

## SONATA

dedicata al Conte von Waldstein

Op. 53.

Composta nel 1804,  
pubblicata in maggio 1805  
presso il "Bureau des arts  
et de l'industrie," di Lipsia.

21. Allegro con brio  $\text{♩} = 168 - 178$

*pp legg. e soffavoce*

1 C.  $\frac{1}{4}$   $\frac{1}{4}$  (senza pedale)

*pp*

*cresc. a corde*

*decresc.*

1 C.  $\frac{1}{4}$   $\frac{1}{4}$

a) Below recommends di equiparare la  $\text{♩}$  a  $\text{♩}$   $\text{♩}$  senza corona. Però avendo la corona per scopo di spezzare momentaneamente il ritmo, e non soddisfacendo affatto a ciò il semplice raddoppio aritmetico della battuta, lo raccomanderei invece:

della sonorità del pianoforte:

a) Below recommande d'égaliser la  $\text{♩}$  a  $\text{♩}$   $\text{♩}$  sans point d'orgue. Pourtant le point d'orgue, ayant pour but de briser momentanément le rythme, et le simple redoublement arithmétique n'y atteignant pas, je recommanderais au contraire:

suivant la sonorité du piano.

a) Below recommends the equalising of  $\text{♩}$  with  $\text{♩}$   $\text{♩}$  without a pause. However the aim of the pause being momentarily to break the rhythm, and the simple arithmetic reduplication failing to do so, I, on the

contrary, recommend:

or also:

to the sonority of the instrument.

# Beethoven Waldstein Sonata Harmonic Analysis

**Edward Gollin, Alexander Rehding**



## **Beethoven Waldstein Sonata Harmonic Analysis:**

**A Guide to Musical Analysis** Nicholas Cook, 1994 This extremely practical introduction to musical analysis explores the factors that give unity and coherence to musical masterpieces Having first identified and explained the most important analytical methods Nicholas Cook examines given compositions from the last two hundred years to show how different analytical procedures suit different types of music

**The Art of Tonal Analysis** Carl Schachter, 2016 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 [An Analysis of Beethoven's Piano Sonata in E \$\flat\$  Major, Opus 81a](#)

**Analysis of 18th- and 19th-century Musical Works in the Classical Tradition** David Beach, Ryan C. McClelland, 2012 *Analysis of 18th and 19th Century Musical Works in the Classical Tradition* is a textbook for upper level undergraduate and graduate courses in music analysis It outlines a process of analyzing works in the Classical tradition by uncovering the construction of a piece of music the formal harmonic rhythmic and voice leading organizations as well as its unique features The text develops an in depth approach that is applied to works by composers including Haydn Mozart Beethoven Schubert Schumann and Brahms The book begins with foundational chapters in music theory starting with basic diatonic harmony and progressing rapidly to more advanced topics such as phrase design phrase expansion and chromatic harmony The second part contains analyses of complete musical works and movements The text features over 150 musical examples including numerous complete annotated scores Suggested assignments at the end of each chapter guide students in their own musical analysis

*Music Theory and Analysis in the Writings of Arnold Schoenberg (1874-1951)* Norton Dudeque, 2017-07-05 Arnold Schoenberg's theory of music has been much discussed but his approach to music theory needs a new historical and theoretical assessment

in order to provide a clearer understanding of his contributions to music theory and analysis Norton Dudeque's achievement in this book involves the synthesis of Schoenberg's theoretical ideas from the whole of the composer's working life including material only published well after his death The book discusses Schoenberg's rejection of his German music theory heritage and past approaches to music theory pedagogy the need for looking at musical structures differently and to avoid aesthetic and stylistic issues Dudeque provides a unique understanding of the systematization of Schoenberg's tonal harmonic theory thematic motivic development theory and the links with contemporary and past music theories The book is complemented by a special section that explores the practical application of the theoretical material already discussed The focus of this section is on Schoenberg's analytical practice and the author's response to it Norton Dudeque therefore provides a comprehensive understanding of Schoenberg's thinking on tonal harmony motive and form that has hitherto not been attempted The Oxford Handbook of Neo-Riemannian Music Theories Edward Gollin, Alexander Rehding, 2011-12-22 In recent years neo Riemannian theory has established itself as the leading approach of our time and has proven particularly adept at explaining features of chromatic music The Oxford Handbook of Neo Riemannian Music Theories assembles an international group of leading music theory scholars in an exploration of the music analytical theoretical and historical aspects of this new field

**Harmony in Beethoven** David Damschroder, 2016-03-31 David Damschroder's new analytical perspective sheds fresh light on Beethoven's harmonic structures **Classical Form** William E. Caplin, 2000-12-28 Building on ideas first advanced by Arnold 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

