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Autore	Caplin William Earl <1948->
Titolo	Musical form, forms & formenlehre [[electronic resource]] : three methodological reflections // William E. Caplin, James Hepokoski, James Webster ; edited by Pieter Berge
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Collana	Studies in Musical Form
Altri autori (Persone)	HepokoskiJames A <1946-> (James Arnold) WebsterJames <1942-> BergePieter
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Note generali	"The present volume arose from a symposium on Formenlehre that took place at the 6th European Music Analysis Conference (EuroMAC) in Freiburg, Germany, October 10-14, 2007"--Pref.
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Nota di contenuto	Preface / Ludwig Holtmeier -- Prologue: Considering musical form, forms and formenlehre / Pieter Berge -- Part I. William E. Caplin & the theory of formal functions -- What are formal functions? / William E. Caplin -- Comments of William E. Caplin's essay "What are formal functions?" / James Hepokoski -- Comments of William E. Caplin's essay "What are formal functions?" / James Webster -- Response to the comments / William E. Caplin. Part II. James Hepokoski & the concept of dialogic form -- Sonata theory and dialogic form / James Hepokoski -- Comments on James Hepokoski's essay "Sonata theory and dialogic form" / William E. Caplin -- Comments on James Hepokoski's essay "Sonata theory and dialogic form" / James Webster -- Response to the comments / James Hepokoski. Part III. James Webster & the concept of multivalent analysis -- Formenlehre in theory and practice / James Webster -- Comments on James Webster's essay "Formenlehre in theory and practice" / William E. Caplin -- Comments on James Webster's essay "Formenlehre in theory and practice" / James Hepokoski -- Response to the comments / James Webster -- Epilogue: The future of formenlehre / Pieter Berge --

Bibliography -- About the authors.

Sommario/riassunto

The tone of the debates among Caplin, Hepokoski, and Webster (in the form of comments on each author's essay and then responses to the comments), though tactful, is obliquely blunt and tendentious; like the best of tennis pros, each author strives to serve an ace and defends the net against a passing shot (with Caplin, the ace is for formal function; with Hepokoski for Sonata Theory and dialogic form; with Webster for multivalent analysis). But we can trust that this provocative exchange will thoroughly invigorate discussions about classical form and encourage diverse approaches to its analysis