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"Two-dimensional sonata form" refers to a principle of formal organization that is used in several large-scale instrumental compositions of the second half of the nineteenth and early twentieth centuries. In these compositions, the different movements of a sonata cycle are combined within one

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Early examples of sonata form resemble two-
reprise continuous ternary form. Sonata form,
optional features in parentheses. Sonata form

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(also sonata-allegro form or first movement form) is a musical structure consisting of three main sections: an exposition, a development, and a recapitulation.

Sonata form - Wikipedia

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The first movement of sonata form has three main sections: exposition, development and recapitulation. Most of the musical ideas come from two main themes known as the first and second subject. In...

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Beyond Sonata Deformation: Liszt's Symphonic Poem Tasso and the Concept of Two-Dimensional Sonata Form Steven Vande Moortele 1. Form and

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The idea that musical form in Liszt's orchestral music is mainly program driven has loomed large in twentieth-century musicology. It undoubtedly originates with Liszt himself.

Beyond Sonata Deformation: Liszt's Symphonic Poem Tasso ...

Drawing on a variety of historical and recent approaches to musical form (e.g., Marxian and Schoenbergian Formenlehre, Caplin's theory of formal functions, and Hepokoski and Darcy's Sonata Theory), it begins by developing an original theoretical framework for the

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analysis of this type of form that is so characteristic of the later nineteenth and early twentieth century.

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overarching single-movement form that is
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Two-Dimensional Sonata Form is the first book dedicated to the combination of the movements of a multimovement sonata cycle with an overarching single-movement form that is itself organized as a sonata form. Drawing on a variety of historical and recent approaches to musical form (e.g., Marxian and Schoenbergian Formenlehre, Caplin's theory of formal functions, and Hepokoski and Darcy's

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Sonata Theory), it begins by developing an original theoretical framework for the analysis of this type of form that is so characteristic of the later nineteenth and early twentieth century. It then offers an in-depth examination of nine exemplary works by four Central European composers: the Piano Sonata in B minor and the symphonic poems Tasso and Die Ideale by Franz Liszt; Richard Strauss's tone poems Don Juan and Ein Heldenleben; the symphonic poem Pelleas und Melisande, the First String Quartet and the First Chamber Symphony by Arnold Schoenberg, and Alexander Zemlinsky's Second String

Online Library Two Dimensional Sonata Form Form And Cycle In Single Movement Quartet. Instrumental Works By Liszt Strauss Schoenberg And Zemlinsky

One of the difficulties of nineteenth-century form studies is ambiguity in ascertaining which formal types are at work and in what ways. This can be an especially difficult problem when multiple formal types seem to influence the construction of a single composition. Drawing on some recent innovations in form studies proposed by Steven Vande Moortele, Janet Schmalfeldt, and Caitlin Martinkus, I first develop a set of analytical tools specifically made for the analysis of sonata/variation formal hybrids.

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I then refine these tools by applying them to the analysis of two pieces. Chopin's Fourth Piano Ballade can be understood from this perspective as primarily following the broad outlines of a sonata form, but with important influences from the recursive structures of variation forms; Franck's Symphonic Variations, on the other hand, are better viewed as engaging most of all with multiple variation-form paradigms and overlaying them with some of the rhetorical and formal structures of sonata forms. I conclude with a brief speculation on some further, more general applications of my methodology.

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The first comprehensive study of musical form in operatic and concert overtures in continental Europe between 1815 and 1850.

Franz Liszt was preoccupied with a fundamental but difficult question: what is the content of music? His answer lay in his symphonic poems, a group of orchestral pieces intended to depict a variety of subjects drawn from literature, visual art and drama. Today, the symphonic poems are usually seen as alternatives to the symphony post-Beethoven. Analysts stress their symphonic

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logic, thereby neglecting their 'extramusical' subject matter. This book takes a different approach: it returns these influential pieces to their original performance context in the theatre, arguing that the symphonic poem is as much a dramatic as a symphonic genre. This is evidenced in new analyses of the music that examines the theatricality of these pieces and their depiction of voices, mise-en-scène, gesture and action. Simultaneously, the book repositions Liszt's legacy within theatre history, arguing that his contributions should be placed alongside those of

Online Library Two Dimensional Sonata Form Form And Cycle In Single Movement Mendelssohn, Berlioz and Wagner. Schoenberg And Zemlinsky

"The Wanderer Fantasy integrates qualities derived from three different genres: fantasy, tone poem, and sonata, and thus demonstrates a fusion of compositional styles that culminates in a complex formal structure. This document examines the Wanderer Fantasy through the individual lens of each genre and suggests a broader view and approach to the sonata form, one that considers Schubert's distinctive musical language, as well as necessary structural adjustments influenced by the tropes of the fantasy genre. Such

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adaptations allow the projection of the two-dimensional sonata concept onto Schubert's Wanderer Fantasy and thus provide an additional avenue to comprehend the structure of the piece."--Abstract from author supplied metadata

