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### CAYDEN FORD

[The Larger Forms of Musical Composition](#) Oxford University Press on Demand

Sonata no. 3 in C major is one of the first three Beethoven's sonatas (opus 2) written in 1795 and dedicated to Joseph Haydn. This UTEXT edition is based on early original editions, which Beethoven personally supervised. The fingerings are provided by the editor.

**Sonata in D Major, K. 311** Boydell & Brewer

The term 'music sketch' relates to the vast variety of documents that are used by composers to work out a musical technique or idea and to prepare their work for performance or publication. These documents can often provide crucial insights into authorship, biography, editorial practice and musical analysis. This introduction provides students and scholars with the knowledge and skills they need to embark on research projects involving the study of composers' working documents. Presenting examples of the compositional process over a 400-year period, it includes a selection of detailed case studies on how sketches were created and the techniques that were used, such as transcription and the sorting of loose leaves. Numerous illustrations of manuscripts and autographs, many of which have never been published before, show how these vital documents can be used to better understand compositional processes.

**The Melody of Time** Oxford University Press

Structure and Style, first published in 1962 and expanded in 1979, fills the need for new ways of analysis that put 20th-century music in perspective. It spans forms in use before 1600 through forms and techniques in use today. Anthology of Musical Forms provides musical examples of forms treated in Structure and Style. Some examples are analyzed throughout. Most are left for the student to analyze. These books reflect Leon Stein's impressive background as student, musician, and composer. Stein studied composition with Leo Sowerby, Frederick Stock (conductor of the Chicago Symphony) and orchestration with Eric DeLamarter, his assistant. He earned M. Mus and Ph.D degrees at DePaul University and was associated with its School of Music as director of the Graduate Division and chairman of the Department of Theory and Composition until his retirement in 1976. He has composed a wide variety of works, including compositions for orchestra, chamber combinations, two operas, and a violin concerto.

**Harmony in Beethoven** Cambridge University Press

The first two volumes of Heinrich Schenker's masterwork *Neue musikalische Theorien und Phantasien*, *Harmonielehren* (1906), and *Kontrapunkt* (1910 and 1922), laid the foundations for the harmonic aspect of his theory. The specific voice-leading component was a later development, progressing with brilliance

over the last 15 years of his life. It is in *Free Composition* (Freie Satz, 1935) that the idea of voice-leading receives its most detailed and precise formulation. Pendragon Press is honored to make this distinguished reprint available once again, with a new preface by Carl Schachter.

**Schenkerian Analysis** Alfred Music

Understanding the way music unfolds to the listener is a major key for unlocking the secrets of the composer's art. *Musical Form and Analysis*, highly regarded and widely used for two decades, provides a balanced theoretical and philosophical approach that helps upper-level undergraduate music majors understand the structures and constructions of major musical forms. Spring and Hutcheson present all of the standard topics expected in such a text, but their approach offers a unique conceptual thrust that takes readers beyond mere analytical terminology and facts. Evocative rather than encyclopedic, the text is organized around three elements at work at all levels of music: time, pattern, and proportion. Well-chosen examples and direct, well-crafted assignments reinforce techniques. A 140-page anthology of music for in-depth analysis provides a wide range of carefully selected works.

**Beethoven Sonata No. 19 in G Minor** Oxford University Press

*Rethinking Music* reflects the ideas of 24 distinguished musicologists as they evaluate current thinking about music, its social and ethical dimensions and the relationship between academic study and direct musical experience.

**Sonata No. 3 in C Major** Routledge

Carl Schachter is the world's leading practitioner of Schenkerian theory and analysis. His articles and books have been broadly influential, and are seen by many as models of musical insight and lucid prose. Yet, perhaps his greatest impact has been felt in the classroom. At the Mannes College of Music, the Juilliard School of Music, Queens College and the Graduate Center of the City University of New York, and at special pedagogical events around the world, he has taught generations of musical performers, composers, historians, and theorists over the course of his long career. In Fall 2012, Schachter taught a doctoral seminar at the CUNY Graduate Center in which he talked about the music and the musical issues that have concerned him most deeply; the course was in essence a summation of his extensive and renowned teaching. In *The Art of Tonal Analysis*, winner of the Society for Music Theory's 2017 Citation of Special Merit, music theorist Joseph Straus presents edited transcripts of those lectures. Accompanied by abundant music examples, including analytical examples transcribed from the classroom blackboard, Straus's own visualizations of material that Schachter presented aurally at the piano, and Schachter's own extended Schenkerian graphs and sketches, this book offers a vivid account of Schachter's masterful pedagogy and his deep insight into the

central works of the tonal canon. In making the lectures of one of the world's most extraordinary musicians and musical thinkers available to a wide audience, *The Art of Tonal Analysis* is an invaluable resource for students and scholars of music.

