^{Crisis}

⑧ Lifting Curtain or rhetorical frame (magic carpet slow mmt. or Sacred Threshold) = Dvorak 9th Mend. Minimum (Tchaik. Vln. cto.) also 1st mmt.

⑨ The Crisis / Summons to Attention (Orbital finale; Makler 5)

⑩ Searching for the Theme / Tonic [can begin off-tonic]

II With a complementary coda-frame

- ④
 - ⑤
 - ⑧
- } most common.

Intros became a regular feature in Haydn's (Paris Symphs (1785) 82-87 Anticipated in Nos. 6, 7, 53, 64 [Grove, 1: 493]

Anticipat
Excitem
Tchaik.
Vln. cto
(Satzung moved)

Concept - Sonata as Ideology
(a sign of some sort of cultural power)

Needed —

Def. of "Deformation" (Why needed?)

Def. of Sonata.

Double Reification of the Form
LVB — A.B. Marx

Concept — Generic Centering [needed?]

Most disc. → fluid and freedom of sonata (+ esp. appeal
to Koch et al → pre-centered conceptions)

Sonata as Ideology [what does this mean?]

Theory of the Symphony. (Expanded)

Key plan of
entire works?

"Grand sonata" (length; monumentality —
Repeat Schemes as generic identifier.

First^(?) — examine non-repeated expos. — why?

Key-plan of entire works?

Intro types?

Intro + Coda? (Schubert LVB — Ewoica)

12 - largely "formalist" class?

Project

(1) Comparative paper (not a listing of diff --
how fundamentally (also in terms of tests?)
do they differ?)

(2) Ideology or layer paper.

(3) One analysis - or two?

Intro. + Allegro

to read - All the Sonata-form article.
Dunby on Expos. repeat
Zarek on A-minor structure
Liss -> Birgitte Meyer.
Dahlhaus - Symph. after Beethoven?

The Layout of the Multimovement Whole (cf. Theory of the Symphony)

① Unusual Movement Order (or Key) in a 4-mvmt sonata

- The Scherzo - Adagio Switch
- The Non-Tonic Scherzo (less of a noted diff. in later 19th c) ^{not a deformation after 1850?}
- "Tonic" Slow Movement
 - Exact Replication
 - Modal Switch
- Slow Movement as finale
- "Directional Tonality": finale ends diff from 1st.

LVB 9th

Schumann 2nd; Elgar 1st

Mahler 3rd, 9th

LVB 109

Nielsen 1st, lots of Mahler

② Unusual Number of Movements

- double characteristic mvmts (Symph. Fant./Rhaps.)
- expanded intro. into a compl. mvmt (intro. to 1st or finale)

5 (4th = expanded) LVB 5, 6

③ Multimovement Forms in a Single Movement

④ Movement-Pairs and Commentaries

⑤ Intermovement Transplantation [source: motivic interconnections, LVB] [Schub. "Wanderer"]

a) Simplest: "cyclical"

Frankel Symph.

b) other: revisiting/recasting of earlier material, but woven into the structure

Schumann 4th

c) ^{non sequitur} inbreakings/interpolations from other mvmts.

Tchaik. 4th, 5th
Dv. New w.o. 16, Largo

⑥ Standard Multimovement Plots

- per aspera ad astra (+ its foiling)
- "nationalist" plot
- Mino-key sonata plot

The Sonata-Deformation Movement as a Whole

- ① The Breakthrough Deformation (cf. "Dev. space")
- ② Introduction-Coda Frame (cf. "Introduction")

- ③ Rotational Form (often: Strophic-Sonata Hybrid) Note: close relation to normal 3-pt sonata.

- a) Strophic basis evident
- b) The Beethovenian Deformation (short strophes)
 - △ cf. Rushton, "Arcade" form
- c) The Brucknerian Deformation (huge strophes)
 - 1) with partial rotations (dev.)
 - 2) all rotations full

Mahler: Das Lied
Sym. 2
in a Can. Form

4th

9th

- d) Rotational Form with Teleological Genesis

- ④ Multimovement Forms in a Single Movement

- ⑤ The Off-Tonic Sonata
(often w/ "Intro/Coda" frame")

Schumann Pavane 7
Mahler 14
Elgar 1st, passim

- ⑥ Episodic Development (see "Development")
- ⑦ Brahmsian Deformation (see "Repeats")

Various Unusual features in Exp. / Dev. / Recap (Intro / Coda)
all of which may be consulted separately

Introduction Types / Functions

All have, in some sense

① SEPARATE, "FRAMING" FUNCTION (emphasizes the separateness of the two narrative tracks) Often (but not necessarily) motivically related.