**Music Analysis in the Nineteenth Century: Volume 1, Fugue, Form and Style** Ian Bent, 1994-03-17 This book demonstrates in fascinating diversity how musicians in the nineteenth century thought about and described music The analysis of music took many forms verbal diagrammatic tabular notational graphic was pursued for many different purposes educational scholarly theoretical promotional and embodied very different approaches This the first volume is concerned with writing on fugue form and questions of style in the music of Palestrina Handel Bach Mozart Beethoven and Wagner and presents analyses of complete works or movements by the most significant theorists and critics of the century The analyses are newly translated into English and are introduced and thoroughly annotated by Ian Bent making this a volume of enormous importance to our understanding of the nature of music reception in the nineteenth century *Beethoven* Michael Spitzer, 2017-07-05 Our image of Beethoven has been transformed by the research generated by a succession of scholars and theorists who blazed new trails from the 1960s onwards This collection of articles written by leading Beethoven scholars brings together strands of this mainly Anglo American research over the last fifty years and addresses a range of key issues

The volume places Beethoven scholarship within a historical and contemporary context and considers the future of Beethoven studies

**Graphic Music Analysis** Eric Wen, 2019-02-14 Graphic Music Analysis presents Schenkerian analysis in a practical and engaging manner that will resonate with musicology theory and composition students as well as performing musicians With over 650 musical examples Eric Wen guides students through the step by step process of creating graphic representations of music and reveals how Schenkerian ideas evolve out of analytical issues in the works encountered Rather than promoting an analytic method for its own sake Wen derives structural techniques from their particular musical situations to help students engage directly with the music The textbook has an online companion website [textbooks rowman com wen](http://textbooks.rowman.com/wen) featuring Full scores and recordings of the works discussed in the book Downloadable workbook of additional pieces to analyze Detailed commentary on Schenker's own analysis of J S Bach's Prelude in C from Book 1 of The Well Tempered Clavier An instructor's manual with a step by step guide to analyzing the supplementary workbook examples is also available Please email [textbooks@rowman.com](mailto:textbooks@rowman.com) for more information

**Hugo Riemann and the Birth of Modern Musical Thought** Alexander Rehding, 2003-05-01 Generally acknowledged as the most important German musicologist of his age Hugo Riemann 1849-1919 shaped the ideas of generations of music scholars not least because his work coincided with the institutionalisation of academic musicology around the turn of the last century This influence however belies the contentious idea at the heart of his musical thought an idea he defended for most of his career harmonic dualism By situating Riemann's musical thought within turn of the century discourses about the natural sciences German nationhood and modern technology this book reconstructs the cultural context in which Riemann's ideas not only made sense but advanced an understanding of the tonal tradition as both natural and German Riemann's musical thought from his considerations of acoustical properties to his aesthetic and music historical views thus regains the coherence and cultural urgency that it once possessed

[Music Theory and Analysis in the Writings of Arnold Schoenberg \(1874-1951\)](#) Norton Dudeque, 2017-07-05 Arnold Schoenberg's theory of music has been much discussed but his approach to music theory needs a new historical and theoretical assessment in order to provide a clearer understanding of his contributions to music theory and analysis Norton Dudeque's achievement in this book involves the synthesis of Schoenberg's theoretical ideas from the whole of the composer's working life including material only published well after his death The book discusses Schoenberg's rejection of his German music theory heritage and past approaches to music theory pedagogy the need for looking at musical structures differently and to avoid aesthetic and stylistic issues Dudeque provides a unique understanding of the systematization of Schoenberg's tonal harmonic theory thematic motivic development theory and the links with contemporary and past music theories The book is complemented by a special section that explores the practical application of the theoretical material already discussed The focus of this section is on Schoenberg's analytical practice and the author's response to it Norton Dudeque therefore provides a comprehensive understanding of Schoenberg's thinking on tonal harmony motive and form that has hitherto not been attempted

*Composition, Chromaticism and the Developmental Process* Henry Burnett, 2017-07-05 Musicology having been transmitted as a compilation of disparate events and disciplines has long necessitated a magic bullet a unified field theory so to speak that can interpret the steady metamorphosis of Western art music from late medieval modality to twentieth century atonality within a single theoretical construct Without that magic bullet discussions of this kind are increasingly complicated and to make matters worse the validity of any transformational models and ideas of the natural evolution of styles is questioned and even frowned upon today as epitomizing a grotesque teleological bigotry Going against current thinking Henry Burnett and Roy Nitzberg claim that the teleological approach to observing stylistic change is still valid when considered from the purely compositional perspective The authors challenge the traditional understanding of development and advance a new theory of eleven pitch tonality as it relates to the corpus of Western composition The book plots the evolution of tonality and its bearing on style and the compositional process itself The theory is not based on the diatonic aspect of the various tonal systems exploited by composers rather the theory is chromatically based the chromatically inflected octave being the source not only of a highly ingenious developmental dialectic but also encompassing the moment to moment progression of the musical narrative itself Even the most profound teachings of Schenker and the often startlingly original and worthwhile speculations of Riemann Tovey Dahlhaus and others still provide no theory of development and so are ultimately unable to unite the various tendrils of the compositional organism into a unified whole Burnett and Nitzberg move beyond existing theory and analysis to base their theory from the standpoint of chromatic pitch fields These fields are the specific chromatic pitch choices that a composer uses to inform and design a complete composition utilizing

