Record Nr. Autore Titolo	UNINA9910807901203321 Hepokoski James A (James Arnold), <1946-> Elements of sonata theory : norms, types, and deformations in the late eighteenth-century sonata / / James Hepokoski, Warren Darcy
Pubbl/distr/stampa	Oxford ; ; New York, : Oxford University Press, 2006
ISBN	1-282-27070-2 0-19-514640-9 0-19-803345-1 9786612270703 1-4294-2049-9
Edizione	[1st ed.]
Descrizione fisica	1 online resource (xxix, 661 p.) : ill., music
Altri autori (Persone)	DarcyWarren
Disciplina	784.18309033
Soggetti	Sonata form
	Instrumental music - 18th century - Analysis, appreciation
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Bibliographic Level Mode of Issuance: Monograph
Nota di bibliografia	Includes bibliographical references (p. 623-631) and indexes.
Nota di contenuto	Intro Contents Terms and Abbreviations About the Authors ONE: Contexts Differing Approaches to Sonata Form The War against the Textbooks Sonata Theory: Introductory Remarks TWO: Sonata Form as a Whole: Foundational Considerations Exposition Development Recapitulation Repetition Schemes THREE: The Medial Caesura and the Two-Part Exposition The Two- Part Exposition The Medial Caesura (MC): Definitions and Overview The Medial Caesura: Harmonic Defaults The Medial Caesura: Common Characteristics The Deployment Sequence of Medial Caesura Options Caesura-Fill (CF) Medial Caesura Declined Deformation: The Blocked Medial Caesura Troubleshooting MC Identifications FOUR: The Continuous Exposition Continuous Exposition Subtype 1 ("Expansion-Section" Subtype) Continuous Exposition Subtype 2: Early PAC in the New Key Followed by (Varied) Reiterations of the Cadence Difficult Cases: Incipient or Not-Fully- Realized Medial Caesuras FIVE: The Primary Theme (P) Structure Thematic/Modular Designations: Numberings Exceptions in Thematic Numberings "Zero-Modules": General Considerations

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Tonal Under- and Overdetermination -- Some Special P-Types -- P as Grand Antecedent -- Mozartian "Loops": A Specialized Variant of the Sentence -- P[sup(0)]- and P[sup(1.0)]-Modules/Themes -- The "Circular" 8-(omitted)7- 6- (omitted)7- 8 Pattern in P-Space -- P[sup (gen)] and P[sup(tel)] Themes -- SIX: The Transition (TR) -- When Does a Transition Begin? -- Common Transition Strategies: The Independent and Developmental Types -- The Independent (Separately Thematized) Transition -- The Developmental Transition -- Common Transition Strategies: The "Dissolving" Types -- The Dissolving Restatement --The Dissolving Consequent. Period with Dissolving-Consequent Restatement (or Sentence with Dissolving-Continuation Restatement) -- The Dissolving P-Codetta: Reiterated Cadences (Dissolving Cadential Reinforcement) -- The Dissolving P-Codetta: Tonic Prolongation via the "Circular" 8- (omitted) 7- 6- (omitted)7- 8 Model -- Sentence with Dissolving Continuation Module -- The Dissolving Hybrid -- Larger, Rounded Structure (ABA', aa'ba") with Dissolving Reprise -- Special Minor-Mode and Other Mixed Cases -- Premature or Delayed Tutti Affirmations -- Other Problematic TR-Issues -- Tutti-Affirmation Full Restatements: One or More I:PACs within TR -- TR Rhetoric Lacking? The Modulating Consequent -- TR Rhetoric Lacking? Multiple Phrases Ending HC Eventually Lead to S --TR Rhetoric Lacking? P Ends with I:PAC or I:IAC and S Follows Directly -- TR as Energy-Loss? -- SEVEN: The Secondary Theme (S) and Essential Expositional Closure (EEC): Initial Considerations -- Historical Discussions of P- and S-Space -- Tonal Choices for S -- Essential Expositional Closure: The First-PAC Rule -- Proportions of S- and C-Space -- Structure -- Theme Types within Allegro Movements -- The Bustling, Staccato, Energetically Galant, or Jauntily Self-Confident S --The Lyrically "Singing" or Gracefully Cantabile S -- The P-Based S -- S as "Contrasting Derivation" from P -- The Forte S -- S as Virtuosic Figuration -- The "Learned-Style" or Fugal/Imitative S -- The Multimodular S (MMS): Lengthy S-Themes (or S-Modular Groups) -- Por TR-Material in the Interior of S-Zones -- Minor-Mode Modules within S -- S[sup(0)] and S[sup(1.0)] Themes -- S[sup(0)] or S[sup(1.0)] Following a V:HC Medial Caesura (or III:HC in Minor-Mode Sonatas) -- S [sup(0)] or S[sup(1.0)] Following a I:HC Medial Caesura in Major-Mode Sonatas -- Other S[sup(0)] and S[sup(1.0)] Types -- Additional Issues within S-Space.

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Zones in the Absence of an EEC -- The Retransition -- TEN: The Development (Developmental Space) -- Tonal Layout -- The Development as a Whole -- Substitutes for V[sub(A)] at the End of the Development (Lower-Level Defaults) -- Rhetorical/Thematic Layout: Developmental Rotations -- Developmental Rotations: First Principles -- The Onset of the Development -- P-Material as the Norm -- Fifth-Descents -- Episodic Openings: "Writing Over" -- C-Based Openings --S-Based Openings -- Developmental Rotation Types -- Half-Rotations: P-TR.

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	Number of Movements First Movement Slow Movement Key Choice in Slow Movements: Major-Mode Sonatas Key Choice in Slow Movements: Minor-Mode Sonatas Minuet/Scherzo Potential Correspondences with the First Movement Expressive Connotations: Minuets and Scherzos Major and Minor Modes The Nontonic Minuet/Scherzo The Key and Character of the Trio. Deferral of the ESC in Compound Ternary (ABA) Forms.
Sommario/riassunto	Both building on and departing from earlier methods of analysis this study provides a comprehensive and in-depth examination of the sonata genre. After establishing the normative features of the sonata, the authors examine how individual sonatas adhere to and deviate from those standards.