- a) Annunciatory / Heraldic ("Hark!") (Summons to attention)
- 1) Setting of the Institutional Tone (the "event") ("grave, serious, important")
 - 2) The Crisis / Summons
- b) Ignition / Starter Button
- c) Lifting Curtain / Rhetorical Frame
- 1) (cf. "Magic Carpet" / "sacred threshold" opening)
- d) "Gathering Crowd" topos Tchaik. Vln. Cto.
- e) Narrator / Subject / Hero / Persona / C'est moi / Declaration of Identity.
(subordinates sonata to come; reifies it, or emphasizes its thinginess)
- f) Folk-Soul (related to d)
- g) The "Problem" to Solve

Gathering Crowd

in addition, intros can also have →

② GENERATIVE FUNCTION (emphasizes the growth/quickening of the intro. into the sonata)

Especially characteristic are:

- a) Gradual Awakening
 - b) Searching for the Theme / Tonic [can begin off tonic]
 - c) Coalescence of Motives, being shaped into a (P) theme
(often merges with accel. + cresc. at end)
- 1) Cf. (P) themes marked by teleological genesis: how different?

Often ① function merges into ② function midway through the intro. (Or at least, the ② aspect becomes clearer, more evident)

Introduction: Interactions with the Subsequent sonata

Many different kinds (see also intro. types) — often signals a two-track narrative, with intermixings or framings of various kinds possible (narrator/story; giver/gift; ^{negative} situation / attempt to escape; ...)

① Introduction / Coala Frame

Schub. 9th
Scottish
Lobosony.

② Partial Variants of ①

a) Interrupting Returns of the Slow Intro (but not as Coala-frame) —

1) most logical spot: end of dev space

LVB F Minor Sonata

2) beginning of dev. space only (binary sonata)

Schub. 5th
LVB Patriotic
Op. 127 (also in dev. itself)

3) fleeting glimpses

Brahms 1st, finale

4) free interleaving of intro. (esp. near beginning — "warming up")

Often in late LVB:
109, 130, 132

5) near end of piece

Haydn Drum-roll

③ Incorporation of a "separate" intro. into the piece (esp. later, in dev. or recap) (Intro. Absorption)
rémém. des thèmes

Berlioz Or.
Harold

Repeat Schemes, Etc.

- ① Omission of the Expositional Repeat (up to 1845) ^(a deformation)
In multimovement work (not overture)
(after Schumann, no longer a deformation)
_{c. 1840-42}

Appassionata
Op. 54 No. 1
finale op. 95
9th Symph
Op. 135 (often late 9th) etc.

8th Symph. finale

Mendelssohn! (key figure?)

Sym. No. 2 (Lobgesang)
Sym. No. 5 (Reformation)

Schumann: Sym. No. 3

- ② Inclusion of the Expositional Repeat (1850 onward, esp. 1870 onward!)
archaic gesture -- genre/tradition-invoking

- ③ Written-out (recomposed) Expositional Repeat
very rare.

Melker 2nd

- ④ Unusual/Unexpected Inner Repeat Schemes in Odd Places

Schubert F-Missa Jungfr.

- ⑤ Brahmsian Deformation
(faint at repeat, merge at once to devel.)

Schub.

Brahms.

- ⑥ Reinstating Development-Recap. Repeat (after 1800)
very archaic -- reference, though to "grand gesture"
and formality.

- ⑦ Recompositional Reference to (atavistic) Development-Recapitulation Repeat
(usually encapsulated, recomposed in a
"coda-synthesis")
cf term "developmental coda")

LVB 8th finale!!

LVB Eroica

Schumann:
Sec. Rococo on
"Parallel Form"

LVB op. 132??