**Music as Discourse** Victor Kofi Agawu, 2009 The question of whether music has meaning has been the subject of sustained debate ever since music became a subject of academic inquiry This book presents a synthetic and innovative approach to musical meaning which argues deftly for the thinking of music as a discourse in itself

*Beethoven Forum* Beethoven Forum, 1996-01-01 An annual of international Beethoven studies Beethoven Forum promotes and sustains the high level of scholarship inspired by Beethoven's extraordinary works Volume 5 presents studies on Beethoven's Fidelio his piano sonatas and his uses of form and dynamics along with reviews of Theodor Adorno's Beethoven's Philosophie der Musik and of recent writings on the Ninth Symphony The contributors are Michael C Tusa Lee Rothfarb Miriam Sheer Michael Spitzer William Kinderman Stephen Hinton and Scott Burnham

**Harvard Dictionary of Music** Willi Apel, 1969 Contains nearly 1000 pages of precise and accessible information on all musical subjects

*Pieces of Tradition* Daniel Harrison, 2016-05-02 This book is about how music in a key is composed Further it is about how such music was composed when it was no longer compulsory to do so starting a few years before the First World War In an eclectic journey through the history of compositional technique Daniel Harrison contends that the tonal system did not simply die out with the dawn of twentieth century but continued to supplement newer techniques as a compelling means of musical organization even into current

times Well known art music composers such as Bartok Hindemith Prokofiev and Messiaen are represented alongside composers whose work moves outside the standard boundaries of art music Leonard Bernstein Murice Durufl Frank Martin Xiaoyong Chen Along the way the book attends to military bugle calls a trailer before a movie feature a recomposition of a famous piece by Arnold Schoenberg and the music of Neil Diamond David Shire and Brian Wilson A celebration of the awesome variety of musical expressions encompassed in what is called tonal music Pieces of Tradition is a book for composers seeking ideas and effects music theorists interested in its innovations and all those who practice the analysis of composition in all its modern and traditional variations

Nineteenth-century Piano Music R. Larry Todd, 2004 Nineteenth Century Piano Music focuses on the core composers of the 19th century repertoire beginning with 2 chapters giving a general overview of the repertoire and keyboard technique of the era and then individual chapters on Beethoven Schubert Weber Mendelssohn Chopin Schumann Brahms Liszt and the women composers of the era particularly focusing on Fanny Hensel and Clara Schumann

*The Psychophysical Ear* Alexandra Hui, 2012-11-02 An examination of how the scientific study of sound sensation became increasingly intertwined with musical aesthetics in nineteenth century Germany and Austria In the middle of the nineteenth century German and Austrian concertgoers began to hear new rhythms and harmonies as non Western musical ensembles began to make their way to European cities and classical music introduced new compositional trends At the same time leading physicists physiologists and psychologists were preoccupied with understanding the sensory perception of sound from a psychophysical perspective seeking a direct and measurable relationship between physical stimulation and physical sensation These scientists incorporated specific sounds into their experiments the musical sounds listened to by upper middle class liberal Germans and Austrians In *The Psychophysical Ear* Alexandra Hui examines this formative historical moment when the worlds of natural science and music coalesced around the psychophysics of sound sensation and new musical aesthetics were interwoven with new conceptions of sound and hearing Hui a historian and a classically trained musician describes the network of scientists musicians music critics musicologists and composers involved in this redefinition of listening She identifies a source of tension for the psychophysicists the seeming irreconcilability between the idealist universalizing goals of their science and the increasingly undeniable historical and cultural contingency of musical aesthetics The convergence of the respective projects of the psychophysical study of sound sensation and the aesthetics of music was however fleeting By the beginning of the twentieth century with the professionalization of such fields as experimental psychology and ethnomusicology and the proliferation of new and different kinds of music the aesthetic dimension of psychophysics began to disappear

## Whispering the Techniques of Language: An Emotional Quest through **Beethoven Waldstein Sonata Harmonic Analysis**

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