

# Mozart Sonata K330 Analysis

The results and implications of Tyson's work on Mozart have had a profound impact on virtually every aspect of research on this composer. This book assembles his major articles, previously scattered through magazines, journals, and festschrifts, plus two unpublished pieces, into a treasure trove for musicologists and music lovers.

A celebration and exploration of a monumental achievement

This book consists of over 1,500 citations to both primary sources and the burgeoning

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secondary literature of Heinrich Schenker, annotated and subdivided by category. The citations are supplemented with indices cross-referencing entries according to individual works and analytical topic.

Don Giovanni

Understanding Mozart's Piano Sonatas

Chamber Music for Strings, 1787-1791

Dissertation Abstracts International

Interpreting Mozart

The Piano Quarterly

Details the excerpts, complete pieces, and movements contained in the various anthologies for musical

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analysis--a benefit to teachers and students of music theory.

For courses in Music Theory, Harmony, Comprehensive Musicianship, and Materials of Music. Created for introductory courses in basic music theory and harmonic practice, this self-paced, auto-instructional text in two volumes has become a "classic" in the field. Since the students work independently through the programmed format of the text, instructors can concentrate on the more creative aspects of their course. From the wealth of clearly laid-out lessons and exercises, students receive continual feedback and reinforcement as they work through the sequence at their own pace. Also, a set of

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musical examples on compact discs accompanies the volumes, providing students with aural experience of tonal and harmonic material used in the text. Neither books nor CDs can be ordered alone. See below for ordering code.

In this work, Eugene Narmour extends the unique theories of musical perception presented in *The Analysis and Cognition of Basic Melodic Structures*. The two books together constitute the first comprehensive theory of melody founded on psychological research. Narmour's earlier study dealt with cognitive relations between melodic tones at their most basic level. After summarizing the formalized methodology of the theory

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described in that work, Narmour develops an elaborate and original symbology to show how sixteen archetypes can combine to form some 200 complex structures that, in turn, can chain together in a theoretically infinite number of ways. He then explains and speculates on the cognitive operations by which listeners assimilate and ultimately encode these complex melodic structures. More than 250 musical examples from different historical periods and non-Western cultures demonstrate the panstylistic scope of Narmour's model. Of particular importance to music theorists and music historians is Narmour's argument that melodic analysis and formal analysis, though often treated separately, are in fact

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indissolubly linked. The Analysis and Cognition of Melodic Complexity will also appeal to ethnomusicologists, psychologists, and cognitive scientists.

Musical Anthologies for Analytical Study

Orientalism, Masquerade and Mozart's Turkish Music

A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven

Journal of Intellectual Property Law

A Research and Information Guide

Text, Context, Interpretation

Analysis of Tonal Music

Building on ideas first advanced by Arnold

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Schoenberg and later developed by Erwin Ratz, this book introduces a new theory of form for instrumental music in the classical style. The theory provides a broad set of principles and a comprehensive methodology for the analysis of classical form, from individual ideas, phrases, and themes to the large-scale organization of complete movements. It emphasizes the notion of formal function, that is, the specific role a given formal unit plays in the structural organization of a classical work.

Originally published in German as *Interpreting Mozart on the Keyboard* in 1957, this definitive work

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on the performance of Mozart's works has greatly influenced students and scholars of keyboard literature and of Mozart. Now, in a completely updated and revised edition, this book includes the last half century of scholarship on Mozart's music, addressing the elements of performance and problems that may occur in performing Mozart's works on modern instruments.

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



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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

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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. Selected Intermediate to Early Advanced Piano

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Sonata Movements

A Correlated Course

An Annotated Bibliography with Indices

The Analysis and Cognition of Melodic Complexity

Classical Form

A Simple and Practical Approach to Clear Phrasing

Sonata in D Major, K. 311

*Metric Manipulations in Haydn and Mozart makes a significant contribution to music theory and to the growing conversation on metric perception and musical composition. Focusing on the chamber music of Haydn and Mozart produced during the years 1787 to 1791, the period of most intense metric experimentation in the output of both composers, author Danuta Mirka presents a systematic discussion of*