Developmental Space

① Omission / Minimizing of Developmental Space ("Sonatina")

"slow movt. sonata"

cf. Rossini Overtures.

② Interpolated Episodes

usually merging into/incorporating "developmental" passages.

a) Single Episode

b) Double episode

c) Return of Intro. material (as separate narrative interpolation?)

③ Breakthrough (Durchbruch)

normally "prefigured" in dev. -- resolved in "true" breakthrough in recap.)

④ Reworking of / Back-referencing to Expository Space (cf. Strophic-Sonata Hybrids)

a) whole/partial recycling of themes, in order.

Appass.
Bruckner
Haydn 75, 89
LVB 132?

b) tonal retracting (dual. "exposition")
very rare.

Dutschman

main probl. -- when is an episode not an episode?

Recapitulatory Space

not really a deformation

Mahler (lots in Haydn!)

① Thoroughly "recomposed" (but symmetrical) Recaps.
(esp. in tonally mobile zones)
The "thought" does not stop at (S)

② The ("Schubertian") "Alienated Second-theme Zone"
What seems (S) never appears in tonic in recap.
("alienated" from tonality -- (S) can be reconceptualized, thus,
as a thematically articulated TR) --
Related to the "Three-Tiered Exposition," q.v.

③ The Non-Resolving Recapitulation (variant: the "Unattained Recapitulation" Chopin Ballade 1
Strauss, Macbeth)

The symmetrical close (vis à vis exposition) does not bring us
to the tonic -- rather, another key prevails --
almost invariably signals "sonata failure" -- Must be
regained in a redemptive [?] coda.

- a) The (Chopin) Exposition/Recapitulation Switch
- b) All of (S) + (C) in non-tonic (nothing in tonally mobile zone in the tonic)
- c) (S) touches tonic; (C) undoes it.

1st Piano Cto -
Ch. Minn. Scherzo
Esprit Russian
Tchick. R + T
Op. 132, first movt.

④ The Sonata Facile Recapitulating (IV-I)
(IV-I; straight transposition)

Moz - C Major Sonata
Schub. 5th
Trout finale
close: LVB Coriolan

⑤ Recapitulatory Eliding of (Small) Expositonal Feature
omitting at one theme, etc...

LVB 4th P.C.

⑥ Truncation / Omission / Radical Shrinkage of Recapitulation

obscure
OV
Leonore 2
Reformation, 1st movt
Schumann 4th
Dutchman
The Oceanides

⑦ Reordered Themes (variant: reversed recap (E) (S) (P), as in Benvenuto, Tannhäuser)

⑧ Non-Sequential Interpolations in Recapitulation

Weber: Freischütz

⑨ The "Weber Apotheosis" ((S))

Freischütz

Code : Special Function.

Code on telos.

Acad. Festival

- a) Acad. Fest
- b) * Breakthrough

Code as providing recap. function not provided
in recap. (Component, Code n desc ex machine)
(related to telos)

Lack. Zud
CUR Op. 132

* Intra-Code frame

Code is "newritten" Dev-Recap synthesis.

Enrica

Expositional Space

(see verso →)
for zones

① Distinguish: "Teleological Genesis" vs. "Expositional" Themes
(as zone-markers)

② (Schubertian) Three-Tiered Exposition (usually $\frac{I-III-V}{I-V-I}$)
Ⓜ thematized + set off as an Ⓜ?

Longyear article
Coriolan
lots of Schubert (Quintet;
B♭ Smet's)
Webster article.

③ "Dutchman"-Type Exposition
maximal contrast, no/little Ⓜ
(always minor-key?)

Grey article

④ Non-Closed Expositional Space
(worth mentioning? rather common)

⑤ Tonally Mobile Zone centered: III (Major-Key Sonatas) or VI, (up to c. 1820 --
after that: not a deformation) -- i.e., exposition ends in III or VI

⑥ Tonally Mobile Zone in key other than III, VI, or V / or expected/normal
key modally switched to minor.

Genuine
Deformation

④ Tonic Expositional Close
cf. Ritornello Cto, ..., but why?

Mahler 4th, 8th, 5th
Sib. 5th