

The Classic Multimovement Sonata

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Introduction

- A. Main point of book: to lay out the basic principles (most elementary principles) of the individual movements of the multimovement sonata (= sonata, quartet, symphony, etc.), with reference especially to the mature Haydn & Mozart, early Beethoven. Very basic; very fundamental, etc. Primer.
- B. Context of this book: what is new here?
- 1) Part of a much larger project: sonata-deformation theory and theory of the multimovement sonata, extending through the 19th century and well into the 20th.
 - 2) This lays out the groundwork in the High Classical Period.
 - 3) New ways of viewing the repertory; concern for hermeneutics; structural "meaning"; not mere description, but (in fact) an attempt to "awaken" meaning from these pieces. (Difficult issue: whose meaning? ours? original audiences? etc.)
 - 4) Crux: the notion of an ideal model or standard type (constellation of hierarchical defaults).
- C. Book as attempt to enter into a dialogue with both musicologists and theorists. Via media?? Or??
- 1) Above all, this approach does not seek to overturn what is valuable in other approaches (be they musicological-- such studies as Webster, Brown, etc.--or theoretical-- Schenker, etc.) We would like to stress complementarity--the opening of issues, not their closing.
 - 2) Thus we hope to construct the theory in such a way as to remain fully open to other methods.
 - 3) Co-existence of multiple meanings: no single "correct" reading of an individual composition.

D. Self-imposed limitations: the period (etc.) to be covered:

- 1) Classical Sonata in the period of its centering (or first reification) (Discussion of centering: See Ch. XI below.)
- 2) The heart of this activity: c. 1781 to around 1802-03.
 - a) 1781: Haydn Op. 33 Qts. (Paris Symphonies, 1785-86), Mozart leaves Salzburg, etc. Often taken (e.g., by Rosen) to be the onset of the fully mature Viennese Classicism.
 - b) 1801, 02, 03: The time that Beethoven acknowledges his move into a "new way" of composing, right around Op. 30.
 - 1) Basic idea: Beethoven in Op. 1-30 or so is primarily concerned with his own reification of Viennese Classicism (cf. Rosen, "Classicizing" style, etc.--many authors refer to this in different ways)
 - 2) Central milestones: Op. 29 Quintet moves to VI for Exposition; Op. 31 No. 1 Sonata moves to III for the first time. From these works onward, Beethoven begins to explore more substantial deformations within a personally-defined system of reified sonata practice.
 - c) Obviously: these boundaries cannot be fixed with any kind of absolutely certainty: this period is part of a larger process of ongoing stylistic/generic transformation. We will also be referring to structural practices somewhat before and after this period of centering. ("Deformations" in the post-centering period)

PART ONE

I. Overview (The Principles in nuce)

- A) General Remarks to set things up.
- B) The First Movement
- C) The Slow Movement
- D) The Minuet/Scherzo (later, Characteristic Movement)

E) The Finale

II. The Four-Movement Cycle as a Whole

A) Basic information

B) Potential problems to consider:

- 1) Programming practices in the 18th century (separation of movements on the program) (How true? Always? Usually? What about quartets, piano sonatas [not on recitals, etc.--but how were they performed in private spaces?], etc.? (Are composers thinking about a certain "ideal/conceptual" relationship among the movements--i.e., sequentially, without interpolations--even though that relationship may have been altered in actual practice?)
- 2) Three-movement multimovement sonatas
 - a) Sinfonia-type symphonies
 - b) Piano sonatas
 - c) Concertos?
- 3) More than four movements? Divertimenti, Serenades, etc.

PART TWO: THE FIRST MOVEMENT (PRINCIPLES OF THE SONATA)

III. Sonata Structure: First Considerations

- A) Sonata as Ideology: Introduction. (Refer to larger discussion in Chapter IX): sonata as a mode of social discourse, containment--but also "aesthetic" game, etc.
- B) Musico-structural (Schenker, etc., inner, outer forms, etc. Overview of some standard views)
- C. Repeat-Schemes as Generic Markers
 - 1) Structural Function: Necessity of Expository Repeat
 - 2) Expositions that lack a repeat
 - a) Overtures

- b) To be discussed in Ch. IX: Some finales
(rare--just touch on this here)
 - c) Important: Mozart examples in symphonies and
serenades
 - d) CPE Bach Hamburg String Symphonies?
 - e) Ritornello residues? Intermixtures of
ritornello and sonata??
- 3) Omission of expositional repeat in Beethoven (Op. 57
is the first): different "meaning" from that in
Mozart (sonata more "reified"--LvB less likely to
confront ritornello intermixture as a real living
practice?)

IV. Sonata Form: Major Mode

- A. The "Classic" Expositional Types (intermixed with examples
thereof, etc.)
 - 1) The Two-Part/Four-Zone Exposition ("ideal" type)
 - 2) The Three-Part Exposition ("ideal" type)
 - 3) Intermixtures of the Two Expositional Types
- B. The Developmental Space (very briefly)
- C. The Recapitulatory Space
 - 1) Standard defaults ("sonata principle," etc.)
 - 2) Sonata facile (cf. ritornello intermixtures?)
 - 3) Confronting the exceptions and variants (Haydn, etc.,
with special reference to the Haydn book): Haydn's
treatment of recapitulatory space; Mozart and
Beethoven.

V. Sonata Form: Minor Mode

- A. Most fundamental: a very different "game" is being played
here. (Cf. different openings in chess, leading to
different types of middle and end-games)
- B. Orthodox views (arpeggiations, etc.)

C. Expository Types (the two above: 2/4 and 3-part, but also:)

1) i-III (standard)

2) i-v (Farewell Symphony, finale of Moonlight, etc.)

C. Redemption paradigms, etc.

D. Different solutions: Mozart, Haydn, Beethoven.

VI. Sonata and "Not-Sonata": Introductions, Codas, Etc.

A) The ol' JH Spiel (possible subordination of the sonata as a "thing made," etc.)

B) Theory of Introductions and Codas

C) Interactions of Introductions with the Subsequent Sonata

D) Other possible interpolations ("Reine" Deformation, etc.; inbreakings of other things into the sonata fabric)

PART THREE: THE REMAINING MOVEMENTS

VII. The Slow Movement

VIII. The Minuet/Scherzo

IX. The Finale

PART FOUR: LARGER CONSIDERATIONS

X. What Is a Sonata?

XI. The Concept of Generic Centering