**Lessons in Music Form** Cambridge University Press

Mozart's orchestral-inspired Sonata in D Major, K. 311 contains elaborate pianistic treatment and an exciting sonata-rondo finale with a cadenza worthy of one of Mozart's concertos. The flashy third movement is full of many contrasts involving dynamics, mood and texture. Throughout the sonata, the left hand becomes a true partner in all aspects of the composition, and thematic material is spread over different registers of the keyboard. **Schenker Studies: Historical Studies: Introduction** Routledge  
 Models for Beginners in Composition was one of Arnold Schoenberg's earliest attempts to reach a broad American audience through his pedagogical ideas. The novelty of Models for Beginners in Composition lay in its streamlined approach-one basing all aspects of composition including motivic design, harmony, and the construction of themes on the two-measure phrase. In its practical function as a syllabus for the American classroom, Models for Beginners in Composition stands alone. One of its most significant contributions to American music education was its use of the two-measure phrase as the building block for an entire compositional method. This revised edition of Models for Beginners in Composition by Gordon Root incorporates Schoenberg's corrections to the original manuscript and a commentary tracing the evolution of Schoenberg's unique pedagogical approach. These features allow readers to utilize and explore the text in greater depth. Students of composition, Schoenberg scholars, music theorists, and historians of music theory alike will no doubt welcome this new edition of Schoenberg's classic composition syllabus.

**Beethoven's Tempest Sonata** Cambridge University Press  
 David Damschroder's new analytical perspective sheds fresh light on Beethoven's harmonic structures.

**Rethinking Music** Routledge

Sonata form is the most commonly encountered organizational plan in the works of the classical-music masters, from Haydn, Mozart, and Beethoven to Schubert, Brahms, and beyond. *Sonata Theory*, an analytic approach developed by James Hepokoski and Warren Darcy in their award-winning *Elements of Sonata Theory* (2006), has emerged as one of the most influential frameworks for understanding this musical structure. What can this method from "the new Formenlehre" teach us about how these composers put together their most iconic pieces and to what expressive ends? In this new *Sonata Theory Handbook*, Hepokoski introduces readers step-by-step to the main ideas of this approach. At the heart of the book are close readings of eight individual movements from Mozart's Piano Sonata in B-flat, K. 333, to such

structurally complex pieces as Schubert's "Death and the Maiden" String Quartet and the finale of Brahms's Symphony No 1 that show this analytical method in action. These illustrative analyses are supplemented with four updated discussions of the foundational concepts behind the theory, including dialogic form, expositional action zones, trajectories toward generically normative cadences, rotation theory, and the five sonata types. With its detailed examples and deep engagements with recent developments in form theory, schema theory, and cognitive research, this handbook updates and advances Sonata Theory and confirms its status as a key lens for analyzing sonata form.

**Beethoven's Piano Sonatas** Scarecrow Press

Beethoven's piano sonatas form one of the most important collections of works in the whole history of music. Spanning several decades of his life as a composer, the sonatas soon came to be seen as the first body of substantial serious works for piano suited to performance in large concert halls seating hundreds of people. In this comprehensive and authoritative guide, Charles Rosen places the works in context and provides an understanding of the formal principles involved in interpreting and performing this unique repertoire, covering such aspects as sonata form, phrasing, and tempo, as well as the use of pedal and trills. In the second part of his book, he looks at the sonatas individually, from the earliest works of the 1790s through the sonatas of Beethoven's youthful popularity of the early 1800s, the subsequent years of mastery, the years of stress (1812+1817), and the last three sonatas of the 1820s. Composed as much for private music-making as public recital, Beethoven's sonatas have long formed a bridge between the worlds of the salon and the concert hall. For today's audience, Rosen has written a guide that brings out the gravity, passion, and humor of these works and will enrich the appreciation of a wide range of readers, whether listeners, amateur musicians, or professional pianists. The book includes a CD of Rosen performing extracts from several of the sonatas, illustrating points made in the text.

**Musical Times and Singing Class Circular** Pendragon Press

Originally published in 1966, the Reeseschrift remains one of the most significant collections of musicological writings ever assembled. Its fifty-six essays, written by some of the greatest scholars of our time, range chronologically from antiquity to the 17th century and geographically from Byzantium to the British Isles. They deal with questions of history, style, form, texture, notation, and performance practice.