"An effort to expand sonata theory more solidly into the nineteenth-century repertoire." --Notes In Sonata Fragments, Andrew Davis argues that the Romantic sonata is firmly rooted, both formally and expressively, in its Classical forebears, using Classical conventions in order to

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convey a broad constellation of Romantic aesthetic values. This claim runs contrary to conventional theories of the Romantic sonata that place this nineteenth-century musical form squarely outside inherited Classical sonata procedures. Building on Sonata Theory, Davis examines moments of fracture and fragmentation that disrupt the cohesive and linear temporality in piano sonatas by Chopin, Brahms, and Schumann. These disruptions in the sonata form are a narrative technique that signify temporal shifts during which we move from the outer action to the inner thoughts of a musical

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agent, or we move from the story as it unfolds to a flashback or flash-forward. Through an interpretation of Romantic sonatas as temporally multi-dimensional works in which portions of the music in any given piece can lie inside or outside of what Sonata Theory would define as the sonata-space proper, Davis reads into these ruptures a narrative of expressive features that mark these sonatas as uniquely Romantic. "A major achievement." –Michael L. Klein, author of *Music and the Crises of the Modern Subject*

Sonata form is the most commonly encountered

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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

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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.

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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.

Why would Gustav Mahler (1860-1911), modernist titan and so-called prophet of the New Music, commit himself time and again to the venerable sonata-allegro form of Mozart and Beethoven? How could so gifted a symphonic storyteller be drawn to a framework that many have dismissed as antiquated and

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dramatically inert? Mahler's Symphonic Sonatas offers a striking new take on this old dilemma. Indeed, it poses these questions seriously for the first time. Rather than downplaying Mahler's sonata designs as distracting anachronisms or innocuous groundplans, author Seth Monahan argues that for much of his career, Mahler used the inner, goal-directed dynamics of sonata form as the basis for some of his most gripping symphonic stories. Laying bare the deeper narrative/processual grammar of Mahler's evolving sonata corpus, Monahan pays particular attention to its recycling of

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Instrumental Works By Liszt Strauss
Schoenberg And Zemlinsky

large-scale rhetorical devices and its consistent linkage of tonal plot and affect. He then sets forth an interpretive framework that combines the visionary insights of Theodor W. Adorno-whose Mahler writings are examined here lucidly and at length-with elements of Hepokoski and Darcy's renowned Sonata Theory. What emerges is a tensely dialectical image of Mahler's sonata forms, one that hears the genre's compulsion for tonal/rhetorical closure in full collision with the spontaneous narrative needs of the surrounding music and of the overarching symphonic totality. It is a practice that

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calls forth sonata form not as a rigid mold, but as a dynamic process—rich with historical resonances and subject to a vast range of complications, curtailments, and catastrophes. With its expert balance of riveting analytical narration and thoughtful methodological reflection, Mahler's Symphonic Sonatas promises to be a landmark text of Mahler reception, and one that will reward scholars and students of the late-Romantic symphony for years to come.

What is a sonata? Literally translated, it simply means 'instrumental piece'. It is the

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epitome of instrumental music, and is certainly the oldest and most enduring form of 'pure' and independent instrumental composition, beginning around 1600 and lasting to the present day. Schmidt-Beste analyses key aspects of the genre including form, scoring and its social context - who composed, played and listened to sonatas? In giving a comprehensive overview of all forms of music which were called 'sonatas' at some point in musical history, this book is more about change than about consistency - an ensemble sonata by Gabrieli appears to share little with a Beethoven sonata, or a trio

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sonata by Corelli with one of Boulez's piano sonatas, apart from the generic designation. However, common features do emerge, and the look across the centuries - never before addressed in a single-volume survey - opens up new and significant perspectives.

As one of the foremost composers, conductors, and pianists of the nineteenth century, Felix Mendelssohn played a fundamental role in the shaping of modern musical tastes through his contributions to the early music revival and the formation of the Austro-German musical canon. His career allows for a remarkable

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meeting point for critical engagement with a host of crucial issues in the last two centuries of music history, including the relation between musical meaning and social function, programmatic and absolute music, notions of classicism and Romanticism, modernism and historicism. It also serves as a pertinent case-study of the roles political ideology, racism, and musical ignorance may play in creating and perpetuating a composer's posthumous reception. Fittingly, *Rethinking Mendelssohn* focuses on critical engagement with the composer's music and aesthetics, and on the interpretation of his

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works in relation to contemporaneous culture. Building on the renaissance in Mendelssohn scholarship of the last two decades, Rethinking Mendelssohn sets a fresh and exciting tone for research on the composer. Opening new ways of understanding Mendelssohn and setting the future direction of Mendelssohn studies, the contributing scholars pay particular attention to Mendelssohn's contested views on the relationship between art and religion, analysis of Mendelssohn's instrumental music in the wake of recent controversies in Formenlehre, and the burgeoning interest in

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his previously neglected contribution to the
German song.

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