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*metric manipulations in music of the late 18th-century. By bringing together historical and present-day theoretical approaches to rhythm and meter on the basis of their shared cognitive orientations, the book places the ideas of 18th-century theorists such as Riepe, Sulzer, Kirnberger and Koch into dialogue with modern concepts in cognitive musicology, particularly those of Fred Lerdahl and Ray Jackendoff, David Temperley, and Justin London. In addition, the book puts considerations of subtle and complex meter found in 18th-century musical handbooks and lexicons into point-by-point contact with Harald Krebs's recent theory of metrical dissonance. The result is an innovative and illuminating reinterpretation of late 18th-century music and music perception which will have resonance in scholarship and in analytical teaching and practice. Metric Manipulations in Haydn and Mozart will appeal to students and scholars in music theory and*

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*cognition/perception, and will also have appeal to musicologists studying Haydn and Mozart.*

*An examination of Mozart's piano sonatas, showing them to be a microcosm of the composer's changing style.*

*Matthew Head explores the cultural meanings of Mozart's Turkish music in the composer's 18th-century context, in subsequent discourses of Mozart's significance for 'Western' culture, and in today's (not entirely) post-colonial world. Unpacking the ideological content of Mozart's numerous representations of Turkey and Turkish music, Head locates the composer's exoticisms in shifting power relations between the Austrian and Ottoman Empires, and in an emerging orientalist project. At the same time, Head complicates a presentist post-colonial critique by exploring commercial stimuli to Mozart's turquerie, and by embedding the composer's orientalism in practices of self-*

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*disguise epitomised by masquerade and carnival. In this context, Mozart's Turkish music offered fleeting liberation from official and proscribed identities of the bourgeois Enlightenment.*

*A History and Critical Analysis of Piano Methods Published in the United States from 1796 to 1995*

*From Haydn to Prokofiev*

*The Classical Piano Sonata*

*Creative-analytical Theory of Music: Form in melody*

*A Sonata Theory Handbook*

*Music for analysis*

*Keys to the Drama*

Second volume of studies based on the work of Heinrich Schenker.

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This detailed look at 14 sonatas casts new light on some of the most masterful pieces written for the piano and on their famous composers. Each composer's style and the intangible qualities that differentiate Hayden from Mozart, Beethoven from Schubert, and Liszt from Brahms are discussed. Such works as Hayden's Piano Sonata in C Minor, Mozart's Piano Sonata in C Major, Beethoven's Piano Sonata in E Major, Schubert's Piano Sonata in A Minor, and Brahms's Piano Sonata in F Minor are featured.

Revised and edited by Richard Epstein with a biographical sketch of the composer by Philip Hale. All

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text is written both in English and Spanish.

For Solo Piano

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Proceedings

Schenker Studies 2

A Schenkerian Approach

The Implication-Realization Model

Mozart's Piano Sonatas

**Preface**  
**Suggestions for Using This Book**  
**Part I:**

**Diatonic Materials**  
**1. Tonic Triad**  
**2. Dominant**

**Triad in Root Position**  
**3. Dominant Seventh and**

**Ninth in Root Position**  
**4. Subdominant Triad in**



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Root Position5. Cadential Tonic Six-Four  
Chord6. Tonic, Subdominant, and Dominant  
Triads in First Inversion7. Supertonic  
Triad8. Inversions of the Dominant Seventh  
Chord9. Linear (Embellishing) Six-Four  
Chords10. Submediant and Mediant Triads11.  
Leading Tone Triad12. Variant Qualities of  
Diatonic Triads13. Supertonic Seventh  
Chord14. Leading Tone Seventh Chord15. Other  
Diatonic Seventh Chords16. Complete Pieces  
fo.

The Analysis and Cognition of Melodic  
ComplexityThe Implication-Realization  
ModelUniversity of Chicago Press

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To the growing list of Pendragon Press publications devoted to the work of Heinrich Schenker, we wish to announce the addition of this much-needed bibliography. The author, a student of Allen Forte, has created a work useful to a wide range of researchers music theorists, musicologists, music librarians and teachers. The Guide is the largest Schenkerian reference work ever published. At nearly 600 pages, it contains 3600 entries (2200 principal, 1400 secondary) representing the work of 1475 authors. Fifteen broad groupings encompass seventy topical headings, many of which are divided and subdivided

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again, resulting in a total of 271 headings under which entries are collected.