Good Press

For music analysts and performers alike, Beethoven's Tempest sonata (1802) represents one of the most challenging pieces of

the classical and early romantic piano repertoire. This book is a collection of eleven essays, each dealing with this sonata from a different analytical perspective and investigating the possible connections between music analysis and the practice of performance. Under the editorship of Pieter Berge, Jeroen D'hoë and William E. Caplin, the book presents essays by Scott Burnham (hermeneutics), Poundie Burstein (Schenkerian approach), Kenneth Hamilton (history of performance), Robert Hatten (semiotics), James Hepokoski (Sonata Theory), William Kinderman (source studies), William Rothstein (tempo, rhythm, and meter), Douglas Seaton (narratology), Steven Vande Moortele (20th-century Formenlehre) and the editors themselves (motivic analysis and form-functional approach respectively).

**Elements of Music, Harmony and Counterpoint, Rhythm, Analysis, and Musical Form** Yale University Press

Between 1908 and 1923, Arnold Schoenberg began writing music that went against many of the accepted concepts and practices of this art. Largely following his intuition during these years, he composed some of the masterpieces of the modern repertoire--including Pierrot lunaire and Erwartung--works that have since provoked a large, though fragmented, body of critical and analytical writing. In this book, Bryan Simms combines a historical study with a close analytical reading of the music to give us a new and richer understanding of Schoenberg's seminal work during this period.

**Anthology of Musical Forms - Structure & Style (Expanded Edition)** Waveland Press

'I listen to a piece and ask myself what has made the greatest impression on me. What has moved me the most about it, what has excited me the most, what it is I want to write about, what sets my mind working, what sets off my imagination.' Derrick Puffett's description to a group of Cambridge graduate students of his approach to listening and writing about music is clearly evident in the articles reprinted in this collection. For the first time, the book makes available in one place writings previously widely dispersed amongst many journals and symposia.

Resonances emerge that cross from essay to essay, with the result that a larger, coherent project is revealed. Insistent on the need of music analysis to be accompanied by a wider historical knowledge, Puffett believed strongly that the methods to be adopted on each occasion must be dictated by the music at hand. His work on Bruckner, Strauss, Webern, Zemlinsky, Delius and Debussy is of enduring importance to the study of music. With a prose style distinguished for its elegance and clarity, Puffett's writings will enhance the understanding and enjoyment of the

music that he discusses amongst students and teachers alike.

**The Art of the Musician** Routledge

This new volume incorporates all entries from the previous editions by Arthur Wenk, expanding to cover writings drawn from periodicals, theses, dissertations, books, and Festschriften from 1940 to 2000. Over 9,000 references to analyses of works by over 1,000 composers of the nineteenth and twentieth centuries are included.

**The Analysis of Form in Music** Pendragon Press

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**Heinrich Schenker and Beethoven's 'Hammerklavier' Sonata** Oxford University Press

The presented here manual tells of the structural designs of musical composition, not of the styles or species of music. The author gives a thorough explanation of each design or form, from the smallest to the largest, and such comparison serves to demonstrate the principle of natural evolution in the operation of which the entire system originates.

**Analyses of Nineteenth- and Twentieth-Century Music, 1940-2000** Oxford University Press

In 1912 Heinrich Schenker contracted with the Viennese publisher Universal Edition to provide an 'elucidatory edition'

(Erlernungsausgabe) of Beethoven's last five piano sonatas. Each publication would comprise a score, newly edited by Schenker and using the composer's autograph manuscript as principal source, together with a substantial commentary combining analytical, text-critical and performance-related matter. Four of the five editions appeared between 1913 and 1921, but that of the 'Hammerklavier' Sonata, op. 106, was never published. It has generally been assumed that this was simply because Schenker was unable to locate the autograph manuscript, which remains missing to this day. But as Nicholas Marston shows in a detailed history of the Erlernungsausgabe project, other factors were involved also, including financial considerations, Schenker's health concerns, and his broader theoretical ambitions. Moreover, despite the missing autograph he nevertheless developed a voice-leading analysis of the complete sonata during the years 1924-1926, a crucial period in the development of his mature theory of tonal music. Marston's book provides the first in-depth study of this rich analysis, which is reproduced in full in high-quality digital images. The book draws on hundreds of letters and documents from Schenker's Nachlaß it both adds to our biographical knowledge of Schenker and illuminates for the first time the response of this giant of music theory to one of the most significant masterworks in all music.