The Algorithmic Composer

A Programmed Course

Mozart

A Bibliography

A Topical Guide to Schenkerian Literature

Piano Solo

Contexts, Sources, Style

Sonata form is fundamentally a dramatic structure that creates, manipulates, and ultimately satisfies expectation. It engages its audience by inviting prediction, association,

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and interpretation. That sonata form was the chief vehicle of dramatic instrumental music for nearly 200 years is due to the power, the universality, and the tonal and stylistic adaptability of its conception. This book presents nine studies whose central focus is sonata form. Their diversity attests both to the manifold analytical approaches to which the form responds, and to the vast range of musical possibility within the form's exemplars. At the same time, common compositional issues, analytical methods, and

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overarching perspectives on the essential nature of the form weave their way through the volume. Several of the essays approach the musical structure directly as drama, casting the work as an expression of its composer's engagement with an idea or principle that is dynamic and at times intensely difficult. Others concentrate their attention on a composer's use of "motive," which typically takes the form of a simple melodic span that shapes the musical architecture through an interdependent

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series of structural levels. Integrating these motivic threads within the musical fabric often warrants departures from formal norms in other areas. Analyses that seek to understand works with anomalous formal qualities-whether engendered by a motivic component or not-have a prominent place in the volume. Among these, accounts of idiosyncratic tonal discourse that threatens to undermine the unfolding of form-defining qualities or events are central. These Opera Guides are ideal companions to

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the opera. They provide stimulating introductory articles together with the complete text of each opera in English and the original. This famous opera ends, after the hero is dragged down to hell, with a warning that evil shall not go unpunished. 'Hardly', as Michael F. Robinson notes, 'one's usual idea of a &quot;comic&quot; subject!' So this guide opens with a brief look at what is actually comic about it. David Wyn Jones gives an overall view of the score: he shows how the musical keys are arranged so that

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the dramatic momentum over two long acts is maintained and discusses orchestration and dramatic pacing in the most important scenes. Christopher Raeburn contributes a lively portrait of the 'libertine librettist' who, after his Vienna triumphs, was hounded out of London for his debts and eventually died in New York - 'revered as the father of Italian studies in America'. The full original text is given, with a pointed modern translation. Mozart's piano sonatas are among the most familiar of his works and stand alongside



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those of Haydn and Beethoven as staples of the pianist's repertoire. In this study, John Irving looks at a wide selection of contextual situations for Mozart's sonatas, focusing on the variety of ways in which they assume identities and achieve meanings. In particular, the book seeks to establish the provisionality of the sonatas' notated texts, suggesting that the texts are not so much identifiers as possibilities and that their identity resides in the usage. Close attention is paid to reception matters, analytical

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approaches, organology, the role of autograph manuscripts, early editions and editors, and aspects of historical performance practice - all of which go beyond the texts in opening windows onto Mozart's sonatas.

Treating the sonatas collectively as a repertoire, rather than as individual works, the book surveys broad thematic issues such as the role of historical writing about music in defining a generic space for Mozart's sonatas, their construction within pedagogical traditions, the significance of

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sound as opposed to sight in these works (and in particular their sound on fortepianos of the later eighteenth-century) , and the creative role of the performer in their representation beyond the frame of the text. Drawing together and synthesizing this wealth of material, Irving provides an invaluable reference source for those already familiar with this repertoire.

Machine Learning, ECML- ...

The Cadence, Key to Musical Clarity

Metric Manipulations in Haydn and Mozart

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A Guide to the Musical Works of Wolfgang Amadeus Mozart

Creative-analytical Theory of Music

Mozart 19 Sonatas - Complete

Harmonic Materials in Tonal Music

Provides information on over 800 of Mozart's works, such as symphonies, concertos, and operas, and examines features in the pieces. Musicians have long treasured the Mozart sonatas for their symmetry and perfection. This volume presents single movements as well as complete sonatas (K. 282, 283, 545 and 570) for study by

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the advancing pianist. The sonatas provide ample opportunity for developing control, technical facility, a singing style, and balance and voicing. The preface gives Dr. Hinson's helpful suggestions on pedaling, ornamentation, articulation and dynamics, as well as a suggested order of study. Careful editing allows the teacher and student to make informed choices in interpreting these masterpieces.

Accompanying disc contains Melody Predictor (a program), Compose (a program), Fun, Déjà vu (a program), Backtalk, some tutorials, Alice (an interactive program), recorded performances of

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many of the works presented in the text, and MIDI performances of most of the music in the figures. For Intermediate to Early Advanced Piano Lessons in Music Form Mozart's Piano Concertos Heinrich Schenker Tonal Harmony, with an Introduction to Twentieth-century Music The humanities and social sciences. A The Compleat Mozart **Introduces the fundamental principles of Schenkerian analysis within the context of the music itself.**

**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.**

**examples from the common practice period and the twentieth century**

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